

The Chiddingfold Collection

A collection of 13 paintings assembled in the 80's through the Australian Aboriginal art dealer Patrick Corbally Stourton.

Patrick Corbally Stourton was the Mayfair art dealer who first introduced the paintings of the Central Deserts of Central Australia to the United Kingdom. Patrick was one of two people largely responsible for bringing awareness of Aboriginal culture to this country, Patrick and the writer Bruce Chatwin' and his book Songlines.

Patrick Corbally Stourton fell into this world by accident. While on holiday in Australia in 1988, he got lost in the desert 125 miles from Alice Springs. Nelson Tjakamarra, an Aboriginal artist, found him and towed his old Holden car to the nearby Papunya settlement. The Ampleforth-educated scion of a family of art lovers was fascinated by the community's bark paintings of wildlife and dreamtime imagery set out in a laborious arrangement of dots.

"I came to realise that this was not ethnic art or tribal art," he said. "Here was a sophisticated form of contemporary painting, visually exciting and deserving far greater exposure to the educated art world."

"He did a lot to promote Aboriginal art in Britain and for that he deserves applause," said Wally Caruana, curator of the National Gallery of Australia for 22 years. "His enthusiasm was unbounded,"

The following is a brief outline of the contents of the collection with images and prices of paintings sold as a reference point.

MICHAEL NELSON TJAKAMARRA

AKA Jagamara, Jakamara, Djakamara, Minjina, Minyina

50 Career Overall Rank

6 2016 Market Rank

- Born: 1945
- Active: 1983
- Region: Western Desert, NT
- Community: Papunya, Papunya
- Outstation: Mount Singleton, Pikilyi, Pikilyi
- Language: Warlpiri, Luritja

Michael Nelson Jagamarra (Tjakamarra) x 2 (c.1949) Painted for Papunya Tula Artists from October 1983.

Prizes: NAAA 1985, Commissions: 18m painting installed in foyer of Sydney Opera House 1987, mosaic foyer of New Parliament House 1988, Member of the Order of Australia 1993. Biography 'Michael Jagamara Nelson' by Vivien Johnson. 1997. Collections: countless

If 'timing is everything,' then, as Nelson's long time friend and biographer Vivian Johnson suggests, Nelson's entry into the limelight was opportune. During the 1980's, the evolving desert style gradually leaned away from the map-like sites and journey lines to focus more on experimentation with design elements. Nelson found his forte in this era of aesthetic exploration. The growing awareness of Aboriginal art's contemporary significance, nationally and internationally, fuelled public acclaim and Nelson traveled widely as one of the faces that presented, and at times demonstrated, this ancient art form to the world in its new mode.



Five stories

Michael Nelson Tjakamarra

sale price **\$687,875.00** auction date: 21/09/2016

auction: Sotheby's , London Lot: 60



Dreaming Events at Wapurtarli 1987

Sold by Sotheby's Australia Pty. Ltd., Melbourne on 30/06/1997 for **\$8,625.00**

Size: 182.5 x 121.3 cm

Chiddingfold Collection



Snake & Kangaroo Dreaming 127 x 91cm

Chiddingfold Collection



Snake & Kangaroo Dreaming 127 x 91cm

TOMMY LOWRY TJAPALTJARRI

20 Career Overall Rank

- 2016 Market Rank

- Born: **1935 - 1987**
 - Active: 1970
- Region: Western Desert, NT
- Community: Kintore, Papunya
- Outstation: Clutterbuck Hills
- Language: Ngaatjatjarra, Pintupi

Tommy Lowry Tjapaltjarri (1940-1987) Collections: Gabrielle Pizzi, Holmes a Court, MAGNT, SAM.
One of Papunya Tula's original shareholders painting from the mid 70's.

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Two Men Dreaming at Kuluntjarranya, 1984

Tommy Lowry Tjapaltjarri

sale price **\$576,000.00** auction date: 24/07/2007

auction: Sotheby's Australia Pty. Ltd., Melbourne Lot: 51

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Untitled 1984 51 x 41cm Box frame under glass.

