

The artwork is an abstract composition on a light, textured background. A large, solid red circle is positioned in the upper right quadrant, enclosed by a thick black border with a white dotted pattern. Below this, a series of wavy, horizontal lines with similar black borders and white dotted patterns create a sense of depth and movement. The background is filled with soft, blended washes of pink and light red. The overall style is characteristic of Indigenous Australian art, specifically the 'dot painting' technique.

PADDY
BEDFORD
SPIRIT + TRUTH

9 – 13 OCTOBER 2024

**PADDY
BEDFORD**
SPIRIT + TRUTH

—
Frieze Masters
The Regent's Park, London

D · C



DIRECTOR'S NOTE

We are exceptionally proud to participate in Frieze Masters once again, in this the 2024 edition of the fair.

Last year, a global audience of art lovers embraced the work of Emily Kam Ngwarray in the first ever presentation of an Australian First Nations artist at Frieze Masters.

This year, following the success of our inaugural exhibition, we present the work of another of Australia's greatest painters, the revered Gija artist and respected lawman Gooomji Nyunkuny Paddy Bedford (c.1922–2007).

Paddy Bedford: Spirit + Truth comprises a curated selection of sixteen significant paintings, from 1998 to 2004, that span Bedford's short yet remarkable career as an artist and reflect his most important themes, alongside a gallery of twenty gouache works on paper, direct from Paddy Bedford's estate. Bedford was introduced to the gouache medium in 1998, and frequently returned to it as part of his daily practice.

The presentation of this exhibition coincides with the launch of a new book dedicated to the gouache practice of Paddy Bedford, edited by Vanessa Merlino, Head of Research at D'Lan Contemporary, and published by D'Lan Contemporary in association with the artist's estate, which we now represent. This representation is a continuation of the work of our late dear friend and colleague William Mora, who was entrusted with managing the Estate of Paddy Bedford following the artist's death in 2007.

As one of the first Australian gallerists to present solo exhibitions by First Nations artists – with an exhibition of works by Paddy Bedford in 1998, and later exhibitions showcasing the work of Ginger Riley Munduwalawala and Queenie McKenzie – William pushed the art and culture of the first peoples of Australia into view.

D'Lan Contemporary is honoured to continue the work of William Mora, and to celebrate the important legacy of Paddy Bedford by presenting his work to an international audience at Frieze Masters.

We look forward to welcoming you to our booth at B12.

D'LAN DAVIDSON
DIRECTOR, D'LAN CONTEMPORARY

THE LEGACY OF PADDY BEDFORD

As with many senior Australian First Nations culture keepers who turn to painting, Goowoomji Nyunkuny Paddy Bedford's deep cultural knowledge was a strong impetus for his late-life painting practice. He started painting for traditional ceremony at an early age and gained a deep respect for customary law through this practice. He conservatively observed its restrictions throughout his painting career, creating a visual language that brought East Kimberley painting to the world, without compromising traditional Gija conventions.

Paddy Bedford bestrode the gulf between black and white nations by applying his laws. Goowoomji asserted Gija terrain with dignity and authority, set a precedent for financial liberation and was an arbiter for brutal truths. In the 1970s, he took part in new forms of cultural assertion, playing an active role in ceremony during a period of creative and cultural turbulence in the Kimberley. Joining Jirrawun Arts in 1998, he was a catalyst for the formation of a vision by a small group of Gija Elders to control their identity and create unique visual art forms without compromising cultural law and tradition.

In 2004, at the Victorian Registry at the Federal Court of Australia, Paddy Bedford addressed the senior judges present with an introduction as poignant as it was formidable:

Hello ladies and gentlemen. My name is Paddy Bedford. I know black fella law. I know white fella law. I am the Law.

To those who witnessed this event, it was a compelling assertion of his personification of Law in the presence of white law personified.¹

Unintimidated but not irreverent, Paddy Bedford, the artist and lawman, extended his hand to those he saw as equals in their obligation to the legal systems and practices that steer the destinies of people. Like the men and women before him, Paddy Bedford was an embodiment of Law – traditional, cultural and spiritual, which was lived rather than written. His mandate, however, set him apart from the senior judges in his presence, for his life, like his paintings, involved seeking to rebalance cultural obligation and agency against the violent and disruptive history of settler encroachments on his land.

Paddy Bedford, known to family and kin as Nyunkuny or Goowoomji in his own Gija language, was born around 1922 at Old Bedford Downs Station, south-east of Warmun (Turkey Creek) in the East Kimberley region of Western Australia. The pastoralists who colonised this area of Gija Country gave it the name 'Bedford' in the late 19th century. Some years before Nyunkuny's birth, Bedford Downs had been the site of a massacre of Gija people ordered by the station manager. A number of the artist's relatives were poisoned with strychnine in retaliation for killing a cow, and their bodies were subsequently burned.

The station manager, Paddy Quilty, who was responsible for giving the order for the massacre, gave Nyunkuny's Western name, 'Paddy', to him at the time of birth. This act reflects the disaffecting conditions in which Bedford's family lived, which is how most First Nations Australian people experienced life in the region, known to white settlers at this time as the 'last frontier'. Although

PREVIOUS: Paddy Bedford,
Kununurra, Western Australia, 2004
Photographer: Peter Eve

not the only massacre to have occurred in the region, this particular event has had its memory kept alive by the Gija people and was a significant subject in Paddy Bedford's art.

In 2000, Paddy Bedford, together with fellow artist Timmy Timms revealed the existence of a Joonba, a traditional song and dance cycle that told the story of the Bedford Downs massacre to outsiders for the first time. More explicit than his paintings, though equally commanding, the public performance of the Joonba demanded reconciliation on occupied lands, a demand that, to this day, resonates within Bedford's painted canvases.

Bedford's perfectly balanced paintings are rich with multifaceted and intricate layers that also transcend the brutalities of colonial history. He paints places from his mother and father's traditional lands that are of great significance in Gija Country through their connection to the Ngarranggarni – in the Gija language of the East Kimberley – the Dreaming and its narratives. They encapture landscape features, the deeds of the ancestral beings during the ever-present dimension of the Ngarranggarni – and the superimposed and overlapping histories of the mortal and recent past.

Barlooban, or Motor Car Yard, is one of the most important ancestral sites Paddy Bedford painted. The English name for the place relates to the abandonment, long ago, of an old car there. The outstanding feature of Barlooban is a small flat rock that stands high up on a hill. This is the manifestation of Wawooleny, the frill-necked or blanket lizard. In ancestral times, Barlooban was home to both Wawooleny and Girganyji, the

BELOW: Paddy Bedford,
painting in the studio, Kununurra,
Western Australia, 2004
Photographer: Georges Petitjean



brown falcon who stole the fire and the food of Wawooleny as he sat cooking to keep himself warm. The two men fought, but Girganyji took off and set fire to the land, leaving Wawooleny to transform into the rock, forever contemplating his loss.

