

JOEL FINE ART REPORT

QUEENSLAND

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Queensland Viewing Space Ready to Open in July

Joel Fine Art is demonstrating its commitment to Queensland and the importance it holds in the Australian secondary art market by opening a dedicated showroom and office in Brisbane.

Located centrally at the Paddington Antique Centre and in the midst of a growing gallery precinct, the space will host previews of its auctions of important Australian, Aboriginal and International art as well as exhibiting Queensland contemporary artists on a seasonal basis.

The space will open at the beginning of July with a preview of paintings and sculptures that will be sold in Melbourne the following month. We will be holding a

valuation day for artworks clients may be considering selling to be included in the Melbourne sale. John Albrecht, CEO of Joel Fine Art will be in attendance.

Joel Fine Art is part of the Joel Group, which is the oldest Australian-owned firm in the secondary art market, operating since 1919. In 2006 John Albrecht joined the Joel Group and Crispin Gutteridge, former specialist with Sotheby's Aboriginal art division, was appointed as the specialist for Aboriginal art.

The Queensland operation is headed by Michael Fox, a curator and publisher who ran his own gallery in Brisbane for many years. Michael nurtured the career of several well-known Queensland artists,

particularly through a publication series of monographs that were distributed widely to schools and libraries.

If you would like more information about the Brisbane office, please contact Michael Fox on 0418 741 726 or by email: foxgalleries@powerup.com.au.

Also check the Joel Fine Art website for further updates.

Entries are invited now for the upcoming sale of important Australian and International Art to be held in Melbourne.

Notable Results

Howard Arkley (Australian Record)	\$407,100
Jeffrey Smart	\$365,787
Charles Blackman	\$176,994
Sidney Nolan	\$176,994
Willem Koekkoek	\$153,394
Arthur Boyd	\$117,996
Harold Septimus Power (Australian Record)	\$82,597
John Perceval	\$80,237
Jason Benjamin (Australian Record)	\$76,697
Eric Thanke (Australian Record)	\$51,918

The second Joel Fine Art auction of Fine Australian Art achieved an outstanding result with 94% sold by value and all major works finding buyers.

Six Australian Art Sales Records Achieved

John Albrecht
CEO & Crispin
Gutteridge,
Aboriginal &
Contemporary Art
framing Jeffrey
Smart's "The Red
Arrow 1" (1973)



"We are thrilled to have broken six Australian art auction records and exceeded \$3,000,000 in turnover for our sale of Important Australian and International Fine Art held in Melbourne on March 26. We are well aware that your support has played a large role in these results.

The end of our sale week was topped off by the transaction of a Jeffrey Smart for the record price of \$756,000", John Albrecht, CEO of Joel Fine Art.

Aboriginal art collections in Australia

With the advent of the Important Aboriginal Art auction to be held by Joel Fine Art in Melbourne on June 5, it is timely to provide an overview of the history of the indigeneous art collections of some of the major galleries in Australia. In doing so it is worth noting this process only began in a curatorial sense over 60 years ago, separate to their anthropological activities.

The Art Gallery of South Australia (AGSA) was the first state gallery to collect Aboriginal work, commencing in 1947. It holds a wide range of sculpture, pottery, paintings, baskets, mats, textiles, prints, drawings and paintings on bark and canvas. It began collecting in earnest through the efforts of Charles Mountford who purchased a large group of bark paintings from Yirrkala in north-eastern Arnhem Land and Groote Eylandt. In the 1960s and early 1970s Pukumani poles and carvings from Bathurst and Melville Islands were added to the collection. The first Papunya Tula paintings were gifted to the AGSA in 1978, including works by Tim Leura Tjapaltjarri and Turkey Tolson Tjupurrula. A decade later Clifford Possum Tjapaltjarri's now famous "Man's Love Story" (1978) was included in an exhibition of Australian contemporary works, the first time this had been done. The painting itself was sold in 2005 for more than \$400,000 at auction.

The AGSA collection has been supplemented over the last 20 years with works on paper, prints and drawings by artists such as Lin Onus, Tracey Moffatt and Leah King-Smith. The extensive Arnhem Land collection has been supplemented with paintings by Les Midikkuria, David Malangi, Ivan Namirrki and Peter Maralwanga.