Chiddingfold Collection



Round up of mob meeting at Water Hole Camp 122 x 90cm

UTA UTA TJANGALA

AKA Djangala, Wuta Wuta, Uata Uata, Oata Oata, Yuta Yuta, Tjangala 2, Tjungala, Kumbabi

27 Career Overall Rank

194 2016 Market Rank

- Born: 1926 - 1990
- Active: 1971
- Region: Western Desert, NT
- Community: Muyinga, Kintore
- Outstation: Yayi Bore, Yayi Bore
- Language: Pintupi, Pintupi

Uta Uta Tjungala p.95 (c.1926-1990) Awards: NAAA 1985. Collections: AGNSW, AGSA, AM, Holmes a Court, MAGNT, NGA, NGV, NMA, Parliament House Canberra, QAG, SAM, The Kelton Foundation. In 1971 with his friend Yarta and of Geoffrey Bardon who supplied them with brushes, paint and board, they sparked off the involvement of a dozen other Pintupi men at the very beginning of the painting enterprise at Papunya.

Employed as a gardener at the Papunya school Uta Uta, then in his 40's, became one of the original group drawing and painting on composition board with encouragement from art teacher Geoff Bardon. When supplying paints to Uta Uta and his gathering group of enthusiastic friends, Bardon suggested the men use their existing cultural symbols to depict their Dreamings and links to the land. The Pintupi men, having been pushed from their traditional homelands by government policy and European development, painted under a bough shelter behind the camp 'pouring into their work their acute longing for the places depicted ... and chanting the song cycles that told the stories of the designs as they worked' (Johnson in Perkins 2000: 190). These early works aroused strong protest within Aboriginal communities when first exhibited in Alice Springs in 1974 because of the disclosure of secret and sacred knowledge. A period of experimentation followed, resulting in the development of a symbolic language of classic ideograms and the characteristic dot covered areas that veil sacred elements from the uninitiated. The large, tribally mixed population of Papunya intensified the interaction, but under the influence of artists like Uta Uta, the painting group was able to break through the political and cultural constraints toward a safer stylistic conformity, and prepare the way for personal and distinctive styles to emerge. Uta Uta in particular, with his exciting and charismatic personality as well as his bold and dynamic style, played a vital role in these developments. Bardon recalled many years later, 'everything that came from him was genuine' (2004: 70).

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- Bardon, G.** 2004. Papunya: A Place Made After the Story: The Beginnings of Western Desert Painting Movement. Victoria. Melbourne University Publishing.
- Johnson, Vivien.** 2008. Lives of the Papunya Tula Artists. Australia. IAD Press.
- Anderson C., and Dussart F., 1988.** 1988. Dreamings in Acrylic: Western Desert Art in Dreamings, The Art of Aboriginal Australia. Australia. Penguin Books .
- Kimber, R.G.** 1993. Central, Western, Southern and Northern Desert in Aratjara, Art of the first Australians. Germany. K&N In DuMont.



Women's Dreaming, 1972

[Uta Uta Tjangala](#)

sale price **\$207,400.00** auction date: 02/12/2015
auction: Deutscher and Hackett , Sydney Lot: 81



Special Pintupi Travelling Ceremony (1972)

[Uta Uta Tjangala](#)

sale price **\$183,000.00** auction date: 28/05/2013
 auction: Sotheby's Australia, Melbourne Lot: 83

Chiddingfold Collection



Untitled 1984 56 x 45.5cm

TURKEY TOLSON TJUPURRULA

AKA Tolsen, Malka Malka, Taarki

16 Career Overall Rank

36 2016 Market Rank

- Born: **1938 - 2001**
 - Active: 1971
- Region: Western Desert, NT
 - Community: Kintore
- Outstation: Yuwalki, Mitakutjirra , Putjya
 - Language: Pintupi, Pintupi

Turkey Tolson Tjupurrula (c.1943 (ROW) 1948 (JL) – 2001) One of the youngest of the original shareholders of Papunya Tula Artists. Collections: AGNSW, AGWA, Alice Springs Law Courts, Flinders University Art Museum, Holmes a Court, NGV, NMA, SAM, Supreme Court NT, The Kelton Foundation, UWA Anthropology Museum, Victorian Centre for the Performing Arts.