The figure rising from the bottom left-hand side of *Blanket Lizard – Motor Car Yard* 2004 (see pp. 10–11) is an unusual representation of Wawooleny. In other paintings that depict this site, Paddy Bedford usually represents him as a rounded form hovering or just touching the black ground. Here, he is suspended, drawn upwards by the surrounding halo within the composition. The vertical landscape is the focus of his gaze in lament for the battle lost.

Although drawing on the ancestral past, and renewing its present, Paddy Bedford's paintings were not direct invocations of the Ngarranggarni. Instead, the Ngarranggarni was the living narrative that guided his hand to paint without hesitation,

powering his abstract forms. Two other 2004 paintings, *Thoowoongoonarrin* and *Dingo Spring* (p. 15 & p. 13), are meditations on two important ancestral sites, their open compositions nonetheless inviting engagement. *Thoowoongoonarrin* is a Dreaming place for a large tree with dark leaves that is related to a fig tree. It is also a place of emotional significance for the artist, as his mother's sister died in this Country. *Dingo Springs* is a Dreaming place for the marranyji, dingo. The Gija name Manjalngarriny refers to a kind of white stone that was used for making artefacts. Bedford evokes this narrative through the luminosity or transparency of his paint, achieved through his wet-on-wet technique, which requires a fast method of application. This became a characteristic of his paintings made after 2004, most likely as a result of Bedford working consistently in gouache as a fluid and spontaneous practice alongside his larger paintings on canvas.²

Not only did Paddy Bedford embody the eternal presence of the Ngarranggarni, but also the changes and developments necessary to help his people live alongside white man's law. His faith and hope in 'two way', the Gija expression for reconciliation, was a magnetic force that engaged those around him in helping create the support structures that would protect and preserve his legacy. What he stood for – his people, history and culture – he attested in his exquisite abstract paintings. The impeccably balanced compositions of his mother's and father's Country, felt far beyond his homeland, became the most potent vehicle for advocating reconciliation. The innovation and experimentation that was

fundamental to his practice as a contemporary artist and the meticulous way in which his estate was designed would assure the efficacy of his advocacy. For Goowoomji was 'the Law', and in considering the faceted meanings he conveyed, one can better understand his life and work.

The trust, self-discipline and strategic foresight involved in the meticulous orchestration of his legacy through his estate facilitated his preservation of Law, and allowed him to gain control of his future, including a future that extends beyond his own life. His descendants will be assisted in their European-based schooling due to the education trust established through funds derived from the proceeds of sales at exhibitions of works from his estate.

As we come to the close of the Estate of Paddy Bedford, seventeen years after his passing, the final release of his paintings and gouaches offers the opportunity to reflect on his work today and the way it maintains its contemporaneity. His sense of innovation and experimentation, applied within the obligations of Gija law and tradition, sets Paddy Bedford among the greatest Australian First Nations artists. It is unlikely that we will ever see another person or artist like Goowoomji Nyunkuny Paddy Bedford.

VANESSA MERLINO

1. As witnessed and related by Peter Seidel, Co-executor, Estate of Paddy Bedford, and Partner, Public Interest Law, Arnold Bloch Leibler.
2. Georges Petitjean, 'In his Dreams' in *Bonhams Magazine*, issue 29, Winter 2011, p. 14.

PADDY BEDFORD

circa 1922 – 2007

Gija

Jack Amble Bore 2004

natural earth pigments with

synthetic binder on linen

122 × 135 cm

PROVENANCE

The Artist, painted in the Kimberley

Region, Western Australia

Jirrawun Arts, Western Australia,

cat. no. PB 6.2004.183

Private Collection, Adelaide

*Important Aboriginal and Oceanic**Art*, Deutscher and Hackett,

Melbourne, 6 October 2010, lot 18

Private Collection, Victoria

acquired from the above

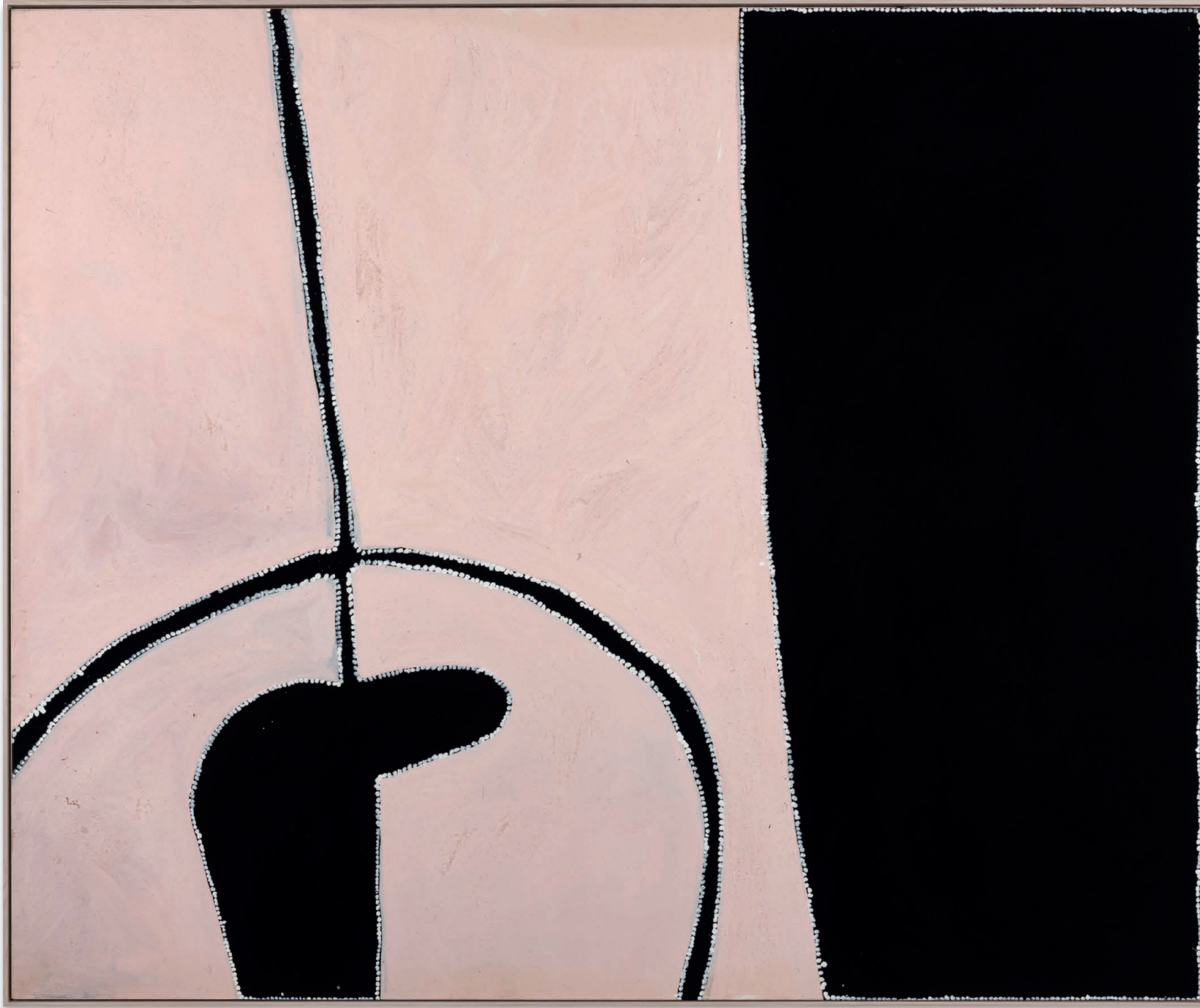
LITERATURELinda Michael (ed.), *Paddy Bedford*,