Queensland Art Gallery (QAG) was a relative latecomer to the process of collecting Aboriginal work, however this has meant a greater focus on urban contemporary works and a higher gender balance for female artists than other collections. Some of

these works have now assumed iconic status: "Bradman Bowled Gilbert" (1989) by Ron Hurley, "Midden" (1995) by Judy Watson and "Triptych: Requiem, Of Grandeur, Empire" (1989) by Gordon Bennett. Field collecting has been active since 1987 and works acquired from areas distinctive in their regional styles such as Arukun, Mornington Island, the Torres Strait islands and Lockhardt River. Artists such as Rosella Namok, Dennis Nona and Arthur Pambegan have achieved national fame subsequent to their inclusion in the QAG collection.

The QAG held a retrospective touring exhibition of the late Emily Kame Kngwarreye during 1997 and 1998, which was the first solo show of one of Australia's foremost contemporary artists. She completed her 'last big work' in appreciation for the gallery's efforts: the 18-panel "Utopia Suite" (1996). Kngwarreye's work has been sold for as much as \$463,000 in the last few years. The opening of the Gallery of Modern Art last year has given new focus to the indigeneous collection, particularly with its inclusion in the Asia Pacific Triennial.

On the other side of the continent the Art Gallery of Western Australia (AGWA) began its process of indigenous collection in the 1960s under the stewardship of Frank Norton, gallery director from 1958-1975. He personally undertook field trips to the Kimberleys, Arnhem Land, Bathurst and Melville Island, Yirrkala and Maningrida. Notable in this collection are an extensive range of wooden figurative carvings by Tiwi artists such as Munkara and Mani Luki as well as paintings by Anchor Baruwa, Burrunday, Windjuk and Mithinari. The collection remained static for a period until it was revived in the late 1980s which incorporated a new generation of Arnhem Land painters, the Central Desert art movement and the new wave of urban artists as well as regional WA centres such as Balgo Hills.

The AGWA first collected the work of the late Kimberleys artist Rover Thomas in 1984 and now has a comprehensive holding of his work. Thomas' work has become highly regarded nationally and internationally for its innovative reinterpretations of the spiritual essence of the indigeneous landscape. In 2001 his painting "All That Big Rain Coming from the Top Side" (1991) was sold for \$778,750, which is still the highest price paid for an Aboriginal artwork. Five of the 10 highest prices achieved at auction for an Aboriginal artist have been achieved by Rover Thomas.

The National Gallery Victoria (NGV) has focused its collection on communities of artists rather than individuals and has a strong contemporary component. The gallery collected some of the earliest work from Papunya Tula in 1971-72 and followed this with acquisitions from the desert communities of Lajamanu, Yuendumu, Balgo and Utopia. In the early 1990s contemporary bark paintings were collected from Arnhem Land and an emphasis was placed on ceramics, textiles and fibre. Prominent works include the batik painting "Awelye" (1991) by Ada Bird Petyarre and Thancoupie's ceramic "Arone, The Black Crane" (1995).

Lot 1

LIPUNDJA

1912-1968

Mokoy Figure C. 1963

Natural earth pigments on carved and shaped softwood.

Height: 63cm. Provenance:

Executed in the Milin Gimbi region of North East Arnhem Land C. 1963. Private

collection, Melbourne. Cf.

For a closely related figure

with similar body decoration

by the same artist see

Luthi, B. (ED) Aratjara; Art of

the First Australians, Kunstsammlung Nordheim-

Westfalen, Dusseldorf, 1993, Fig 30. \$12,000-18,000



Lot 19

JOHN MAWURNDJUL

BORN 1952

Ancestors At Milmilingkan, 1994

Natural earth pigments on eucalyptus barkbears. Maningrida Arts and Crafts catalogue number MAW 24-7-94168 by 110cm.

Provenance: Painted at the artist's outstation of Milmilingkan in 1994 Maningrida Arts and Crafts, Northern Territory Redback Gallery, Brisbane private collection, Brisbane.