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- McCulloch-Uehlin.** 17 Apr 1999. Dealers Trade on Grey Areas in Red Centre Art. Australia. The Australian.
- Perkins, H.** 1993. Beyond the Year of Indigenous Peoples. Australia. Art and Australia 31(1).
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Spear Strightening, 1997

[Turkey Tolson Tjupurrula](#)

sale price **\$180,000.00** auction date: 30/05/2006
auction: Lawson~Menzies, Sydney Lot: 140



Spear Straightening 1997

[Turkey Tolson Tjupurrula](#)

sale price **\$180,000.00** auction date: 25/03/2010
auction: Menzies, Sydney Lot: 6

Chiddingfold Collection



Untitled 60.5x30.5cm

MICK NAMARARI TJAPALTJARRI

AKA Japaltjarri, Numieri, Namari, Numerari, Ngamarari, Mumerrayi

10 Career Overall Rank

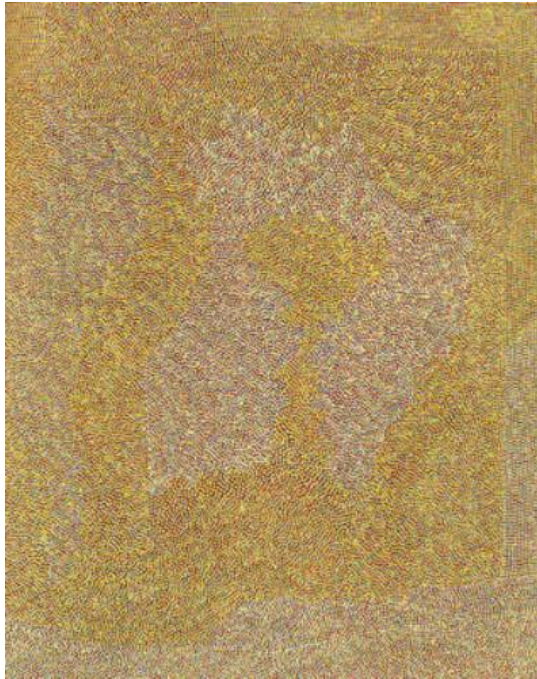
22 2016 Market Rank

- Born: **1926 - 1998**
 - Active: 1971
- Region: Western Desert, NT
 - Community: Kintore
- Outstation: Nyunmanu, Nyunmanu
 - Language: Pintupi

Mick Namarari Tjapaltjarri x2 p84 (c.1927-1998) Collections: AGNSW, AGSA, AGWA, AM, Araluen Collection, Chatwell Collection, Flinders University Art Museum, Holmes a Court, MAGNT, NGA, NGV, QAG, SAM, Supreme Court NT, The Kelton Foundation, Wollongong City Gallery. Prizes: Alice Prize 1994, Red Ochre Award. Exhibitions: Featured artist in Papunya Tula: Genesis and Genius AGNSW. Among the first to employ bold undotted lines in his work.

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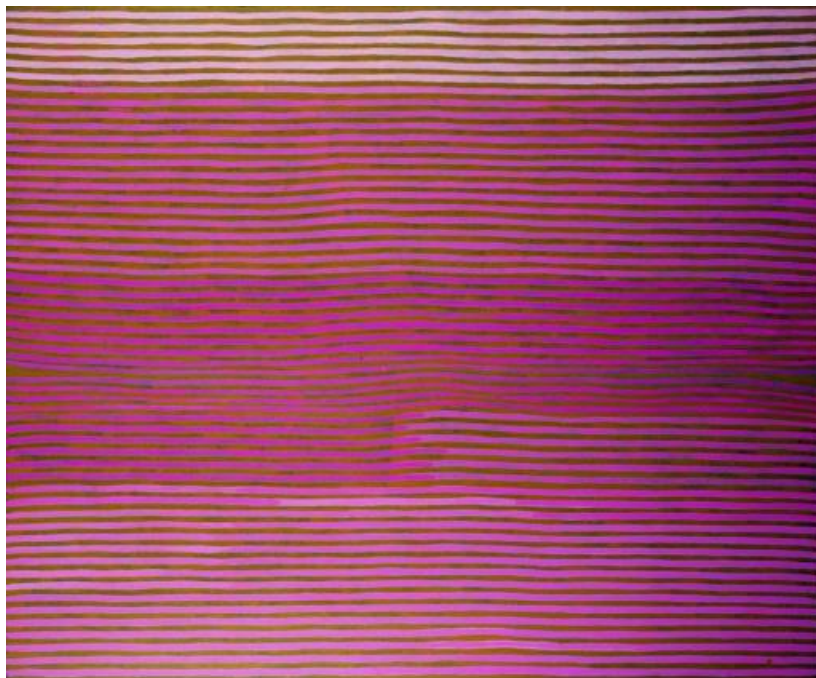
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Tjunpinpa (Small Mouse Dreaming)