Museum of Contemporary Art,

Sydney, 2006, p. 154 (illus.)

USD 160,000



**PADDY BEDFORD**

circa 1922 – 2007
Gija

*Blanket Lizard – Motor
Car Yard* 2004
natural earth pigments and
synthetic binder on linen
150 × 180 cm

PROVENANCE

The Artist, painted in the Kimberley
Region, Western Australia
Jirrawun Arts, Western
Australia, PB 6.2004.166
Paddy Bedford Trust
The Estate of Paddy Bedford
D'Lan Contemporary, Melbourne
Private Collection, Melbourne,
acquired from above in 2021

LITERATURE

Linda Michael (ed.), *Paddy Bedford*,
Museum of Contemporary Art,
Sydney, 2006, p. 153 (illus.)
*I Am the Law: Final Release from
the Estate of Paddy Bedford*,
D'Lan Contemporary in association
with William Mora Galleries,
Melbourne, 2021, p. 31 (illus.)

EXHIBITED

*I Am the Law: Final Release from
the Estate of Paddy Bedford*, D'Lan
Contemporary in association with
William Mora Galleries, Melbourne,
12 November – 16 December 2021

USD 220,000

PADDY BEDFORD

circa 1922 – 2007
Gija

Dingo Spring 2004

natural earth pigments with
synthetic binder on linen
122 × 135 cm

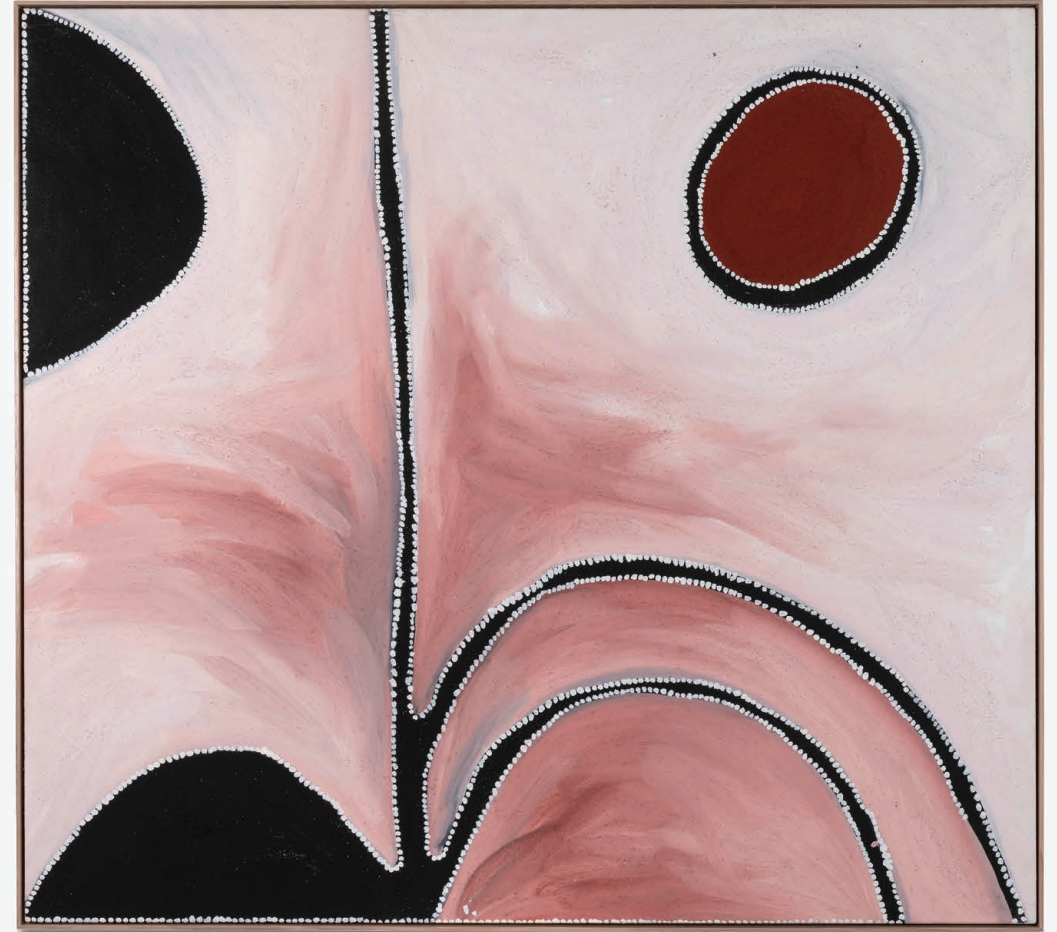
PROVENANCE

The Artist, painted in the Kimberley
Region, Western Australia
Jirrawun Arts, Western Australia,
cat. no. PB 11.2004.196
Private Collection, Melbourne,
acquired from the above in 2005

LITERATURE

Linda Michael (ed.), *Paddy Bedford*,
Museum of Contemporary Art,
Sydney, 2006, p. 155 (illus.)

USD 250,000



PADDY BEDFORD

circa 1922 – 2007
Gija

Thoowoongoonarrin 2004
natural earth pigments with
synthetic binder on linen
122 × 135 cm

PROVENANCE

The Artist, painted in the Kimberley
Region, Western Australia
Jirrawun Arts, Western
Australia, PB 11.2004.198
Private Collection, Melbourne,
acquired from the above in 2005

LITERATURE

Linda Michael (ed.), *Paddy Bedford*,
Museum of Contemporary Art,
Sydney, 2006, p. 155 (illus.)

