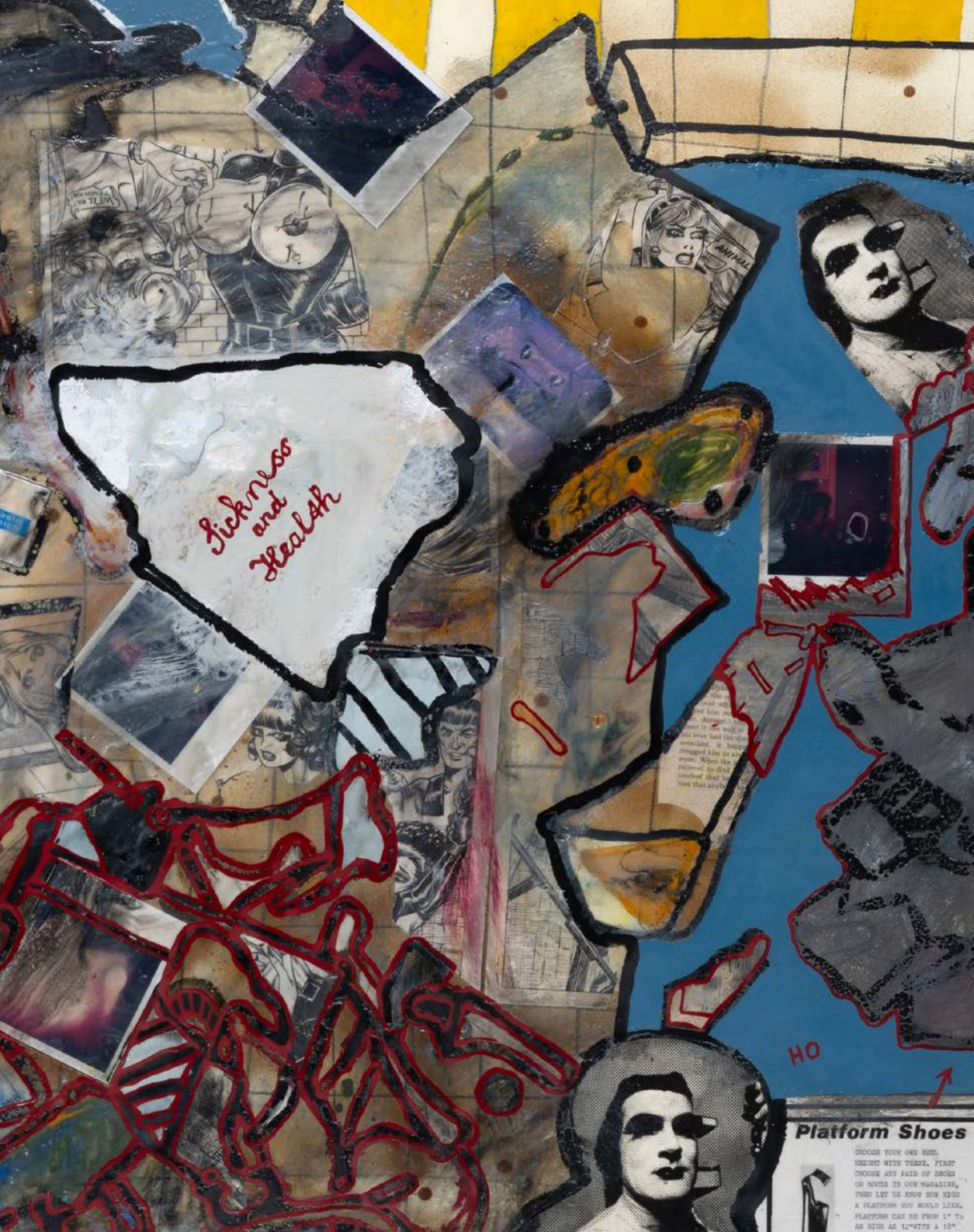




Art & Object

The Esoteric Collections of Mary-Lou Jelbart AM,
Dr Ashley Crawford & Geoffrey Hatty

Melbourne, Monday 15 June 2026



Sickness
and
Health

HO

Platform Shoes

CHOOSE YOUR OWN SIZE,
RESIST NINE TENDS, FIRST
CHOOSE ANY PAIR OF SHOES
OR NOTES IN OUR MAGAZINE,
THEN LET US KNOW HOW HIGH
A PLATFORM YOU WOULD LIKE.
PLATFORM CAN BE FROM 1" TO
AS HIGH AS 12" WITH A 13"

Art & Object

The Esoteric Collections of Mary-Lou Jelbart AM,
Dr Ashley Crawford & Geoffrey Hatty

Auction

Monday 15 June 2026, 11am
885-889 High Street, Armadale, Victoria 3143

Viewing

Thursday 11 June	11.00am – 7.00pm
Friday 12 June	11.00am – 5.00pm
Saturday 13 June	11.00am – 5.00pm

Auction Code: **INT012**

LEFT: Lot 334 (Detail)
FRONT COVER: Lot 188 (Detail)
BACK COVER: Lot 2

Specialists & Management for this sale



Jennifer Gibson
CEO & Head of Valuations
jennifer.gibson@gibsonsauctions.com.au



Deanna Baxter
Business Manager & Manager,
Australian & International Art
deanna.baxter@gibsonsauctions.com.au



Samuel Fricker
Operations & Marketing Manager
samuel.fricker@gibsonsauctions.com.au



Jon Dwyer
Consultant Specialist
Australian & International Art
jon.dwyer@gibsonsauctions.com.au



Sarah Garrecht
Art Specialist & Senior Researcher
Australian & International Art
sarah.garrecht@gibsonsauctions.com.au



Dennice Collett
Head Decorative Arts
dennice.collett@gibsonsauctions.com.au



Alex Kynaston
Decorative Arts Administrator
alex.kynaston@gibsonsauctions.com.au

Auction Details

Payments & Collections

By Appointment

gibsonsauctions.com.au/bookings or +61 3 9500 2607

Payments & Collections can be made from:
885-889 High Street, Armadale, Vic 3143

Tuesday 16 – Thursday 18 June, 10am–5pm

All goods must be collected and paid in full strictly by 5pm on Thursday 18 June (unless by prior arrangement) to avoid removal and storage charges. All payments are to be made in Australian Dollars (AU\$). Please refer to the methods of payment in the 'How to Buy' section on the following pages.

GST

† Lots with this symbol are subject to GST on the hammer price and the buyer's premium.

Buyer's Premium

Buyer's Premium is charged at 22% of the hammer price plus GST. GST is applicable to the buyer's premium only, unless otherwise indicated by the † symbol.

Registration

To register to bid at Gibson's an accredited form of photo identification is required. This applies to bidding in person at the auction, Telephone, Absentee and Online bidding.

Resale Royalty Scheme

Lots subject to payment of the Artist's Resale Royalty Scheme will be denoted by the symbol \$. The Australian Resale Royalty is a flat rate of 5% on the hammer price (including GST) and is payable by the seller.

Restricted or Organic Material

♦ Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to export or import restrictions. The absence of this symbol is not a guarantee that export or import restrictions will not apply. See www.cites.org for further information.

Auction Enquiries

Absentee & Telephone Bids

Luc Farrer
bids@gibsonsauctions.com.au
+61 3 9500 2607

Condition Reports

condition.reports@gibsonsauctions.com.au
+61 3 9500 2607

Collections

collections@gibsonsauctions.com.au
+61 3 9500 2607

Shipping

See our website for a list of recommended shippers

Accounts

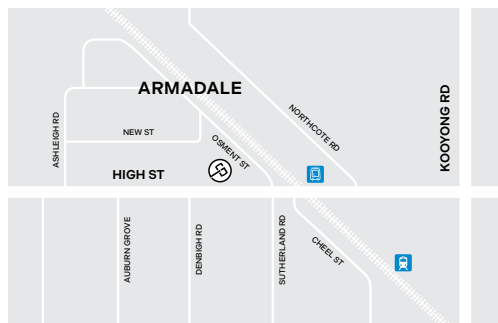
Dolly Akhani
accounts@gibsonsauctions.com.au
+61 3 9500 2607

General Enquiries

Ellin Geary
mail@gibsonsauctions.com.au
www.gibsonsauctions.com.au
+61 3 9500 2607

Auction, Viewing Payment & Collections

885-889 High Street
Armadale, Victoria 3143



How to Buy

Viewing

Catalogues

Online catalogues can be viewed via our website approximately two weeks prior to the auction date.

Complimentary printed catalogues are available on site at Gibson's rooms.

Lot Descriptions

Lot Descriptions provide basic catalogue information such as dimensions, date or age, medium, attribution, provenance and quantity.

All lots are guaranteed for fourteen (14) days from the auction date.

Estimates

Estimates are printed in the catalogue beside every lot and take into account rarity, condition, quality and provenance.

The reserve is the amount at which the item is available for purchase. The reserve is an undisclosed confidential amount which is set at, or below, the low estimate.

The reserve will never exceed the low estimate at Gibson's. Some lots may be sold without reserve.

Talk to our Specialists

Gibson's is an experienced team of specialists who are available to discuss items in further detail, and to offer advice and assistance.

Contact details for relevant specialists can be found on the inside front cover of our auction catalogues and on our website.

Condition Reports

Condition Reports are available on request. Condition Reports supplement the lot description and provide information on the condition of an item.

We strongly advise obtaining a condition report if you are unable to view an item in person prior to the auction.

To request a condition report please email condition.reports@gibsonsauctions.com.au with the auction title and lot number/s.

Symbols

Occasionally, a symbol is printed next to a lot number, indicating a special clause associated with the sale of the item/s. Further information on symbols within our catalogues can be found on page 3.

Viewing

Auction viewings are open to the public and usually take place three or four days prior to the auction date, at the location/s listed in the auction catalogue and on the website.

Bidding

Gibson's offers four bidding options, listed below.

Telephone, absentee and first time online registrations should be organised at least 24 hours prior to the auction to allow for processing and to avoid disappointment.

Telephone and absentee registration forms can be found at gibsonsauctions.com.au/buy/how-to-bid/

Live Bidding

Enjoy the excitement and theatre of a live auction by bidding in the room. Arrive in advance with time to register for a bidding number. Auctions are open to the public, with no obligation for the attendees to bid. First time bidders will be required to show photographic identification, such as a driver's licence or passport.

Telephone Bidding

An experienced staff member will call you in advance of your lot and, with your instruction, bid on your behalf at the auction. Telephone Bidding is a complimentary service.

Telephone Bids must be organised at least 24 hours prior to the auction.

Absentee Bidding

Simply leave the highest amount you are willing to bid, and Gibson's will bid up incrementally up to this amount on your behalf, only if there are competing bids, so that you will win at the lowest possible hammer price. If the winning bid is tied, the earliest bid is given precedence. Absentee Bidding is a complimentary service. Absentee Bids must be organised at least 24 hours prior to the auction to allow for processing.

Online Bidding

Online bidding allows you to bid in realtime or leave online Absentee Bids online with a live broadcast of the auction on your laptop or smart device. On Auction Day head to the catalogue at gibsonsauctions.com.au and follow the 'Enter Live Auction' prompts.

Register via the online catalogue at least 24 hours prior to the auction to avoid disappointment.

Online bidding through the Gibson's website incurs a 2% surcharge on successful lots. To avoid this fee, you can register for live, telephone or absentee bidding. For first-time online bidders, a photo ID verifying your address will be required before you can be approved to bid. Please email to bids@gibsonsauctions.com.au as soon as practical or when prompted.

Timed Online Auctions

On occasion Gibson's will host certain parts of sales via a Timed Online Auction. These are automated sales that runs for a specified window of time. During that time, users may leave bids on a lot. Unlike live auctions, timed online auctions occur without an auctioneer.

All bids are placed via the online catalogue on the Gibson's website and are executed immediately against the lot's reserve, or the current highest bid. In the case of multiple bids occurring within the last five minutes of the close of lot, the closing time is extended for a further five minutes. For more information, refer to the Timed Online Auctions page on our website, or contact our office for more information.

International Bidding

First time international bidders will be asked to provide a clear photo ID verifying your address and a deposit (set at Gibson's discretion) prior to the auction. The deposit is refundable within 48 hours should you not be successful. If you are successful the deposit will be deducted from your invoice total. The remaining balance must be paid preferably by direct deposit.

Bank details are provided in the Payment & Collection section of this guide.

Payment & Collection

Payments

Successful bidders will be emailed an invoice shortly after the auction.

You will pay the hammer price, plus the buyer's premium (22% plus GST) on each Lot, together with any applicable charges, such as online fees.

Payments must be made in full by the final day of Collections as printed in the catalogue.

Bank Transfer/Direct Deposit is our preferred method of payment:

Account Name: Gibsons Auctions
 Bank: Bank of Melbourne
 (A division of St George)
 BSB: 193879
 Account No: 441701443
 Swift Code: SGBLAU2S

- Personal, Company and Bank Cheques are not accepted without prior approval.
- EFTPOS (no charge).
- Credit cards: Visa, Mastercard and American Express payments can be made securely online at www.gibsonsauctions.com.au/buy/payments/
- Cash payments up to AU\$10,000 can be accepted. For any amount over this, cash is to be deposited directly into our account at a Bank of Melbourne/ St George branch.

Collections

Collections must occur within three days of the auction unless otherwise stated.

An updated list of recommend carriers can be found at our website: gibsonsauctions.com.au/sell/shipping/

Storage

All Lots must be paid for and collected within the timeframe advertised for each individual auction. Lots not collected within this timeframe are subject removal and storage fees.

PROPERTIES FROM

- 1 The Mary Lou Jelbart AM Collection
(Lots 1–182)
- 2 The Estate of Dr Ashley Crawford
(Lots 183–270)
- 3 Property from the Geoffrey Hatty
Collection
(Lots 271–434)



Photograph: Jeff Busby



Photograph: Sonia Payes



The Mary Lou Jelbart AM Collection

Mary Lou Jelbart AM possesses a talent for bringing people together. From her early career as an ABC radio reporter to her service on the St Kilda (now City of Port Phillip) Council, Jelbart has been steadfast in her commitment to preserving and enhancing Melbourne's cultural capital. This diverse selection of artworks and objects from Mary Lou Jelbart AM's collection offers an intimate glimpse into the life of one who has tirelessly championed Melbourne's arts community. Jelbart created connections and a broader understanding of the arts through various platforms, including radio broadcasting and writing. She was the founder of local festivals celebrating the visual, performing and cinematic arts, including the St Kilda Festival, which remains Australia's largest free community festival and recently celebrated its 40th year. She has also served on numerous councils and boards including National Trust (Vic), Monash University, Historic Buildings (Vic), Crafts Council of Victoria, Art Bank, Theatreworks and the Keene Taylor Theatre Project. A determined activist, Jelbart fought passionately to save Albert Park from Grand Prix development and corporatisation in the 1990s and garnered admiration from conservationists and locals alike. Andrew Sibley's 1996 Archibald finalist portrait pays tribute to this public outcry, depicting Jelbart amid a devastated landscape, 'holding a wand

of sprouting leaves — a magical symbol of hope for the park's future restoration.'

Jelbart's professional journey was not shaped by a conventional academic path but rather by a willingness to embrace challenges and adapt to opportunities. In the 1970s, Mary Lou was enrolled at the University of Melbourne. Struggling to adhere to the course structure, she felt that perhaps a job might be more motivating. After applying for various positions with little success, she ultimately landed an interview with ABC's Radio National. An international upbringing and distinctive voice made her an ideal candidate, and to her astonishment and delight, Mary Lou was offered the job.

Jelbart's openness and genuine curiosity endeared her to the public, and her ongoing listener appeal culminated in a successful 30-year career at the ABC. In the process of writing and reviewing for the radio, Mary Lou fell in step with the art scene, gaining a deep understanding of Melbourne artists and performers. Visiting galleries and meeting artists as part of her work sparked a fascination with collecting art, beginning with small pieces that caught her eye. Over time, her appreciation grew into a purposeful collection, with each artwork marking a memorable encounter or moment in her journey through Melbourne's vibrant arts community.





Lot 47

In 2002, Jelbart co-founded the non-profit gallery and theatre *fortyfivedownstairs* with Julian Burnside AO KC, and worked voluntarily as Artistic Director for 20 years. Now in its 25th year, the venue has become an institution and helped to launch and sustain countless creative endeavours.

fortyfivedownstairs is unique in that it is a multidisciplinary space that provides a forum for writers, theatre makers and visual artists. In establishing it, Jelbart and Burnside shared a vision to create a unique venue and cultural incubator for independent artists. At the time, they thought this would be a fleeting experiment, perhaps lasting a couple of years, that would temporarily invigorate a space in the city that would otherwise be vacant. Now in its 25th year, the space is a beloved Melbourne artistic landmark and a credit to the city. Countless local writers, artists and performers have found a supportive platform within its walls. In 2017, marking International Women's Day, Jelbart was listed in '50 Women You Need to Know', celebrating her commitment to the arts through her work at *fortyfivedownstairs*. "I get enormous satisfaction to be able to create an opportunity for other people to show what they can do, and have an audience queuing on the stairs and love it, is a wonderful experience," Jelbart says. "It's the only reason I could possibly have kept doing this for 15 years."¹

Of all the artists that Mary Lou engaged with over her time in the arts, Mirka Mora holds personal significance. The St Kilda mural painted by Mirka was a project fostered and encouraged by Mary Lou during her time on the council. Over the years, they developed a very warm, long-lasting friendship burgeoning from gallery openings and shared neighbourhood streets of St Kilda. 'It was a friendship that grew very naturally. I always loved talking to her.'²

Mary Lou recalls fond memories of visiting the artist's studio or hosting her at their home. Mirka always encourages creativity as an act of sharing. 'She came to us one Christmas day and made a combined drawing with Philippa and Serena, it is one of our most memorable Christmases!' When Mirka was diagnosed with cancer, Mary Lou volunteered to pick her up from Peter Mac, along with the help of Serena — every morning they dropped her off and picked her up while she was receiving treatment. To the Jelbarts, she was like family. Mirka's dolls are amongst the most cherished by collectors, and Mermaid Doll (Lot 47) holds a special place in Mary Lou's heart. Her soft sculptures evoke a tender and tactile memory of childhood, epitomising the inherent whimsy and playfulness of Mirka's art.

In 2021, Mary Lou was made an Honorary Member (AM) in the General Division for significant service to the performing and visual arts, and to the community. As a friend, patron, and advocate for artists, Mary Lou Jelbart has spent her life amplifying the voices of others in Melbourne's cultural landscape, and in doing so, has made the arts accessible to so many. Her altruistic approach and genuine commitment to local discourse demonstrate how fostering community and collective engagement are important elements in retaining a city's vibrant arts culture.

Sarah Garrecht

1. Catherine Lambert, Wendy Tuohy and Erin Delahunty, 50 Women you need to know, *The Herald Sun*, 8 March 2017 (accessed online at https://media.heraldsun.com.au/weekend/50women1_040317/index.html May 2026)

2. Interview with Mary Lou Jelbart, May 2026



1

1

RODNEY FORBES (BORN 1951)

Pillbox Hat 1993

oil on canvas

signed upper left: R Forbes

signed, dated and titled verso: RODNEY FORBES / - I SEE YOU GOT
YOUR / BRAND NEW / LEOPARD / SKIN PILLBOX HAT - / 1993

24.5 x 24.5cm

PROVENANCE

Australian Galleries, Melbourne (label verso)

\$500-700



2

2

RODNEY FORBES (BORN 1951)**The Language of the Birds (From the Glassworks) 1991**

oil on canvas

signed lower left: R Forbes

signed, dated and titled verso: RODNEY FORBES /

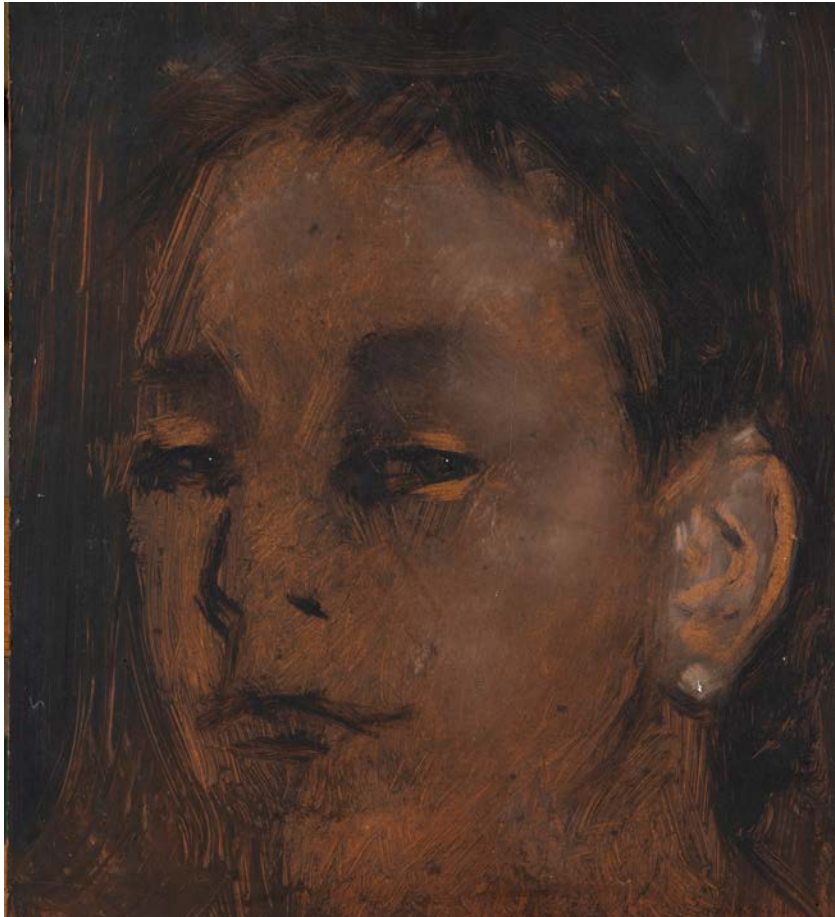
The language of the birds / (from the glassworks) / 1991

40 x 40cm

PROVENANCE

Australian Galleries, Melbourne (label verso)

\$800-1,200



3

3

LOUISE HEARMAN (BORN 1963)

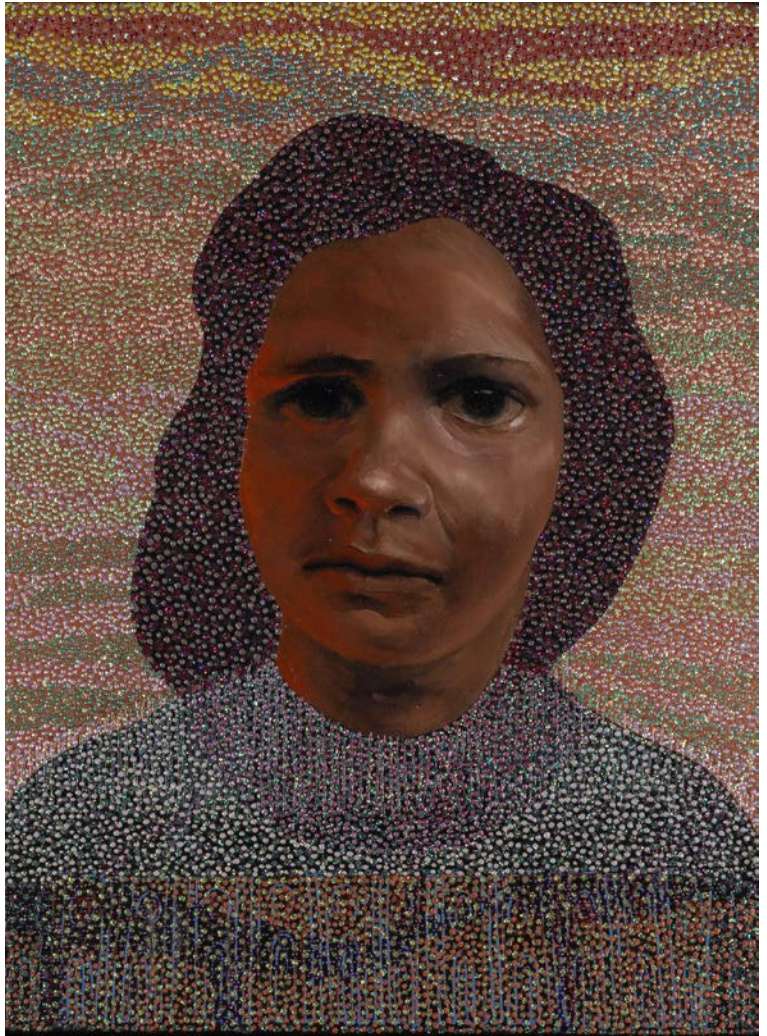
Girl with the Pearl Earring 1988

oil on composition board
signed and dated verso: HEARMAN 88
29.5 x 26cm

PROVENANCE

Anna Schwarz Gallery, Melbourne

\$800–1,200



4

4

JULIE DOWLING (BORN 1969)

Walya (Walpiri = Earth), 2003

oil and plastic on canvas

signed, dated and titled verso:

'Walya' / (Walpiri = Earth) / by / Julie Dowling / May 2003

40 x 30cm

PROVENANCE

Artplace, Perth

\$2,000–4,000



5

5

JOHN WOLSELEY (BORN 1938)

Mountain Camp, Sea Camp, Kimberley 1986

two watercolour on paper (2)

one signed, dated and inscribed lower and centre left:

John Wolseley 4th August '85 Windjana Gorge ...

one signed, dated and inscribed upper right, lower left and

centre: John Wolseley 13 August, On the crest of the dunes...

40.5 x 32cm and 36 x 51cm

PROVENANCE

Australian Galleries, Melbourne (label verso)

EXHIBITED

Life in Mud and Sand, Australian Galleries, Melbourne, 1991

\$1,500–2,500



6

6

JOHN WOLSELEY (BORN 1938)

Camouflaged grasshopper *Acrida* sp. 1979

watercolour, gouache and pencil on paper
 signed, dated and inscribed lower right and centre:
 John Wolseley / Finke Gorge - Northern Territory /
 5-11th November 79
 56.5 x 76cm

PROVENANCE

Geelong Art Gallery, Victoria

EXHIBITED

The Larapinta Land Journey Paintings and the Emily Gap Survey: Being Paintings, Drawings and Constructions of the Northern Territory by John Wolseley, Geelong Art Gallery, Victoria, 6th June - 13th July, 1980; Rex Irwin Gallery, 29th July - 16th August, 1980, cat. no. 14

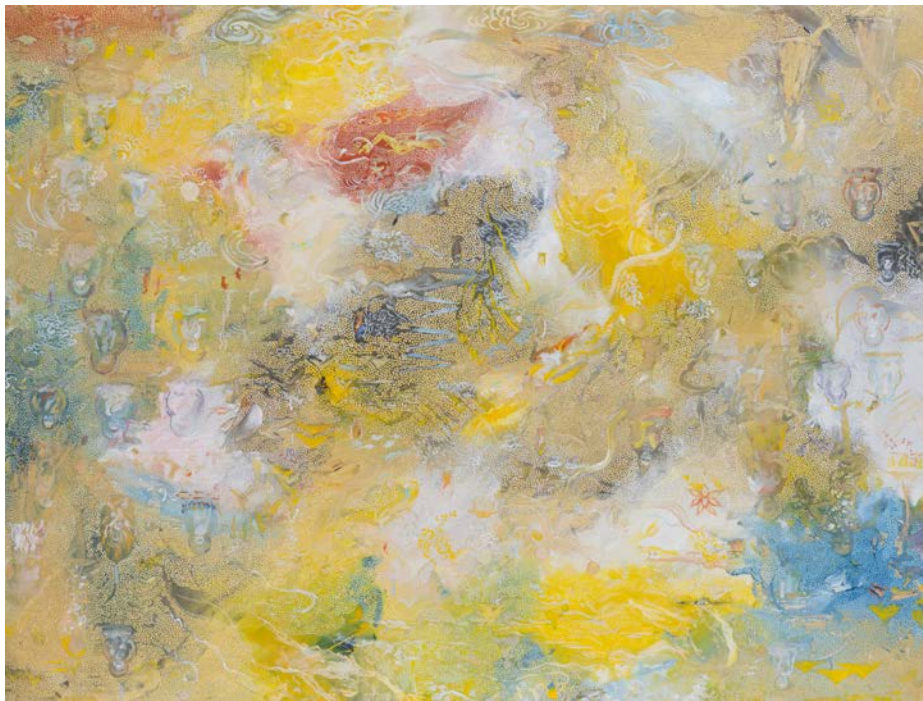
LITERATURE

Jennifer Long, *Nomadism: John Wolseley - Twelve Years in Australia - paintings and drawings*, University Gallery, The University of Melbourne, Melbourne 1988, cat. no. 12, p. 23 (illus.)