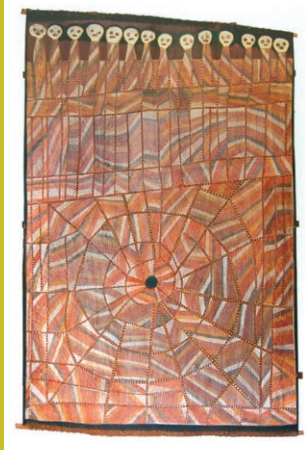
Cf. Museum Tinguely, Basel and C. Kaufmann (EDS.) Rarrk, John Mawurndjul: Journey Through Time in Northern Australia, Schwabe Verlag, Basel and Crawford House, Adelaide 2005 P.117 for similar work painted in 1993 entitled Buluwana, Female Ancestors at Dilpbang.

\$20,000-30,000

John Mawurndjul is the pre-eminent artist from Maningrida. The son of Anchor Kulunba, a respected artist and maker of fish traps, Mawurndjul together with his brother James Iyuna are the current practitioners of art that builds on a rich cultural heritage that includes seminal West Arnhem Land Master Yirawala. John Mawurndjul has brought exciting developments to bark paintings and carvings to place them firmly in a contemporary context. Supported by a highly respected artistic lineage, his early tutors were his brother Jimmy Njiminjuma and his uncle Peter Marralwanga who taught him Rarrk (cross-hatch designs). Rarrk carries great cultural and spiritual power and significance within Western Arnhem Land. To Mawurndjul, it refers to his first secret ceremony, that of his Ancestors, the Mardayin. Mawurndjul has harnessed the potent Rarrk and brought new innovations by allowing it to no longer be constrained within the painted figure, but to expand beyond and fill the whole bark or log surface.

This work was executed in 1994 and was painted at a time when Mawurndjul was beginning to move away from painting more figurative images of fish, crocodiles, spirit figures and the rainbow serpent. His new work involved the production of more abstracted imagery, creating rhythmic fields of colour composed of infinite variations of Rarrk sections that expressed the esoteric and spirituality of the subjects. This transitional work depicts the ancestors at the top of the painting hovering above the land.

Although relatively young, Mawurndjul has achieved a high level of acclaim as a leading light in contemporary bark painting. Mawurndjul's dynamic and complex compositions have drawn wide recognition and are marked by many plaudits including his winning of the 19th Telstra National Aboriginal and Torres Strait Islander Art Award in Bark Painting 2002, The Clemenger Contemporary Art Award, 2003, a solo show at Musée Jean Tinguely, Basel in 2005 and the commission of a permanent installation within the Musée du Quai Branly, Paris in 2006.



Works by individual urban artists such as Trevor Nickolls and Richard Bell have most recently been acquired.

Finally a brief discussion of the Museum and Art Gallery of the Northern Territory, located in Darwin. Much of the initial indigenous collection was destroyed by Cyclone Tracy in 1974, however this allowed a purpose-built museum and gallery complex to be built with a strong emphasis on Aboriginal works by region. Within the Northern Territory exist the centres of Melville and Bathurst islands, the Daly-Fitzmaurice region, the Central Desert, Grooyte Eylandt as well as west, central, north-east and southern Arnhem Land.

One of the strengths of the collection are the Hermannsburg watercolour paintings, most of which were painted between 1940 and 1970. It includes works by the well-known Albert Namatjira and his sons Keith, Maurice, Oscar and Ewald as well as the innovative painter Otto Pareroultja. These works provide a link to the more recent Western Desert-style acrylics, which on the surface appear to be quite separate from each other but ultimately both are concerned with spiritual relationships to the land.

In a real sense the market for indigenous artworks in Australia is young and evolving quite dynamically. In our next report we will provide a summary of the results from the June 5 sale. To request catalogues for this event, please contact Joel Fine Art in Melbourne.

(03) 9822 2411

Highlights from the Leonard Joel Autumn Sale 16-18 April

A Fine Royal Worcester Reticulated Casket by George Owen, circa 1893, sold for \$70,000.