USD 250,000



**PADDY BEDFORD**

circa 1922 – 2007
Gija

Mad Gap 2004
natural earth pigments
and synthetic binder on
composition board
80 × 100 cm

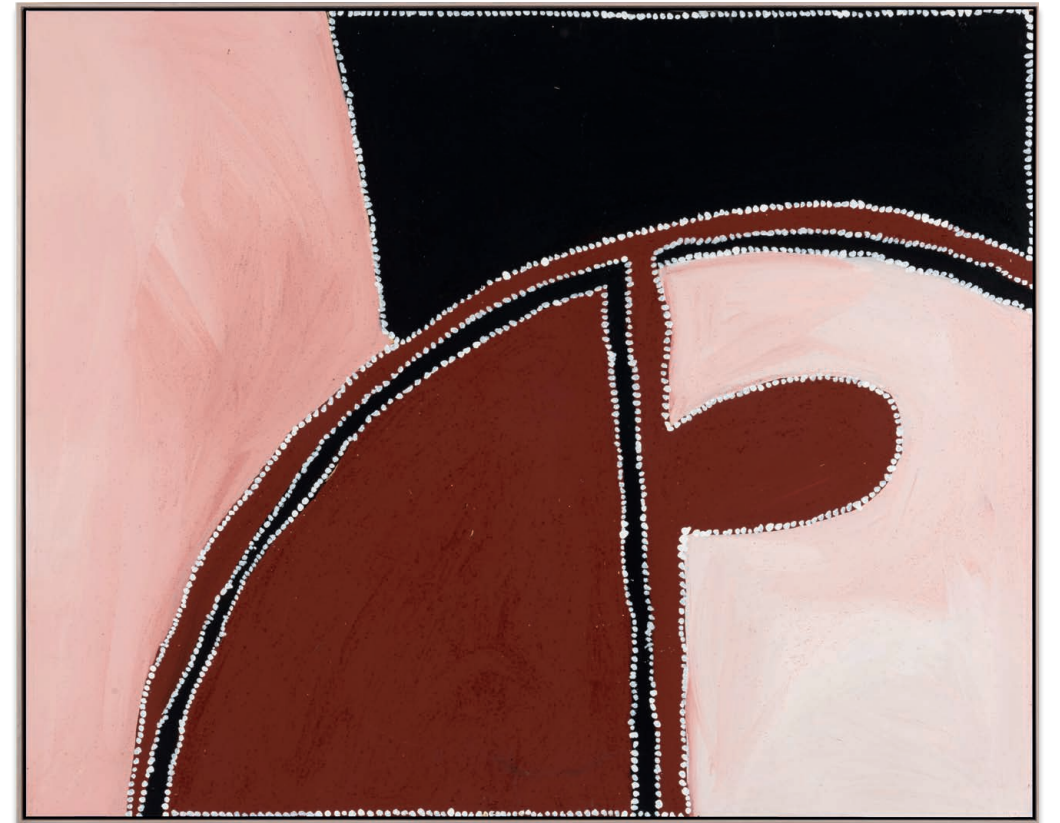
PROVENANCE

The Artist, painted in the Kimberley
Region, Western Australia
Jirrawun Arts, Western Australia,
cat. no. PB CB 3.2004.12
Paddy Bedford Trust
The Estate of Paddy Bedford

LITERATURE

Linda Michael (ed.), *Paddy Bedford*,
Museum of Contemporary Art,
Sydney, 2006, p. 160 (illus.)

USD 85,000

**PADDY BEDFORD**

circa 1922 – 2007
Gija

Janderrji – Dolly Hole 2004
natural earth pigments
and synthetic binder on
composition board
80 × 100 cm

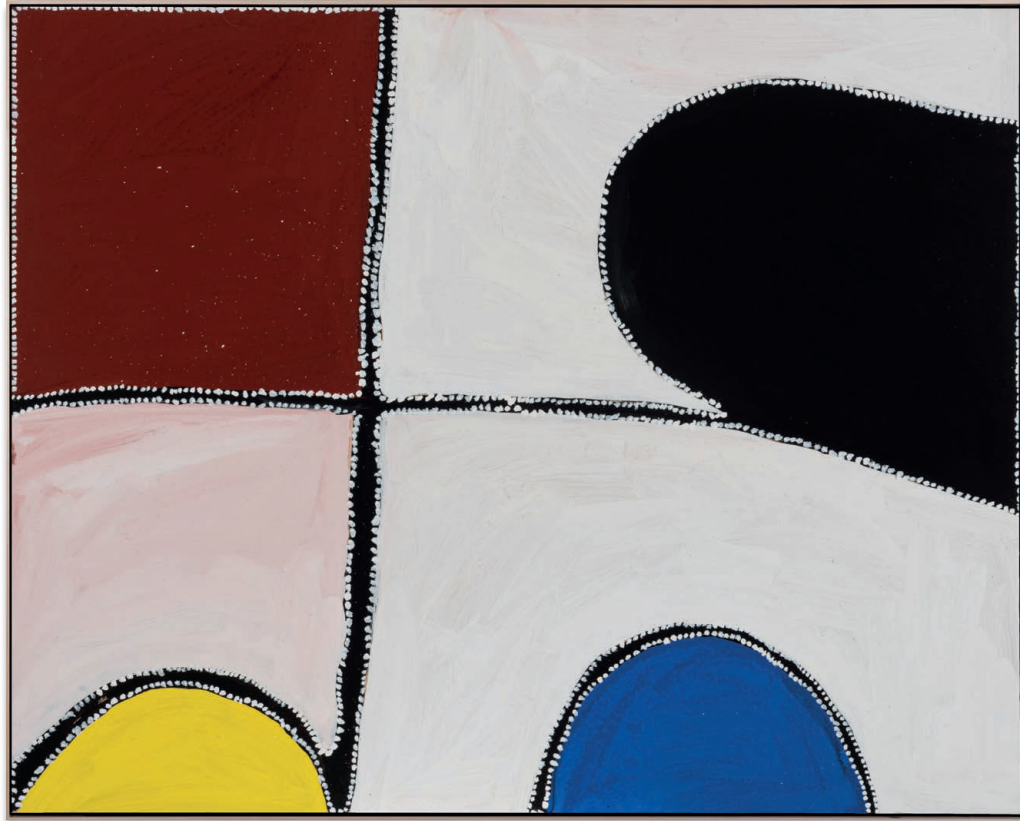
PROVENANCE

The Artist, painted in the Kimberley
Region, Western Australia
Jirrawun Arts, Western Australia,
cat. no. PB CB 6.2004.34
Paddy Bedford Trust
The Estate of Paddy Bedford

LITERATURE

Linda Micheal (ed.), *Paddy Bedford*,
Museum of Contemporary Art,
Sydney, 2006, p. 162 (illus.)