NOTE

Accompanied by a copy of the above publication

\$1,500-2,500



7

7

TIM JOHNSON (BORN 1947)

India 1993

acrylic on canvas

signed dated and titled verso: INDIA Tim Johnson 93

inscribed on label verso: TIM JOHNSON / INDIA / 1993 /

cat. no. 26

91 x 121.5cm

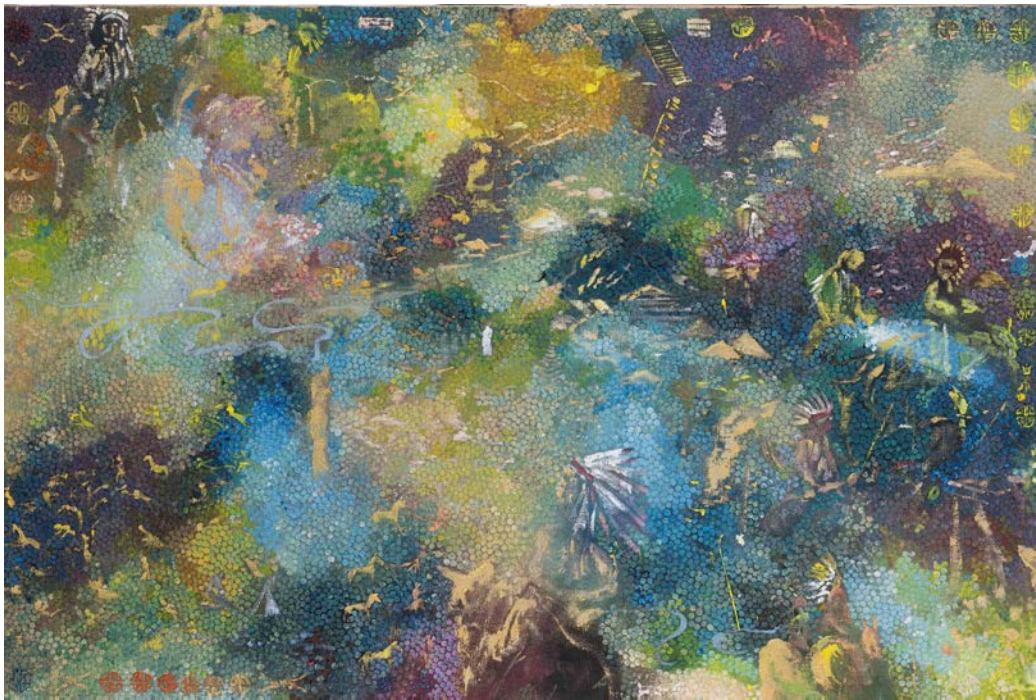
PROVENANCE

Tolarno Galleries, Melbourne (label verso)

EXHIBITED

Tim Johnson: Shareware, Tolarno Galleries, Melbourne,
1993, cat no. 26

\$2,000–3,000



8

8

TIM JOHNSON (BORN 1947)**Mahpiya Luta 1990**

oil on linen

signed and dated verso: Tim Johnson / 1990

60 x 90cm

PROVENANCE

Tolarno Galleries, Melbourne

\$1,000–2,000



9

9

KATHERINE HATTAM (BORN 1950)

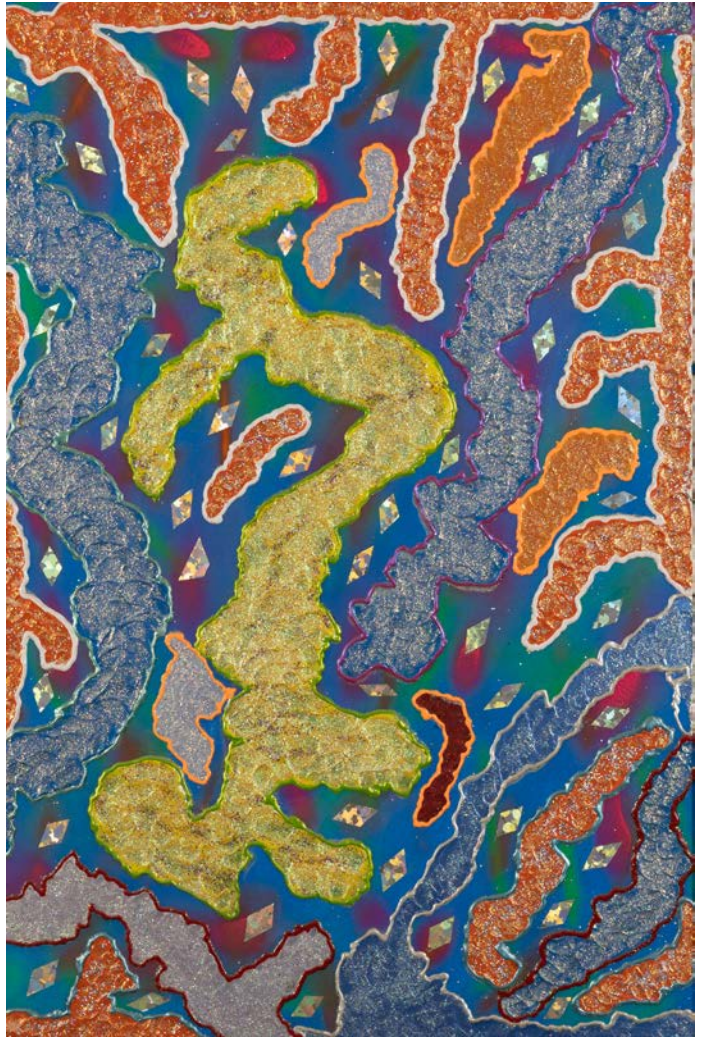
Still Life

pastel on paper
signed lower right: K HATTAM
60.5 x 96.5cm

PROVENANCE

Acquired from the Artist

\$1,500–2,500



10

PATRICIA (PAT) LARTER (1936-1996)**Go Head On 1995**

mixed media on composition board

signed, dated and titled verso:

PAT LARTER 1995 JAN / "GO HEAD ON"

91.5 x 61cm

PROVENANCE

Niagara Galleries, Melbourne, 1997

\$1,000-1,500



11

11

KATARRA NAMPITJINPA (C.1940-1998)

Papungna 1997

acrylic on linen

inscribed verso: KATARRA NAMPITJINPA IK96KN236

106 x 137.5cm

PROVENANCE

Niagara Galleries, Melbourne (label verso)

\$2,000-4,000



12

12

MINNIE PWERLE (1922-2006)**Bush Melon 2005**

acrylic on linen

inscribed verso: MINNIE PWERLE / UTOPIA 2005 /

'BUSH MELON' / DBG / HBT PWEM 06.01.06

86.5 x 147cm

PROVENANCE

Alcaston Gallery, Melbourne (stamp verso)

Bett Gallery, Hobart

EXHIBITED*Bush Melon Dreaming*, Bett Gallery, Hobart,

7 March - 1 April 2006, cat. no. 16

\$5,000-8,000



13

13**IYAWI WIKILYIRI (C.1945-2016)****Pukara 2009**

synthetic polymer paint on canvas
 inscribed verso: TPIW09038 Iyawikilyiri Nyapari 2009
 Tjungu Palya
 83.5 x 57.5cm

PROVENANCE

Tjungu Palya, via Alice Springs
 (accompanied by a certificate of authenticity)

\$1,500-2,500**14****MOLLY MARTIN NAPARRULA (BORN C. 1935)****Untitled**

synthetic polymer paint on canvas
 inscribed verso: MOLLY NAPARRULA MARTIN N34/87
 91.5 x 76.5cm

PROVENANCE

Warlukurlangu Artists Aboriginal Corporation, NT

\$500-800



14

15

BEVERLY CAMERON (BORN 1957)**Kunga Kutjara 2009**

acrylic on canvas
 inscribed verso: TPBC09275 Beverley Cameron Nyapuri
 2009 Tjungu Palya
 98 x 134cm

PROVENANCE

Tjungu Palya, via Alice Springs
 (accompanied by a certificate of authenticity)

\$4,000–6,000

16

ROSELLA NAMOK (BORN 1979)**Paraway... 'nother way 2000**

colour woodblock on paper
 signed, dated and titled and editioned on margin: Rosella
 Namok / '00 / Paraway ...'nother way / Lockhart River 12/130
 29.5 x 21cm

PROVENANCE

Gallery Gabrielle Pizzi, Melbourne

\$200–400



17

17

MAWUKURA (MULGRA) JIMMY NERRIMAH (C. 1913-2013)

Untitled

synthetic polymer paint on canvas

inscribed verso: Jimmy Nerrimah / Mangkaja Arts / Jimmy / 51/08

90 x 60cm

PROVENANCE

Mangkaja Arts Resource Agency Aboriginal Corporation, WA
ArtPlace, Perth

\$1,500–2,500



18

WILLIE KURIBI GUDIPI (1916-1996)

At Ngakurr 1993

acrylic on linen

inscribed verso: WILLIE + MOIMA / 12-3-93 / At NGAKURR / Ak1764

132 x 88.5cm

PROVENANCE

Alcaston Gallery, Melbourne (stamped on stretcher verso) 1998

\$3,000–5,000



19

19

TINY MCHALE

Untitled

acrylic on canvas
75 x 50cm**PROVENANCE**

Brigitte Braun Gallery, Melbourne

\$500-800



20

20

**JOE GREEN JAPANANGKA
(C.1940-1992)**

Untitled

synthetic polymer paint on canvas
inscribed verso: JOEGREEN / LM15
80 x 123cm

\$600-900

21

WILLY BILLABONG (1925-2005)

Untitled

acrylic on linen
 inscribed verso:
 Willy Billabong / Cat # NM62
 65 x 65cm

PROVENANCE

Brigitte Braun Gallery, Melbourne
 (label verso)

\$800-1,200

21

22

HUGHIE BENT (BORN 1940)

Pangalajarti 2008

synthetic polymer paint on canvas
 inscribed verso: HUGHIE BENT HB 35
 76 x 60.5cm

PROVENANCE

Brigitte Braun Gallery, Melbourne

EXHIBITED

The Last Paintings, Brigitte Braun
 Gallery, Melbourne, March 2008

\$1,000-1,500

22



23

23

**MATI (BRIDGET) MUDJIDELL
(C.1935-2002)**

Untitled

acrylic on canvas

inscribed verso:

BRIDGET MUDJIDELL / 117/89 / P/S

100.5 x 76cm

PROVENANCE

Warlayirti Artists, Balgo, WA

\$1,000-1,500

24

**PANTJITI MARY MCLEAN
(BORN C.1935)**

Untitled

acrylic on paper

76 x 56cm

\$800-1,200

25

ARTIST UNKNOWN

Landscape

oil on board

25 x 25cm

\$200-400

26

TIWI ISLAND

natural earth pigments and acrylic on paper

77 x 57cm

\$400-600

27

TIWI ISLAND

Untitled

natural earth pigments and acrylic on paper

77 x 57.5cm

\$400-600

28

TIWI ISLAND

Untitled

natural earth pigments and acrylic on paper

77 x 57.5cm

\$400-600



24



29

29

**CLAUDE CARTER JUNGKURRA
(BORN 1971)**

Red Bluff 2008

acrylic on linen
inscribed verso:
CLAUDE CARTER / 67/08
179.5 x 89.5cm

PROVENANCE

Brigitte Braun Gallery, Melbourne
(label verso)

\$800–1,200



30

30

**MADIGAN THOMAS
(BORN C.1935)**

Untitled

acrylic and natural earth
pigments on canvas
inscribed verso:
Madigan Thomas / AK1747
70 x 118cm

PROVENANCE

Alcaston Gallery, Melbourne

\$1,000–2,000

31

**MIGNONETTE JAMIN
(1932–2010)**

Untitled

synthetic polymer paint on canvas
inscribed verso: WARINGARRI ARTS /
WAA668203 / MIGNONETTE
30.5 x 40.5cm

PROVENANCE

Waringarri Aboriginal Arts, Kununurra,
WA

\$300–500



32

32

JULIE DOWLING (BORN 1969)

Time 2001

monoprint and mixed media on paper
 signed, dated and titled lower right and centre: Julie
 Dowling 2001 'Time'
 24.5 x 35cm

PROVENANCE

ArtPlace, Perth, 2005 (accompanied by a certificate of
 authenticity)

\$500-800

33

JUDITH VAN HEEREN (BORN 1961)

Untitled 0308, 2003

oil on linen
 signed verso: J Van Heeren
 40.5 x 46cm

PROVENANCE

Brian Moore Gallery, Sydney
 fortyfivedownstairs, Melbourne

\$600-800

34

JOYCE EVANS (1929-2019)

Sawmill Settlement 1989

silver gelatin print
 signed, dated and titled on mount: Joyce Evans Sawmill
 Settlement 1989
 15 x 14cm

\$200-400

35

JOYCE EVANS (1929-2019)

Hamilton Island Sunrise 1988

silver gelatin print
 signed, dated and titled on margin: Joyce Evans /
 HAMILTON ISI SUNRISE 1988
 30 x 30cm

\$200-400



35



36

36

ABBY STOREY**A Man, His Dogs, His Boy
(from Of the Land series) 2013**

archival print
signed with initials, dated, titled and
editioned verso: AS 2013 / A man, his
dogs, his boy / from 'of the Land' 1/5
48.5 x 48.5cm

PROVENANCE

fortyfivedownstairs, Melbourne

EXHIBITED

Of the Land 2009-2013: Abby Storey,
Gippsland Art Gallery, Sale, 30
November - 27 January 2014
Of the Land 2009-2013: Abby Storey,
fortyfivedownstairs, Melbourne, 24
June - 5 July 2014

\$200-400

37

JOHN WOLSELEY (BORN 1938)**Napier Range 1984**

ink on paper
signed, dated and titled lower left:
Napier Range '84 John Wolseley
21 x 30cm

PROVENANCE

Australian Galleries, Melbourne

\$400-600



37



38

38

**HARRY ROSENGRAVE
(1899-1986)**

Through the Trees 1973

gouache on paper
signed and dated lower right:
H Rosengrave 73
54.5 x 70cm

PROVENANCE
Niagara Galleries, Melbourne
\$300-500



39

39

**HARRY ROSENGRAVE
(1899-1986)**

The Swimming Lesson 1970

gouache and watercolour on paper
signed and dated lower left:
H Rosengrave 1970
56.5 x 76cm

PROVENANCE
Niagara Galleries, Melbourne
\$300-500



40

40

DAVID KEELING (BORN 1951)**Long Balcony 1996**

oil on canvas

signed and dated lower right: D Keeling '96
100.5 x 232.5cm**PROVENANCE**

Niagara Galleries, Melbourne, 1996 (label verso)

EXHIBITEDLandscape and Meaning, Niagara, Melbourne,
10 September - 5 October 1996, cat. no. 7**LITERATURE**David Keeling, Landscape and Meaning, Niagara,
Melbourne, 1996, cat. no. 7 (illus.)**\$8,000–12,000**

41

ADRIANE STRAMPP (BORN 1960)**Untitled 1994**

oil on paper

signed, dated and titled verso:
Strampp '94 / UNTITLED
74 x 54cm**PROVENANCE**

Melbourne Contemporary Art Gallery, Fitzroy

EXHIBITEDMelbourne Contemporary Art Gallery, Fitzroy,
24 September - 15 October, 1994**\$500–800**

41

46

MIRKA MORA (1928-2018)

Christmas Day, St Kilda 1979
(Mirka with Serena & Philippa
Jelbart)

ink on paper
signed, dated and titled centre right
and upper left and centre: MIRKA 79 /
1979 Christmas Day St Kilda
21 x 30cm

PROVENANCE

Gift from the artist

\$600–900



46

47

MIRKA MORA (1928-2018)

Mermaid Doll

hand-painted soft sculpture doll,
double-sided
signed on tail twice: MIRKA
71cm high, 80cm wide, 10.5cm deep
(irregular)

PROVENANCE

Acquired directly from the artist

NOTE

accompanied by The Joy of it all
...Artist Mirka Mora on her bold,
bohemian life, Nikki Barrowclough,
Good Weekend, The Age Magazine,
September 20, 2000

\$2,000–4,000



47



48

48

ANDREW SIBLEY (1933-2015)**Dream Boats 1989**

ink and wash on paper
 signed and dated lower right:
 Sibley '89
 signed, dated and titled verso:
 Sibley 89 / "Dream Boats"
 71 x 54.5cm

PROVENANCE

Australian Galleries, Melbourne
 (label verso)

\$300-500

49

TIM JONES (BORN 1962)**Llaregub 1994**

wood engraving
 signed, dated, titled and editioned on
 margin: Tim Jones 1994 / Llaregub /
 Under Milk wood / 11/35
 13 x 17cm

PROVENANCE

Australian Galleries, Melbourne

\$200-400

50

50

BARBARA HANRAHAN (1939-1991)**My Family 1978**

etching
 signed, dated, titled and editioned
 on margin: Barbara Hanrahan 1978 /
 My Family / 1/10
 56 x 41cm

PROVENANCE

Stuart Gerstman Galleries, Melbourne
 (label verso)

\$500-800



51

51

KATE BEYNON (BORN 1970)**The Four**

ink and watercolour on paper
monogram lower left
74.5 x 54.5cm

PROVENANCE

Christine Abrahams Gallery,
Melbourne

\$400–600

52

JULI HAAS (1952–2014)**Cry Baby Cry 1995**

drypoint etching and watercolour on
paper
signed, dated, titled and editioned on
margin: J Haas '95 Cry Baby Cry 7/20
31 x 25cm

PROVENANCE

Flinders Lane Gallery, Melbourne

\$500–800

52

55

**MARGARET MORGAN
(BORN 1958)****Non Places (Open Door) 1982**

ink on paper
signed and dated lower right:
MORGAN 82
53 x 37cm

PROVENANCE

Mori Gallery, Sydney
Sotheby's, Melbourne, *Fine Australian
and European Paintings*, 24 November
1997, Lot 343

\$200–400

53

**MARGARET MORGAN
(BORN 1958)****Non Places (The Bedroom) 1982**

ink on paper
signed and dated centre right:
MORGAN '82
37 x 52.5cm

PROVENANCE

Mori Gallery, Sydney
Sotheby's, Melbourne, *Fine Australian
and European Paintings*, 24 November
1997, Lot 342

\$200–400

54

**MARGARET MORGAN
(BORN 1958)****Non Places (Bathroom) 1982**

ink on paper
signed lower right: MORGAN 82
36.5 x 47cm

PROVENANCE

Mori Gallery, Sydney
Sotheby's, Melbourne, *Fine Australian
and European Paintings*, 24 November
1997, Lot 344

\$200–400



56

NOELA HJORTH (1940-2016)**Portrait of the Artist**

colour etching, triptych
signed, titled and editioned on margin:
Noela Hjorth Portrait of the Artist
18/20
33.5 x 50.5cm (each)
101.5 x 50.5cm (overall)

NOTE

The Artist's book accompanies this lot:
Noela Hjorth, *Sophia's Sacred Cycle*,
Granrott Press, Adelaide, 2005

\$300-500

57

ROY DALGARNO (1910-2001)**Refugees – Indian Suite IX**

etching
signed, titled and editioned on margin:
Roy Dalgarno "Refugees" India Suite
IX 17/20
22.5 x 30.5cm

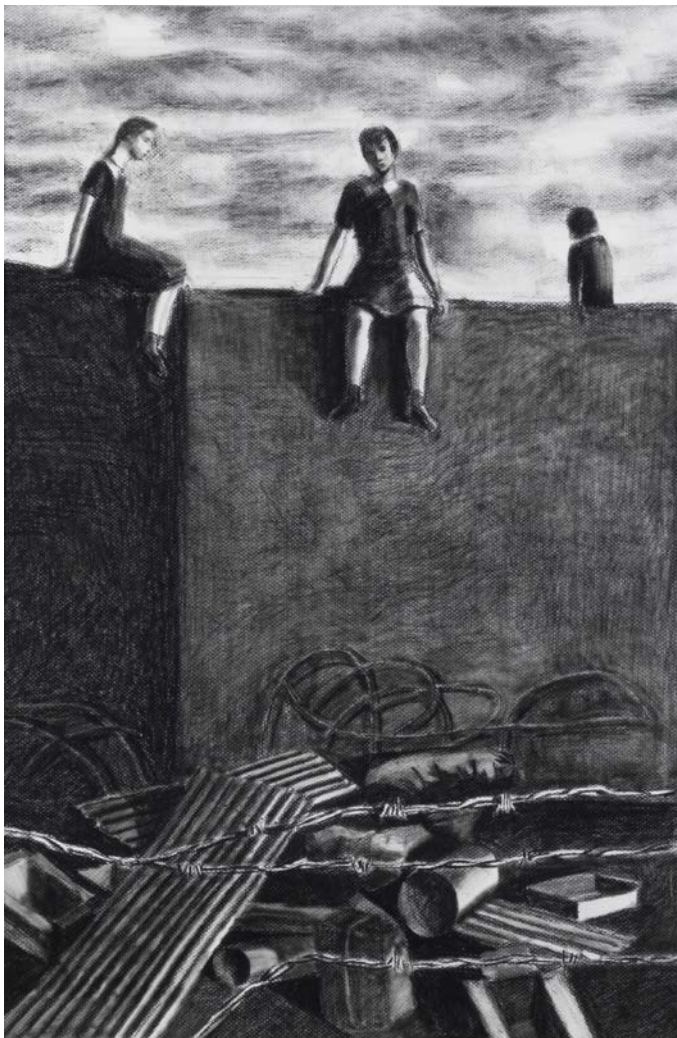
\$200-400

58

ROY DALGARNO (1910-2001)**Indian Suite XVI**

etching
signed, titled and editioned on margin:
Roy Dalgarno India Suite IX Artist
Proof
28 x 32cm

\$200-400



59

59

ANNE WALLACE (BORN 1970)**On the Wall 1993**

charcoal on paper
 signed and dated verso:
 Anne Wallace 1993
 69.5 x 46cm

PROVENANCE

Darren Knight Gallery, Sydney

\$800–1,200

60

MARK OGGE (BORN 1966)**Buildings 1991**

charcoal on paper
 signed and dated lower left:
 OGGE / 91.
 20.5 x 19.5cm

PROVENANCE

Gift from the Artist

\$200–400

61

ARTIST UNKNOWN**The Tyre Worker**

pastel on paper
 18 x 22.5cm

\$200–400



62

62

DOROTHY RIDSDALE (BORN 1981)**Punch and Colombine 1992**

painted timber and embroidered textile
signed, dated and titled verso:

Dorothy Ridsdale / Warnambool 1992 /
Punch and Colombine / "But why don't you trust me?"
55.5 x 58.5 x 3cm (irregular)

\$300–500

63

A M POWER**Terra Australis Angel 1996**

mixed media

signed, dated and titled verso:

A M Power / 1996 / Terra Australis / Angel
5 x 5cm

\$200–400

64

JUDITH VAN HEEREN (BORN 1961)**Hare**

gouache and watercolour on paper

inscribed upper centre and lower right:

Northrop / Investigate / Advanced Ideas /
Ideas 3mm / no 2 in a series / October / 1st
24 x 36cm

PROVENANCE

fortyfivedownstairs, Melbourne

\$250–450

65

ARTIST UNKNOWN**Centaur 1991**

screenprint

signed but illegible, dated and editioned upper left:

31/100 '91
23 x 35cm

\$200–400



66

66

JAMES DAVIS (1940-2019)**Johnston St Juggler**

oil on board, triptych
 inscribed verso: JOHNSTON ST. JUGGLER
 57 x 48.5cm, 57 x 49.5cm, 57 x 49.5cm
 57 x 149cm (overall)

PROVENANCE

David Ellis Gallery, Melbourne

\$2,000–4,000

67

RALPH EBERLEIN (BORN 1951)**Figures 1985**

pastel on paper
 signed and dated lower right: Eberlein 85
 47 x 84.5cm

PROVENANCE

Niagara Galleries, Melbourne

\$300–500

68

JESSIE ANGWIN**Hilary in a True Blue Dress 2000**

acrylic and pencil on canvas
 printed label verso:
 Jesse Angwin / Hilary in True Blue dress / 2000
 26.5 x 21.5cm

PROVENANCE

Victorian College of the Arts (VCA), Melbourne, 2000

\$200–400



69

69

CATHY DRUMMOND (BORN 1961)

Little Street, North Fitzroy 2012

oil on linen

signed with initials lower right: CD

signed, dated and titled verso: CATHY DRUMMOND /

"Little Street, North Fitzroy" / 2012

60.5 x 83.5cm

PROVENANCE

fortyfivedownstairs, Melbourne

EXHIBITED*Stilled Life, New Paintings*, fortyfivedownstairs, October 2012**\$400–600**

70

MICHAEL GOSS (BORN 1942)

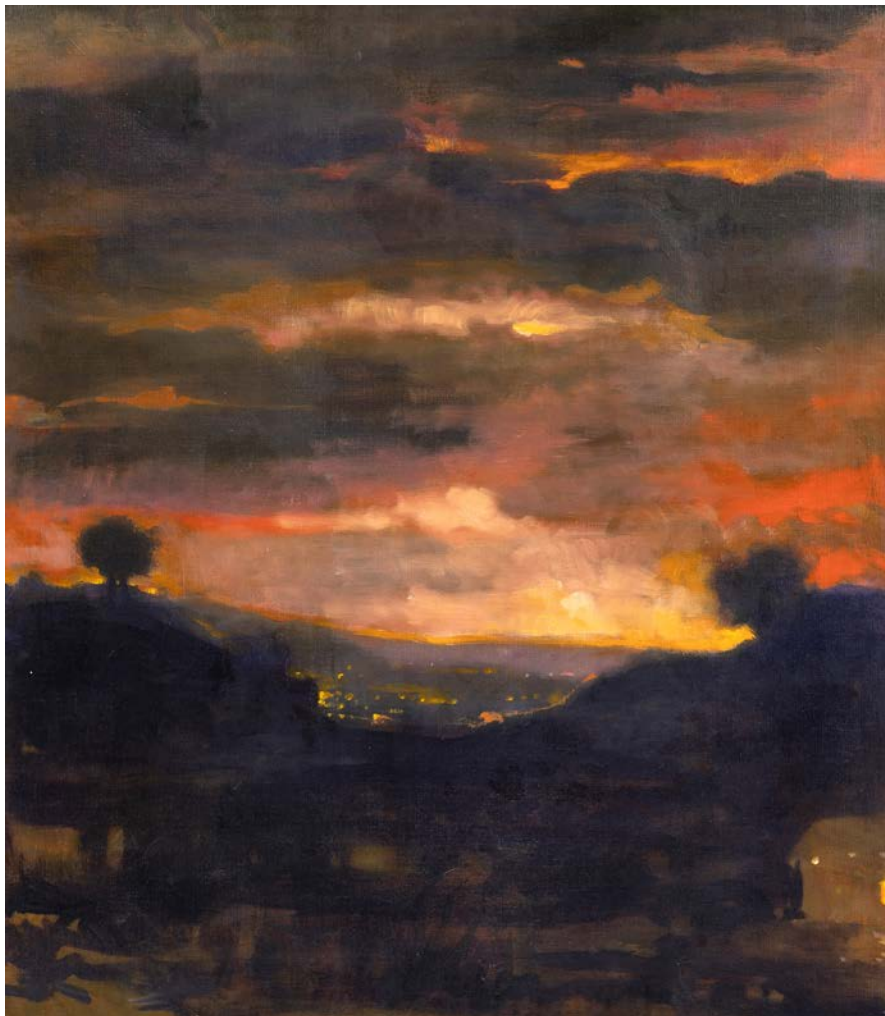
Untitled 1967

monotype

signed and dated lower right: Michael Goss '67

55.5 x 48cm

\$200–400



71

71

MICHAEL VALE (BORN 1952)

Science 1999

oil on canvas
 signed, dated and titled verso:
 Michael Vale "SCIENCE" '99
 74.5 x 64.5cm

PROVENANCE

Latrobe St. Gallery, Melbourne

\$500-800

72

W A D BRODIE

St Kilda 1976

watercolour on paper
 signed, dated and titled lower right:
 W BRODIE 76 / ST KILDA
 33 x 40cm

PROVENANCE

Acquired from the Artist, 1978 (accompanied by receipt)

\$200-400



73



74

73

BRUNO LETI (BORN 1941)*Ilkinia II* 1988

colour etching

signed, dated, titled, inscribed and editioned:

Bruno Leti '88 *Ilkinia II* For MLJ A/P

22 x 37cm

PROVENANCE

Gift from the Artist

\$200-400

74

ISABEL DAVIES (BORN 1929)*Fragments No. 3* 1990*(Simpson Desert series)*

mixed media and collage

signed and dated lower right: Isabel Davies '90

inscribed verso: ISABEL DAVIES / 'FRAGMENTS

No. 3' 1990 / SIMPSON DESERT SERIES

21.5 x 15.5cm

PROVENANCE

Christine Abrahams Gallery, Melbourne

EXHIBITED*Simpson Desert Series: Isabel Davies*,
Christine Abrahams Gallery, Melbourne, 1991**\$200-400**



75

75

ROBERT GRIEVE (1924-2006)

Untitled

mixed media on paper
signed lower right: Robert Grieve
30.5 x 21cm

\$400-600

76

VIOLA DOMINELLO (BORN 1964)

Torcello Ferry 2003

charcoal on paper
signed, dated and titled verso:
Torcello Ferry 2003 / Viola Dominello
14.5 x 21.5cm

PROVENANCE

fortyfivedownstairs, Melbourne

EXHIBITED

Asolo Venice, fortyfivedownstairs, Melbourne, 2004

\$200-400

77

VIOLA DOMINELLO (BORN 1964)

Rowing Towards Torcello 2003

charcoal on paper
signed, dated and titled verso:
Rowing towards Torcello 2003 / Viola Dominello
16 x 23cm

PROVENANCE

fortyfivedownstairs, Melbourne

EXHIBITED

Asolo Venice, fortyfivedownstairs, Melbourne, 2004

\$200-400

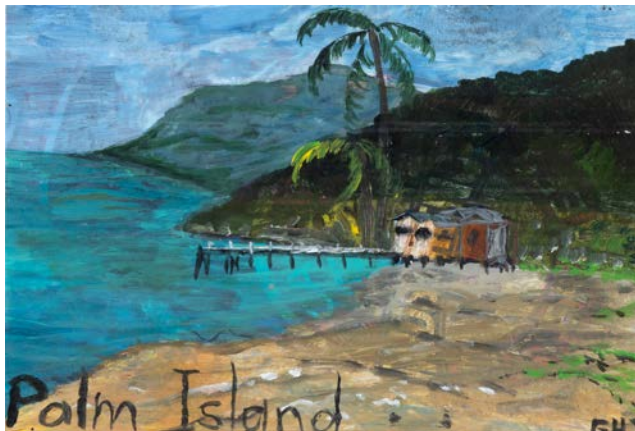
78

ARTIST UNKNOWN

Garden at Sainte-Adresse

oil on canvas
inscribed verso: BOND / 96 / FEB 83
26 x 34cm

\$200-400



79

79

GAY HAWKES (1942-2025)**Palm Island**

oil on paper
signed with initials and titled lower
right and left: G H / Palm Island
25 x 36.5cm

PROVENANCE

fortyfivedownstairs, Melbourne

EXHIBITED

Napery: Gay Hawkes,
fortyfivedownstairs, Melbourne, 2004

\$200–400



80

80

GAY HAWKES (1942-2025)**Regatta Day**

oil on paper
titled lower left: Regatta Day
39.5 x 32.5cm

PROVENANCE

fortyfivedownstairs, Melbourne

EXHIBITED

Napery: Gay Hawkes,
fortyfivedownstairs, Melbourne, 2005

\$200–400

81

KEN NIGHTINGALE**Natures Unlimited Palette 1980**

oil on composition board
signed and titled lower right:
K NIGHTINGALE / NATURES /
UNLIMITED PALETTE
44 x 59.5cm

\$250–450

82

ALEXANDRA LEWISOHN

Still Life 2010

oil on canvas
signed and dated lower right: A Lewisohn
79.5 x 40cm

PROVENANCE

Acquired from the Artist c.2015

\$300–500

83

BILL HAY (BORN 1956)

Tessellated Garden II 2011

mixed media on paper
signed, dated and titled verso: Bill Hay /
2011 / Tessellated Garden II
32 x 40cm

PROVENANCE

fortyfivedownstairs, Melbourne

EXHIBITED

Arrested Decay, fortyfivedownstairs,
Melbourne, 2012

\$200–400

84

**JOAN LOCK
(ENGLISH, 1922-2015)**

Interior with Victorian & Roses

linocut
signed, titled and editioned on margin:
Interior with Victorian & Roses 16/18
50 x 39cm

\$200–400



81

85

ANDREW TRAHAIR (BORN 1966)

Flinders Field 2007

mixed media on paper
signed and dated lower right:
TRAHAIR '07
inscribed verso: ANDREW TRAHAIR '07
/ FLINDERS FIELD
21 x 21cm

PROVENANCE

fortyfivedownstairs, Melbourne

EXHIBITED

Andrew Trahair – Loom of the Land,
Anne Runhardt Fine Art, fortyfive
downstairs, Melbourne, 15–26 April 2008

\$200–400



82



86



87

86**VIOLA DOMINELLO (BORN 1964)****Venetian Island**

oil and pastel on canvas on board
signed with initials lower left: VD
20 x 25.5cm

PROVENANCE

fortyfivedownstairs, Melbourne

EXHIBITED

Asolo Venice, fortyfivedownstairs, Melbourne, 2004

\$300-500

87**VIOLA DOMINELLO (BORN 1964)****Venetian Island 2003**

oil and pastel on canvas on board
signed with initials and dated lower right: VD 2003
20 x 25.5cm

PROVENANCE

fortyfivedownstairs, Melbourne

EXHIBITED

Asolo Venice, fortyfivedownstairs, Melbourne, 2004

\$300-500



88

88

LYNNE BOYD (1953-2022)**Across the Bay, Newport II 1987**

pastel on paper
 inscribed on gallery label verso:
 Across the Bay - Newport II / 1987
 39 x 59cm

PROVENANCE

70 Arden Street Gallery, Melbourne
 (label verso)

\$700–1,000

89

IAN ARMSTRONG (1923-2005)**The Garden 1986**

gouache on paper
 signed and dated upper left:
 Ian Armstrong '86
 37.5 x 27cm

PROVENANCE

Acquired from the Artist

\$200–400

90

JANE WALKER**Water Lily and Trees 1983**

watercolour on paper
 with Artist's stamp lower right
 29 x 41.5cm

PROVENANCE

Raya Gallery, Melbourne (label verso)

\$250–450

91

NANCY CLIFTON (1907-1989)**The Phantasy 1982**

watercolour on paper
 signed lower right: Nancy Clifton
 titled and dated verso:
 The Phantasy 1982
 37.5 x 54cm

\$200–400

92

ROY DALGARNO (1910-2001)**The Old Master**

colour etching
 signed, titled and editioned on margin:
 R Dalgarno "The Old Master" 13/25
 33 x 25cm