Raised on four shaped gilt feet, the pale green ground body with pierced and gilt seeded honeycomb panels and beaded and gilt scroll cartouches to each end, the cover with conforming decoration centred by a scrolling medallion, incised G. Owen to base, gold printed factory mark to inside of cover and to base, 13.5cm wide.



A Diamond Crossover Ring, Sold for \$20,000

The cushion cut diamond 1.90cts centrally set between two further diamonds weighing 2.09cts total, claw set in platinum to crossover knife edge shoulders and half round band,



QUEENSLAND ART IN FOCUS

Exhibition Listings

Art Galleries Schubert, Gold Coast

8 June

Anthony Bennett : "Super Thanks For Asking" - Solo Exhibition

<http://www.art-galleries-schubert.com.au/>

Bundaberg Arts Centre

27 April - 3 June

Gallery One: Dichotomy, Lyne Marshall

Gallery Two: The Human Form, Bundaberg Arts Society

The Vault: Art Shoes, Pendragon Boot Company

<http://bundaberg.qld.gov.au/arts/>

Dell Gallery, Brisbane

21 April - 10 June

Twined Together : Kunmadi Njalehnjaleken

<http://www.griffith.edu.au/centre/artworks/>

Framed : The Darwin Art Gallery

18 May

Barks from Maningrida

Wild at Heart - Frank Hodgkin son

<http://www.framed.com.au/>

Gold Coast City Art Gallery

12 May - 24 June

Josephine Ulrick & Win Schubert Photography Award

<http://www.gcac.com.au/>

Heiser Gallery, Brisbane

22 May - 16 June

Michael Eather

<http://www.heisergallery.com.au/>

Jan Murphy Gallery

11 May - 26 May

Michael Cusack

<http://www.janmurphygallery.com.au/>

Papunya Tula Artists

5 May - 26 May

Yinarupa Nangala, Solo show

<http://www.papunyatula.com.au/>

Perc Tucker Regional Gallery

5 April - 3 June

Jan Senbergs Drawing

13 April 13 - 10 June

Woven Forms

<http://www.townsville.qld.gov.au/perctucker/>

Philip Bacon Galleries

8 May - 2 June

Peter Churcher

<http://www.philipbacon.com.au/>

Tobey Fine Arts, New York

3 May - 30 June

Points of Departure: Six Australian Artists

<http://www.artnet.com/tobeyfinearts.html>

Artist Profile : Walter Stahl

Walter is a diverse artist, working in painting, sculpture, photography and mixed-media, though he has become best known for photographic works like "Great Ghost Moth", and "Seed_Race [the herd]" which won last year's City of Perth PhotoMedia Award.

His work is subtle and emotive, characterised by great attention to detail and use of brooding light to accentuate the nuances of his unique landscape perspective.

By highlighting the often-overlooked micro environment of our surroundings, Walter presents the viewer with a choice to look at the larger issues of the sustainability of our urban existence. At the same time the aesthetic pleasure of his images operate on their own level of consciousness. At times one can be forgiven for thinking you are admiring a renaissance still-life when the subject matter is actually a composition of decaying insects. And so the cycle begins anew.

<http://www.stahlwerk.ws/>



florification | ascension [Kedongdong] (2006)
126cm x 90cm, Edition of 5
Collection KPMG Accountants

Carmen

This May, Queensland Ballet will bring the story of Carmen to the Playhouse stage. Based on the original novella by French author Mérimée, Artistic Director Francois Klaus recreates the exotic world of Spanish gypsies, passion, and betrayal.

Venue

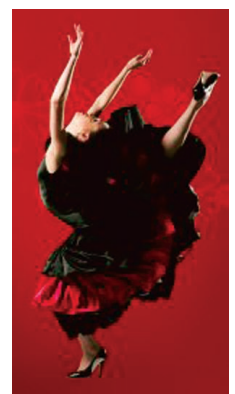
Playhouse, Queensland Performing Arts Centre

Dates & Times

May 18 - June 2

Bookings

QTIX 136 246 or www.qtix.com.au



Next Issue July 2007...

Mid year report on Australian secondary market sales

Comprehensive wrap of Joel Fine Art sale June 5

Profile of contemporary light artist Stephen Burton