USD 85,000

**PADDY BEDFORD**

circa 1922 – 2007
Gija

Jawoonarray 2004
natural earth pigments
and synthetic binder on
composition board
80 × 100 cm

PROVENANCE

The Artist, painted in the Kimberley
Region, Western Australia
Jirrawun Arts, Western Australia,
cat. no. PB CB 6.2004.55
Paddy Bedford Trust
The Estate of Paddy Bedford

LITERATURE

Linda Michael (ed.), *Paddy Bedford*,
Museum of Contemporary Art,
Sydney, 2006, p. 163 (illus.)

USD 85,000

**PADDY BEDFORD**

circa 1922 – 2007
Gija

Fig Tree Hole 2004
natural earth pigments
and synthetic binder on
composition board
80 × 100 cm

PROVENANCE

The Artist, painted in the Kimberley
Region, Western Australia
Jirrawun Arts, Western
Australia, PB CB 6.2004.56
Paddy Bedford Trust
The Estate of Paddy Bedford

LITERATURE

Linda Michael (ed.), *Paddy Bedford*,
Museum of Contemporary Art,
Sydney, 2006, p. 163 (illus.)

USD 85,000

**PADDY BEDFORD**

circa 1922 – 2007
Gija

Jamelayigoon – Fig Tree Hole 2004
natural earth pigments and synthetic
binder on composition board
80 × 100 cm

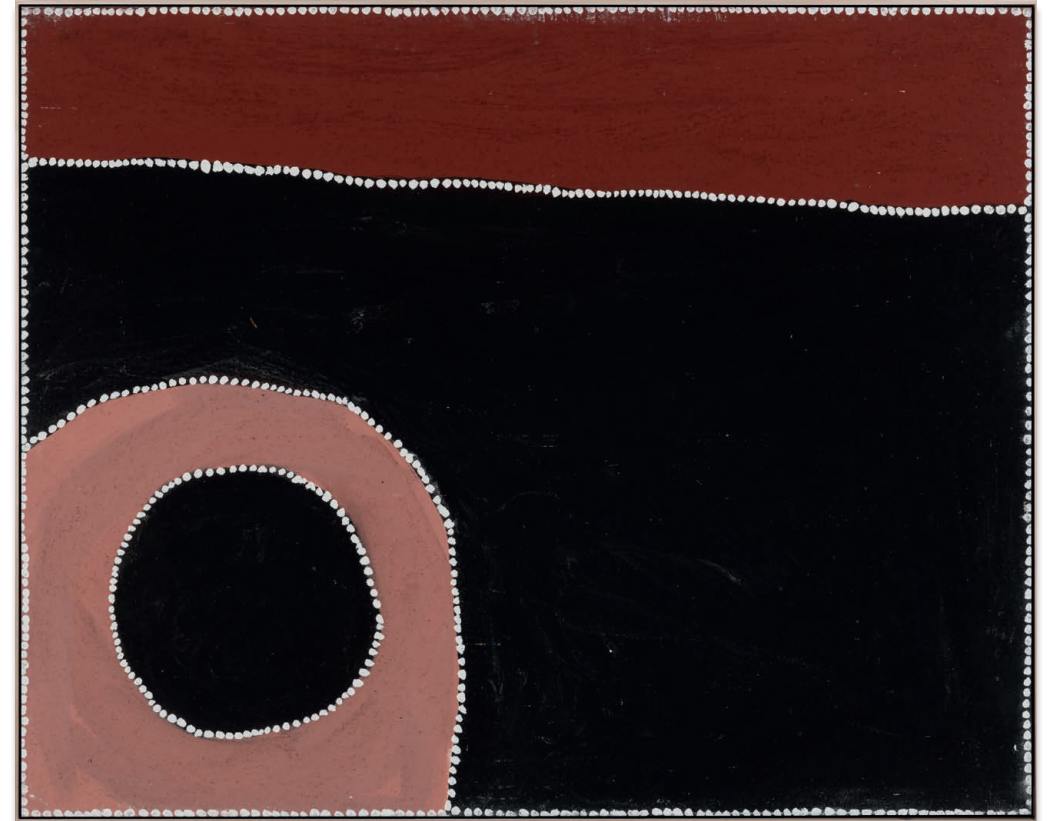
PROVENANCE

The Artist, painted in the Kimberley
Region, Western Australia
Jirrawun Arts, Western Australia,
cat. no. PB CB 6.2004.33
Paddy Bedford Trust
The Estate of Paddy Bedford

LITERATURE

Linda Michael (ed.), *Paddy Bedford*,
Museum of Contemporary Art,
Sydney, 2006, p. 162 (illus.)

USD 85,000

**PADDY BEDFORD**

circa 1922 – 2007
Gija

Jack Flood 2002
natural earth pigments and
synthetic binders on linen
80 × 100 cm