\$100–200

93

ROY DALGARNO (1910-2001)**Hippoes**

etching
 signed, titled and editioned on margin:
 R Dalgarno "Hippoes" 19/25
 20.5 x 60cm

\$100–300



94

94

MARIAN ELLIS ROWAN (1848-1922)**Bluebonnets**

watercolour on paper
signed lower left: Ellis Rowan
25 x 16cm

\$500-800

95

96

MARIAN ELLIS ROWAN (1848-1922)**Spring Growth on the Coast**

watercolour on paper
signed lower left: Ellis Rowan
23.5 x 13cm

\$500-800

95

MARIAN ELLIS ROWAN (1848-1922)**Butterflies**

watercolour on paper
signed lower left: Ellis Rowan
30 x 17.5cm

\$600-900



97

97

MERLIN CUNLIFFE (BORN 1935)**Rainbow Trout (*Salmo gairdneri*) 1982**

watercolour on paper

signed, dated and titled lower right, centre and left: Merlin
Cunliffe 1982 / Celta no. 3 / Rainbow Trout (*Salmo gairdneri*)
30.5 x 69cm

\$300-500

98

JOHN GOULD (1804-1881)**Chelidon Ariel – Fairy Martin and Sittella Striata –
Striated Sittela**

two colour lithographs

each with printed text on margin

printed text page verso

48 x 33cm (each)

\$300-500

98



99

99

TERENCE MCCAWE
(SOUTH AFRICA, 1913-1978)

The Red House 1938

oil on canvas
 signed and dated lower right:
 TERENCE J. MCCAWE / 1938
 29.5 x 40cm

\$300-500

100

J. COLIN ANGUS (1907-2002)

Jingellic NSW

oil on paper
 signed lower right: J Colin Angus
 titled verso: JINGELLIC NSW
 13 x 24cm

\$200-400

101

DUTCH SCHOOL

The Windmill

oil on canvas
 signed but illegible lower right
 20.5 x 25cm

\$200-400



102

102

**ARTHUR MERRIC BOYD
(1862-1940)**

Landscape 1921

watercolour on paper
signed and dated lower right:
Arthur Boyd / 1921
28 x 49cm

\$1,200-1,800

103

CAPPER

**Meerlust, Somerset West
(South Africa)**

watercolour on paper
signed lower right: CAPPER
35 x 46.5cm

\$200-400



103



104

104**CHRISTIAN WALLER (1894-1954)**

Life Drawing Female Figure

conte on paper

19 x 23cm

PROVENANCE

Gift from artist's niece (Klytie Pate)

\$300-500**105****B HOLDER**

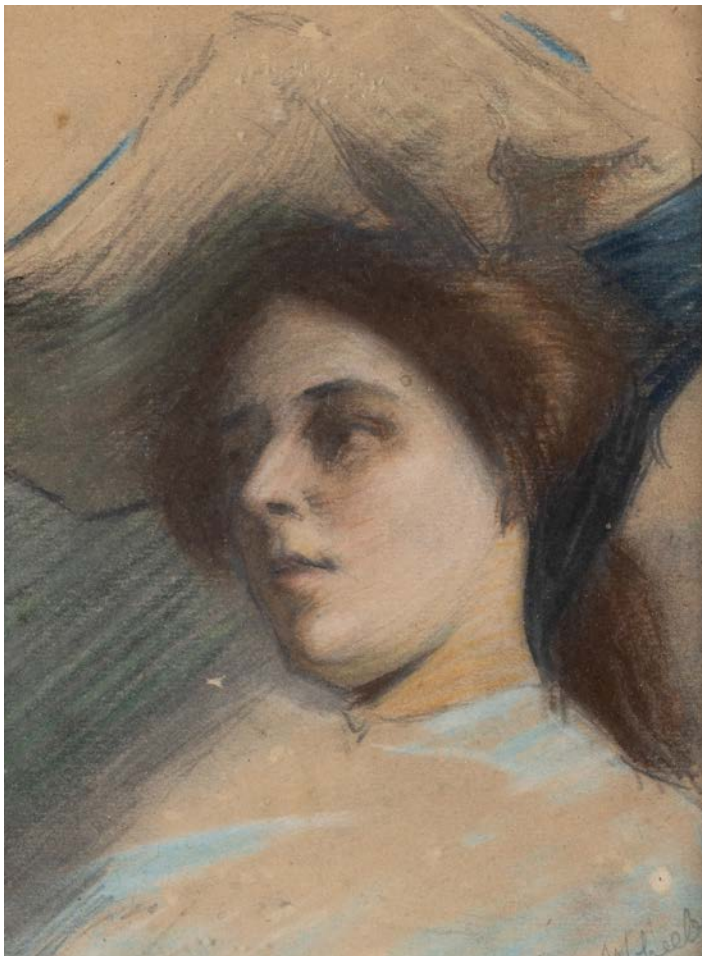
Portrait of a Boy 1962

oil on board

signed and dated lower right: B Holder / 1962

30 x 28.5cm

\$200-400



106

106

CHARLES WHEELER (1880-1977)

Portrait of a Lady 1910

pencil and pastel on paper

signed and dated lower right: Chas Wheeler / 1910

18.5 x 14cm

\$400-600

107

CHARLES WHEELER (1880-1977)

The New Bonnet

oil on board

signed lower right: C Wheeler

23 x 18.5cm

\$800-1,200



108

JAN LEARMONTH**Tide Line**

found wood assemblage
49cm high, 210cm wide, 22cm deep

PROVENANCE

fortyfivedownstairs, Melbourne

EXHIBITED

Jan Learmonth, Voyages, fortyfivedownstairs, Melbourne,
October 2012

\$300–500

109

TINA BAGGIO**Friendship 1993**

woven textile
signed lower right: tina
29 x 25.5cm

PROVENANCE

Gift from Artist

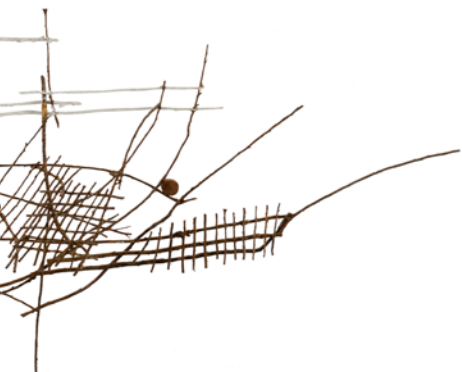
\$200–400

110

JOY SMITH (BORN 1954)**Splat Cat Mat 1993**

tapestry
signed, dated and titled on label verso:
'Splat Cat Mat' / or / 'City Cat's Nightmare' / Joy M Smith
23 x 35cm

\$200–400



111

GAY HAWKES (1942-2025)**Collingwood Premiership Cupboard
1991**

salvaged wood, paint, grass,
wire and salvaged metal
196cm high, 95cm wide, 59cm deep,
irregular

EXHIBITED

Gay Hawkes: The House of Longing,
Tasmanian Museum and Art Gallery,
Hobart, 18 March-28 August 2022

LITERATURE

Peter Hughes and Jane Stewart,
Gay Hawkes: The House of Longing,
Tasmanian Museum and Art Gallery,
Hobart, 2022, pp. 40-41 (illus.)
(book accompanies this lot)

\$2,000-4,000



112



112

ROBERT (ROBBIE) PORRITT

Through the Tube, Through the Tube II, Andy's Wave, Miss Pralene & Nicholas and Carmen 1992

five sculptural (paper maché, wood) lightweight pieces
each signed, titled and dated to base: Robbie Porritt 1992
24 x 38 x 19cm, 37.5 x 54.5 x 12cm, 38 x 23 x 12cm,
46 x 24 x 17.5cm, 39.5 x 23 x 23.5cm

PROVENANCE

William Mora Galleries, Melbourne

\$300-500

113

RICHMOND CLENDINNEN

Untitled

painted wood assemblage
49cm high, 71cm wide, 33cm deep

\$300-500

114

GREG IRVINE (BORN 1947)**Painted Chair and Side Table
with Figurative decoration**

oil on wood

each signed to base: IRVINE

Chair: 88cm high, 41cm wide, 40cm deep

Table: 62cm high, 39.5cm wide, 37cm deep

\$600-800





115



115

MILTON MOON (1926-2019)**Bowl and Plate**

glazed and painted earthenware
bowl incised to base:

Milton / Moon / '95

plate incised to base: Milton / Moon

bowl 19cm high, 33cm diameter
and plate 28cm diameter

\$300-500

116

**STEPHEN BENWELL
(BORN 1953)****Vase 1996**

painted and glazed earthenware
with figurative decoration

signed and dated on base:

S Benwell / '96

26cm high, 19cm wide, 20cm deep

\$800-1,200

117

ROBERT LANGLEY (BORN 1929)**The Capture**

earthenware

incised to base: robert / Langley

17cm high, 26cm wide, 14cm deep

\$200-400



116

118

PAMELA IRVING (BORN 1960)

Constable Fitzpatrick
and Kate Kelly 1992

painted and glazed earthenware vase
incised with signature, date and title:
Constable Fitzpatrick and Kate Kelly /
Nolan 1946 IRVING 1992
53cm high, 41cm diameter (irregular)

EXHIBITED

*Pamela Irving: Ned Kelly's Last
Supper*, Artefact, Melbourne, 1993
\$500–800

119

ALISTAIR WHYTE (1954–2023)

Two painted ceramic vases

a large globular vase decorated with
a trailing leaf design, and a smaller
grey toned vase with loose sprig and
vegetal frieze borders, both signed
Alistair Whyte and A. Whyte in script
to bases
33cm high, 24cm diameter
approximately, 16cm high
\$300–400

120

**ALEXANDRA COPELAND
(BORN 1947)**

Flowers and Fruit 1995

painted and glazed earthenware dish
signed and dated on base:
A Copeland / 1995
32.5cm diameter
\$200–400

121

**ALEXANDRA COPELAND
(BORN 1947)**

Rainbow Trout 1991

square painted and glazed
earthenware dish
signed, dated and titled on base:
Alexandra / Copeland / Rainbow Trout
/ No. 36 / 1991
8cm high, 41cm wide, 41cm deep
\$250–450

122

A studio glazed pottery platter,
20th century

the dished platter in modulating
blue grey tones splashed with brown
colours, maker's impressed cipher,
twice, to foot rim
6cm high, 38.5cm diameter
\$300–400

123

A large red studio glazed pot
and a bowl, 20th century

the ovoid pot with sang-de-boeuf
colours thinning to paler tones and
cream, impressed calligraphic cipher
in square cartouche to foot rim, the
bowl similar with indistinct painted
initial to base
pot 29cm high 35cm diameter
bowl 7cm high, 28cm diameter
\$600–800



124

KLYTIE PATE (1912-2010)

A glazed earthenware bowl with a penguin frieze

inscribed to base, Klytie Pate 1980

9cm high, 29cm wide

\$600-800

125

KLYTIE PATE (1912-2010)A glazed earthenware vase with incised tulip
and reed pattern

inscribed to base, Klytie Pate 1987

23cm high, 11cm diameter

\$1,200-1,500

126

KLYTIE PATE (1912-2010)A glazed earthenware covered jar with dragon
motifs

inscribed to base Klytie Pate 1997

20cm high, 18cm diameter

\$800-1,200

127

KLYTIE PATE (1912-2010)

A glazed earthenware vase with penguin motifs

inscribed to base, Klytie Pate 1980
30.5cm high, 13.5cm diameter

\$1,200–1,500



127

128

KLYTIE PATE (1912-2010)

A large glazed earthenware openwork vase with giraffe motifs

inscribed to base, Klytie Pate, apparently no date
43cm high, 14cm diameter, approximately

\$1,800–2,500



128

129

KLYTIE PATE (1912-2010)

A glazed earthenware 'Pelicans' vase
 inscribed to base, Klytie Pate 1980 "Pelicans"
 25cm high, 16cm diameter, approximately
\$800–1,200

130

KLYTIE PATE (1912-2010)

A glazed earthenware openwork vase with bird
 motif
 inscribed to base, Klytie Pate 1982
 10cm high, 14.5cm diameter
\$300–500

131

KLYTIE PATE (1912-2010)

A glazed earthenware rooster jug
 inscribed to base, Klytie Pate 1997
 23cm high, 20.5cm wide
\$400–600



132

KLYTIE PATE (1912-2010)

A glazed earthenware openwork candle holder
with plant motifs

inscribed to base, Klytie Pate DEC 1991
14.5cm high, 14cm diameter

\$1,000-1,500

133

KLYTIE PATE (1912-2010)

A glazed earthenware openwork candle holder
with fish motifs

inscribed to base, Klytie Pate 1972
14cm high, 14cm diameter

\$1,000-1,500

134

A green glazed vase, mid to second half
20th century

with modulating and irregular drip glaze, unmarked
38cm high

\$300-400

135

A John Campbell glazed pottery pot
and a candlestick, 1930s

both with green and amber drip form glaze, pot inscribed
John Campbell Tasmania, the candlestick inscribed and
dated John Campbell 1932

pot 15.5cm high, 16.5cm diameter, candlestick 14cm high

\$200-400

136

Five assorted Australian pottery bowls,
20th century

all in varied celadon shades, ciphers, one indistinctly signed,
unmarked

11cm high, 19cm diameter largest bowl

\$300-500



132



133

137

A William IV rosewood teapoy,
circa 1835

of shaped rectangular profile on a
faceted pedestal and quadriform
platform base, four tea cabinets to
interior

80cm high, 46cm wide, 35.5cm deep

\$500-800

138

A pressed metal cushion mirror
with mythological figures and scrolling
vegetal motifs
72cm high, 68cm wide

\$240-300

139

A small Georgian mahogany
stretcher-based folding table,
19th century

71cm high, 91cm wide, 50cm deep

\$300-500

140

ARTIST UNKNOWN

The Procession
and The Ceremony

two ink and wash on paper
25 x 33cm and 26.5 x 36cm

\$200-400



141

A pink high back needlepoint
upholstered armchair,
19th century

in the French manner with carved
arms and legs united by shaped
stretchers
108cm high, 64cm wide, 67cm deep

\$600-800

142

A Persian flat weave rug

313 x 150cm, approximately

\$400-600

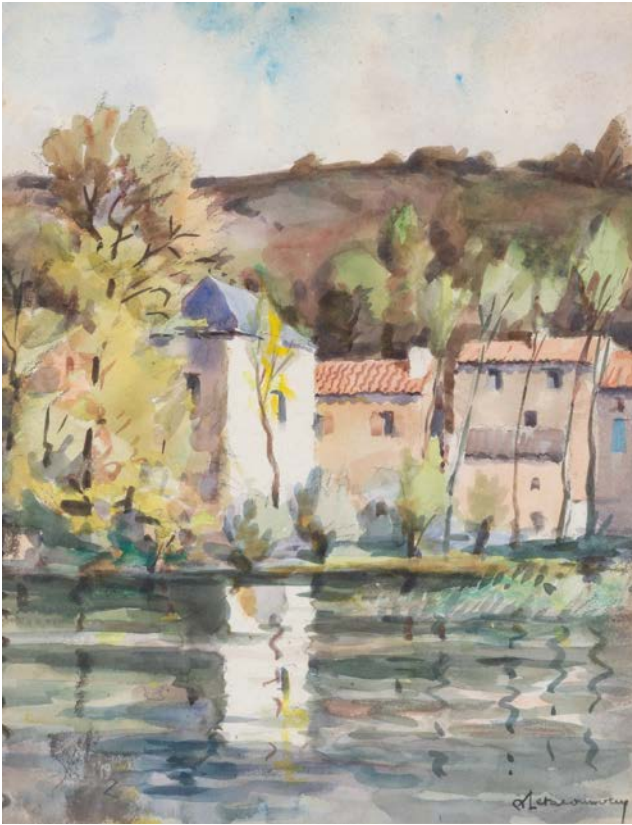
143

A flame mahogany two
tier reception style desk,
19th/early 20th century

the rear section with gallery,
cupboards, and shelving above a three
drawer desk and twin cupboards,
leather surface
130cm high, 152.5cm wide, 80cm deep

\$600-800





144

144**EUROPEAN SCHOOL****Village the River**

watercolour on paper
signed but illegible lower right
46 x 35.5cm

\$200-400**145****A carved trunk with upholstered top**

45cm high, 72cm square

\$300-500**146****A cedar console or hall table, 19th century**

of serpentine profile, a single drawer to the skirt and raised on turned legs
78.5cm high, 121cm wide, 52cm deep

\$500-600

145



147

A William IV flame mahogany
sideboard, circa 1835

116cm high, 206cm wide, 54cm deep
\$800–1,200

148

A marble top round table

on a tripod swept base with lion's paw
brass feet
75cm high, 152cm diameter

\$400–600

149

A Victorian cedar toilet mirror,
19th century

upon turned supports to a shaped
base
mirror frame 67cm high, 51cm wide,
base 74cm wide, 27.5cm deep

\$200–240

150

Two modelled ceramic imaginary
creatures in a sancai glaze,
20th century

unmarked
26cm high, 25cm wide

\$240–300

151

A late Victorian octagonal oak
top table, late 19th century

with engraved details and burr wood
trims upon a birdcage style japanned
base and swept legs
74cm high, 122cm diameter,
approximately

\$400–600

152

A pair of oak vase shaped splat
back hardwood armchairs

with leather seats
103cm high, 64cm wide, 56cm deep

\$300–400



153**A Chinese altar table**

with pierced and carved fretwork
trestle supports
97cm high, 318cm wide, 45cm deep
\$700-900

154**A polychrome Tibetan style cabinet**

100cm high, 75cm wide, 40cm deep
\$360-440

155**A small Chinese carved rosewood table, 19th/early 20th century**

of shaped profile with marble inset surface, a profusely carved skirt
51cm high, 49cm square, surface 44cm square
\$300-400

156**An Asian style lattice work glass top coffee table**

50cm high, 142cm wide, 142cm deep
\$500-800

157**A Chinese wooden armchair**

95cm high, 55.5cm wide
\$200-300

158**A Chinese red lacquer low cabinet**

with twin cupboards flanked by pairs of drawers, all with floral decorations and traditional metal hardware
45.5cm high, 94cm wide, 40cm deep
\$400-600

159**A Chinese red lacquer low table with pierced carving**

with pierced carving to the skirt
46cm high, 102cm wide, 109cm deep
\$500-700

160**A hardwood low table in the Chinese manner**

34cm high, 121cm wide, 81cm deep
\$500-800



161

**A polychrome decorated
Tibetan cabinet**

featuring deities, figural narratives in
temple gardens and landscapes to the
cupboards and drawers

165cm high, 87cm wide, 40.5cm deep

\$600-800

162

**A small Japanese two panel
screen, late 19th century**

inked bone appliqués with figural
scenes, the reverse with two floral
panels in black and gold on red

\$300-400





163



164

163

CHRISTINE RAMSAY

Grand Palace 3 Bangkok and Sukhothai 3
1992

two colour photographs
each signed, dated, titled and editioned on mount:
Christine Ramsay '92 Grand Palace 3 / Bangkok 1/8
and Sukhothai 3 1/8
11.5 x 16.5cm (each)

\$200-400

164

CHRISTINE RAMSAY

Detail, Ornate Door, Penang 1990,
Stone Creature 1990, Symbols, Khoo Kongs
Penang 1990

three colour photographs
each signed, dated, titled and editioned on mount:
Christine Ramsay '90 Detail, Ornate Big Door,
Penang 1/8, Stone Creatures 1/8 and Symbols,
Khoo Kongs Penang 1/8
12 x 14.5cm (each)

\$300-500



165

165

UTAGAWA KUNIYOSHI (1797-1861)

from the Selections for the Twelve Zodiac series

three colour wood block prints

each stamped and inscribed in image lower right or left
35.5 x 73.5cm (overall)**\$300-400**

166

JAPANESE SCHOOLWarrior, Seated Figure, Geisha Writing,
Geisha with Cup

four woodblock prints (4)

each inscribed in image

35.5 x 23cm, 30 x 14cm, 40 x 7.5cm, 24 x 16cm

\$200-400

167

JAPANESE SCHOOLThe Ceremony, Geisha, Seated Figure,
Seated Geisha

four woodblock prints (4)

each inscribed in image

20.5 x 30cm, 27 x 17.5cm, 35.5 x 25cm, 31 x 14.5cm

\$100-300



168

168

A Japanese chobu-dansu
merchant's chest

108cm high, 70cm wide, 43cm deep

\$600-800

169

Two Chinese wooden horseshoe
chairs

88cm high, 77cm wide, 67cm deep

\$300-500

170

A Japanese chobu-dansu
merchant's chest

with sliding cupboards above
compartments

95.5cm high, 165cm wide, 66cm deep

\$600-800



169





171

171

A large Japanese chobu-dansu style cabinet

with sliding panels above four drawers
85cm high, 180cm wide, 63.5cm deep

\$600-800

172

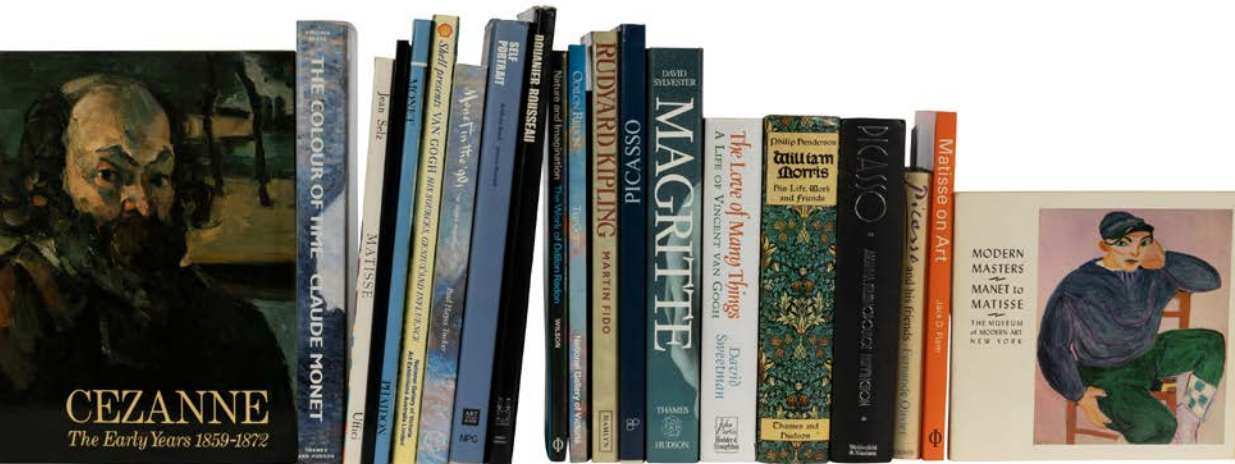
Two Chinoiserie painted side cabinets

of demi-lune profile with delicate
figural and landscape scenes upon a
pale green ground
69.5cm high, 56cm wide, 33cm high

\$600-800



172



173

173

A collection of International Art reference books (22)

1. Virginia Spate, *The Colour of Time: Claude Monet*, Thames and Hudson Ltd, London, 1992
2. National Gallery of Victoria, *Shell Presents, Van Gogh: His Sources, Genius and Influence*, Art Exhibitions Australia Ltd, Sydney, 1993
3. Modest Morariu, Douanier Rousseau, Murrays Remainder Books, Ltd, London, 1979
4. Anthony Bond and Joanna Woodall, *Self Portrait: Renaissance to Contemporary*, National Portrait Gallery Publications, London, 2005
5. Michael Wilson, *Nature and Imagination: The Work of Odilon Redon*, Phaidon Press Limited, Oxford, 1978
6. Tedd Gott, *The Enchanted Stone: The Graphic Worlds of Odilon Redon*, National Gallery of Victoria, 1990
7. Martin Fido, *Rudyard Kipling*, Hamlyn Publishing, Twickenham, 1985
8. Josep Palau I Fabre, *Picasso*, Ediciones Poligrafa, S. A., Barcelona, 1985
9. John House, *Monet*, Phaidon Press Limited, Oxford, 1977
10. David Sylvester, *Magritte*, Thames Hudson in association with Menil Foundation, London, 1992
11. Paul Hayes Tucker, *Monet in the '90s: The Series Paintings*, Museum of Fine Arts, Boston in association with Yale University Press, 1989
12. Christine Dixon, *Manet to Matisse: French Illustrated Books from the Collection of the Australian National Gallery*, The Australian National Gallery, 1991
13. Lawrence Gowing, *Cezanne: The Early Years 1859-1872*, Royal Academy of Arts, London in association with Weidenfeld and Nicolson, London, 1988
14. Nicola Hicks, *Sculpture and Drawings*, Flowers East, Angela Flowers Gallery, PLC, London, 1993
15. Jean Selz, *Matisse, The Uffici Press*, Lugano, 1960
16. Stefano Zuffi, *Caravaggio*, Arnoldo Mondadori Arte, Milan, 1991
17. David Sweetman, *The Love of Many Things: A Life of Vincent Van Gogh*, Hodder & Stoughton, London, 1990

18. Philip Henderson, *William Morris: His Life, Work and Friends*, Thames and Hudson, London, 1967
19. Arianna Stassinopoulos Huffington, *Picasso: Creator and Destroyer*, Weidenfeld and Nicolson, London, 1988
20. Jack D. Flam, *Matisse on Art*, Phaidon Press Limited, Oxford, 1990
21. Fernande Olivier, *Picasso and his friends*, William Heinemann Ltd, London, 1964
22. William S. Lieberman (edit), *Modern Masters: Manet to Matisse*, The Museum of Modern Art New York, 1975

\$200-400

174

A collection of Asian Art reference books (8)

1. Michael Brand, *The Vision of Kings: Art and Experience in India*, Thames and Hudson (Australia) Pty Ltd, Melbourne, 1995
2. J Hillier, *Japanese Colour Prints*, Phaidon Press Limited, London, 1975
3. Pratapaditya Pal, *Art of Nepal: A Catalogue of the Los Angeles County Museum of Art Collection*, Los Angeles, County Museum of Art in association with University of California Press, 1985
4. *Crossing Boundaries Bali: A Window to Twentieth Century Indonesian Art*, The Asia Society AustralAsia Centre, Melbourne, 2002
5. Seiji Kunishima *Sculptures*, Sakura Gallery, Nagoya City, Japan, 1985
6. Jaqueline Menzies, *Contemporary Japanese Prints: The Urban Bonsai*, Art Gallery of New South Wales, Sydney, 1992
7. Muneshige Narazaki, *Hiroshige: The 53 Stations of the Tokaido*, Kodansha International Ltd, Tokyo, 1974
8. Watanabe Yoshio, *Domon Ken, Ishimoto Yasuhiro, The Beauty of Japan Photographed*, The Japan Foundation, Tokyo, 1998

\$200-400

175**A collection of Australian Art reference books (13)**

1. Ursula Hoff, *The Art of Arthur Boyd*, André Deutsch Ltd, London, 1986
2. Ted Snell, *Salvatore Zofrea: Images from The Psalms*, Craftsman House BVI Ltd, Tortola, 1992
3. Ursula Prunster, *The Legendary Lindsays*, Art Gallery of New South Wales, by Lou Klepac and The Beagle Press, Sydney, 1995
4. Marcie Muir & Robert Holden, *The Fairy World of Ida Rentoul Outhwaite*, Craftsman House, Sydney, 1985
5. Laura Murray Cree, Wendy Stavrianos, Craftsman House, Sydney, in association with G + B Arts International, 1996
6. James Mollison and Jan Minchin, Albert Tucker: A Retrospective, National Gallery of Victoria, Melbourne, 1990
7. Bill Henson, 46th Venice Biennale 1995, Australian Exhibitions Touring Agency Ltd, Melbourne, 1995
8. Jennifer Isaacs (edited), *Wandjuk Marika: Life Story*, University of Queensland Press, Brisbane, 1995
9. Richard Haese, *Power to the People: The Art of Mike Brown*, National Art Gallery of Victoria, Melbourne, 1995
10. Anne Kirker, *Being and Nothingness: Bea Maddock: Work from Three Decades*, The Australian National Gallery, Canberra, 1991
11. Henry R. Lew, Brodzky, James G. Squire, Melbourne, 1987, signed by the author and numbered 80/10000
12. Gavin Fry, Adrian Lawlor: A Portrait, Heide Park and Art Galley, Melbourne, 1983
13. Victoria Lynn, Susan Norrie, *The Art Gallery of New South Wales*, Sydney, 1995

\$200-400**176****A collection Australian Art reference books (9)**

1. Rosemary Crumlin, *Images of Religion in Australian Art*, Bay Books, Sydney, 1988
2. Mary Eagle, *Australian Modern Painting Between the Wars 1914-1939*, Bay Books, Sydney, 1989
3. John Stringer & Anne M. Brody, *H2O: A Miscellany of Works from the Kerry Stokes Collection*, Lawrence Wilson Art Gallery, University of Western Australia, Perth, 1999
4. Lindsay, Robert (ed.), *Field to Figuration: Australian Art 1960-1986: Works from the National Gallery of Victoria*, National Gallery of Victoria, Melbourne, 1986
5. Glenn R. Cooke, *A Time Remembered: Art in Brisbane 1950 to 1975*, Queensland Art Gallery, South Brisbane, 1995
6. John Paull, (ed.), *Alice 125: A Celebration of the World's Favourite Book*, Carroll Foundation, Melbourne, 1990
7. Caroline Clemente, *Australian Watercolours 1802-1926: In the Collection of the National Gallery of Victoria*, National Gallery of Victoria, Melbourne, 1991
8. Nadine Amadio and Richard Kimber, *Wildbird Dreaming: Aboriginal Art from the Central Deserts of Australia*, Greenhouse Publications, Melbourne, 1988
9. Barbara Hall and Jenni Mather, *Australian Women Photographers 1840-1960*, Greenhouse Publications, Melbourne, 1986

\$200-400**177****A collection of Australian Art reference books (9)**

1. Joan Kerr, *The Dictionary of Australian Artists: Painters, Sketchers, Photographers and Engravers to 1870*, Oxford University Press Australia, Melbourne, 1992
2. Alan McCulloch, Revised and Updated by Susan McCulloch, *The Encyclopedia of Australian Art*, Allen & Unwin, Sydney, 1994
3. Grace Cochrane, *The Crafts Movement in Australia: A History*, New South Wales University Press, Sydney, 1992
4. Alan McCulloch, *The Encyclopedia of Australian Art*, Volume One A -K, Hutchinson Group (Australia) Pty Ltd, Melbourne, 1984
5. Alan McCulloch, *The Encyclopedia of Australian Art*, Volume Two L-Z, Hutchinson Group (Australia) Pty Ltd, Melbourne, 1984
6. Bernard Smith with Terry Smith, *Australian Painting: 1788-1990*, Oxford University Press, Melbourne, 1992
7. Christopher Heathcote, *A Quiet Revolution: The Rise of Australian Art 1946-1968*, The Text Publishing Company, Melbourne, 1995, frontispiece signed, dated and inscribed by the author
8. John Hetherington, *Australian Painters: Forty Profiles*, Portrait Drawings by Louis Kahan, F. W. Cheshire Pty Ltd, Melbourne, 1963, frontispiece signed by Louis Kahan
9. Harley Griffiths, *The Literary Parasites of Art*, Lowden Publishing Co., Melbourne, 1980

\$200-400**178****A collection of reference books on Jewellery and Fashion (3)**

1. Thérèse Burrollet and Gilles Chazal, *The Art of Cartier*, Paris-Musées, Paris, 1989
2. Christian Lacroix, *Pieces of a Pattern: Lacroix by Lacroix*, Thames & Hudson, London, 1992
3. Jane Mulvagh, *Costume Jewelry in Vogue*, Thames & Hudson, London, 1988

\$150-250**179****The Great Breath by Christian Waller, 1932**

Gryphon Books 1978

green clothbound edition designed by William Pate published by Gryphon Books, March 1978, limited to six hundred numbered copies, seven cord tied designs, additional loose plates, *The Shepherd of Dreams*, *The Lords of the Flames*, *The Magician of the Beautiful*
this copy inscribed in script 203 and signed, Klytie Pate
40cm high, 22cm wide