Mick Namarari Tjapaltjarri

sale price **\$210,000.00** auction date: 29/07/2003
 auction: Sotheby's Australia Pty. Ltd., Sydney Lot: 116



Untitled (Rain Dreaming at Nyunmanu), 1994

Mick Namarari Tjapaltjarri

sale price **\$219,600.00** auction date: 24/03/2013
 auction: Bonhams, Sydney Lot: 101



Mouse Dreaming, 1996

Mick Namarari Tjapaltjarri

sale price **\$180,000.00** auction date: 30/05/2006

auction: Lawson~Menzies, Sydney Lot: 114

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Untitled 1984 61x51cm Box frame under glass

Chiddingfold Collection



Untitled 1984 51x41cm Box frame under glass

BOBBY BARRDJARAY NGANJMIRRA

87 Career Overall Rank

146 2016 Market Rank

- Born: **1915 - 1992**
- Active: 1960-1992
- Region: Western Arnhem Land NT
 - Community: Oenpelli
 - Outstation: Malworn
 - Language: Kunwinjku

He is amongst the best known of the early modern Kunwinjku [bark painters](#) and was a contemporary of artists such as [Bardayal 'Lofty' Nadjamerrek](#) and [Yirawala](#). Collections: NMA Ref: [Old Masters: Australia's Great Bark Artists](#). 2013

COLLECTIONS:

Aboriginal Arts Board of the Australia Council, held by the National Museum of Canberra.; Artbank, Sydney.; Art Gallery of New South Wales, Sydney.; Australian Museum, Sydney.; Berndt Museum of Anthropology, University of Western Australia.; Campbelltown City Art Gallery, NSW.; Desert Rose Restaurant, Yulara Complex, Uluru - Kata Tjuta National Park.; Museum and Art Gallery of the Northern Territory, Darwin.; Museum of Contemporary Art, Arnotts Collection, Sydney.; National Gallery of Australia, Canberra.; National Gallery of Victoria, Melbourne.; Queensland Art Gallery, Brisbane.; The Holmes a Court Collection, Perth.; The Kelton Foundation, Santa Monica, U.S.A.

GROUP EXHIBITIONS:

1984, The First National Aboriginal Art Award Exhibition, Museum and Art Gallery of the Northern Territory, Darwin; 1984/85, Kunwinjku Bim, Western Arnhem Land Paintings from the collection of the Aboriginal Arts Board, National Gallery of Victoria; 1985, The Second National Aboriginal Art Award Exhibition, Museum and Art Gallery of the Northern Territory, Darwin; 1986, The Art of the First Australians, Kobe City Museum, Japan; 1986, The Third National Aboriginal Art Award Exhibition, Museum and Art Gallery of the Northern Territory, Darwin; 1988, Aboriginal art of the Top End, c.1935-Early 1970s, National Gallery of Victoria, Melbourne; 1988, Yolngu, Aboriginal cultures of north Australia, The Royal Pavillion, Art Gallery & Museums, Brighton, United Kingdom.; 1989, Aboriginal Art: The Continuing Tradition, National Gallery of Australia, Canberra; 1990, Balance 1990: views, visions, influences, Queensland Art Gallery, QLD; 1990, Spirit in Land, Bark Paintings from Arnhem Land, National Gallery of Victoria; 1990, The Seventh National Aboriginal Art Award Exhibition, Museum and Art Gallery of the Northern Territory, Darwin