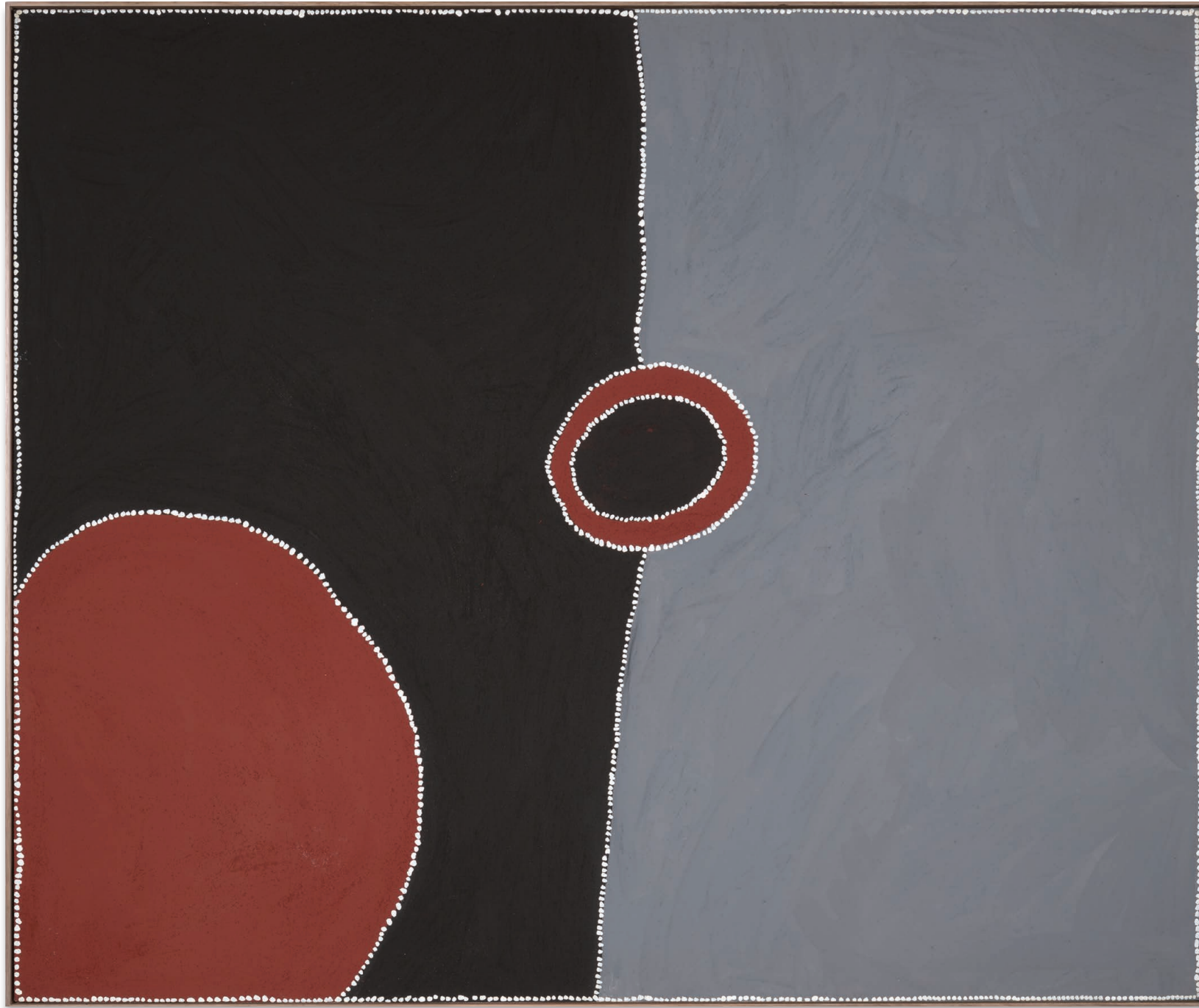
PROVENANCE

The Artist, painted in the Kimberley
Region, Western Australia
Jirrawun Arts, Western Australia,
cat. no. PB 8.2002.150
Paddy Bedford Trust
The Estate of Paddy Bedford

LITERATURE

Linda Michael (ed.), *Paddy Bedford*,
Museum of Contemporary Art,
Sydney, 2006, p. 152 (illus.)

USD 85,000



PADDY BEDFORD: SPIRIT + TRUTH

PADDY BEDFORD

circa 1922 – 2007
Gija

Yoowangeny – Mud Springs 2002
natural earth pigments and
synthetic binder on linen
150 × 180 cm

PROVENANCE

The Artist, painted in the Kimberley
Region, Western Australia
Jirrawun Arts, Western Australia,
cat. no. PB 6.2002.127
William Mora Galleries, Melbourne
Private Collection, acquired
from the above in 2002

LITERATURE

Linda Michael (ed.), *Paddy Bedford*,
Museum of Contemporary Art,
Sydney, 2006, p. 151 (illus.)

EXHIBITED

*Jirrawun Artists – Painting
Country (Part 2)*, William
Mora Galleries, Melbourne,
19 October – 9 November 2002

USD 180,000

PADDY BEDFORD

circa 1922 – 2007
Gija

Dingo Dreaming 2001
natural earth pigments and
synthetic binders on linen
122 × 135 cm

PROVENANCE

The Artist, painted in the Kimberley
Region, Western Australia
Jirrawun Arts, Western Australia,
cat. no. PB 8.2001.14
Raft Artspace, Darwin
Private Collection, Australia
GRANTPIRRIE, Sydney
Private Collection, Australia
acquired from the above in 2007
A Secondary Eye, Sydney
Private Collection, Brisbane,
acquired from the above in 2022