\$300-500

180**A collection of reference books relating to International Art (17)**

1. Sharyn Rohlfen Udall, *Modernist Painting in New Mexico, 1913-1935*. University of New Mexico Press, Albuquerque, 1984
2. Michael Lloyd, Ted Gott, and Christopher Chapman, *Surrealism: Revolution by Night*, National Gallery of Australia, Canberra, 1993
3. Jane Martineau and Andrew Robison, (eds.), *The Glory of Venice: Art in the Eighteenth Century*, Yale University Press, New Haven, 1994
4. Dana Rowan (curator), *Esso Presents: Rubens and the Italian Renaissance*, Australian National Gallery, Canberra, 1992
5. Nancy Boas, *The Society of Six: California Colorists*, University of California Press, Berkeley, 1997
6. Richard R Brettell, Scott Schaefer, Sylvie Gache-Patin and Françoise Heilbrun, *A Day in the Country: Impressionism and the French Landscape*, Harry N. Abrams, New York, 1990
7. Beatrijs Brenninkmeyer-De Rooij, Ben Broos, and Fred G. Meijer, *Boeketten uit de Gouden Eeuw = Bouquets from the Golden Age: Mauritshuis in Bloei / The Mauritshuis in Bloom*, Waanders Uitgevers, Zwolle, 1992
8. Lewis Biggs, *Cries & Whispers: New Works for the British Council Collection*, The British Council (Visual Arts Publications), London, 1988
9. John Elderfield, John, *American Art of the 1960s*, *Studies in Modern Art*, vol. 1, Museum of Modern Art, New York; distributed by Harry N. Abrams, New York, 1991.
10. *From Picasso to Today: Masters of Twentieth Century Spanish Art*, Macquarie Galleries, Sydney; Christine Abrahams Gallery, Richmond, Victoria, 1990
11. Michael Levey, *The National Gallery Collection*, National Gallery Publications, London, 1987
12. Jean-Pierre Cuzin, *The Louvre: French Paintings*, Scala Publishers, Paris; Philip Wilson Publishers, London, 1989
13. Caroline Turner (ed.), *Tradition and Change: Contemporary Art of Asia and the Pacific*, University of Queensland Press, Brisbane, 1993
14. *Masterpieces from the Hermitage, Leningrad: Western European Art of the 15th-20th Centuries: 10 March-1 May 1988*, Art Gallery of New South Wales; 13 May-3 July 1988, National Gallery of Victoria, International Cultural Corporation of Australia, Sydney, 1988
15. Bergström, Nina and Wihlborg, Cecilia (eds.), *Samlat ljus / Northern Lights / Gathering Light*, Lunds Konsthall, Lund, 2000
16. Peter Watson, *From Manet to Manhattan: The Rise of the Modern Art Market*, Hutchinson, London, 1992
17. Michel Van Rijn, *Hot Art, Cold Cash*, Little, Brown & Company, London, 1993

\$300-500**181****A collection of Biennale and exhibition catalogues and reference books (13)**

1. Francis Russell (ed.), *Christies: Review of the Season 1992*, Christie, Manson & Woods Ltd, London, 1992
2. *The University of Melbourne, Change and Tradition: A Portrait of the University of Melbourne*, The University of Melbourne, Melbourne, 1993
3. Jennifer Webb (ed.), *Beyond the Future: The Third Asia-Pacific Triennial of Contemporary Art*, Queensland Art Gallery, South Brisbane, 1999
4. Nick Waterlow (artistic director), *Origins Originality + Beyond: The Biennale of Sydney 1986*, Biennale of Sydney, Sydney, 1986
5. Ewen McDonald (ed.), *Biennale of Sydney 2000: 12th Biennale of Sydney, 26 May-30 July 2000*, Biennale of Sydney, Sydney, 2000
6. Germano Celant (ed.), *BV 97: La Biennale di Venezia: XLVII Esposizione Internazionale d'Arte - Futuro, Presente, Passato*, La Biennale di Venezia / Electa, Venice and Milan, 1997
7. Manlio Brusatin and Jean Clair, (eds.), *La Biennale di Venezia: 46. Esposizione Internazionale d'Arte*, La Biennale di Venezia / Marsilio, Venice, 1995
8. Harald Szeemann and Cecilia Liveriero Lavelli (eds.), *La Biennale di Venezia: 48a Esposizione Internazionale d'Arte - d'APERTutto / APERTO over ALL / APERTO par TOUT / APERTO über ALL*, La Biennale di Venezia / Marsilio Editori, Venice, 1999
9. Harald Szeemann and Cecilia Liveriero Lavelli (eds.), *La Biennale di Venezia: 48a Esposizione Internazionale d'Arte - d'APERTutto / APERTO over ALL / APERTO par TOUT / APERTO über ALL*, La Biennale di Venezia / Marsilio Editori, Venice, 1999
10. Mikkel Bogh, Annelie Pohlen and Lene Burkard (eds.), *Kirsten Ortwed: The Danish Pavilion at the Venice Biennale, 15 June-9 November 1997*, Center for Dansk Billedkunst / La Biennale di Venezia, Copenhagen and Venice, 1997
11. Gary Hume, Adrian Searle and David Batchelor, *Gary Hume: British Pavilion, XLVIII Venice Biennale, 13 June-7 November 1999*, The British Council (Visual Arts Publications), London, 1999
12. Istituto Italo-Latino Americano (IILA), *XLV Esposizione Internazionale d'Arte: La Biennale di Venezia, Giugno-Ottobre 1993*, Istituto Italo-Latino Americano, Rome, 1993
13. Ann Hamilton, *myein: The United States Pavilion, 48th Venice Biennale, Venice, 13 June-7 November 1999*, MIT List Visual Arts Center, Cambridge, Massachusetts, 1999

\$200-400

182

A collection of art reference books relating to Sculpture (6)

1. Andy Goldsworthy, Wall, Thames & Hudson, London, 2000
2. Ken Scarlett, The Sculpture of John Davis. Places and Locations, Hyland House, Melbourne, 1988
3. Ken Scarlett, Australian Sculptors, Thomas Nelson Australia Pty Ltd, Melbourne, 1980
4. New Sculpture: Profiles in Contemporary Australian Sculpture. Sydney: Craftsman House, 1993
5. Lenton Parr: Sculptor, A Tribute from the Victorian College of the Arts to mark the retirement of Lenton Parr, Director of the College from 1973-1984, Lyre Bird Press, Melbourne, 1984
6. Margaret Plant, Irreverent Sculpture. Clayton, Vic.: Monash University Gallery, Dept. of Visual Arts, Melbourne, 1985

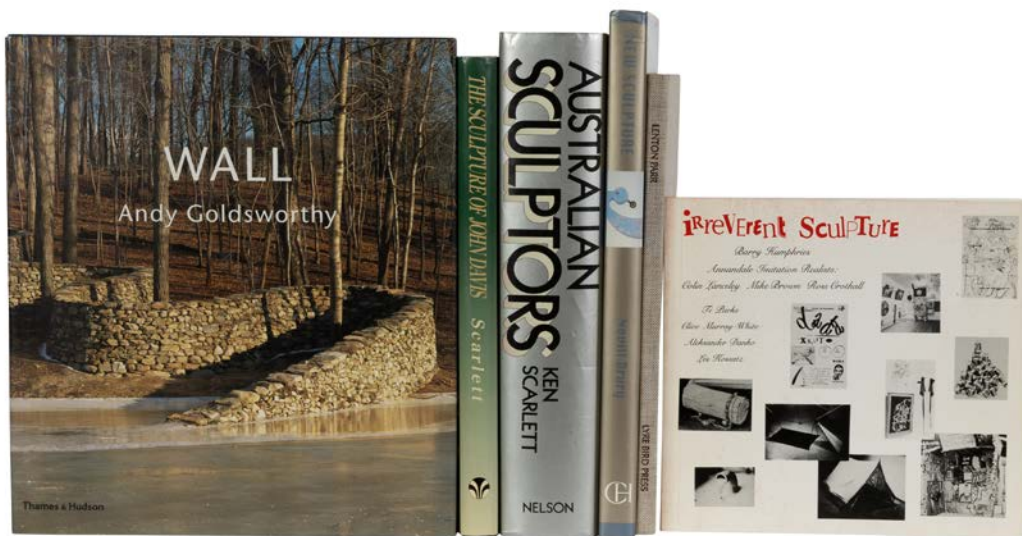
\$200-400

183

A collection of Australian Art biographical books (5)

1. Barrett Reid and Nancy Underhill (Edited), Letters of John Reed: Defining Australian Cultural Life 1920-1981, Viking Penguin Books Australia Ltd, Melbourne, 2001
2. John Olsen, Drawn from Life: John Olsen, Duffy & Snellgrove, Sydney, 1997, frontispiece signed and dated by the artist: John Olsen / 97
3. Gwen Friend, My Brother, Donald: A Memoir of Australian Artist Donald Friend, Angus & Robertson, an imprint of Harper Collins Publishers, Sydney, 1994
4. Humphrey McQueen, Tom Roberts, Pan Macmillan Australia Pty Ltd, 1996
5. Brenda Niall, The Boyds, The Miegunyah Press, Melbourne University Press, 2002

\$200-400



The Estate of Dr Ashley Crawford

Death. Sex. History. The Grim Reaper.
Skateboards. God. Erections. UFOs. Graffiti.
Alchemy. The Seventh Seal. Vorticism. The
Crucifix. Kandinsky. Cubism. The Flintstones.
Beowulf. S&M. Ghosts. Fantomas. The City.
Vampires. Fellini. Skulls. Nuns. Jack the Ripper.
Klee. Psycho. Bacon. Apocalypse.¹

This opening litany of Dr Ashley Crawford's essay, *The Garden of Alchemical Delights*, distils the provocative and eclectic energy of Gareth Sansom's 2009 exhibition, however it could as easily be describing the themes and subject within Dr Crawford's personal collection of artworks.

Gathered through years working in the arts, many gifted from the artists themselves, these artworks reflect the remarkable legacy of Ashley Crawford, whose nurturing influence continues to reverberate through Melbourne's arts and culture.

Dr Ashley Crawford earned local and international acclaim as a freelance cultural critic, author, essayist, arts journalist and occasional curator. He carved his own wayward path through the arts. Regularly described as a larrikin intellect, he had a talent for understanding and translating the artist's voice with uncanny accuracy. 'As an artist, reading his work was often a revelation. He would regularly notice nuances and draw connections in my own work that I had not consciously realised were there.'² His writing delighted, challenged, and illuminated complex and esoteric ideas. His intent was to share his passion, not perpetuate elitism. As a result, there was always an accessible and engaging quality to his work. 'Many art critics write from the gallery floor, aiming their words at other academics. Ash wrote about art to bring people in.





His output was prodigious, but his writing was always compelling and lucid. He had a rare knack for distilling complex theoretical concepts into accessible language without losing any of the nuance. He brought the reader directly to the art.'

The artworks here are entirely personal, as most works were gifts from artists who worked with Dr Crawford. 'Because the collection was built on relationships, the common thread is just the artists Ash chose to spend his time with. He gravitated towards psychological intensity, or what he often explored as the "Australian Gothic." 'He liked work with grit, a strong narrative, and a connection to subculture. Ash didn't write about or surround himself with polite art. The works on his walls had something to say, often something confronting, perfectly reflecting the punk ethos he grew up in.'³ The artworks here offer a distillation of a life spent engaged in supporting the arts. Through various means, both professional and personal, Dr Crawford lobbied vehemently for the artists he believed in.

Artists drawn into his orbit—such as Mike Parr, Sonia Payes, Sam Leach, Brie Trenerry, and Heide Yardley—responded to the world with bold originality, and Crawford channelled their works' meaning, producing some truly inspirational writing. He charted the ever-shifting landscape of the art world with remarkable ease, navigating ideas as if born to their terrain. 'Ash's collection grew organically from his time in the trenches of the Melbourne scene. Most of the works he lived with were gifts or given as payment for his catalogue

essays and writing. The walls were a record of the artists he championed over the decades. You would see works by giants like Howard Arkley, Adam Cullen, Gareth Sansom, alongside works by young and emerging artists at the beginning of their careers.'⁴

A precise editorial eye earned him much acclaim and admiration through publications such as *World Art* and *Photofile*. In 1996, *Wired magazine* commented that: "While most art mags cover the dead and the nearly dead of the art establishment, *World Art* plays with high-voltage wires in the rain... Young and experimental, this is the art forum to be in." Dr Crawford's appetite for science fiction and visionary writings was equally important to him. This was especially evident when he fostered writers and artists in the long-running magazine *21•C*, which author J.G. Ballard proclaimed, reads "like a news bulletin from the future."

In addition to his prolific editorial and writing work, Dr Crawford curated numerous exhibitions. Serving as acting Director of ACCA in its fledgling year he exhibited works by Howard Arkley, with whom he later co-authored the 1997 monograph *Spray*. He co-founded *NotFair* in 2010 with artists Sam Leach and Tony Lloyd. The experimental fair focused on artists who had slipped through the commercial gallery networks. "Ash was instrumental in building that project from a whimsical idea into an underground institution. He brought his lifelong curatorial philosophy to the table: bringing art that people need to see to the people who need to see it. His involvement gave the event an intellectual weight and a sense of

credibility. He championed the outsiders and the unrepresented, which defined the DNA of the event.”⁵ In 2026, the 8th iteration of the fair was dubbed the honorary name ‘*Lust for Life*’ in memory of Crawford’s contribution, his love of Iggy Pop, and punk subculture. Sam Leach recalls, “To many, he was a loyal friend and inspirational mentor. To us, his partners in the venture that became *NotFair*, he was more than that: he was the compass that kept us true to our course.”

A voracious traveller, he created meaningful connections with the people he encountered, which in turn deeply informed his way of working in the world. Dr Crawford lobbied passionately for environmental protection and community activism. This commitment to the environment led him to organise Greenpeace fundraisers and connect deeply with First Nations people, whom he joined in protesting the proposed uranium mine in Kakadu National Park. He cherished the natural world yet cautioned that its future prosperity balances on a razor’s edge. In his 2008 catalogue essay, *The Goth Within*, Dr Crawford’s closing statement leaves us with this earnest reflection: “Artists often feel society’s pulse, more sensitive and aware than average folk.

Perhaps what these works are telling us goes full circle back to the original, plundering and looting Goths. The Goths, as mentioned, were essentially barbarians destroying anything of cultural value. But in this day and age, are we not all Goths? We loot and pillage and rape the planet with nary a thought for the future.”

‘...and if we are not careful, these artists may be doing little more than illustrating our future.’⁶

Dr Crawford’s collection is an illustration of creative camaraderie, tracing the connections he made throughout his life. The outpouring of heartfelt, generous messages after his passing is proof enough. The collection carries on his enigmatic spirit, reflecting Ashley’s unique blend of sombre optimism and playful nihilism. Amid the dark, resonant undertones of these works, glimmers of light emerge. Urging us to reach beyond the boundaries of the present, in the hope that we will read the signs and, by acting on them, honour his conviction and unyielding lust for life.

Sarah Garrecht

Gibson’s is grateful for the contributions of Sam Leach, Greg Ades and Sonia Payes in preparing this catalogue and text.

1. Ashley Crawford, *Catalogue essay for Gareth Sansom*, John Buckley Gallery, 2009

2. *Interview with Sam Leach*, 2026

3. *Ibid.*

4. *Ibid.*

5. *Ibid.*

6. Ashley Crawford, *Catalogue essay for Neo Goth: Back in Black*, University of Queensland Art Gallery, 2008



184

184

DAVID LARWILL (1956-2011)**What A Week 1999**

watercolour on paper

signed with initials, dated and titled and inscribed on
margin: DL "what a week" Love 1999 Happy Christmas Ash
19 x 25cm

PROVENANCE

Gift from the artist, 1999

\$800-1,200



185

185

HOWARD ARKLEY (1951-1999)

Study for Succulent 1985

ink on paper

signed with initials and dated lower right: H A 85

14 x 10cm

PROVENANCE

Gift from the artist

\$1,000-2,000



186



187

186**BRENT HARRIS (BORN 1956)****Lands End 1988**

etching

signed, dated and editioned on margin:

B Harris 88 / 5/20

titled in image: LANDS END

23 x 30cm

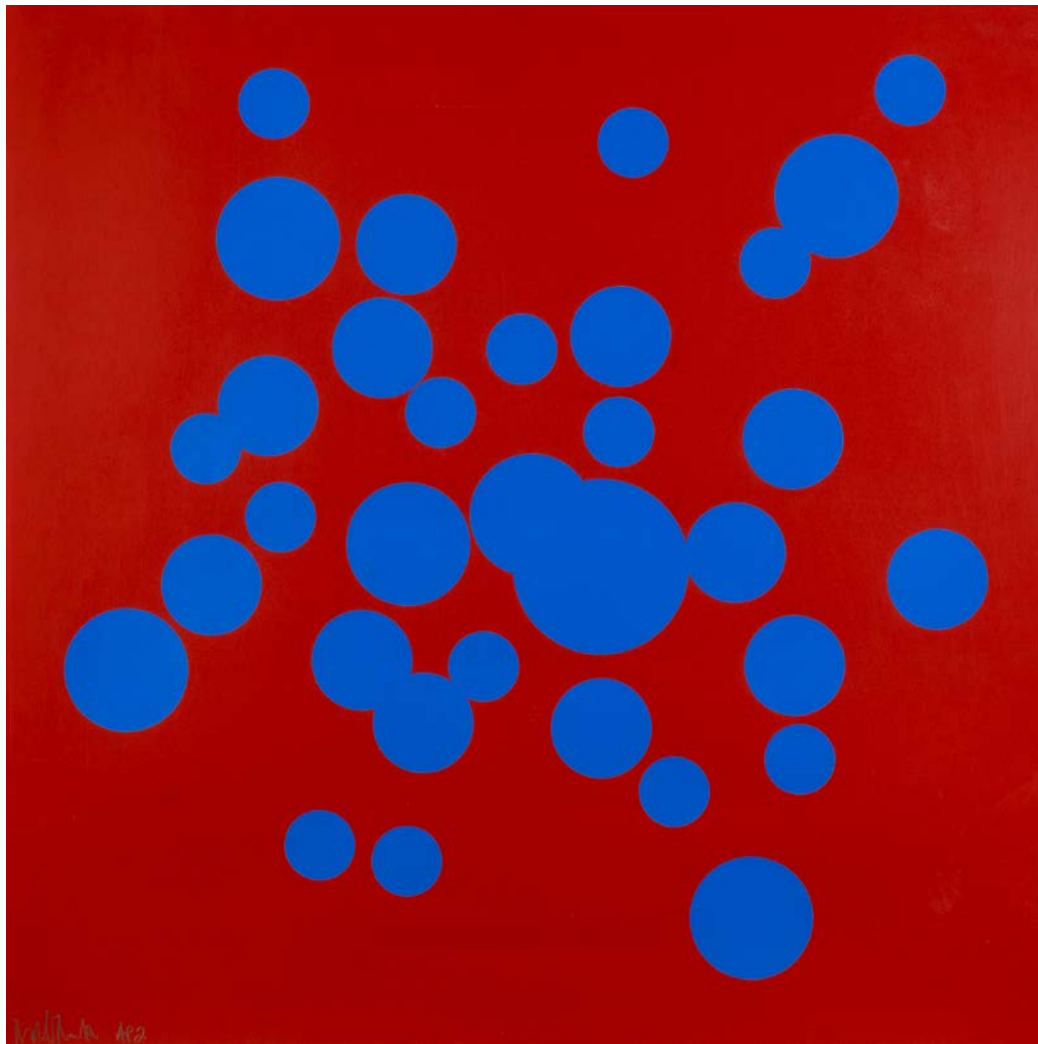
\$1,000–2,000**187****LISA ROET (BORN 1967)****Hand 2004**

charcoal on paper

signed and dated upper left: Lisa Roet 04

127.5 x 94cm

\$800–1,200



188

188

DALE FRANK (BORN 1959)

Untitled (HASHISHIYUN & RALPMET STHGINK
EHT RAW YLOH EHT Series), 1992

colour screenprint
signed and editioned lower left: Dale Frank AP2
94 x 94cm

EXHIBITED

Dale Frank, Roslyn Oxley9 Gallery, Sydney,
21 October – 7 November 1992 (another example)

OTHER NOTES

Other examples of this work are in the permanent
collections of the National Gallery of Victoria, Melbourne
and QAGOMA, Brisbane

\$1,000–2,000



189



190

189**TIM STORRIER (BORN 1949)**

Untitled

gouache on paper
signed lower right: Storrier
24.5 x 36cm

\$700-900**190****HEIDI YARDLEY (BORN 1975)**

Back View 2008

oil on composition board
inscribed verso: Heidi ...
18 x 15cm

PROVENANCE

Gift from the artist

\$400-600



191

191

SAM LEACH (BORN 1973)

Untitled 2008

oil and resin on board

signed and dated verso: Sam Leach / 2008

35 x 25cm

PROVENANCE

Gift from the artist

\$3,000–5,000



192

192**NICK MANGAN (BORN 1979)**

Untitled 2007

cut photograph collage on paper

signed verso

77 x 56.5cm

\$800–1,200**193****LISA ROET (BORN 1967)**

Landscape with Sunflower

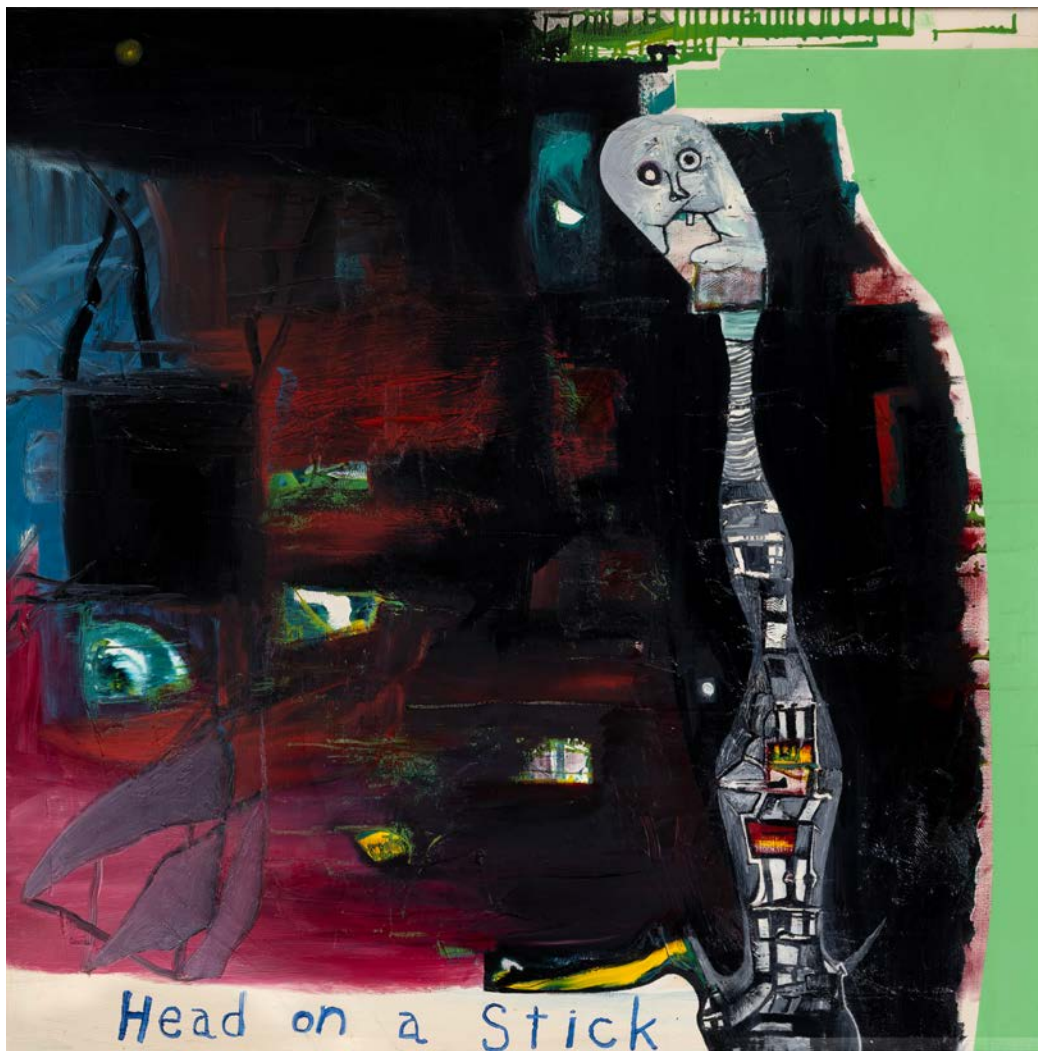
mixed media on paper

signed and titled verso:

Landscape with Sunflower / Lisa Roet

20.5 x 12.5cm

\$300–500



194

194

GARETH SANSOM (BORN 1939)**Head on a Stick 2013**

oil and enamel on linen

titled lower centre: Head on a Stick

signed, dated and titled verso: Gareth Sansom 2013 Head on a stick

122 x 122cm

PROVENANCE

Roslyn Oxley 9 Gallery, Sydney (label verso)

\$6,000–9,000



195

195**MARTIN KANTOR (1960–2015)**

Self Portrait

c-type photograph

stamped verso: Martin Kantor Archive:

Endorsed by the / Estate of Martin Kantor

60 x 60cm

\$400–600

196**RHYS LEE (BORN 1975)**

White Head 2008

watercolour on paper

76 x 56cm

\$400–600



196

197**PETER BOOTH (BORN 1940)**

Head 2010

pastel on paper

6 x 5cm

\$300–500



© Courtesy the artist and STATION

198

198

MIKE PARR (BORN 1945)

Braalagg Hoick 1984

charcoal on paper

signed and dated lower centre: Mike Parr 1984

84.5 x 120.5cm

RELATED EXHIBITION

An Australian Accent, 15 April – 10 June 1984, P.S.1, New York; 30 June – 26 August 1984

Corcoran Gallery of Art, Washington DC;

22 September – 11 November 1984, Art Gallery of Western Australia, Perth; 1 December 1984 – 31 January 1985, Art Gallery of New South Wales, Sydney

RELATED LITERATURE

Pamela Kessler, *Obsessive Art With 'An Australian Accent'*, *The Washington Post*, 6 July 1984

\$10,000–20,000



199

199**HEIDI YARDLEY (BORN 1975)**

Portrait of a Girl 2008

charcoal on paper
53 x 47cm**PROVENANCE**

Gift from the artist

\$600-800



200

200

JUAN FORD (BORN 1973)

Study for From Grave to the Cradle, 2008

watercolour, gouache and pencil on paper

signed and dated lower right: Juan Ford 2008

77 x 57.5cm

\$1,800–2,500



201

201

GARETH SANSOM (BORN 1939)

Kashmir (L.Z.) 2003

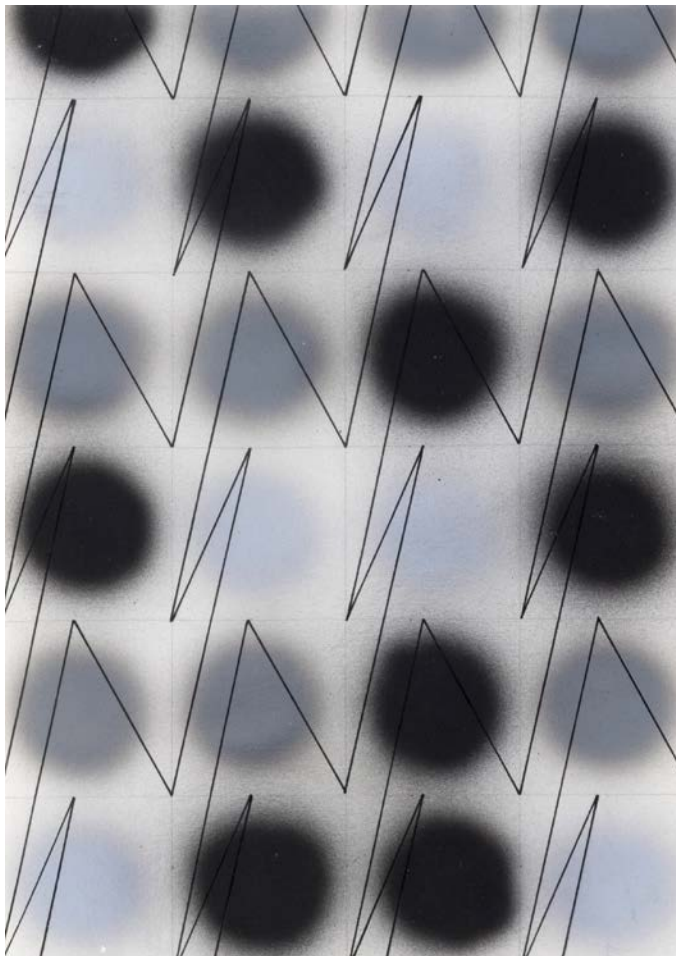
enamel and resin on linen

signed, dated and titled verso:

KASHMIR (L.Z.) '03 G Sansom

61 x 61cm

\$800-1,200



202

202

HOWARD ARKLEY (1951-1999)**Untitled (Study for Muzak Mural) 1982**

synthetic polymer paint and ink on paper
28 x 20cm

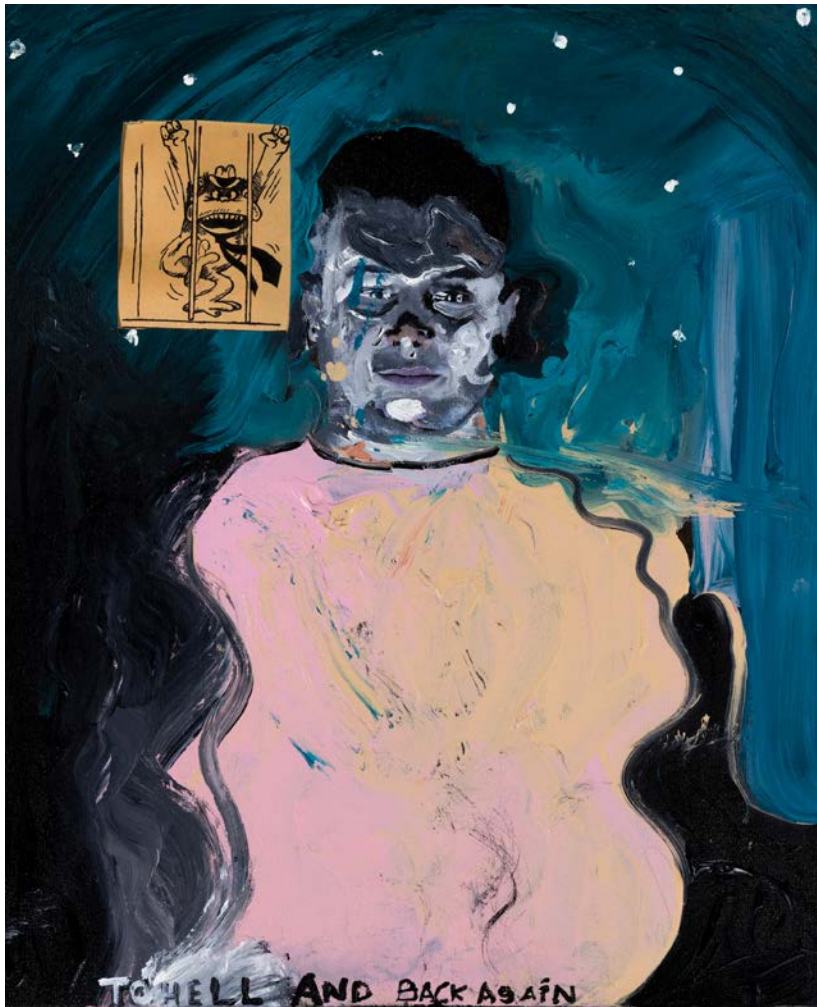
PROVENANCE

Gift from the artist, circa 1997

LITERATURE

Howard Arkley Online Catalogue Raisonné:
<https://www.arkleyworks.com/blog/2026/05/26/untitled-study-for-muzak-mural-c-1982-w-p/>
(accessed May 2025)

\$3,000-5,000



203

203

BEN AITKEN (BORN 1991)**To Hell and Back Again**

oil on canvas with ink on paper

titled lower centre: TO HELL AND BACK AGAIN

inscribed verso: THE LIVER IS EVIL, / IT MUST PUNISHED. /
WITH GRATITUDE, / YOUR FRIEND, BEN.