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Aboriginal Arts Board of the Australia Council, 1979, Oenpelli Bark Painting, Ure Smith, Sydney. (C) ; Allen, L., 1975, Time Before Morning: Art and Myth of the Australian Aborigines, Thomas Crowell Company, New York. ; Brody, A., 1984, Kunwinjku Bim: Western Arnhem Land Paintings from the Collection of the Aboriginal Arts Board, National Gallery of Victoria, Melbourne.(C) ; Caruana, W., 1993, Aboriginal Art, Thames and Hudson, London. (C) ; Groger-Wurm, H., 1977, 'Schematisation in Aboriginal bark paintings.' In Ucko, P. (ed.), Form in Indigenous Art, Australian Institute of Aboriginal Studies, Canberra. ; Hill, M., and McLeod, N., 1984, From the Ochres of

Mungo, Aboriginal Art Today, Dorr McLeod Publishing, West Heidelberg, Victoria. (C) ; Isaacs, J., 1984, Australia's Living Heritage, Arts of the Dreaming, Lansdowne Press, Sydney. (C) ; Isaacs, J., 1989, Australian Aboriginal Paintings, Weldon Publishing, New South Wales. ; Norton, F., 1975, Aboriginal Art, Western Australian Art Gallery Board with the assistance of the Aboriginal Arts Board of the Australia Council. ; Ryan, J., 1990, Spirit in Land, exhib. cat., National Gallery of Victoria, Melbourne. ; 1990, Balance 1990: Views, Visions, Influences, exhib. cat., Queensland Art Gallery, Brisbane. (C) ; Sydney Morning Herald, 12/6/1992 (Artists seek aid for legal action). ; Sydney Morning Herald, 12/6/1992 (Aboriginal art in a spin over row). ; 1994, Kunwinjku Art from Injalak 1991-1992, The John W. Kluge Commission, Museum Arts International Pty. Ltd., North Adelaide.

PROFILE REFERENCES

Kimberly, Jonathon. 2000. Beyond the Pale: Contemporary Indigenous Art. South Australia. Art Gallery of South Australia.

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Aboriginal Arts Board. 1979. Oenpelli bark painting. Sydney. Ure Smith.

Nganjmirra, Nawakadj & McLeod, Neil (ed.). 1997. Kunwinjku spirit : creation stories from western Arnhem Land / Nawakadj Nganjmirra, artist and story. Carlton, Vic. Miegunyah Press at Melbourne University Press.

National Museum of Australia. 2013. Old masters : Australia's great bark artists (exh. cat). Canberra. National Museum of Australia Press.



Bobby Barrdjaray Nganjmirra - Sacred and Secret - Kunapipi Ceremony

Sacred and Secret - Kunapipi Ceremony

Sold by Sotheby's Australia Pty. Ltd., Melbourne on 24/11/2009 for **\$9,600.00**

Size: 75 x 47 cm



Bobby Barrdjaray Nganjimirra - Skeletons, Barramundi and Bird

Skeletons, Barramundi and Bird

Sold by Sotheby's Australia Pty. Ltd., Melbourne on 24/11/2009 for **\$4,800.00**

Size: 33 x 59.3 cm

Chiddingfold Collection



Sacred Maraian Ceremony Ranga c1973 43 x 15cm Box frame under glass

NYM BUNDUK

87 Career Overall Rank

198 2016 Market Rank

- Born: c.1904-1981
- Active: 1960-1981
- Region: Fitzmaurice River, SW Darwin NT
 - Community: Wadeye (Port Keats)
 - Outstation: ?
 - Language: ?

He is renowned for his relationship with the eminent anthropologist WEH Stanner, whom he met in 1935 when Stanner accompanied a group of Catholic missionaries to establish a station in the region. Over the course of nearly five decades, Bandak interpreted his extensive knowledge of Aboriginal culture, society and law for Stanner, allowing the latter to better understand the Aboriginal condition, belief systems, philosophies and aspirations in a changing world. Stanner, in turn, would use the knowledge and understanding he received from Bandak to influence official government policies towards Indigenous people. Quote NGA.

Coee List of Indigenous Artists register ranked 198.

Chiddingfold Collection



Untitled 1973 63 x 23cm Box frame under glass.

Reference unless otherwise stated: 'Lives of the Papunya Tula Artists' Vivien Johnson 2008.