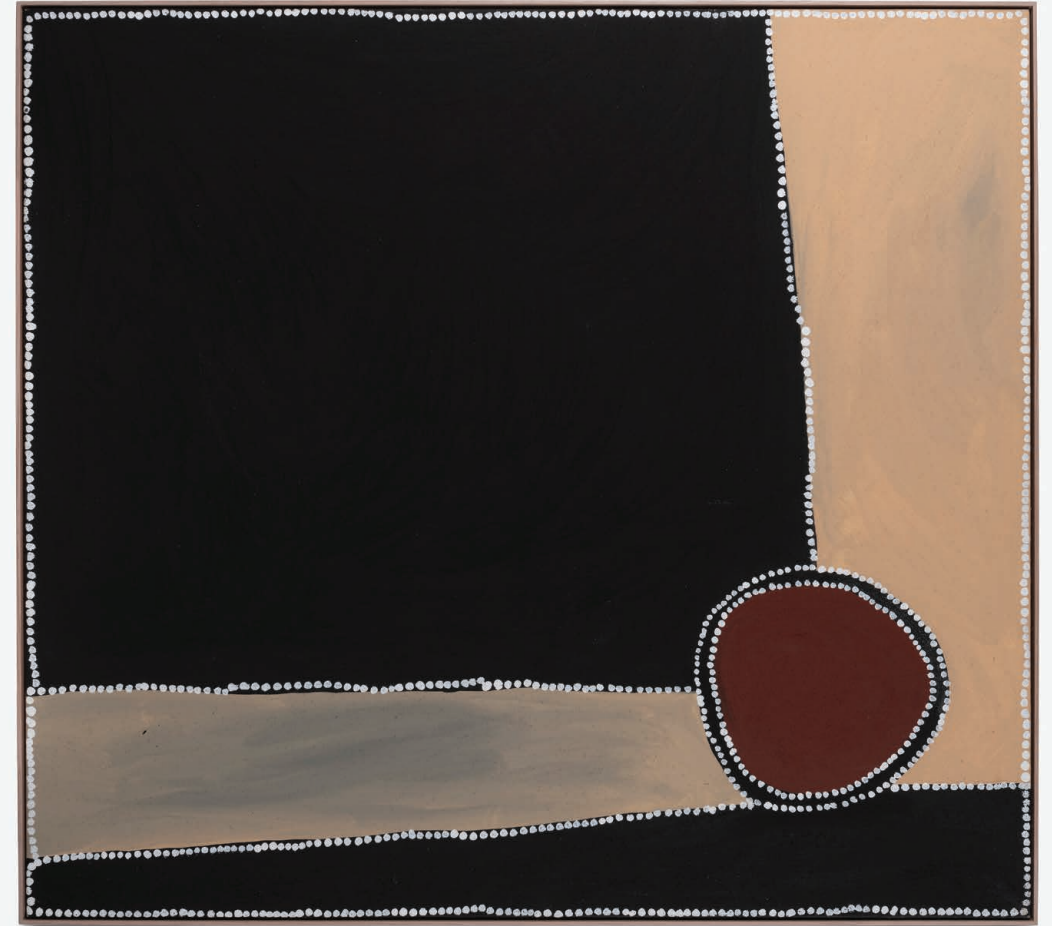
LITERATURE

Linda Michael (ed.), *Paddy Bedford*,
Museum of Contemporary Art,
Sydney, 2006, p. 150 (illus.)
Gavin Wilson, *Country & Western:
Landscape Re-imagined*,
Perc Tucker Regional Gallery,
Townsville, 2015, p. 57 (illus.)

EXHIBITED

Goowoomji Paddy Bedford, Raft
Artspace, Darwin, October 2001
*Country & Western: Landscape
Re-imagined 1988–2013*, Perc Tucker
Regional Gallery, Townsville, 24 July –
20 September 2015; S.H. Ervin Gallery,
Sydney, 30 October – 6 December
2015; Blue Mountains City Art Gallery,
Katoomba, 8 January – 6 March 2016;
Wagga Wagga Art Gallery, 19 March –
8 May 2016; Mornington Peninsula
Regional Gallery, Mornington, 13 May –
3 July 2016; Orange Regional Gallery,
8 July – 28 August 2016; Cairns
Regional Gallery, 16 September –
13 November 2016; Museum
and Art Gallery of the Northern
Territory, Darwin, 26 November
2016 – 19 March 2017
Sydney Contemporary, Carriageworks,
Sydney, 8–11 September 2022

USD 140,000



PADDY BEDFORD

circa 1922 – 2007
Gija

Medicine Pocket 1999
natural earth pigments and
synthetic binders on linen
122 × 135 cm

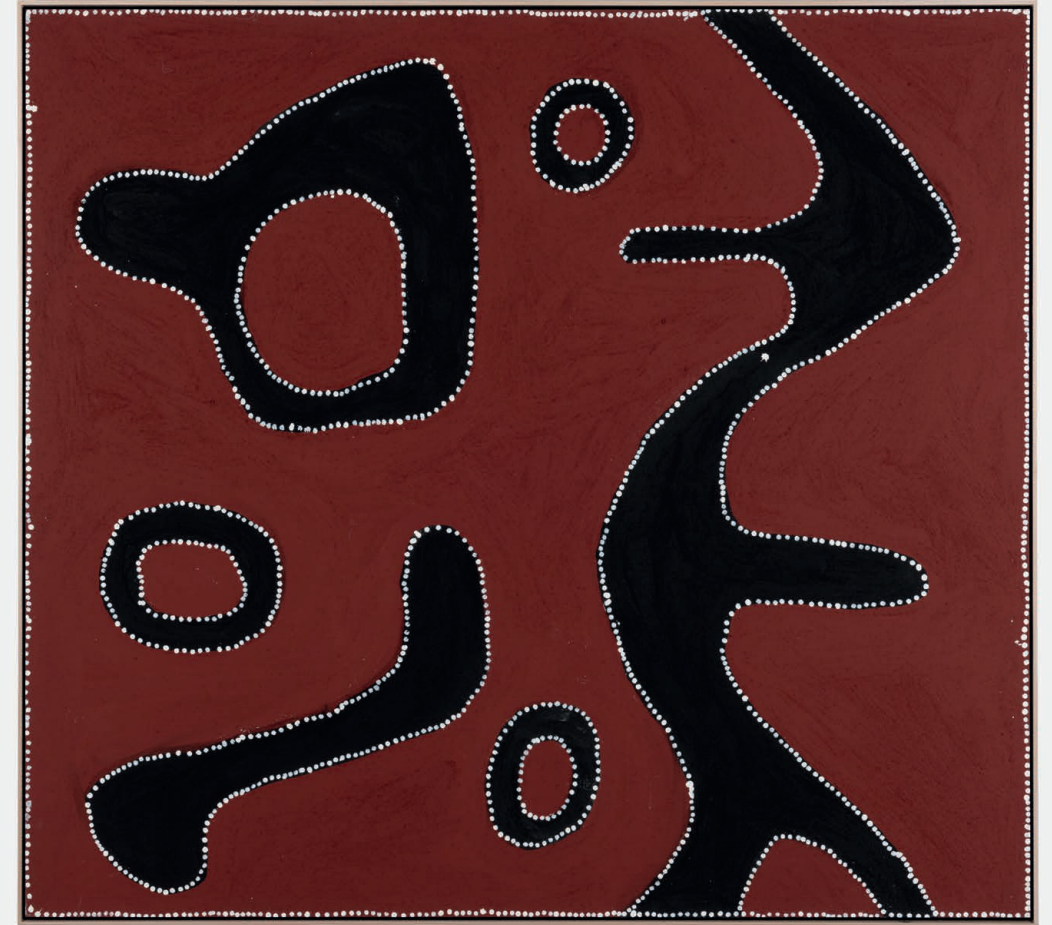
PROVENANCE

The Artist, painted in the Kimberley
Region, Western Australia
Jirrawun Arts, Western Australia,
cat. no. PB 9.1999.53
Paddy Bedford Trust
The Estate of Paddy Bedford

LITERATURE

Linda Michael (ed.), *Paddy Bedford*,
Museum of Contemporary Art,
Sydney, 2006, p. 146 (illus.)

USD 120,000



PADDY BEDFORD

circa 1922 – 2007
Gija

Brumby Spring 1998
natural earth pigments and
synthetic binders on linen
122 × 135 cm

PROVENANCE

The Artist, painted in the Kimberley
Region, Western Australia
Jirrawun Arts, Western Australia,
cat. no. PB 1998.19
Paddy Bedford Trust
The Estate of Paddy Bedford

LITERATURE

Linda Michael (ed.), *Paddy Bedford*,
Museum of Contemporary Art,
Sydney, 2006, p. 144 (illus.)