51 x 43cm

\$1,000–1,500



204

204

GARETH SANSOM (BORN 1939)**Red Painting 1990**

oil, ink, watercolour and photographic print on paper
signed with initials and dated lower right: GS 91
57 x 75.5cm

EXHIBITED

Gareth Sansom: alternative persona, Art Gallery of Ballarat,
Victoria, 19 May - 1 July 2012

LITERATURE

Geoff J Wallis, *Gareth Sansom: alternative persona*,
Art Gallery of Ballarat, Victoria, Sovereign Press, 2012,
p. 25 (illus.)

\$800–1,200

205

BRETT COLQUHOUN (BORN 1958)**Study for Amnesia 1990**

watercolour on paper
4 x 5.5cm

PROVENANCE

Gift from the artist

\$200–400



206

206

BERNARD SACHS (BORN 1954)**New Old Anonymity Dedicated to the Possessed of History**

collage and mixed media on cut paper
 titled lower centre: New Old Anonymity /
 dedicated to the possessed of history
 inscribed lower centre and right: Folio XXXII / The
 Possessed of history / Codex A / 1977-2007 / 534/1000
 stamped lower right: Bibliotheca Apostatica: Sachs/Codex
 86 x 58cm

\$500-800

207

207

BERNARD SACHS (BORN 1954)**Folio XXXII The Possessed of History (1977-2007)**

print, collage and mixed media on cut paper
 titled upper centre and upper right: Folio XXXII / The
 Possessed of history / Codex A / 1977-2007 / 537/1000
 stamped lower right: Bibliotheca Apostatica: Sachs/Codex
 100 x 70cm

\$500-800



208

BERNARD SACHS (BORN 1954)

Folio XXXII The Possessed of History Codex A
1977-2007

print, collage and mixed media on cut paper
titled lower centre: Folio XXXII / The Possessed of history /
Codex A / 1977-2007 / 536/1000
stamped lower right: Bibliotheca Apostatica: Sachs/Codex
87 x 61cm

\$500-800

209

PETER WALSH (1958-2009)

Asmat Drawing II 1993

charcoal and pencil on paper
signed with initials and dated lower right: PW 93
76.5 x 56.5cm

PROVENANCE

Lauraine Diggins Fine Art, Melbourne (label verso)

EXHIBITED

Peter Walsh: works on paper : a survey, 1986-2001, Lauraine
Diggins Fine Art, Melbourne, 9th May - 2nd June, 2001

\$400-600



210

210

KIERAN BOLAND**Polar Mark (Atmosphere) 2007**

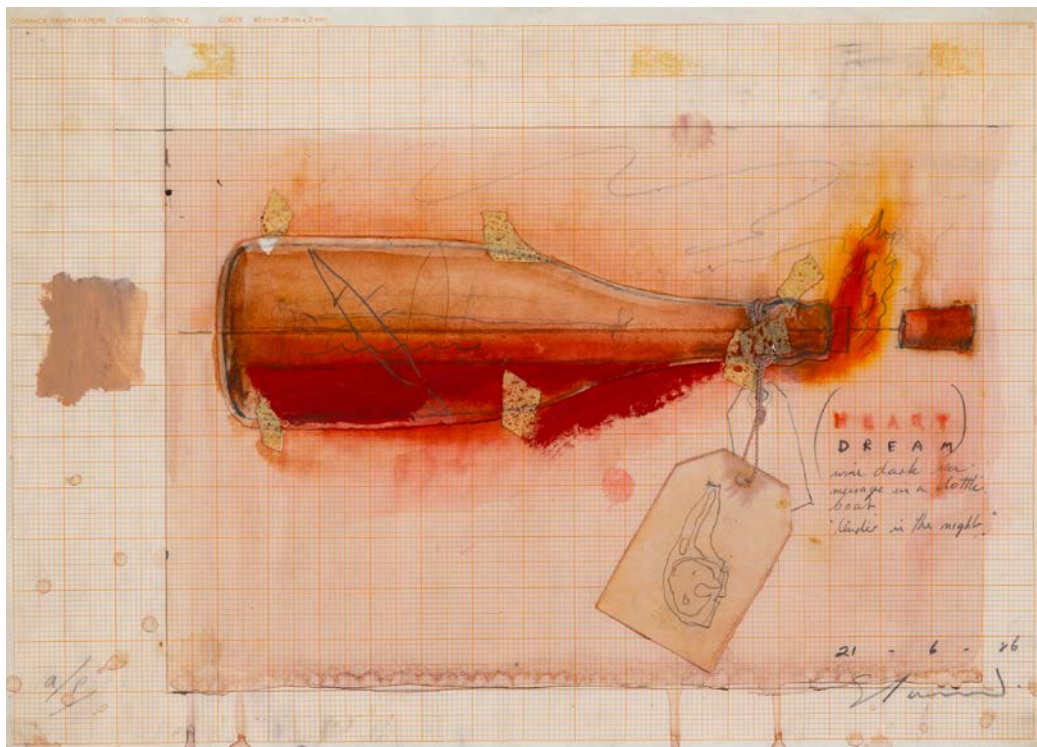
mixed media on paper

signed, dated and titled verso: KIERAN BOLAND /

POLAR MARK ATMOSPHERE / 2007

29 x 29cm

\$200-400



211

211

TIM STORRIER (BORN 1949)

Heart Dream, Wine Dark and Message in a Bottle
 Boat Tender in the Night 1986

gouache, watercolour, pencil, textile and collage on paper
 signed, dated and titled lower and centre right and lower
 left: Storrier / 21-6-86 / (HEART / DREAM) / wine dark and /
 message in a bottle / boat / "tender in the night" / s/p
 28 x 40cm

\$800-1,200



212

212**RHYS LEE (BORN 1975)****Blue Head 2008**

watercolour on paper

76 x 58cm

\$400-600

213

213**ADAM CULLEN (1965-2012)****Green Nude 2001**

watercolour on paper

signed and dated lower right: A Cullen 01
30 x 20.5cm**\$400-600**



215

214

ADAM CULLEN (1965-2012)**Nude 2001**

pencil on paper

signed, dated and inscribed lower centre:

Mark Brandon Read" / "TO MY BIG BROTHER MARK READ /

Adam Cullen 2001

30 x 20cm

PROVENANCE

Gift from the artist, 2001

\$300-500

215

TONY GARIFALAKIS (BORN 1964)**Skull with Hair 2006**

watercolour on paper

66 x 46cm

\$300-500



216



217

216**GREG ADES (BORN 1958)**

Sea 1994

oil on canvas

signed, dated and titled verso: 'Sea' / 94 / G ADES

20 x 25cm

\$400-600**217****GREG ADES (BORN 1958)**

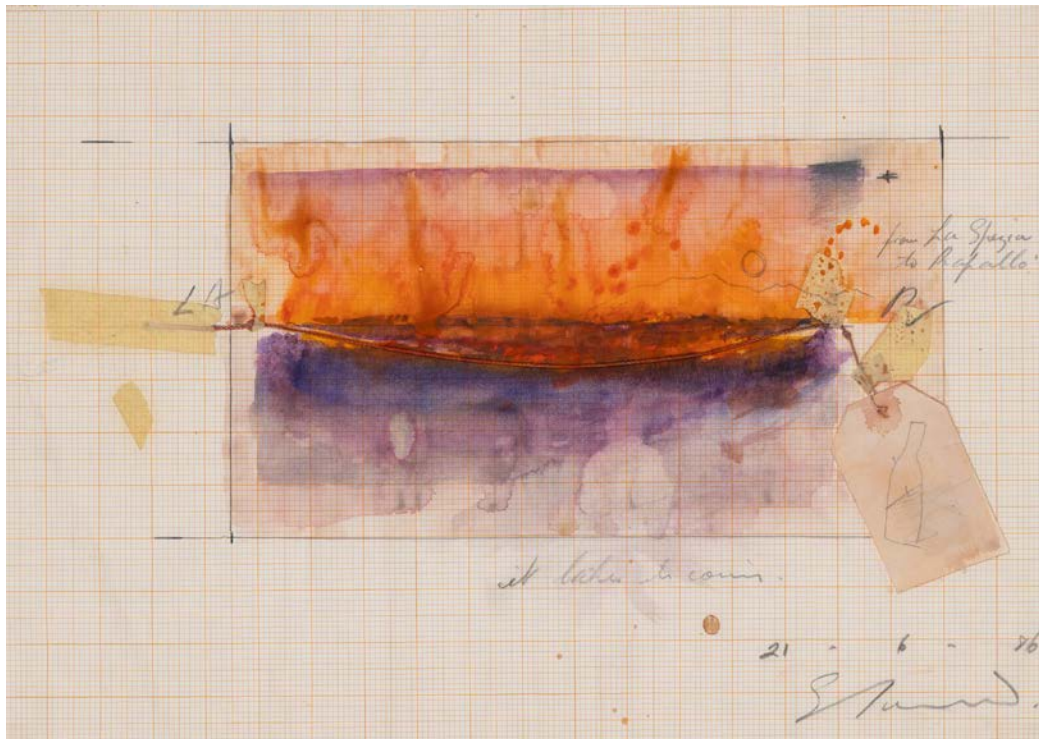
Hill 1992

oil on canvas

signed, dated and titled verso: 'HILL' / G ADES / 92

25 x 38cm

\$400-600



218

218

TIM STORRIER (BORN 1949)*It likes it coming* 1986watercolour, collage, pencil and textile
on papersigned, dated and titled lower and
upper right and centre: Storrier /
21.6.86 / it likes it coming / from La
Spezia / to Rapallo
28 x 40cm**\$800-1,200**

219

TIM STORRIER (BORN 1949)*Camp Shelter*pencil on paper
signed lower right: Storrier
17 x 17.5cm**\$300-500**

220

**JACKSON SLATTERY
(BORN 1983)***Figures in Landscape*watercolour on paper
10 x 15cm**\$200-400**



221

221

SONIA PAYES (BORN 1956)

Icescape Series #2

c-type photograph
80 x 79.5cm

\$500-800

222

SONIA PAYES (BORN 1956)

Icescape Series #13

c-type photograph

80 x 80cm

\$500-800



222

223

SONIA PAYES (BORN 1956)

Icescape Series #11

c-type photograph

80 x 80cm

\$500-800



223



224

224**GREG ADES (BORN 1958)****Black Mould**

watercolour on paper

26.5 x 20cm

\$300-500

225

225**GREG ADES (BORN 1958)****Glass 1995**

charcoal on paper

signed and dated lower right: Ades / 95

21 x 29.5cm

\$400-600



226

226

MIA SALSJÖ (BORN 1977)**Grey Tones toward Singularity**

graphite, archival liners, charcoal,
and metallic pencil on paper
84 x 60cm

\$400–600

227

MIA SALSJÖ (BORN 1977)**Channels**

graphite, archival liners, charcoal,
and metallic pencil on paper
83.5 x 59cm

\$400–600



228

228

GREG ADES (BORN 1958)

House 2000

woodcut

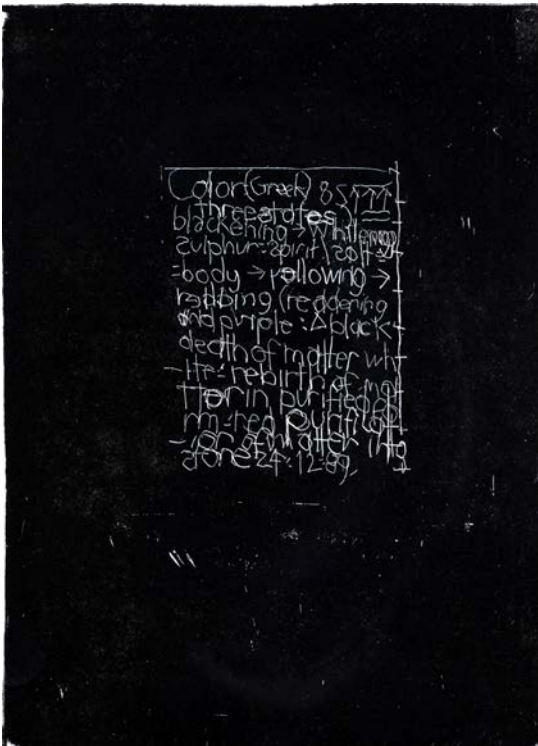
signed, dated, titled and

editioned on margin:

G Ades 2000 / House / artists proof

15 x 15cm

\$300-500



229

229

ARTIST UNKNOWN

Alchemy, 1989

etching

signed but illegible and editioned on

margin: A P

13 x 9cm

\$200-400

230

PHILIP HUNTER (1958-2017)

Large Plain 5 2003

etching

signed, dated, titled and

editioned on margin:

Hunter 2003 / Large Plain 5 / SP

33 x 28cm

\$300-500



230

231

**ANDREW BROWNE
(BORN 1960)**

4 2008

etching

signed, dated, titled and editioned on

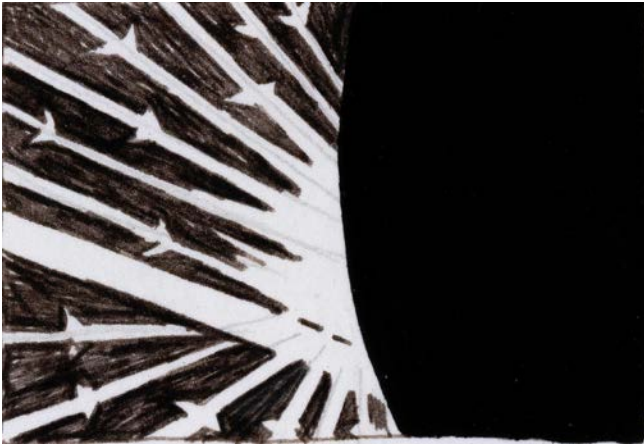
margin: A Browne 2008 / #4 8/12

46 x 37cm

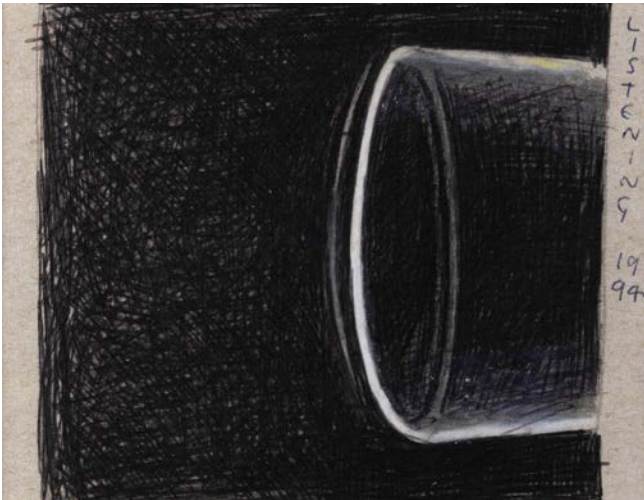
\$300-500



231



232



233

232**BRETT COLQUHOUN (BORN 1958)**

Study for Blindspot 1990

ink on paper

inscribed verso: Brett Colquhoun / Study for 'Blind Spot' 1990

4.5 x 6cm

PROVENANCE

Linden Gallery, Melbourne

EXHIBITEDGreenpeace Artists' Benefit: the Greenpeace Fund-raising
Exhibition, Linden Gallery, St Kilda, 17-29 July 1990**\$200-400****233****BRETT COLQUHOUN (BORN 1958)**

Listening 1994

pencil on paper

inscribed and dated upper and centre right:

LISTENING / 19 / 94

8.5 x 10.5cm

\$400-600

234

STIEG PERSSON (BORN 1959)

Drawing 1986

charcoal on paper
113 x 89cm

PROVENANCE

United Artists Gallery, Melbourne
(label verso)

\$600-800

234

235

PETER GRAHAM (1925-1987)

Ash Tranced 1989

pencil, charcoal on paper
signed with initials and
inscribed lower right and centre:
PSG / Ash / TRANCED
76 x 56cm

\$300-500

235



236

NOT T.V.P

ELIMINATION FINGER / PALM PRINTS
(Elimination Fingerprints to be taken on reverse side)

NAME (please print) **Jeremy**
ADDRESS (please print) **London Zoo**
PREMISES/VEHICLE INVOLVED DATE OF OFFENCE

I CONSENT TO MY FINGERPRINTS BEING TAKEN. I understand that they will be destroyed after the necessary comparisons have been completed in the Fingerprint Bureau.
I DO / NOT WISH TO WITNESS THEIR DESTRUCTION
Signature Date
Police Officer taking impressions (if applicable)

RIGHT HAND				
Right Thumb	Right Forefinger	Right Middle Finger	Right Ring Finger	Right Little Finger

LEFT HAND				
Left Thumb	Left Forefinger	Left Middle Finger	Left Ring Finger	Left Little Finger

LEFT HAND	Plain impressions of the four fingers taken simultaneously		RIGHT HAND
Plain impressions of the four fingers taken simultaneously	LEFT	RIGHT	Plain impressions of the four fingers taken simultaneously

OB 3 (8/91)

237

236
BRIE TRENERRY
Pathogen Status, 2008
Lambda print
18 x 38cm
EXHIBITED
Prosthetic Animals, Cube 37, Frankston,
Melbourne, curated by Veronica Kent
(another example)
\$300-500

237
LISA ROET (BORN 1967)
Elimination Finger / Palm Print:
Jeremy, London Zoo
lithograph
signed and editioned lower left: Lisa Roet 1/5
99 x 68.5cm
\$400-600

238

JANE BURTON (BORN 1966)**Cul de Sac 8 2000**

c-type photograph
 signed, dated, titled and editioned on
 margin: J Burton / Cul-de-Sac 2000
 / A/P
 119 x 120cm

EXHIBITED

*Jane Burton: Eye of the Beholder,
 A Twenty Year Survey Exhibition, Glen
 Eira City Council Gallery, Melbourne,
 24 September – 18 October 2009*

\$600–800

238

239

CHARLES GREEN**Ladakh Hankar Valley 1984**

silver gelatin print
 inscribed verso: CHARLES GREEN /
 LADAKH (HANKAR VALLEY) 1984
 8 x 12cm

\$200–400

239



240

240

GARETH SANSOM (BORN 1939)**J'ai Perdu Ma Vie 1994**

etching

signed, dated, titled and editioned on margin:

Sansom '94 / J'ai perdu ma vie / 3/6

56.5 x 76cm

\$300–500

241

IRENE HANENBERGH (BORN 1956)**Cat 2007**

zund print

signed verso

55.5 x 42.5cm

\$200–400



242

242**LOUISE FORTHUN (BORN 1959)**

1956, 1999

etching

signed, dated and editioned on margin:

Louise Forthun 1999 / A P

79 x 60cm

PROVENANCE

Gift from the artist

OTHER NOTES

Printed by John Loane, Viridian Press, Collingwood

Another example is in the permanent collection of The National Gallery of Australia, Canberra

\$300-500



243

243

PAUL BATT (BORN 1977)

Untitled #1 (Service Station Portraits Series) 2007

chromogenic print

67 x 100cm

\$300-500



244

244

BRIE TRENERRY**She Creeps, 2006**

Lambda print
36.5 x 79.5cm

EXHIBITED

She Creeps, installation, Spacement,
Melbourne, 2006 (related film)

\$300-500

245

**JEAN-MARC LE PECHOUX
(FRENCH, BORN 1953)****Bondage 1989**

silver gelatin photograph
signed and dated lower right:
Le Pechoux 89

inscribed verso: To my Friend Ashley,
a small picture / for a Big Boy... 15 XII 90
14 x 10.5cm

PROVENANCE

Gift from the artist

\$300-500

245



246

246

GEOFFREY (GEOFF) LOWE (BORN 1952)

How Happy Are Those Who Believe
Without Seeing 1987

silkscreen

inscribed verso: A/P HOW HAPPY ARE THOSE WHO
BELIEVE WITHOUT SEEING (REVERSE)

27.5 x 53cm

\$300–500

247

BEN ARMSTRONG (BORN 1975)

Pink and Black 2009

blown glass and wax

editioned A/P 1/2

26.5cm high, 15cm diameter (base), 9.5cm diameter (top)

PROVENANCE

Gertrude Contemporary Art Spaces, Melbourne
Gertrude Edition 2009 (please note this work is not
accompanied by the original box or certificate)

\$500–800

248

NICK MANGAN (BORN 1979)**Monument for Small Change 2007**

bronze cast from an assemblage of banksia pods,
beeswax and coins
from an edition of 50
21cm high, 10cm wide, 8cm deep

PROVENANCE

Gertrude Contemporary Art Spaces, Melbourne
Gertrude Edition 2007 (please note this work is not
accompanied by the original box or certificate)

\$1,000–1,500

249

RICKY SWALLOW (BORN 1974)**Forgotten Foundation 2002**

pigmented urethane resin
from an edition of 55
two parts: 12 x 5.5 x 5.5cm and 7 x 3.5 x 2.5cm
both parts: 19cm high
overall on timber base: 34cm high

PROVENANCE

Gertrude Contemporary Art Spaces, Melbourne
Gertrude Edition 2002 (please note this work is not
accompanied by the original box or certificate)

\$1,500–2,500



250

250**RHYS LEE (BORN 1975)**

Abstract 2008

watercolour on paper
76 x 57cm**\$300–500****251****DAVID HUGH THOMAS (BORN 1959)**

Untitled 1993

watercolour on paper
signed with initials and dated lower right and left: DHT 93
54 x 38.5cm**\$200–400**

252

252**LISA ROET (BORN 1967)**

Elephant Trunk 3

charcoal on paper
12.5 x 8cm**PROVENANCE**

William Mora Galleries, Melbourne (stamp verso)

\$300–500



253



254

253**LISA ROET (BORN 1967)**

Elephant Trunk

charcoal on paper

21 x 15cm

\$300-500**254****LISA ROET (BORN 1967)**

Elephant Trunk 2

charcoal on paper

21 x 15cm

\$300-500**255****JOHN NIXON (1949-2020)**

Self-portrait (Non-Objective Composition) 1986

woodcut

inscribed verso: JOHN NIXON / SELF PORTRAIT /
(NON-OBJECTIVE COMPOSITION)

14.5 x 13.5cm

\$300-500

255



256

256

GARETH SANSOM (BORN 1939)

#09 2009

mixed media and collage on paper
 signed with initials, dated and titled lower
 right: GS 2009 #9
 36 x 26cm

PROVENANCE

John Buckley Gallery, Melbourne (label verso)

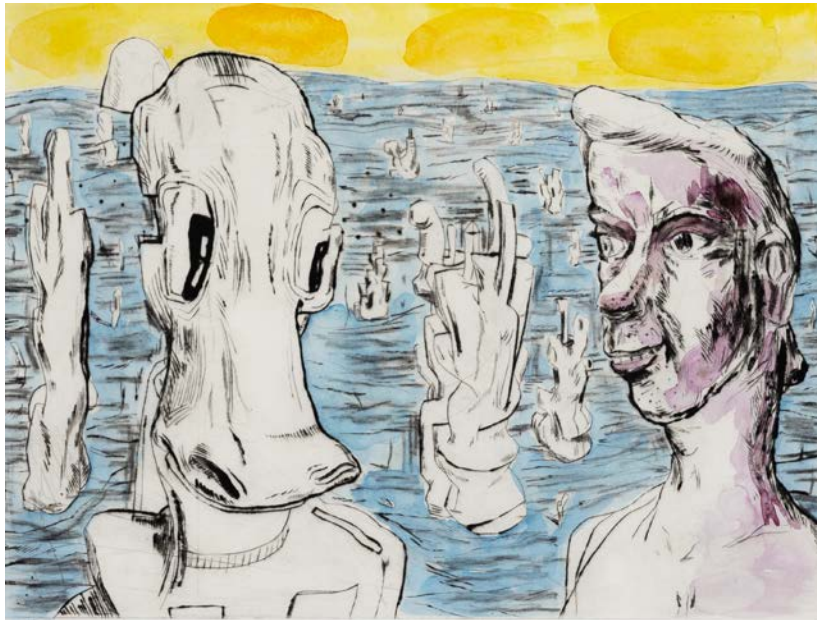
\$500-800

257

PETER WALSH (1958-2009)

Artist and Critic 2003

colour etching
 signed, dated, titled and editioned on margin:
 Peter Walsh 03 / "Artist and Critic" / A.P.
 44.5 x 59cm

\$300-500

257



258

TIM STORRIER (BORN 1949)

The Lavendar Bay Mob

ink on paper
 inscribed with title upper left: the / LAVENDER / BAY / MOB
 32.5 x 41cm

\$300-500

259

TONY CLARK (BORN 1954)

Funerary Architecture 1983

ink and wash on paper
 inscribed verso: TONY CLARK /
 FUNERARY ARCHITECTURE / 1983
 27.5 x 39cm

\$300-500



260

260

ROWEN E CASSIDY

Clavie Cubiculo Pontis (Nails from the Room of the Fountain) 2022

bituminous paint, oil and ink on wood

inscribed upper centre: CLAVIe CUBICULO PONTIS

31 x 30.5cm

\$200-400

261

ARTIST UNKNOWN

Fingers

pencil and watercolour on paper

30 x 21.5cm

\$100-300



262

262

TIM STORRIER (BORN 1949)

Saddle 1989

crayon and pencil on paper

signed and dated lower right: Storrier / 1989

24 x 16cm

\$400-600

263

263

TIM STORRIER (BORN 1949)

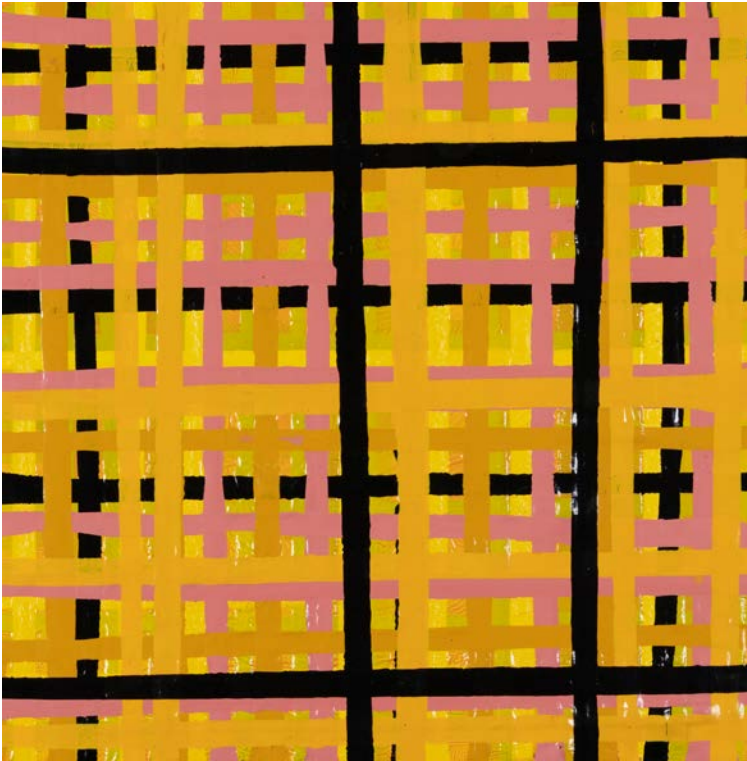
Saddle 1989

crayon and pencil on paper

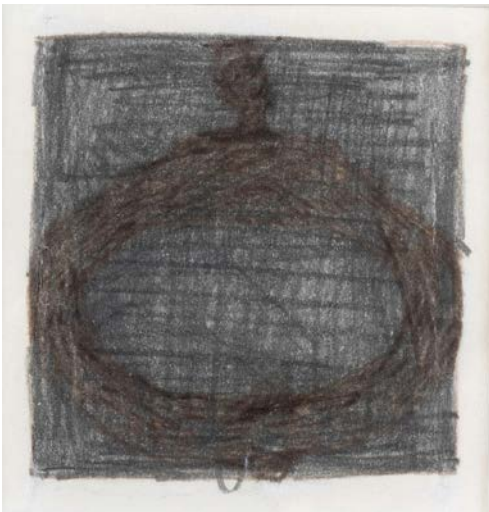
signed and dated lower right: Storrier / 89

24 x 16cm

\$400-600



264



265

264**ROBERT DOBLE (BORN 1961)****Yellow Study 2013**

oil and acrylic on linen

signed, dated, titled and inscribed verso:

DOBLE / 2013 / YELLOW / STUDY / ASHLEY

THANKS FOR YOUR / SUPPORT CHEERS ROBERT

33 x 33cm

\$400-600**265****BRETT COLQUHOUN (BORN 1958)****Study for Arrested**

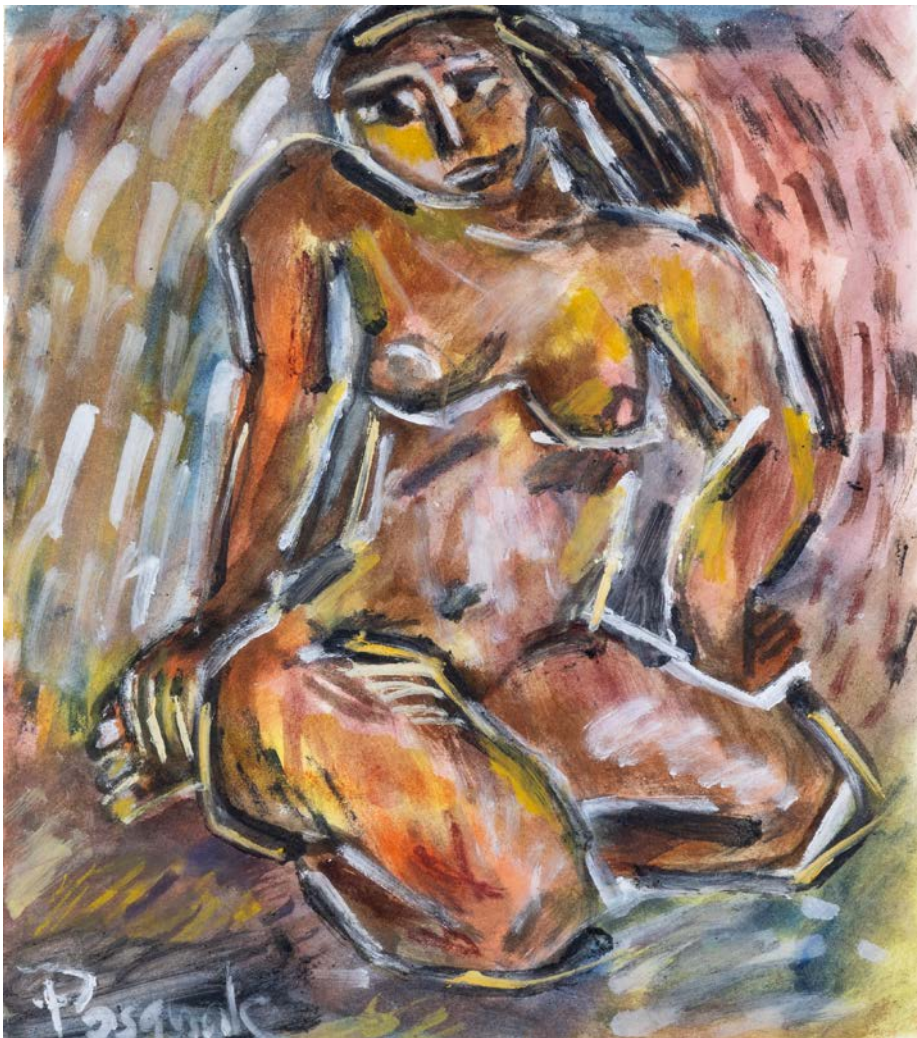
pencil on paper

5 x 5cm

PROVENANCE

Gift from the artist

\$200-400



266

266

PASQUALE GIARDINO (BORN 1961)

Seated Nude

gouache and watercolour on paper

signed lower left: Pasquale

32.5 x 29cm

\$400-600

267

ROBERT JESSON (1947-2015)

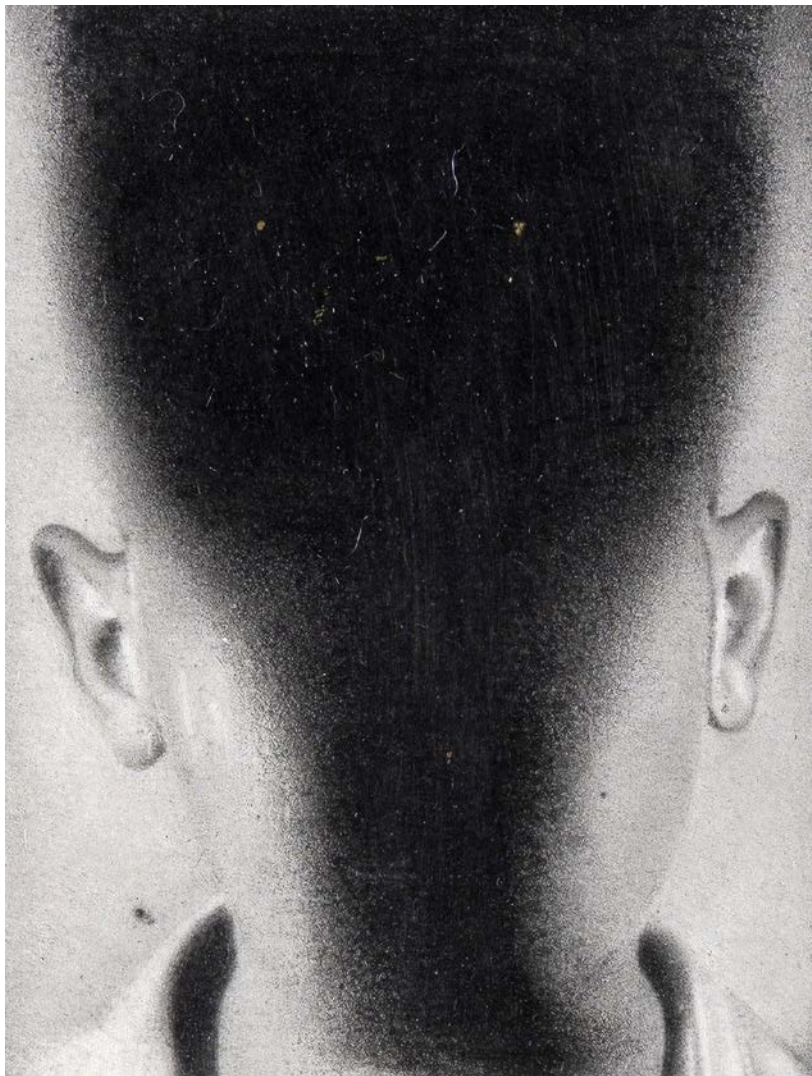
Abstract

crayon on paper, triptych

inscribed verso: ROBERT JESSON

8.5 x 10.5cm (each)

\$300-500



268

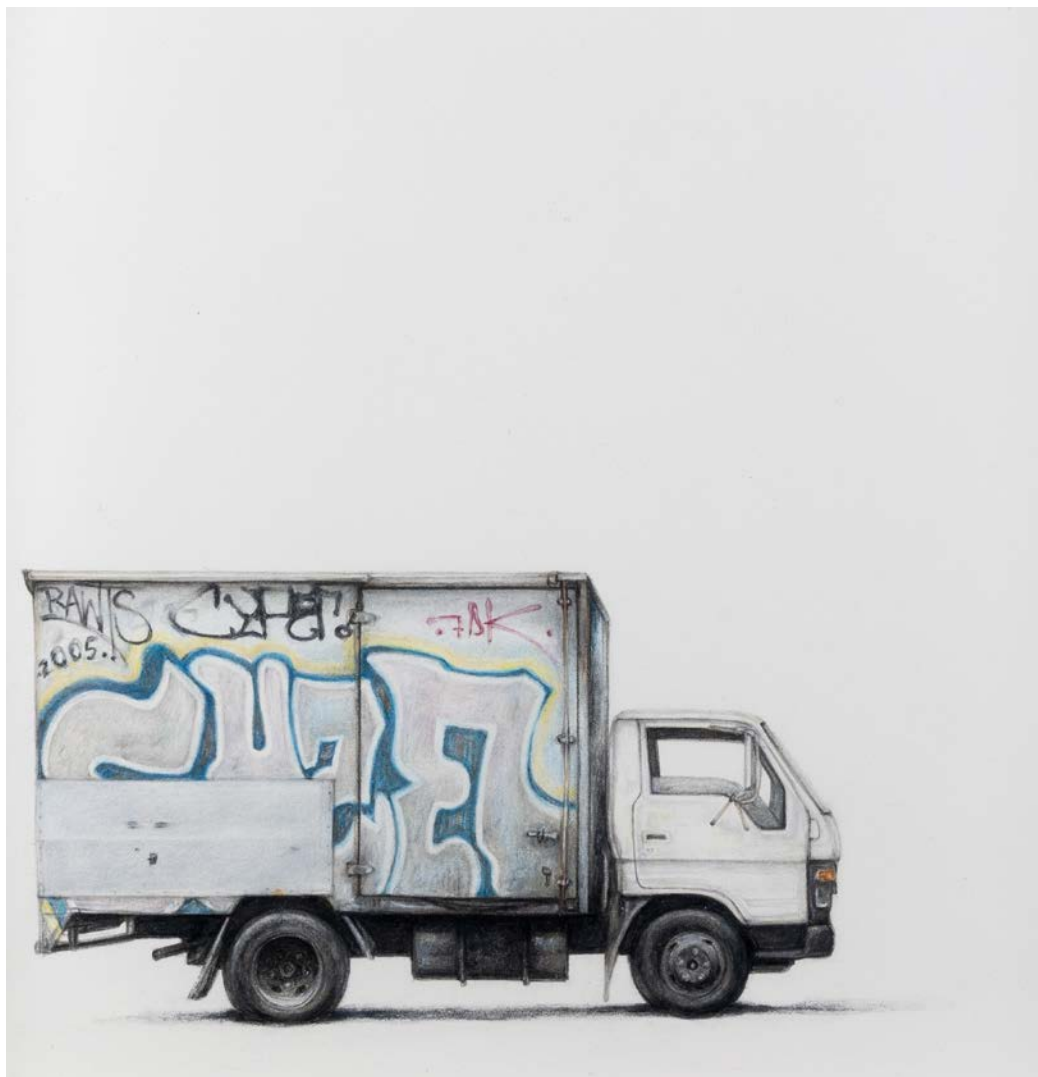
268**PAT BRASSINGTON (BORN 1942)**

Shadowed Head

digital print
5 x 3.5cm**\$200-400****269****ARTIST UNKNOWN**

Abstract

charcoal on paper on board
inscribed verso: Happy 30th Birthday Ashley 1990
16 x 13cm**\$200-400**



270

270

PAUL WHITE (BORN 1976)

This truck was a blank canvas 2016

lead and coloured pencil on paper

signed, dated and inscribed verso: Paul / White / 2016 /

This truck was a blank canvas / when you wrote me that
piece / better late than never!

27 x 26.5cm

\$500-800

Property from the Geoffrey Hatty Collection

The late Geoffrey Hatty's collection is an eclectic array of objects and art. Meticulously assembled and arranged for his personal pleasure and satisfaction at his Taradale country estate. This 20th-century dealer's private trove offers a vivid glimpse into his singular taste. Renowned for his sharp eye, Hatty's quirky selections are sure to captivate anyone drawn to the bizarre and delightfully unusual.

Geoffrey Hatty was one of Melbourne's most prominent decorative arts dealers of the twentieth century. Born in Moama in 1957, he spent his formative years along the Murray River. Following the early loss of his father, Hatty was raised by his mother and sister. 'Geoffrey made sense of the world in a visual way – he always has. As a dyslexic boy, he left school early, barely able to write, but with a good line in chat, which he parlayed into a job in hairdressing.' Although the family was not affluent, his mother's refined sensibility and modern aesthetic shaped his upbringing and home life.

In the early 1980s, Geoffrey relocated to Melbourne with a steady career in hairdressing. He became involved in the alternative arts scene. He lived in share houses where he was free to experiment with his passion for interior decoration (as long as he didn't move his housemates' TV). Hatty's move into the commercial sphere began with a small retail shop located on Carlisle Street in St Kilda. He soon gathered enough interest to open a second store on Greville Street, Prahran. At the time, the area was known for its vibrant

cafés, boutiques, and record stores. By the late 1990s, Hatty had established a reputation as a respected dealer in Melbourne. He acquired a standalone shop at 296-298 Malvern Road, South Yarra.

Geoffrey Hatty Applied Arts, as it became known, was an institution among interior designers, collectors, and discerning clients. Hatty was revered for his astute knowledge, his gift for spotting intrinsic merit, and his interest in unconventional design movements. He went on international buying trips. He introduced elements of Bauhaus, Arts & Crafts, and early Italian design to Melbourne. These styles were uncommon at the time. Hatty's Taradale estate was a veritable playground where he could experiment with design and artworks. This freedom produced a result that was entirely personal. Here, he could really flex his idiosyncratic taste. In his own words, 'get to know yourself and what you like – if it is simply the colour green, that is OK – and rather than feel obliged to follow trends, develop the confidence to express yourself through what becomes a true reflection of your personality.'

Hatty's collection features works by American artist Sue Coe, an activist and subversive artist who challenges systemic racism and champion's everyday people. *Defend Yourself to Death*, 1982 (Lot 338) and *Diet Popsi*, 1985 (Lot 337) employ Coe's past professional experience in advertising and producing explosive imagery in high relief. Describing herself as a Graphic witness, her work operates at the juncture of art and social activism,



using her skilled artistry to expose injustices and abuses of power. Alongside this are two early works by Gareth Sansom, including the three-part collage *Tough c.1975/1976* (Lot 355), assembled with Dada-esque absurdity and featuring the artist dressed in drag. This work is an important marker of his early explorations of aspects of disguise. Sansom's work presents a visual monologue that reflects the world back, though distorted as if through a funhouse mirror. Rather than being autobiographical, his work is a stream-of-consciousness at full speed without seatbelts or brakes.

Hatty's Taradale collection is outrageous and daring, flagrantly discarding the concept that design should be crisp, beige and boring. It celebrates art and design by challenging perceptions of taste, proving that true style lies in choosing pieces that speak to your own sensibilities rather than fleeting trends. Irreverence toward standards of beauty underpins Hatty's collection; playfully, he sought to challenge both heart and mind through a visual feast for the senses.

Sarah Garrecht



271

271

JUAN A. DIAZ

Forest Life 1966

oil on composition board
signed and dated lower right:A Diaz 66
124 x 236cm

\$600-900

272

**DARREN MCDONALD
(BORN 1966)**

Nygha 2003

oil on canvas
signed with initials, dated and titled
verso: Nygha 2003 / D MCD
20 x 25cm

\$300-500

273

MINCHIN

Grey Street, East Melbourne

oil on canvas
signed lower left: Minchin
titled verso:
GREY ST EAST MELBOURNE
40.5 x 45.5cm

\$100-300

274

AUSTRALIAN SCHOOL

The Logging Truck

oil on plywood
40 x 70cm

\$200-400

275

MINCHIN

Dispenser of Delight

oil on canvas
signed lower right: Minchin
titled verso: DISPENSER OF DELIGHT
40.5 x 45.5cm

\$100-300

276

ERIC STEWART (1903-1972)

Studio Model with Blonde Hair

oil on canvas
signed lower left: Eric Stewart
61 x 36cm

\$200-400

277

**MOSMAN PORCHIA VERDA
(1898-1999)**

Working the Field

oil on board
signed lower left: M Verda
33.5 x 49cm

\$200-400

278

**JOHN (JACK) COURIER
(1915-2007)**

Petrol Pumps 1952

colour silkscreen
29.5 x 23cm

\$200-400

279

CLAUDE BUTTON

Frill Necked Lizard 1990

oil on composition board
signed and dated centre right:
CLAUDE BUTTON 1990
15 x 23cm

\$200-400

280

GIUSEPPE ROMEO (BORN 1958)**Heart and Arrow 1987**

mixed media

signed and dated on base:

G. Romeo 1987

86.5cm high, 77cm wide, 38cm deep,
irregular**\$400-600**

281

Y COHEN**The White Passenger Ship**

oil on board

signed upper left: Y Cohen

9.5 x 18.5cm

\$200-400

282

ACHILLE WILDI (1902-1975)**Mendicanti Haiti c.1950**

oil on board

signed and titled verso:

Mendicanti Haiti / A.Wildi

20 x 15 cm

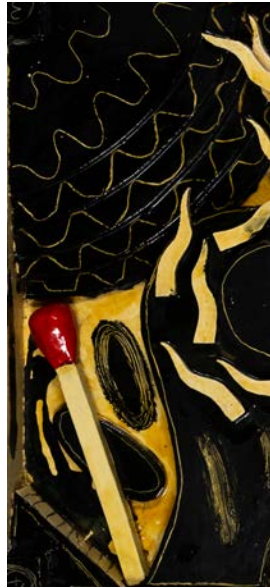
\$300-500

283

ARTIST UNKNOWN**Study in Brown**

mixed media on canvas

120 x 152cm

\$300-500



284

284

GIUSEPPE ROMEO (BORN 1958)

Like Wrecks of a Dissolving Dream

acrylic, cut timber and varnish
signed, dated and titled verso:
G Romeo 1991 / "LIFE WRECKS
OF A DISSOLVING DREAM"

84.5 x 201 x 11cm

\$1,000–2,000

285

MAURICE JACQUE

Montmartre, La Place du Tertre
1953

colour etching
signed, dated and titled on
margin: M Jacque / Le 25 mai '53 /
Montmartre - La Place du Tertre

25 x 19.5cm

\$100–200

286

WILLIAM BROADHURST

Full Trailer

photograph
36 x 45cm

\$200–400

287

JULIAN SMITH (1873–1947)

Sono Asato

photograph
signed and titled on mount lower right
and left: Julian Smith / Sono Asato

46 x 30cm

\$200–300

288

FIONA SUMMERVILLE

Girl with Book

oil on canvas
102 x 70cm

\$200–400

289

GHIANE ADMIGNA

Foneurs de Billiards 1963

gouache, watercolour and ink on
paper
signed, dated and titled lower
left: Ghiane Admigna / 1963
"Forneurs de Billiards"

35.5 x 47cm

\$200–400

290

ARTIST UNKNOWN

seven colour lithographs
each with printed title in image

- i. 8 Soldiers Extras
- ii. Minister's Men
- iii. 4 Herald's Extras
- iv. 8 Court Ladies
- v. Jester's Ballet
- vi. University Men
- vii. 8 Courtiers

36.5 x 26.5cm (approx, each)

\$300–500

291

**JURGIS MIKSEVICIUS
(BORN 1923)**

Beach and Sky

oil on board
signed with initials and dated lower
right: MKS 58
inscribed on label verso: JURGIS
MIKSEVICIUS / Beach and Sky

36 x 50cm

PROVENANCE

Deutscher-Menzies, Melbourne,
Australian & International Fine Art,
2 September 2003, Lot 455

\$300–500



292

292

A Victorian taxidermied
bird-of-paradise (*Paradisaea*
raggiana) by T.M. Williams, London,
19th century

presented on a lichen covered branch
and naturalistic setting, with small paper label
for T.M. Williams / Naturalist to the reverse,
original dome absent
63cm high

NOTE

A prominent taxidermist with a shop
in Oxford Street London, T.M. Williams
exhibited his work at the Great Exhibition
at Crystal Palace in 1851. He trained Henry
Ward, father of Rowland Ward, Britain's
most successful taxidermist of the latter
19th century.

\$400–600

293

A bone inlaid thuya and
ebonised chair in the manner
of Émile-Jacques Ruhlmann,
French, circa 1920s

the arching crest inlaid with flower
heads, delicate decorations to the
splat and raised on gently curved legs
back height 85cm

\$500–700



293

294

A carved mantle mirror in walnut with grape and vine decoration, Swiss, early 20th century

of shaped arching form profusely decorated with trailing vine leaves and tendrils

171cm high, 76.5cm wide

\$800–1,000

295

An early 20th century decorative giltwood wall mirror, Austrian

114cm high, 75.5cm wide

\$400–600

296

A Victorian Aesthetic movement ebonised mantle clock, circa 1870s

architectural style clock striking on gong, the dial, spandrels and pediment decorated with fruiting branches on a gold ground, with applied Gothic quatrefoil motifs, key and pendulum,

52cm high, 29.5cm wide, 17cm deep

\$300–400

297

A pair of side tables attributed to Jacques Adnet, French, circa 1930s

53.5cm high, 57.5 and 58.5cm surface diameter

\$600–800

298

A Franz Pfeuffer for Muhlentechnik electrometer, German, circa 1950

label to plinth

34cm high, 60cm wide, 25cm deep

\$300–500

299

A mid-century Gus McLaren stoneware pot with a lions head lid, Australian

painted signature underside
36cm high

\$400–600

300

Two early Colombo Sanguinetti cherrywood chairs, Italian, circa 1950s

with cane and rattan seating
larger 99cm high

\$400–600





301

301

A veneered wall mirror with
Loetz glass inserts, Austrian,
circa 1920s

100cm high, 75.5cm wide

\$500-700

302

A rustic Depression era cabinet
in painted finish, circa 1920s

168cm high, 64cm wide, 32cm deep

\$500-800

303

A small grey metal industrial
table, circa 1940s

78cm high, 81.5cm wide, 46.5cm deep

\$300-400

304

A modernist glazed cabinet on legs, flanked by Cubist carved man and woman, German, circa 1920s

diamond framework to the glazed doors and raised on splayed legs, with glass shelves and lower cupboard 64cm high, 132cm wide, 52.5cm deep, approximately

\$4,000–6,000





305

305

KENNETH JACK (1924-2006)

Taradale 1959

watercolour and ink on paper
signed and dated lower right:
KENNETH JACK 1959
37 x 54cm

\$600-800

306

RONALD C BELL (1918-2004)

Trig Point, Norlunga 1970

oil on composition
signed and dated lower left:
RONALD C BELL / '70
titled verso:
"TRIG POINT - NORLUNGA"
59 x 77.5cm

\$200-400

307

ARTIST UNKNOWN

Lifeboat

bronze
incised to base:
8/12 E04 / LIFE BOAT 1/8 FF 09
4.5cm high, 17cm wide, 6.5cm deep
\$200-300

308

**FREDERICK H COVENTRY
(NEW ZEALAND, 1905-1997)**

Portrait of a Man 1934

pencil on paper
signed and dated lower right:
F H Coventry / 20.9.34
18.5 x 14cm

\$200-400

309

NOEL FIELD

Cowell, Eyre Peninsula, SA

oil on board
signed lower right: NOEL FIELD
27.5 x 33cm

\$200-400

310

**LAURENCE PETERSON
(BORN 1946)**

Toits Sous la Neige, Paris 1996

mixed media on paper
signed, dated and titled on margin:
L Peterson '96 / Toits sous la Neige,
Paris
12.5 x 23.5cm

\$300-500

311

ROLLO THOMSON (1905-1967)**Still Life**

oil on board
 signed lower right: Rollo Thomson
 44.5 x 20cm
 \$800-1,200

312

AUSTRALIAN SCHOOL**Houses**

oil on composition board
 24 x 31.5cm
 \$200-400

313

EMILE TILMANS (1888-1960)**La Parure**

woodblock
 15 x 12.5cm
 \$200-400

314

J BEHR**Farmhouse, Lille 1918**

oil on canvas
 signed lower right: J A Behr
 25.5 x 40cm
 \$200-400

315

AFTER ANDRÉ LHOTE**Hilltop Village**

oil on canvas on board
 signed but illegible lower left
 38 x 32cm
 \$200-400

316

ROLAND ROBINSON**Country Devil**

oil on canvas
 inscribed on label verso:
 Roland Robinson / Country Devil
 54.5 x 70cm
 \$200-400





317

A 'Primitive' chair, Australian, circa 1930s

painted wood and tree branches, with slat seating
99cm high, 77.5cm wide, 80cm deep

\$300–400

318

A painted cabinet in the manner of Émile-Jacques Ruhlmann, French, circa 1920s

with bresche marble top, in striking sage grey and coral colours comprising twin and side cupboards, raised on feature tapering ribbed legs

\$2,000–3,000

319

Three Weimar Spritzdekor design wares including an enamel bread tin and two ceramic plates, circa 1930

bread tin 13.5cm high, 40cm wide, 20cm deep

\$200–300

320

A group of three mixed ceramics, Italian, English, and other, mid 20th century

including an Italian figural bowl, an organic shaped shallow bowl and a drip glazed low vase or jardinière, Candy England, stamps, painted marks and incised marks to bases
40cm diameter and smaller

\$200–300

321

A group of assorted ceramic wares including Boch Frères, Bjørn Wiinblad for Nymolle, Denmark, Belgium, and other

including a Bjørn Wiinblad plate, a liqueur set with matching bowl, a large Boch Frères floral charger and a vase
Boch Frères 49.5cm diameter, liqueur bottle 24.5cm high

\$800–1,000

322

A Matteo Thun and Andrea Lera 'Zero Visibility' table lamp manufactured by Bieffeplast, Italian, designed 1984

of cube construction representing a boxing ring in metal with enamel decoration and globe shade
30cm high, 19cm square

\$1,200–1,800



323

A chinoiserie mantle mirror,
ebonised in the oriental manner,
French, circa 1910

Gilded chinoiserie with mother of pearl
inlay, bird and plant life decoration
159cm high, 111cm wide, 13cm deep

\$3,600–4,600

324

A stool in the manner of Marcel
Breuer, German, circa 1950s

50cm high, 39cm square

\$100–200

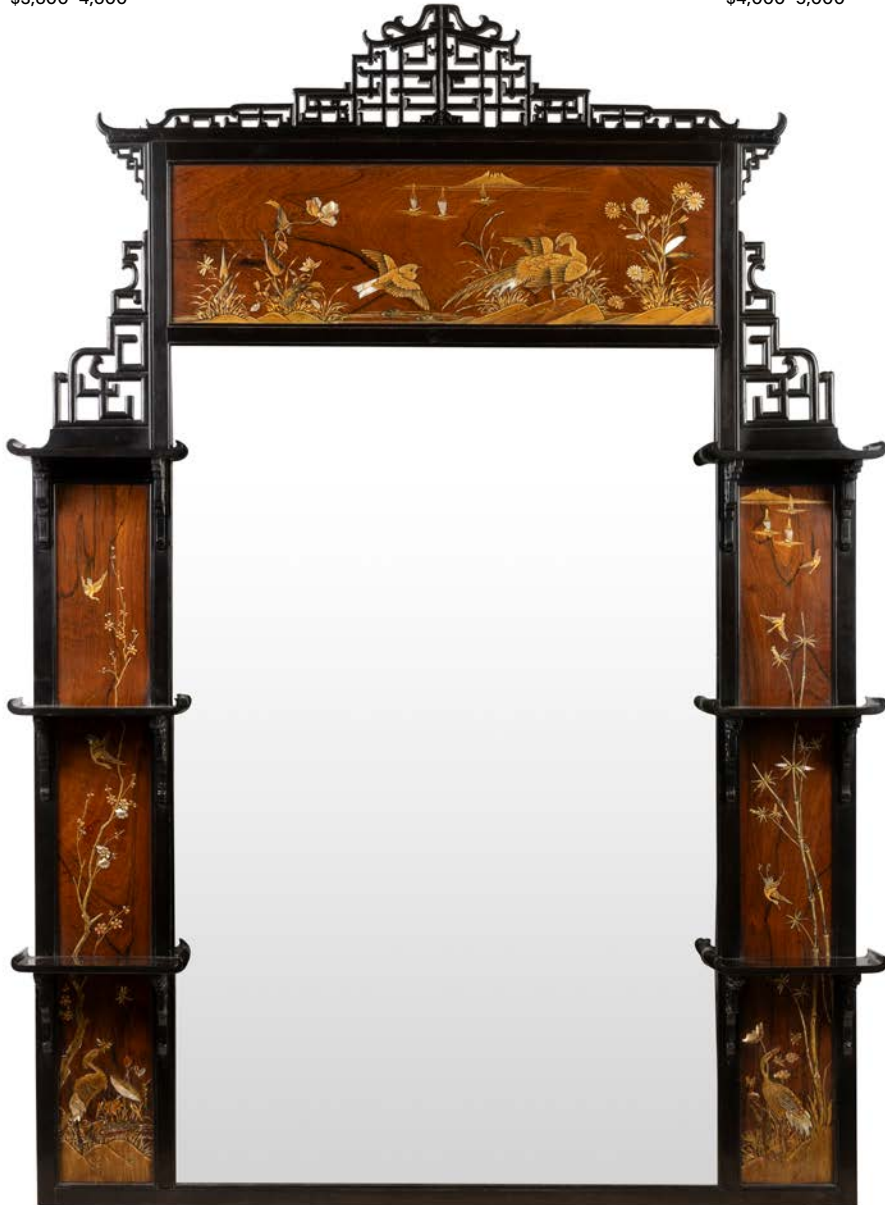
325

Pair of Bruno Paul cupboards
for the Vereinigte Werkstätten,
German, circa 1910

with feature glass and ebony inlaid
detail

215cm high, 58cm wide, 52cm deep

\$4,000–5,000





326

GIUSEPPE ROMEO (BORN 1958)**Chaos**

carved and incised wood
63cm high, 30cm wide, 30cm deep

PROVENANCE

Luba Bilu Gallery, Melbourne,
circa 1988

\$1,000–2,000



326

327

ACHILLE WILDI (1902-1975)**Nude in White Stockings 1950**

oil on board
signed, dated and titled verso:
Haiti 1950 / A. Wildi
19 x 29 cm

\$400–600

328

AUSTRALIAN SCHOOL**Four Figures on a Pier**

oil on board
33.5 x 44cm

\$350–550

329

ARTIST UNKNOWN**Girl in Hat**

oil on canvas on board
signed but illegible lower right
35 x 27.5cm

\$300–500

330

GEOFFREY RICCARDO (BORN 1964)**Blind Sale 1999**

etching
signed, dated, titled and editioned
on margin: Riccardo '99 /
"Blind sale/ 10/25
15 x 18cm

PROVENANCE

Australian Galleries, Melbourne
(label verso)

\$200–400

331

DAVID SLATTERY (BORN 1955)**Landscape 1987**

oil on canvas
signed and dated lower right:
D SLATTERY 87
35 x 45.5cm

\$200–400

332

ARTIST UNKNOWN**Horse Riders**

mixed media on paper
inscribed lower right: JANS
34.5 x 47.5cm

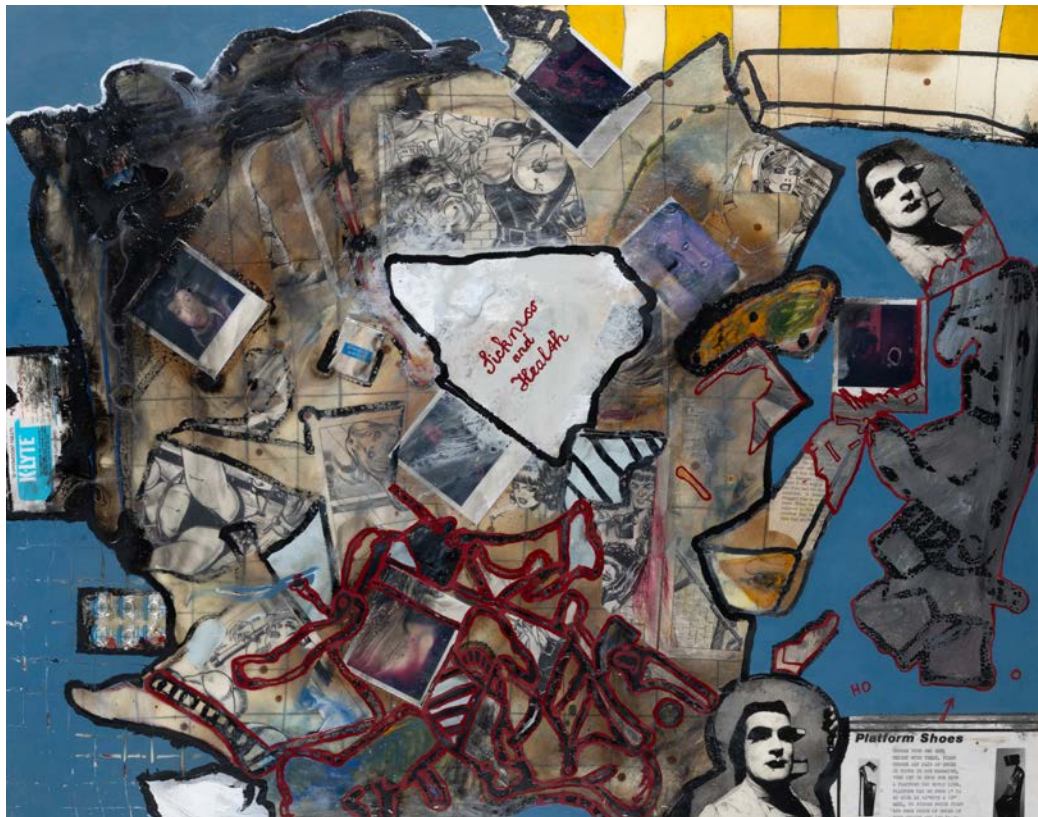
\$200–400

333

ARTIST UNKNOWN**On the Coast**

oil on composition board
30.5 x 40cm

\$200–400



334

334

GARETH SANSOM (BORN 1939)

Sickness and Health,
circa 1976/77

mixed media and collage
inscribed with titled in centre:
Sickness / and / Health
80 x 101cm

PROVENANCE

Warehouse Galleries, Melbourne

EXHIBITED

Gareth Sansom, Warehouse Galleries,
Melbourne, 29 March - 16 April 1977,
cat. no. 4

\$1,500-2,500

335

ROSSLYND PIGGOTT (BORN 1958)

*Falling Hands, Like Wings and
Hand with Six Fingers* 1995

two pencil and watercolour on paper
(2)

each signed with initials and dated
lower right: RP / 1995
each titled lower left: falling hands,
like wings & / hand with 6 fingers." and
"falling hands, like wings & blue line."
each signed, dated and titled verso:
Rosslynd Piggott / "Falling hands, like
wings and / hand with 6 fingers" 1995
and "falling hands, like wings and /
blue line" 1995
38 x 28cm (each)

\$300-500

336

IAN BOW (1914-1990)

*The Listeners and Drawing
for Sculpture*

oil, watercolour and ink on paper
titled lower left: 'THE LISTENERS'
21.5 x 22cm

watercolour and ink on paper
signed and titled lower right and left:
BOW / DRAWING FOR SCULPTURE
22 x 17.5cm

PROVENANCE

The Burdon Craddock Collection

\$200-400



337

337

SUE COE (BRITISH, BORN 1951)

Diet Popsi 1985

mixed media on paper

signed and dated lower right: COE / 85

inscribed lower centre: FEED THE SOUL NOT THE BODY

95 x 65cm

LITERATURE

Village Voice, November 25, 1986

Linda F. McGreevy, "Policing the State: The Art of Sue Coe,"

Art Magazine, vol. 61, no. 6, February 1987, pp. 18–21 (illus.)

Françoise Mouly (author), Judith Moore (author), Sue Coe

(illustrator), *X* (The Life and Times of Malcolm X), Raw

One-Shot #6, 1986, reprinted 1992

\$1,000–2,000



338

338

SUE COE (BRITISH, BORN 1951)**Defend Yourself to Death, 1982**

mixed media and collage on paper
signed and titled lower right and upper
centre: Sue Coe / DEFEND YOURSELF
TO DEATH
97 x 117cm

LITERATURE

*The International Review of Graphic
Design*, Pardon Magazine, Summer
1996, Eye 21, vol 6, p. 32-33

\$2,000–3,000

339

SUE COE (BRITISH, BORN 1951)**Woman Tied to a Pole 1984**

lithograph
signed and editioned on
margin: Sue Coe 10/450. /
SERIAL NUMBER 018
33.5 x 24cm

\$200–400

340

ROBERT BROWN**The Performer 1978**

photograph
signed and dated on mount: Rob '78
19 x 23.5cm

\$100–200

341

AUSTRALIAN SCHOOL**Portrait of a Lady in Green**

oil on composition board
74.5 x 59cm

\$200–400

342

EUROPEAN SCHOOL**Portrait of a Young Girl
with Red Flowers**

oil on canvas
60.5 x 49.5cm

\$200–400





346

343

A vintage Webley metal fan,
English, circa 1940s

46cm total height, 35cm diameter

\$200–300

344

A pair of modernist aluminium
tubular armchairs with wire
seats, French, circa 1930s

82cm high

\$400–600

345

An adjustable modernist
massage bed on nickel base,
French, circa 1930s

with hinged head rest section
60cm high, 189cm wide, 60cm deep

\$800–1,000

346

ENGLISH SCHOOL

Little Mousehole,
Rocks and Boats

oil on board

titled lower left: Little Mousehole,
Rocks / and Boats

30.5 x 30.5cm

\$300–500

347

TED MURAWSKI

The Plight

oil and mixed media on board

signed lower centre: T P Murawski

57 x 62cm

\$200–400

348

BRITISH SCHOOL

Syrie Maugham

woven and embroidered

colour textile panel

with inscribed inset sepia

photograph of Syrie Maugham:

Yours sincerely / Bella

40 x 53.5cm

\$200–400

349

H W ERVIN

The Villa, Pignatelli Naples

oil on canvas on board

signed and dated lower right:

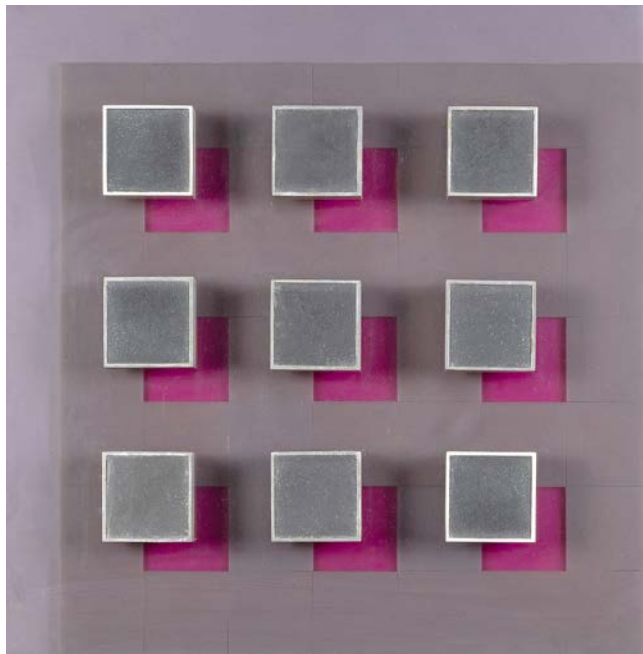
H W ERVIN / 1969

inscribed with title on label verso:

THE VILLA PIGNATELLI NAPLES

53.5 x 58.5cm

\$200–400



350

350**ISABEL DAVIES (BORN 1929)****Shadow Image 1973**

aluminium, perspex, plastic and metal construction
signed, dated and titled verso:
'SHADOW IMAGE' / Isabel Davies '73
40.5 x 40.5 x 5cm

\$400-600**351****DONALD FRIEND (1915-1989)****Bastle Freres**

ink and wash on paper
signed and titled lower right:
Bastle Freres / Donald Friend
24 x 26cm

PROVENANCE

Leonard Joel, Melbourne, *Australian, New Zealand, British and European Historical & Contemporary Paintings*,
4 April 1976, Lot 299

\$500-800**352****JOHN MUNRO****Pansies**

watercolour on paper
signed lower right: JOHN MUNRO
inscribed and titled verso:
John Munro / Pansies
21 x 34cm

PROVENANCE

Seddon Galleries, Melbourne
(label verso)

\$200-400**353****F E W WATTS****Portrait of a Young girl 1934**

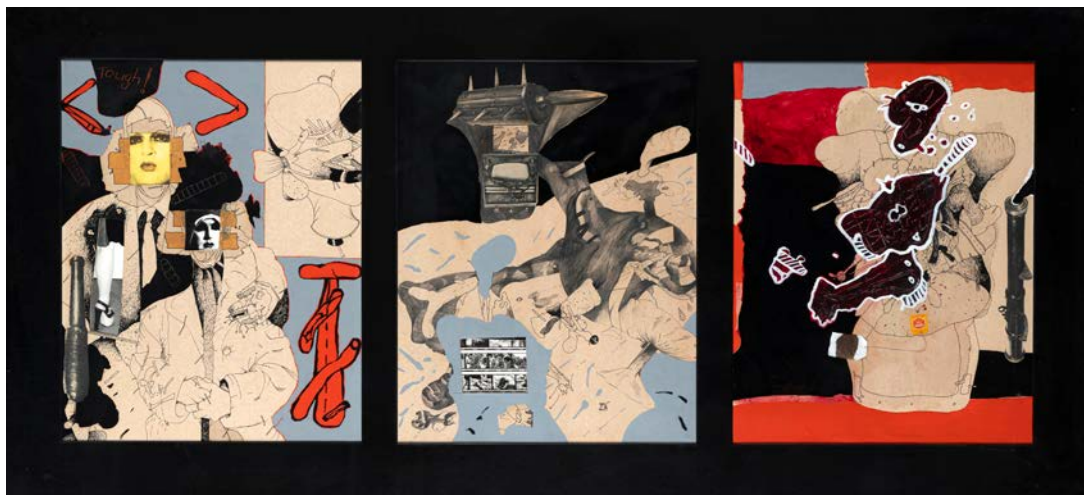
watercolour on paper
signed and dated lower right:
F E W WATTS / 1934
47 x 32.5cm (oval)

\$200-400**354****ARTIST UNKNOWN****Untitled**

mixed media on paper
25 x 17.5cm

\$200-400

351



355

355

GARETH SANSOM (BORN 1939)

Tough c.1975/1976

mixed media and collage (triptych)
 titled upper left in left panel: Tough!
 63 x 49cm (each panel)
 63 x 135cm (overall)

PROVENANCE

Ballarat Fine Art Gallery Fundraiser 1988
 Private collection, Melbourne
 Leonard Joel, Melbourne, *Fine Art Auction*,
 16 September 2013, Lot 28

\$2,500–4,500

356

KEVIN MARITZ (BORN 1954)

Untitled

painted wooden construction
 and brushed steel
 80cm high, 47cm wide, 10cm deep

\$500–800

357

ANNE R FINDLAY

Houses

linocut
 signed and edition on margin:
 Anne R Findlay 16/50
 28.5 x 23.5cm

\$200–400

356





360

362

A chrome and black laminate display cabinet, American, circa 1970s

with two rolling shelves and four smaller shelves, adjustable
201cm high, 11cm wide, 25cm deep

\$500–800

363

A pair of mid-century folding tray tables, circular red metal trays with collapsible bases, French, circa 1950s

54cm high, trays 45cm diameter, approximately

\$400–600

364

A ceramic lamp by Poole, English, 1940s

vellum shade, hand painted floral motif
30cm

\$100–200

365

An enamel metal dish by Ib Geertsen, Danish, together with a small enamel decorated copper bowl, 1950s

small bowl with indistinct inscription to base
Geertsen dish 30cm diameter, smaller bowl 16.5cm x 14.5cm irregular

\$300–400

360

A Josef Hurka 'Robot' desk lamp manufactured by Lidokov, Czechoslovakia, circa 1960s

red lacquered steel, white metal and chrome

43cm high, 25cm wide, 9cm deep

\$600–800

361

A mid-century wall mounted shelving unit, Italy, circa 1950s

black and gilt metal with veneered timber shelves

modular racks 200cm high, 83cm wide, individual shelves 80cm wide, 26.5cm deep

\$800–1,200



366

A postmodern red metal cabinet,
American, circa 1980s

on a metal lattice base, twin cabinets
with wire mesh glass and centred with
a bank of sliding drawers
102cm high, 85cm wide, 45cm deep,
approximately

\$700-900

367

A Galileo folding bar cart
manufactured by Nardi, Italian,
circa 2000s

75cm high, 80cm wide, 59cm deep

\$200-300

368

Small burnt orange chenille
covered sofa on tubular frame

back and sides 72cm high,
138cm wide, 69cm deep

\$200-300

369

An Arts & Crafts armchair with
rush seat, English, circa 1920s

with spindle style plats
back 87cm high

\$200-400

370

A mid-century laminate coffee
table, Australian, circa 1950s

53cm high, 68.5cm surface diameter

\$200-400





371

371

Two vintage industrial metalware lamps, a Bowker X-ray lamp by the General X-Ray company, Melbourne, and a Zerowatt lamp by Brevetti Gardoncini, both 1950s

partial label to the X-ray lamp and lettering in relief, applied metal Brevetti Gardoncini label to foot of other

58cm high, approximately

\$500-700

372

An early 20th century hand painted vintage wood aeroplane

28cm high, fuselage 26cm wide, wingspan 76cm

\$200-300

**373**

An early 20th century tea set in burnt orange tone, German

comprising a tea pot, creamer, sugar basin, six cups with associated saucers and plates

tea pot 17cm high, 24cm wide, 15cm deep

\$100-300

374

Four stoneware vases including a Marius Bessone vase for Vallauris, and a Royal Copenhagen covered lotus bowl, mid 20th century

Bessone vase 25cm high

\$300-400



375

A desk in the manner of Jacques Hitier, manufactured by SCMM-Mobilor, French, circa 1950s

oak and tubular aluminium
76cm high, 165cm wide, 78cm deep

\$1,600–2,400

376

An mid-century ceramic lamp with shade, Italian, circa 1950s

hessian shade
61cm high to top of fitting, 29cm wide, 26cm deep, approximately

\$300–400

377

A German light therapy medical lamp, 'Klein-Höhensonne S100 Original Hanau', circa 1930s

25cm diameter, 27cm diameter
circular base, approximately

\$400–600

378

A vintage hand painted wood model boat on stand, Australian, circa 1950s

64cm high in stand, 60cm wide, 11cm deep, approximately

\$200–300

379

A Depression era furniture school desk in a distressed painted finish, circa 1930s

the hinged packing box on angled spoke legs

76cm high, 35cm wide, 39cm deep

\$200–400





380



381

380

**LUDWIG FAHRENKROG
(GERMAN, 1867-1952)**

The Awakening 1912

oil on canvas
signed and dated lower right:
Fahrenkrog / 1912
57 x 96cm

\$400-600

381

AUSTRALIAN SCHOOL

New Growth

oil on composition board
121 x 69cm

\$400-600

382

AUSTRALIAN SCHOOL

Still Life - Lillies

oil on canvas
signed but illegible lower right
55 x 42.5cm

\$200-400

383

A Modernist rosewood and maple bookcase cabinet, French, circa 1930

with chrome fittings and block feet
130cm high, 150cm wide, 50cm deep

\$3,000–5,000

384

A Trobriand Island squatting figure

26cm high, 15cm diameter,
approximately

\$200–300

385

Two Sepik river paddles, Papua New Guinea

180cm high and smaller

\$400–600

386

An antique European handmade pitchfork

175cm high

\$100–200

387

A postmodern sculptural floor light manufactured by A F Cinquante for Relco, Milan, circa 1980s

with a cut and perforated metal sheet shade on an angled and textured tapering powder coated stand and weighted base
198cm high, approximately

\$800–1,000





388

388

BRITA HEILIMO (B.1928)

An Arabia ware ceramic bison plaque, Finland

of irregular form and high glazed, inscribed verso B Heilimo and Arabia, and in relief lower right

34cm high, 48cm wide, irregular

\$500-800

389

RENE KULITJA (BORN 1958)

Hand decorated ceramic charger

signed RENE KULITJA to margin, impressed map of Australia underside

38cm diameter

\$200-300

390

HELMUT SCHAFFENACKER (1921-2010)

A ceramic fish plaque

West Germany, mid 20th century glazed and moulded in relief, abbreviated signature or initials lower left signed, stamp verso, 'Schäffenacker, hand-formed, Ulm / Do., Made in Germany'

46cm x 46cm

\$400-600

391

ARTIST UNKNOWN

Horse and Cow Jug with cover

multi coloured glazed ceramic

initialled to base: VD

25cm high, 16cm diameter, irregular

\$200-400

392

AUSTRALIAN SCHOOL

Playing Bouche

oil on canvas

35 x 23.5cm

\$200-400



393

393

HARRY WEDGE (1957-2012)

Black Lace 1991

acrylic on board
signed and dated lower left: H J WEDGE 91
60 x 82cm

PROVENANCE

Boomalli Aboriginal Artists Cooperative,
Sydney
Private Collection, Sydney
Bay East Auctions, Sydney,
The Art & Book Sale, 24 July 2011, Lot 22

\$400-600

394

BERNARD HESLING (1905-1987)

Two Faces

vitreous enamel
signed lower right: HESLING
28cm diameter

\$400-600



394

395

A Paolo Deganello 'Torso' lounge chair manufactured by Cassina, circa 1980s

original upholstery, early version with side tables

117.5cm high, 124cm total width, 80cm deep, approximately

\$1,600–2,400



395



396

396

A Geoffrey Hatty and Karl Millard 'Pon Pon' dining table, Australian, circa 2000s

oak top on a powder coated tubular metal base

75cm high, 260cm wide, 84cm deep

\$2,000–3,000

397

A modernist tubular side table with circular glass top, German, circa 1930s

57cm high, 70cm surface diameter

\$300–400

398

A red Yrjö Kukkapuro 'Saturnus' table manufactured by Haimi, Finnish, circa 1960s/70s

red lacquered fiberglass, retains original decal label 'Design by Yrjö Kukkapuro, made in Finland, Haimi'. 70cm high, 60cm diameter

\$1,000-1,200

399

A Planex 'Linea' mobile cabinet/room divider, Australian

with sliding acoustic panel doors revealing cabinet and bookcases 119cm high, 180cm wide, 49cm deep

\$500-700

400

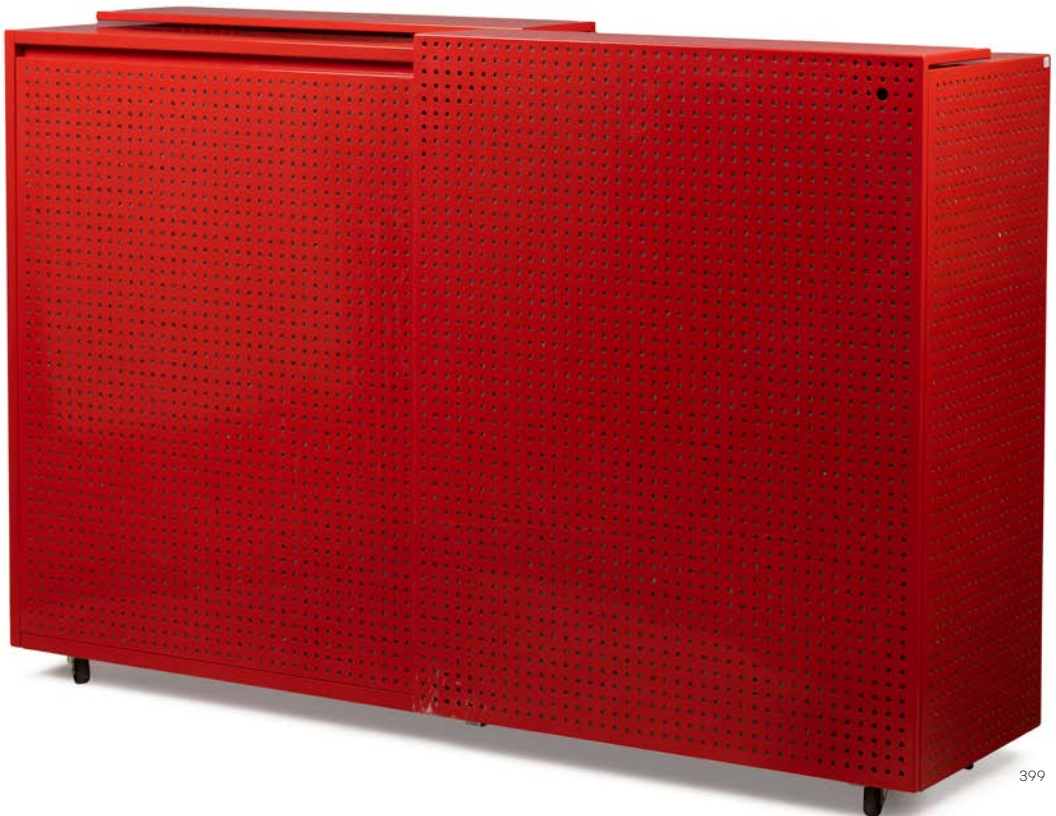
A pair of postmodern Redi Quadri Parete wall lights manufactured by Lamperti, Italian, circa 1980

red and black metal with frosted curved glass shades 20cm high, 25cm wide, 30cm deep

\$600-800



398



399

401

A Vico Magistretti 'Maralunga' armchair and matching ottoman manufactured by Cassina, Italian, circa 1970s

light camel leather upholstery, Cassina labels to both back height 68cm, 100cm wide, 83cm deep

\$2,200-2,500

402

A long arm wall mounted light fitting by Artemide, Italian, circa 1980s

of plastic and aluminium construction 190cm long

\$600-800

403

ARTIST UNKNOWN

Mid-century drinks tray

stamped verso:
TM-664 / MADE IN USA
15.5 x 46 x 2.5cm

\$100-200

404

A postmodern coffee table with glass top and metal base, Italian, circa 1970s/80s

38cm high, 114.5cm square

\$400-600



405

A Valenti floor lamp, adjustable flip shade, Italian, circa 1970s

mark in relief for Valenti Made in Italy to cast iron weighted base
192cm high, lamp face 20.5cm square

\$600-800

406

A late 19th century bobbin chair upholstered in William Morris fabric

with an unusual bobbin carved frame
106cm high, 67cm wide, 72cm deep, approximately

\$300-500

407

A Steelcraft 'Akron' Graf Zeppelinpressed steel toy manufactured by Murray Ohio, American, 1930s

19cm high, 65cm wide, 14cm deep

\$300-400

408

An early 20th century majolica jardinière, Austrian

stand 77.5cm high, pot 31cm high, diameter at opening 35cm

\$400-600

409

A Livia Gorka decorated fish platter, Hungarian, circa 1960s

incised marks GL/Hungary underside
29 x 29cm irregular

\$300-400

410

A set of six velvet upholstered dining chairs, designed by Pier Luigi Colli, Italian, circa 1950

with tapering square section legs and fluted details to the feet
95cm back height, 45.5cm wide

\$600-800

411

A Fred Ward bedside cabinet, Australian, circa 1950s

oak and painted timber 68.5cm high, 42cm wide, 39cm deep

\$600-800



412**CHRIS SANDERS (B.1952)****Vessel 1977**

in beige brown and brown matt glazed colours with prunts at intervals, signed C. Sanders and dated 1977 underside
54cm high, 28cm diameter

\$800–1,200**413**

A three branch chrome and mirrored towel rack, Italian, circa 1970s

81.5cm high, 27cm base diameter, arms 41cm deep

\$400–600**414**

A grey powder coated tubular metal hall stand, European, circa 1980s

80cm high, 70cm wide, 33cm deep

\$200–300**415**

A marble topped chest of drawers with mirrored top, German, circa 1920s

in painted finish with tile details
181cm high, 100.5cm wide, 54cm deep

\$700–900**416**

A pair of mid-century painted outdoor armchairs, French, circa 1940s/50s

slat chairs in a cream and blue distressed painted finish
80cm high, 56cm wide, 69cm deep

\$200–400

417

A rare modernist dressing table,
French, circa 1920s

reputedly designed by Jacques Adnet
for the renowned Parisian mirror
manufacturer Brot

151cm high, 83cm wide, 52.5cm deep

\$1,500–2,500





418

418

An early 20th century oak
refectory table, Australian

with lift off top, raised timber knots,
turned legs and upon a stretcher base
75.5cm high, 231cm wide, 70cm deep

\$800-1,000



419

419

LISA LARSON (1931-1924)

Granada Floor Vase

Ceramic vessel for Lisa Larson Design,
Gustavsberg Sweden, circa 1959
in glazed blue and unglazed earth
tones with irregular inscribed marks,
Lisa Larson Design decal to upper
body, marks of Gustavsberg with
anchor underside and initials LL for
Lisa Larson
38cm high, 26cm diameter

\$1,200-1,800

420

An unusual cubist inspired
cerused oak sideboard, French,
1950s

trestle and stretcher base, interior
with pull out drawers and internal
shelving
136cm high, 170cm wide, 52cm deep

\$1,800–2,600

421

A tufted wall hanging,
German, circa, 1970s

130cm high, 55cm wide

\$200–300

422

A rustic pine console table with
central drawer, Scandinavian

98.5cm high, 95cm wide, 48cm deep

\$400–600

423

An early 20th century Black
Forest carved model of a
stag, Bergin & Co., Interlaken
Switzerland

57cm high, 30cm wide, 15cm deep,
approximately

\$500–800

424

An impressive Viennese
wardrobe with glazed panels,
Austrian, circa 1920s

221cm high, 236cm wide, 72cm deep

\$300–400



425**A meat safe, Australian, late 19th century**

plank top surface with pin hole mesh panelled doors and sides, raised on square section legs
110cm high, 79cm wide, 49.5cm deep

\$400-600

426**A rustic home crafted painted cabinet, 1930s**

with distressed painted finish, rough screws and plank shelving
173.5cm high, 121.5cm wide, 40.5cm deep

\$600-800



426

427**A collection of decorative arts books (42)**

including titles such as:

- Encyclopedia of arts and crafts: The International Arts Movement, 1850-1920, Wendy Kaplan, 1989
- The theatrical prints of the Torii masters, Howard A. Link, 1977
- Kosta Boda Book of Glass, 1986
- Catalogue of Martinware in the Collection of F.J. Nettlefold, Charles R. Beard, 1936
- Old English furniture for the small collector..., J.P. Blake & A.E. Reveirs-Hopkins, 1948

\$100-200



425

428**A collection of 'The Studio' decorative arts volumes, circa 1901-1959**

with 'Art et Décoration' issues from 1922 and 1926, several issues of 'The Art Craftsman', and four vintage Australian magazines

\$200-400

429**A collection of art books and magazines, including 'Art and Australia' volumes circa 1980s-2000s (82)**

39 volumes of Art and Australia, the earliest March 1967, and then ranging from Summer 1987-Winter 2010, along with titles such as:

- Art, Clive Bell, 1947
- A century of Australian women artists: 1840s-1940s, Victoria Hammond, 1993
- American Visions: The epic history of art in America, Robert Hughes, 1997
- Moholy-Nagy: Photography and film in Weimar Germany, Eleanor M. Hight, 1985

\$100-200

430**A large collection of books on tribal and decorative art (41)**

including several glass art titles by W. Neuwirth, along with titles such as:

- Art and Life in Polynesia, Terence Barrow, 1973
- Oriental Rugs and carpets; a comprehensive study, Arthur Urbane Dilley, 1959
- Moorcroft Pottery... 1897-1986, Paul Atterbury, 1987
- The jewelry and enamels of Louis Comfort Tiffany, Janet Zapata, 1993

\$100-200

431**A collection of decorative arts and modern interiors books (24)**

Including 1950s volumes of The Studio Year Book of Furnishing and Decoration, volumes of Decorative Art in Modern Interiors from 1960s-70s, and titles such as Design of Modern Interiors, James and Kathleen Morrow Ford, 1942

\$200-400

432**A collection of mid-century design books, including volumes of 'The International Design Yearbook' (38)**

including titles such as:

- High-tech: The industrial style and source book for the home, Joan Kron & Suzanne Slesin, 1979
- The International Design Yearbook 1987-88, Philippe Starck
- Pioneers of modern design: From William Morris to Walter Gropius, Nikolaus Pevsner, 1984

\$100-200

433**A collection of 'Art and Australia' volumes, circa 1960s-80s (27)**

- Art and Australia volumes 1-5 and 7-23
- Art and Australia, Index Volume 1963-1973
- Art and Australia, Vol. 12 no. 1-4 index
- Art and Australia, Vol. 13 1975-76
- Art and Australia, Vol. 14 1976-77
- Art and Australia, Vol. 15 1977-78

\$100-200

434**An industrial style kitchen bench on castors, Australian**

stainless steel with painted timber, with two undertiers
99cm high, 159cm wide, 64cm deep

\$800-1,000

End of Sale



Artist Index

A

Ades, Greg **216, 217, 224, 225, 228**
 Admigna, Ghiane **289**
 Aitken, Ben **203**
 Allen, Davida **43**
 Angus, J. Colin **100**
 Angwin, Jessie **68**
 Arkley, Howard **185, 202**
 Armstrong, Ben **247**
 Armstrong, Ian **89**
 Australian School **312, 328, 341, 381, 382**

B

Baggio, Tina **109**
 Batt, Paul **243**
 Behr, J **314**
 Bell, Ronald C **306**
 Bent, Hughie **22**
 Benwell, Stephen **116**
 Beynon, Kate **51**
 Billabong, Willy **21**
 Boland, Kieran **210**
 Booth, Peter **197**
 Bow, Ian **336**
 Boyd, Arthur Merric **102**
 Boyd, Lynne **88**
 Brassington, Pat **268**
 British School **348**
 Broadhurst, William **286**
 Brodie, W A D **72**
 Browne, Andrew **231**
 Brown, Robert **340**
 Burton, Jane **238**
 Button, Claude **279**

C

Cameron, Beverly **15**
 Capper **103**
 Cassidy, Rowen E **260**
 Clark, Tony **259**
 Clendinnen, Richmond **113**

Clifton, Nancy **91**
 Coe, Sue **337, 338, 339**
 Cohen, Y **281**
 Colquhoun, Brett **205, 232, 233, 265**
 Copeland, Alexandra **120, 121**
 Courier, John (Jack) **278**
 Coventry, Frederick H **308**
 Cullen, Adam **213, 214**
 Cunliffe, Merlin **97**

D

Dalgarno, Roy **92, 93**
 Davies, Isabel **74, 350**
 Davis, James **66**
 Diaz, Juan A. **271**
 Doble, Robert **264**
 Dominello, Viola **76, 77, 86, 87**
 Dowling, Julie **4, 32**
 Drummond, Cathy **69**
 Dutch School **101**

E

Eberlein, Ralph **67**
 English School **348**
 Ervin, H W **349**
 European School **144, 342**
 Evans, Joyce **34, 35**

F

Fahrenkrog, Ludwig **386**
 Field, Noel **309**
 Findlay, Anne R **357**
 Forbes, Rodney **1, 2**
 Ford, Juan **200**
 Forthun, Louise **242**
 Frank, Dale **188**
 Friend, Donald **351**

G

Garifalakis, Tony **215**
 Giardino, Pasquale **266**
 Goss, Michael **70**

Gould, John **98**
 Graham, Peter **235**
 Green, Charles **239**
 Grieve, Robert **75**
 Gudipi, Willie Kuribi **18**

H

Haas, Juli **52**
 Hanenbergh, Irene **241**
 Hanrahan, Barbara **50**
 Harris, Brent **186**
 Hattam, Katherine **9, 359**
 Hawkes, Gay **79, 80, 111**
 Hay, Bill **83**
 Hearman, Louise **3**
 Heilimo, Brita **388**
 Hesling, Bernard **394**
 Hjorth, Noela **56**
 Holder, B **105**
 Hunter, Philip **230**

I

Irvine, Greg **44, 114**
 Irving, Pamela **118**

J

Jack, Kenneth **305**
 Jacque, Maurice **285**
 Jamin, Mignonette **31**
 Japanangka, Joe Green **20**
 Japanese School **166, 167**
 Jesson, Robert **267**
 Johnson, Tim **7, 8**
 Jones, Tim **49**
 Jungkurra, Claude Carter **29**

K

Kantor, Martin **195**
 Keeling, David **40**
 Kulitja, Rene **389**
 Kuniyoshi, Utagawa **165**

L

Langley, Robert **117**
 Larson, Lisa **419**
 Larter, Patricia (Pat) **10**
 Larwill, David **184**
 Le Pechoux, Jean-Marc **245**
 Leach, Sam **191**
 Learmonth, Jan **108**
 Lee, Rhys **196, 212, 250**
 Leti, Bruno **73**
 Lewisohn, Alexandra **82**
 Lhote, After André **315**
 Lock, Joan **84**
 Lowe, Geoffrey (Geoff) **246**

M

Mangan, Nick **192, 248**
 Maritz, Kevin **356**
 McCaw, Terence **99**
 McDonald, Darren **272**
 McHale, Tiny **19**
 McLean, Pantjiti Mary **24**
 Miksevicius, Jurgis **291**
 Minchin **273, 275**
 Moon, Milton **115**
 Mora, Mirka **45, 46, 47**
 Morgan, Margaret **53, 54, 55**
 Mudjidell, Mati (Bridget) **23**
 Munro, John **352**
 Murawski, Ted **347**

N

Namok, Rosella **16**
 Nampitjinpa, Katarra **11**
 Naparrula, Molly Martin **14**
 Nerrimah, Mawukura (Mulgra) Jimmy **17**
 Nightingale, Ken **81**
 Nixon, John **255**

O

Ogge, Mark **60**

P

Parr, Mike **198**
 Pate, Klytie **124–133**
 Payes, Sonia **221, 222, 223**
 Persson, Stieg **234**
 Peterson, Laurence **310**
 Piggott, Rosslynd **335**
 Porritt, Robert (Robbie) **112**
 Power, A M **63**
 Pwerle, Minnie **12**

R

Ramsay, Christine **163, 164**
 Reinhard, Ken **358**
 Ricardo, Geoffrey **330**
 Ridsdale, Dorothy **62**
 Robinson, Roland **316**
 Roet, Lisa **187, 193, 237, 252, 253, 254**
 Romeo, Giuseppe **280, 284, 326**
 Rosengrave, Harry **38, 39**
 Rowan, Marian Ellis **94, 95, 96**

S

Sachs, Bernard **206, 207, 208**
 Salsjö, Mia **226, 227**
 Sanders, Chris **412**
 Sansom, Gareth **194, 201, 204, 240, 256, 334, 355**
 Schaffenacker, Helmut **390**
 Sibley, Andrew **48**
 Slattery, David **331**
 Slattery, Jackson **220**
 Smith, Joy **110**
 Smith, Julian **287**
 Stewart, Eric **276**
 Storey, Abby **36**
 Storrer, Tim **189, 211, 218, 219, 258, 262, 263**
 Strampp, Adriane **41**
 Summerville, Fiona **288**
 Swallow, Ricky **249**

T

Thomas, David Hugh **251**
 Thomas, Madigan **30**
 Thomson, Rollo **311**
 Tilmans, Emile **313**
 Trahair, Andrew **85**
 Trenerry, Brie **236, 244**

U

Artist Unknown **25, 61, 66, 78, 140, 229, 261, 269, 290, 307, 329, 332, 333, 354, 391, 392, 403**

V

Vale, Michael **71**
 Van Heeren, Judith **33, 64**
 Verda, Mosman Porchia **277**

W

Walker, Jane **90**
 Wallace, Anne **59**
 Waller, Christian **104**
 Walsh, Peter **209, 257**
 Watts, F E W **353**
 Webb, Timothy James **42**
 Wedge, Harry **393**
 Wheeler, Charles **106, 107**
 White, Paul **270**
 Whyte, Alistair **119**
 Wikilyiri, lyawi **13**
 Wildi, Achille **282, 327**
 Wolseley, John **5, 6, 37**

Y

Yardley, Heidi **190, 199**

Copyright

- 3 © Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney.
- 4 © Julie Dowling/Copyright Agency, 2026
- 5 © John Wolseley/Copyright Agency, 2026
- 6 © John Wolseley/Copyright Agency, 2026
- 7 © Tim Johnson
- 8 © Tim Johnson
- 9 © Katherine Hattam/Copyright Agency, 2026
- 10 © Pat Larter /Copyright Agency, 2026
- 11 © Katarra Nampitjinpa/Copyright Agency, 2026
- 12 © Minnie Pwerle/Copyright Agency, 2026
- 13 © Iyawi Wikilyari/Copyright Agency, 2026
- 14 © Molly Martin Naparrula/
Copyright Agency, 2026
- 17 © Mawukura Jimmy Nerrimah/
Copyright Agency, 2026
- 21 © Willy Billabong/Copyright Agency, 2026
- 23 © Mati (Bridget) Mudjidell/
Copyright Agency, 2026
- 24 © Mary Panjiti Mclean/Copyright Agency, 2026
- 29 © Claude Carter Jungkurra/
Copyright Agency, 2026
- 30 © Madigan Thomas/Copyright Agency, 2026
- 31 © Jamin Mignonette/Copyright Agency, 2026
- 32 © Julie Dowling/Copyright Agency, 2026
- 34 © Joyce Evans/Copyright Agency, 2026
- 35 © Joyce Evans/Copyright Agency, 2026
- 37 © John Wolseley/Copyright Agency, 2026
- 41 © Adriane Strampp/Viscopy Agency, 2026
- 45 © Mirka Mora. Courtesy of William Mora Galleries, Melbourne
- 46 © Mirka Mora. Courtesy of William Mora Galleries, Melbourne
- 47 © Mirka Mora. Courtesy of William Mora Galleries, Melbourne
- 48 © Andrew Sibley/Copyright Agency, 2026
- 49 © Tim Jones/Copyright Agency, 2026
- 51 © Kate Benyon/Copyright Agency, 2026
- 60 © Mark Patrick Ogge/Copyright Agency, 2026
- 73 © Bruno Leti/Copyright Agency, 2026
- 88 © Lyne Boyd/Copyright Agency, 2026
- 89 © Ian Armstrong/Copyright Agency, 2026
- 110 © Joy Smith/Copyright Agency, 2026
- 118 © Pamela Irving/Copyright Agency, 2026
- 184 © The Estate of David Larwill
- 185 © The Estate of Howard Arkley, Courtesy Kalli Rolfe Contemporary Art
- 186 © Brent Harris
- 187 © Lisa Roet/Copyright Agency, 2026
- 188 © Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney.
- 189 © Tim Storrier/Copyright Agency, 2026
- 190 © Courtesy of the artist and Nicholas Thompson Gallery, Melbourne.
- 191 © Samuel Leach/Copyright Agency, 2026
- 192 © Nicholas Mangan/Copyright Agency, 2026
- 193 © Lisa Roet/Copyright Agency, 2026
- 194 © Gareth Sansom/Copyright Agency, 2026
- 197 © Peter Booth/Copyright Agency, 2026
- 198 © Courtesy the artist and STATION
- 199 © Courtesy of the artist and Nicholas Thompson Gallery, Melbourne.
- 201 © Gareth Sansom/Copyright Agency, 2026
- 202 © The Estate of Howard Arkley, Courtesy Kalli Rolfe Contemporary Art
- 203 © Ben Aitken/Copyright Agency, 2026

- 204 © Gareth Sansom/Copyright Agency, 2026
- 211 © Tim Storrier/Copyright Agency, 2026
- 213 © Adam Cullen/Copyright Agency, 2026
- 214 © Adam Cullen/Copyright Agency, 2026
- 216 © Gregory Ades/Copyright Agency, 2026
- 217 © Gregory Ades/Copyright Agency, 2026
- 218 © Tim Storrier/Copyright Agency, 2026
- 219 © Tim Storrier/Copyright Agency, 2026
- 221 © Sonia Payes
- 222 © Sonia Payes
- 223 © Sonia Payes
- 224 © Gregory Ades/Copyright Agency, 2026
- 225 © Gregory Ades/Copyright Agency, 2026
- 226 © Mia Cera Salsjo/Copyright Agency, 2026
- 227 © Mia Cera Salsjo/Copyright Agency, 2026
- 228 © Gregory Ades/Copyright Agency, 2026
- 230 © Philip Hunter/Copyright Agency, 2026
- 235 © Peter Graham/Copyright Agency, 2026
- 236 © Courtesy of the artist
- 237 © Lisa Roet/Copyright Agency, 2026
- 238 © Jane Burton/Copyright Agency, 2026
- 240 © Gareth Sansom/Copyright Agency, 2026
- 242 © Louise Forthun/Copyright Agency, 2026
- 244 © Courtesy of the artist
- 245 © Jean-Marc Le Pechoux
- 248 © Nicholas Mangan/Copyright Agency, 2026
- 252 © Lisa Roet/Copyright Agency, 2026
- 253 © Lisa Roet/Copyright Agency, 2026
- 254 © Lisa Roet/Copyright Agency, 2026
- 255 © The Estate of John Nixon/
Copyright Agency, 2026
- 256 © Gareth Sansom/Copyright Agency, 2026
- 258 © Tim Storrier/Copyright Agency, 2026
- 262 © Tim Storrier/Copyright Agency, 2026
- 263 © Tim Storrier/Copyright Agency, 2026
- 268 © Patricia Brassington/Copyright Agency, 2026
- 305 © Kenneth Jack/Copyright Agency, 2026
- 330 © Geoffrey Ricardo/Copyright Agency, 2026
- 334 © Gareth Sansom/Copyright Agency, 2026
- 335 © Rosslynd Piggott/Copyright Agency, 2026
- 337 © Sue Coe
- 338 © Sue Coe
- 339 © Sue Coe
- 351 © Donald Friend/Copyright Agency, 2026
- 359 © Katherine Hattam/Copyright Agency, 2026
- 419 © Lisa Larson/Copyright Agency, 2026



Final Entries Invited

Australian, Maritime & Natural History

AUCTION Monday 20 July 2026

ENQUIRIES 03 9500 2607
jennifer.gibson@gibsonsauctions.com.au

Final Entries Invited

Oceanic & African Art

AUCTION Tuesday 21 July 2026

ENQUIRIES 03 9500 2607
deanna.baxter@gibsonsauctions.com.au



Terms & Conditions of Sale

The Terms and Conditions of Sale listed here contain the policies of Gibson's Auctioneers & Valuers Pty Ltd (herein after referred to as "Gibson's"). They are the Terms on which Gibson's and the Seller contract with the Buyer. They may be amended by printed Saleroom Notices or oral announcements made before and during the Sale. By Bidding at Auction, you agree to be bound by these terms.

1. Definitions

The following conditions that are listed contain terms that are used regularly and have the following meanings:

"Auction" means the event at which any Lot is offered for Sale by Gibson's.

"Auctioneer" means the representative of Gibson's conducting the Auction.

"Bid" / "Bidder" means the action of notifying the Auctioneer of the intention to purchase the Lot by the Prospective Buyer. The Bidder is any person or entity that makes this makes this action. Bidding is understood by both the Bidder and Gibson's to be contractually obliging.

"Buyer" means the person with the highest Bid accepted by the Auctioneer.

"Buyer's Premium" means the charge payable by the Buyer to the Auction house as a percentage of the Hammer Price.

"Company" means Gibson's Auctions Pty Ltd, trading as Gibson's Auctions.

"Forgery" means an item constituting an imitation originally conceived and executed with fraudulent intention to deceive as to authorship, origin, age, period, culture, provenance or source where the correct description as to such matters is not reflected by the description in the catalogue. Accordingly, no Lot shall be capable of being a forgery by reason of any damage or restoration work of any kind (including re-painting).

"Hammer Price" means the amount of the highest Bid accepted by the Auctioneer in relation to a Lot.

"Insured Value" means the amount that Gibson's in its absolute discretion from time to time shall consider the value for which a Lot should be covered for insurance (whether or not insurance is arranged by Gibson's).

"Lot" means any item within the Sale for Auction and in particular the item or items described against any Lot number in the catalogue.

"Prospective Buyer" means any person or entity with the intention of purchasing any Lot in the Auction.

"Reserve" means the confidential lowest amount at which Gibson's has contractually agreed with the Seller that the Lot can be sold.

"Sale" means any private treaty or Auction Sale at which a Lot is offered for Sale.

"Seller" means (as appropriate) the owner, their agent, executors or personal representatives, or the person in possession of the property consigned for Auction. Multiple owners, agents or persons in possession shall jointly and severally assume all obligations, liabilities, representations, warranties and indemnities in relation to the Sale of the Lot.

"Dollars" or "\$" means Australian currency. All Bids, Hammer Price, Reserves, Buyer's Premium and other expressions of value are understood to be in Australian Dollars unless otherwise specified.

2. Gibson's Auctioneers & Valuers as Agent

Except as otherwise stated Gibson's acts as agent for the Seller.

The contract for the Sale of the property is therefore made between the Seller and the Buyer.

3. Before the Sale

A) EXAMINATION OF PROPERTY

Prospective Buyers are strongly advised to examine in person any property in which they are interested before the Auction takes place. Neither Gibson's nor the Seller provides any guarantee in relation to the nature of the property apart from the Limited Warranty in the paragraph below. The property is otherwise sold "as is".

B) CATALOGUE AND OTHER DESCRIPTIONS

All statements by Gibson's in the catalogue entry for the property or in the condition report, or made orally or in writing elsewhere, are statements of opinion and are not to be relied upon as statements of fact. Such statements do not constitute a representation, warranty or assumption of liability by Gibson's of any kind. References in the catalogue entry to the condition report, including damage or restoration are for guidance only and should be evaluated by personal inspection by the Bidder or a knowledgeable representative. The absence of such a reference does not imply that an item is free from defects or restoration, nor does a reference to particular defects imply the absence of any others. Estimates of the selling price should not be relied on as a statement that this is the price at which the item will sell or its value for any other purpose. Neither Gibson's nor the Seller is responsible for any errors or omissions in the catalogue or any supplemental material.

Images are measured height by width. Illustrations are provided only as a guide and should not be relied upon as a true representation of colour or condition. Images are not shown at a standard scale. Mention is rarely made of frames (which may be provided as supplementary images on the website) which do not form part of the Lot as described in the printed catalogue.

All transactions are in Australian Dollars so there may be a small exchange rate risk, for international Buyers. The costs associated with acquiring a goods certificate will be borne by the Buyer. If the item turns out to be a Forgery or otherwise incorrectly described, all reasonable costs will be borne by the Seller.

C) BUYER'S RESPONSIBILITY

All property is sold "as is" without representation or warranty of any kind by Gibson's or the Seller. Buyers are responsible for satisfying themselves concerning the condition of the property and the matters referred to in the catalogue by requesting a condition report.

4. At the Sale

A) REFUSAL OF ADMISSION

Gibson's reserves the right at our complete discretion to refuse admission to the Auction premises or participation in any Auction and to reject any Bid.

B) REGISTRATION BEFORE BIDDING

Any new Prospective Buyer must complete and sign a registration form and provide photographic identification before Bidding. Gibson's may request bank, trade or other financial references to substantiate this registration.

C) BIDDING AS A PRINCIPAL

When making a Bid, a Bidder is accepting personal liability to pay the purchase price including the Buyer's Premium and all applicable taxes, plus all other applicable charges, unless it has been explicitly agreed in writing with Gibson's before the commencement of the Sale that the Bidder is acting as agent on behalf of an identified third party acceptable to Gibson's and that Gibson's will only look to the principal for payment.

D) INTERNATIONAL REGISTRATIONS

All international clients not known to Gibson's will be required to scan or fax through an accredited form of photo identification and pay a deposit at our discretion in cleared funds into Gibson's account at least 48 hours before the commencement of the Auction. Bids will not be accepted without this deposit. Gibson's also reserves the right to request any additional forms of identification prior to registering an overseas Bid. This deposit can be made using a credit card. This deposit is redeemable against any Auction purchase.

E) ABSENTEE BIDS

Gibson's will use reasonable efforts to execute written Bids delivered to us **at least 24 hours** prior to the Sale for the convenience of those clients who are unable to attend the Auction in person. If Gibson's receives identical written Bids on a particular Lot, and at the Auction these are the highest Bids on that Lot, then the Lot will be sold to the person whose written Bid was received and accepted first. Execution of written Bids is a free service undertaken subject to other commitments at the time of the Sale and we do not accept liability for failing to execute a written Bid or for errors or omissions which may arise. It is the Bidder's responsibility to check with Gibson's after the Auction if they were successful. Unlimited or "Buy" Bids will not be accepted. Please refer to our indicative Bidding increments below for appropriate absentee Bid amounts (Section K).

F) TELEPHONE BIDS

Priority will be given to overseas and interstate Bidders. Arrangements for this service must be confirmed **at least 24 hours** prior to the Auction commencing. Gibson's accepts no responsibility whatsoever for any errors or failure to execute Bids. In telephone Bidding the Buyer agrees to be bound by all terms and conditions listed here and accepts that Gibson's cannot be held responsible for any miscommunications in the process. The success of telephone Bidding cannot be guaranteed due to circumstances that are unforeseen. Buyers should be aware of the risk and accept the consequences should contact be unsuccessful at the time of Auction. You must advise Gibson's of the Lots in question and recommend a 'Cover Bid' amount should there be any issues with technology or communication via the telephone number provided. Gibson's will advise Telephone Bidders who have registered at least 24 hours before the Auction of any relevant changes to descriptions, withdrawals or any other Sale room notices.

G) ONLINE BIDDING

Gibson's accepts no responsibility for any errors, failure to execute Bids or any other miscommunications regarding this process. It is the online Bidder's responsibility to ensure the accuracy of the relevant information regarding Bids, Lot numbers and contact details.

H) RESERVES

Unless otherwise indicated, all Lots are offered subject to a Reserve, which is the confidential minimum price below which the Lot will not be sold. The Reserve will not exceed the low estimate printed in the catalogue. The Auctioneer may open the Bidding on any Lot below the Reserve by placing a Bid on behalf of the Seller. The Auctioneer may continue to Bid on behalf of Seller up to the amount of the Reserve, either by placing consecutive Bids or by placing Bids in response to other Bidders.

I) AUCTIONEER'S DISCRETION

The Auctioneer has the right at his absolute and sole discretion to refuse any Bid, to advance the Bidding in such a manner as he may decide, to withdraw or divide any Lot, to combine any two or more Lots and, in the case of error or dispute and whether during or after the Sale, to determine the successful Bidder, to continue the Bidding, to cancel the Sale or to re-offer and resell the item in dispute. In the event of a dispute, or the Auctioneer or the Company is of the opinion that there has been a misunderstanding or mistake regarding a Sale or a Lot the subject of a Sale, the Auctioneer may rescind the Sale and put any Lot up for a Second Auction. If a Sale is rescinded, the Company may put the Lot up at a second Auction, offer the Lot for sale by private treaty or withdraw the Lot from sale entirely.

J) SUCCESSFUL BID AND PASSING OF RISK

Subject to the Auctioneer's discretion, on the acceptance of a Bid by the fall of the Auctioneer's hammer, a contract of sale is made between the Seller and the Buyer. Risk and responsibility for the Lot (including frames or glass where relevant) passes immediately to the Buyer. Gibson's shall not be liable for any breach of contract by either the Seller or the Buyer.

K) INDICATIVE BIDDING STEPS, ETC.

Gibson's reserves the right to refuse any Bid, withdraw any Lot from Sale, to place a Reserve on any Lot and to advance the Bidding according to the following:

Increment Amount	Dollar Range
\$20	\$0-\$500
\$50	\$500-\$1,000
\$100	\$1,000-\$2,000
\$200	\$2,000-\$5,000
\$500	\$5,000-\$10,000
\$1,000	\$10,000-\$20,000
\$2,000	\$20,000-\$50,000
\$5,000	\$50,000-\$100,000
\$10,000	\$100,000-\$200,000
\$20,000	\$200,000-\$500,000
\$50,000	\$500,000-\$1,000,000

Absentee Bids must follow these increments and any Bids that don't follow the steps will be rounded up to the nearest acceptable Bid.

5. After the Sale

A) BUYER'S PREMIUM

In addition to the Hammer Price, the Buyer agrees to pay to Gibson's the Buyer's Premium. The Buyer's Premium is 22% of the Hammer Price plus GST. (Goods and Services Tax) where applicable.

B) ONLINE SURCHARGE

In the case where the Buyer purchases via online Bidding platforms, the Buyer agrees to pay the online Bidding surcharge of 2% (Gibsons.com.au) or 5% (Invaluable.com) plus GST, where applicable.

C) PAYMENT AND PASSING OF TITLE

The Buyer must pay the full amount due (comprising the Hammer Price, Buyer's Premium and any applicable taxes and GST) not later than three (3) days after the Auction date.

The Buyer will not acquire title for the Lot until Gibson's receives full payment in cleared funds, and no goods under any circumstances will be released without confirmation of cleared funds received. This applies even if the Buyer wishes to send items interstate or overseas.

Payment can be made by the following means:

- Bank Transfer/Direct Deposit is our preferred method of payment
- | | |
|---------------|--|
| Account Name: | Gibson's Auctions |
| Bank: | Bank of Melbourne
(A division of St George) |
| BSB: | 193879 |
| Account No: | 441701443 |
| Swift Code: | SGBLAU2S |
| Routing Code: | 021000021 |
| Bank Address: | 197-201 Glenferrie Road,
Malvern, Vic, 3144 |

The Buyer is responsible for any bank fees and charges applicable for the transfer of funds into Gibson's account

- Personal, Company and Bank Cheques are not accepted without prior approval.
- EFTPOS (no charge)
- Credit cards: Visa, Mastercard & AMEX
- Cash up to AU\$10,000. For any amount over this, cash is to be deposited directly into our account at a Bank of Melbourne/ St George branch.

D) COLLECTION OF PURCHASES & INSURANCE

Gibson's is entitled to retain items sold until all amounts due to us have been received in full in good cleared funds. Subject to this, the Buyer shall collect purchased Lots within three (3) days from the date of the Sale unless otherwise agreed in writing between Gibson's and the Buyer.

At the fall of the hammer, insurance is the responsibility of the purchaser.

E) PACKING, HANDLING AND SHIPPING

At the request of the Buyer, Gibson's may assist with packing of goods but takes no responsibility for loss, damage or breakage that may occur. Gibson's at the request of the Buyer may arrange for a carrier, packer or shipper to have the property packed, insured and shipped at the Buyer's expense. All packing, shipping, insurance, postage & associated charges will be borne by the purchaser. Gibson's can assist with removal companies that the Buyer can use but takes no responsibility whatsoever for the actions of any recommended third party.

F) CULTURAL HERITAGE EXPORT LICENCES

Unless otherwise agreed by Gibson's in writing, the fact that the Buyer wishes to apply for an export licence does not affect their obligation to make full payment immediately, nor Gibson's right to charge interest or storage charges on late payment. It is the responsibility of the Buyer to check Australia's Protection of Moveable Cultural Heritage Act 1986 prior to purchase. Export/import licences applications are the responsibility of the Buyer and/ or the Buyer's nominated shipper. Gibson's shall not be obliged to rescind a Sale nor to refund any expenses incurred by the Buyer in circumstances where an export licence is not granted.

G) REMEDIES FOR NON-PAYMENT

If the Buyer fails to make full payment immediately, Gibson's is entitled to exercise one or more of the following rights or remedies (in addition to asserting any other rights or remedies available under the law)

- to charge interest at the ANZ visa credit card rate as published weekly in the Australian Financial Review;

- to hold the defaulting Buyer liable for the total amount due and to commence legal proceedings for its recovery along with interest, legal fees and costs to the fullest extent permitted under applicable law;
- to cancel the Sale;
- to resell the property publicly or privately on such terms as the Company sees fit;
- to pay the Seller an amount up to the net proceeds payable in respect of the amount Bid by the defaulting Buyer. In these circumstances the defaulting Buyer can have no claim upon Gibson's in the event that the Lot(s) are sold for an amount greater than the original invoiced amount;
- to offset against any amounts which Gibson's may owe the Buyer across any other transactions;
- to reject at any future Auction any Bids made by or on behalf of the Buyer or to obtain a deposit from the Buyer prior to accepting any Bids;
- to exercise all the rights and remedies of a person holding security over any property in our possession owned by the Buyer whether by way of pledge, security interest or in any other way, to the fullest extent permitted by the law of the place where such property is located. The Buyer will be deemed to have been granted such security to us and we may retain such property as collateral security for such Buyer's obligations to the Company;
- to take such other action as the Company deems necessary or appropriate, including charging the payment via the registered credit card and retaining any deposits.

H) FAILURE TO COLLECT PURCHASES

Where purchases are not collected within three (3) days from the Sale date, whether or not payment has been made, the Company shall be permitted to:

- remove, store and further insure the Lot at the expense of the Buyer, releasing only after full payment has been received from the Buyer for incurred costs;
- re-sell the Lot without Reserve by Auction, private treaty or any other means whereby the Buyer agrees not to challenge the resale price achieved.
- rescind the Sale of that Lot or any other Lot sold by the Seller to the Buyer at the same or any other Auction.

If Gibson's do re-sell the property under clauses H and G, the defaulting Buyer agrees to be liable for all payments of any deficiency between the total amount originally due and the price obtained, as well as the legal as all costs, expenses, damages, legal fees, commissions and premiums of whatever kinds associated with both Sales or otherwise arising from the default.

6. Extent of Gibson's Liability

Gibson's agrees to refund the purchase price in the circumstances of the Limited Warranty set out in paragraph 7. Apart from that, neither the Seller nor the Company, nor any of the Company's employees or agents are responsible for the correctness of any statement of whatever kind concerning any Lot, whether written or oral, nor for any other errors or omissions in description or for any faults or defects in any Lots. Except as stated in paragraph 7 below, neither the Seller, the Company, its officers, agents or employees give any representation warranty or guarantee or assume any liability of any kind in respect of any Lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature or historical relevance. Except as required by local law any warranty of any kind is excluded by this paragraph.

7. Limited Warranty

Subject to the terms and conditions of this paragraph, the warrants for the period of fourteen (14) days from the date of the Sale that any property described in this catalogue (noting such description may be amended by any Saleroom notice or announcement) which is stated without qualification to be the work of a named author or authorship is authentic and not a forgery. The term "Author" or "Authorship" refers to the creator of the property or to the period, culture, source, or origin as the case may be, with which the creation of such property is identified in the catalogue.

The warranty is subject to the following:

- i) it does not apply where a) the catalogue description or Saleroom notice corresponded to the generally accepted opinion of scholars and experts at the date of the Sale or fairly indicated that there was a conflict of opinions, or b) correct identification of a Lot can be demonstrated only by means of a scientific process not generally accepted for use until after publication of the catalogue or a process which at the date of the publication of the catalogue was unreasonably expensive or impractical or likely to have caused damage to the property.
- ii) the benefits of the warranty are not assignable and shall apply only to the original Buyer of the Lot as shown on the invoice originally issued by Gibson's when the Lot was sold at Auction.
- iii) the original Buyer must have remained the owner of the Lot without disposing of any interest in it to any third party
- iv) The Buyer's sole and exclusive remedy against the Seller in place of any other remedy which might be available, is the cancellation of the Sale and the refund of the original purchase price paid for the Lot less the Buyer's Premium which is non-refundable. Neither the Seller nor Gibson's will be liable for any special, incidental nor consequential damages including, without limitation, loss of profits not for interest.
- v) The Buyer must give written notice of claim to us within fourteen (14) days of the date of the Auction. The Seller shall have the right, to require the Buyer to obtain two written opinions by recognised experts in the field, mutually acceptable to the Buyer and Gibson's to decide whether to cancel the Sale under warranty.
- vi) the Buyer must return the Lot to Seller in the same condition that it was purchased.

8. Severability

If any part of these Conditions of Sale is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the Conditions shall continue to be valid to the fullest extent permitted by law.

9. Copyright

The copyright of all images, illustrations and written material produced by Gibson's relating to a Lot including the contents of this catalogue, is and shall remain the property at all times of Gibson's and shall not be used by the Buyer, nor by anyone else without our prior written consent. Gibson's and the Seller make no representation or warranty that the Buyer of a property will acquire any copyright or other reproduction rights in it.

10. Law and Jurisdiction

These terms and conditions and any matters concerned with the foregoing fall within the exclusive jurisdiction of the courts of the state in which the Auction is held.

11. Pre-Sale Estimates

Gibson's publishes with each catalogue our opinion as to the estimated price range for each Lot. These estimates are approximate prices only and are not intended to be definitive. They are prepared well in advance of the Sale and may be subject to revision. Interested parties should contact Gibson's prior to Auction for updated pre-Sale estimates and starting prices.

12. Sale results

After the Sale, Gibson's may publish (both verbally and in writing) the results of Sale at our discretion, including the prices achieved for specific Lots. Unless otherwise discussed with the Buyer, details of individual Buyers will remain confidential.

13. Goods and Service Tax

In accordance with A New Tax System (Goods and Services Tax) Act 1999, Gibson's Auctions will collect on behalf of the Australian Tax Office (ATO) a Goods and Service Tax (GST) of 10% on all applicable transactions.

GST is applicable on the Hammer Price in the case where the Seller is selling property that is owned by an entity registered for GST. GST is also applicable on the Hammer Price in the case where the Seller is not an Australian resident. These Lots are denoted by a dagger symbol (†) placed next to the estimate.

GST is also applicable on the Buyer's Premium.

Overseas Buyers and non-resident Buyers in Australia will not be charged GST on both Hammer Price and Premiums under the following conditions:

1. The items are exported through a Gibson's approved freight company including Australia Post
2. The items are exported within 60 days of the date of the Sale

The invoice supplied by Gibson's for purchases will be regarded as a Tax invoice for GST purposes.

14. Resale Royalty Scheme

Under the legal obligations of the Resale Royalty Scheme for Visual Artists Act 2009, sellers must provide the following information to comply with the act:

- the work was acquired by the seller after 9 June 2010
- the sale price (including GST) was \$1,000 or more
- the artist is living or, if deceased, it is no more than 70 years from the end of the year of death and their beneficiary meets the succession and residency tests
- the artist is from Australia; or if the artist is a citizen or national of one of the countries that have been prescribed as reciprocating countries
 - as at 31 March 2024: Austria, Belgium, Czech Republic, Denmark, Finland, France, Germany, Hungary, Ireland, Italy, Latvia, Netherlands, Norway, Portugal, Spain, Sweden, United Kingdom
 - as at 31 March 2025: Estonia, Greece, Lithuania, Mexico, New Zealand, Poland, Romania, Slovakia and Uruguay

The Seller:

- i) acknowledges that he or she understands his or her legal obligations under the Resale Royalty for Visual Artists Act 2009 (the Act);
- ii) undertakes to comply with all requirements of the Act, including by providing its agent, the company, with accurate information sufficient for compliance with sections 28 and 29 of the Act;

- iii) undertakes to indemnify the Company for any loss incurred by the Company as a result of the Vendor's failure to comply with any of the Vendor's legal obligations under the Act; and
- iv) acknowledges that if he or she fails to comply with any of his or her legal obligations under the Act, the company may provide the vendor's name and contact details to Copyright Agency Limited (CAL).

Lots subject to payment of the Resale Royalty Scheme will be denoted by the §. The Australian Resale Royalty is a flat rate of 5% on the hammer price (including GST). The Australian Resale Royalty is payable by the Seller in addition to Vendor Commission plus any applicable GST and government charges.

15. Jewels, Watches & Gold

GEMSTONES

Gemstones have historically been subjected to a variety of treatments to enhance their appearance. Sapphire and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining or dyeing, irradiation, filling or coating may have been used on other precious and semi-precious gemstones and organic material. These treatments may be permanent, whilst others may need special care to reserve their appearance. Buyers should assume that each Lot has been subject to some form of treatment and that the estimates reflect this.

A number of laboratories issue certificates that give detailed descriptions of gemstones, and in the event that Gibson's has been supplied with or obtained certificates for any Lot, this shall be noted in the catalogue. However, as there may not be consensus between different laboratories on the degree, or types of treatment of the gemstones, Gibson's supplies these without warranty.

Buyers should assume that all gemstones sold by Gibson's may have been subjected to such treatments, and that the catalogue estimates reflect this.

PEARLS

Pearls, like gemstones, are also subject to various treatments. Buyers should assume that any pearls sold by Gibson's may have been subjected to such treatments, and that the catalogue estimates reflect this.

WATCHES

Please note: All watches sold by Gibson's are sold on an "as is" basis. Gibson's makes no representation or warranty that any watch is in working order. Many watches have been repaired over their lifetime and may contain non-original parts. The absence of any reference to the condition of a watch does not imply that the Lot is in good condition and without defects, repairs or restorations. Buyers should be aware that a general service, change of battery or further repair work, for which the Buyer is solely responsible for, may be necessary.

ESTIMATED WEIGHTS

If a stone has a known weight, it has been weighed out of the mount. If a stone has an estimated weight, it is an approximate weight only and has been measured by us in the mount and is a statement of opinion only. The information is given as a guide only and Buyers should satisfy themselves with regard to this information as to its accuracy.

PRECIOUS METALS

Precious metals (gold, silver, platinum) are sold in good faith that its purity is as marked or hallmarked on the object. Should an item have content of 10% less than the catalogued amount, Gibson's will refund as per our Terms & Conditions.

Specialists

CEO & Head of Valuations

Jennifer Gibson
jennifer.gibson@gibsonsauctions.com.au

Business Manager

Deanna Baxter
deanna.baxter@gibsonsauctions.com.au

Head of Operations & Marketing

Samuel Fricker
samuel.fricker@gibsonsauctions.com.au

Australian & International Art

Deanna Baxter
Manager, Australian & International Art
deanna.baxter@gibsonsauctions.com.au

Jon Dwyer
Consultant Specialist
jon.dwyer@gibsonsauctions.com.au

Sarah Garrecht
Art Specialist & Senior Researcher
sarah.garrecht@gibsonsauctions.com.au

Decorative Arts & Furniture

Dennice Collett
Head of Decorative Arts
dennice.collett@gibsonsauctions.com.au

Alex Kynaston
Administrator
alex.kynaston@gibsonsauctions.com.au

Chinese & Asian Art

Ann Roberts
Consultant Specialist
ann.roberts@gibsonsauctions.com.au

Fine Jewellery & Watches

Caroline Tickner
Consultant Specialist
jewellery@gibsonsauctions.com.au

Luxury

Marilla Watson
Head of Luxury
marilla.watson@gibsonsauctions.com.au

Valuations & Important Collections

Jennifer Gibson
CEO & Head of Valuations
jennifer.gibson@gibsonsauctions.com.au

Accounts

Dolly Akhani
Accounts Manager
dolly.akhani@gibsonsauctions.com.au

Front of House & Administration

Ellin Geary
mail@gibsonsauctions.com.au

Operations

Max Sumner
Operations Manager
max.sumner@gibsonsauctions.com.au

Luc Farrer
Collections & Bids Administrator
luc.farrer@gibsonsauctions.com.au

Conor Kneebone
Operations Assistant
conor.kneebone@gibsonsauctions.com.au



885-889 High Street Armadale, VIC 3143
+61 3 9500 2607
mail@gibsonsauctions.com.au
gibsonsauctions.com.au