USD 120,000



PADDY BEDFORD

circa 1922 – 2007
Gija

Queensland Creek 1998
natural earth pigments and
synthetic binders on linen
122 × 135 cm

PROVENANCE

The Artist, painted in the Kimberley
Region, Western Australia
Jirrawun Arts, Western
Australia, cat. no. PB 98.22
William Mora Galleries, Melbourne
Ray Foley, Tasmania
Art Mob, Tasmania
Grant Smith, Melbourne
D'Lan Contemporary, Melbourne
Private Collection, Brisbane,
acquired from the above in 2022

LITERATURE

Linda Michael (ed.), *Paddy Bedford*,
Museum of Contemporary Art,
Sydney, 2006, p. 144 (illus.)
Reverence 2022, D'Lan
Contemporary, Melbourne, p. 84 (illus.)

EXHIBITED

Paddy Bedford: My Country,
William Mora Galleries, Melbourne,
18 November – 12 December 1998
Reverence 2022, D'Lan
Contemporary, Melbourne,
28 October – 3 December 2022

USD 140,000



GOUACHE



In 1998, Paddy Bedford embarked on a trip to Melbourne that would mark a significant moment in his artistic journey. During this trip, at the start of his painting career, Paddy and two of his fellow Gija artists were introduced to new materials at the studio of a local artist, a friend of the artistic director of Jirrawun Arts, Tony Oliver. The offering of thick composition paper in black and white, tubes of gouache and pastel artists crayons was a departure from the artists' usual mediums of natural pigments mixed with synthetic binders and then applied to board or canvas, and it sparked Paddy's interest in the gouache medium.

Paddy quickly took to the new medium and discovered that works on paper were faster and more spontaneous, and that one could work through ideas more directly.

The works he produced at this time had an effortless immediacy. Although their energy was reminiscent of his paintings on canvas, the smaller scale of the paper effected a dramatic scaling down of his approach.

Five years later, Paddy Bedford would reintroduce gouache as a daily part of his painting practice. The direct and informal properties of working in gouache offered a playful contrast to his established works on canvas. His compositions became endlessly variable, and, more than his large-scale paintings, his gouaches were experiments in form, composition and colour. The white dotting that finished the lines on his painted canvases was unnecessary in the gouaches, as was the need to allocate titles to a body of work that played with form. The works on large sheets of paper composition board, executed in brightly coloured water-based gouache – black for the linework, cool red, turquoise blue, lemon yellow and chalky white – became an exercise in the conception and realisation of symbols. Although having the feel of preliminary sketches, Paddy's gouaches were seldom scaled up to form more extensive works.

Paddy Bedford's great joy in painting can be recognised in this body of work, a practice that absorbed him at the beginning of each day as he exercised his 'perfect hand'. As a result, he accumulated a vast collection of unique gestures as his daily meditations on form and line carried him to the end of his life.

PADDY BEDFORD

circa 1922 – 2007
Gija

Untitled 2003
gouache on acid-free
Crescent board
51 × 76 cm

PROVENANCE

The Artist, painted in the Kimberley
Region, Western Australia
Jirrawun Arts, Western Australia,
cat. no. PB WB 2003.105
Paddy Bedford Trust
The Estate of Paddy Bedford

LITERATURE

Linda Michael (ed.), *Paddy Bedford*,
Museum of Contemporary Art,
Sydney, 2006, p. 171 (illus.)
Vanessa Merlino (ed.), *Paddy Bedford:
Gouache*, The Estate of Paddy
Bedford and D'LAN Contemporary,
Melbourne, 2024, p. 18 (illus.)

USD 12,000

PADDY BEDFORD

circa 1922 – 2007
Gija

Untitled 2003
gouache on acid-free
Crescent board
51 × 76 cm

PROVENANCE

The Artist, painted in the Kimberley
Region, Western Australia
Jirrawun Arts, Western Australia,
cat. no. PB WB 2003.106
Paddy Bedford Trust
The Estate of Paddy Bedford

LITERATURE

Linda Michael (ed.), *Paddy Bedford*,
Museum of Contemporary Art,
Sydney, 2006, p. 172 (illus.)
Vanessa Merlino (ed.), *Paddy Bedford:
Gouache*, The Estate of Paddy
Bedford and D'LAN Contemporary,
Melbourne, 2024, p. 34 (illus.)

USD 12,000



PADDY BEDFORD

circa 1922 – 2007
Gija

Untitled 2003
gouache on acid-free
Crescent board
51 × 76 cm

PROVENANCE

The Artist, painted in the Kimberley
Region, Western Australia
Jirrawun Arts, Western Australia,
cat. no. PB WB 2003.104
Paddy Bedford Trust
The Estate of Paddy Bedford

LITERATURE

Linda Michael (ed.), *Paddy Bedford*,
Museum of Contemporary Art,
Sydney, 2006, p. 171 (illus.)
Vanessa Merlino (ed.), *Paddy Bedford:
Gouache*, The Estate of Paddy
Bedford and D'Lan Contemporary,
Melbourne, 2024, p. 19 (illus.)

USD 12,000

PADDY BEDFORD

circa 1922 – 2007
Gija

Untitled 2003
gouache on acid-free
Crescent board
51 × 76 cm

PROVENANCE

The Artist, painted in the Kimberley
Region, Western Australia
Jirrawun Arts, Western Australia,
cat. no. PB WB 2003.47
Paddy Bedford Trust
The Estate of Paddy Bedford

LITERATURE

Linda Michael (ed.), *Paddy Bedford*,
Museum of Contemporary Art,
Sydney, 2006, p. 168 (illus.)
Vanessa Merlino (ed.), *Paddy Bedford:
Gouache*, The Estate of Paddy
Bedford and D'Lan Contemporary,
Melbourne, 2024, p. 21 (illus.)

USD 12,000



PADDY BEDFORD

circa 1922 – 2007
Gija

Untitled 2003
gouache on acid-free
Crescent board
51 × 76 cm

PROVENANCE

The Artist, painted in the Kimberley
Region, Western Australia
Jirrawun Arts, Western Australia,
cat. no. PB WB 2003.76
Paddy Bedford Trust
The Estate of Paddy Bedford

LITERATURE

Linda Michael (ed.), *Paddy Bedford*,
Museum of Contemporary Art,
Sydney, 2006, pp. 122 & 170 (illus.)
Vanessa Merlino (ed.), *Paddy Bedford:
Gouache*, The Estate of Paddy
Bedford and D'LAN Contemporary,
Melbourne, 2024, p. 20 (illus.)

USD 12,000

PADDY BEDFORD

circa 1922 – 2007
Gija

Untitled 2003
gouache on acid-free
Crescent board
51 × 76 cm

PROVENANCE

The Artist, painted in the Kimberley
Region, Western Australia
Jirrawun Arts, Western Australia,
cat. no. PB WB 2003.48
Paddy Bedford Trust
The Estate of Paddy Bedford

LITERATURE

Linda Michael (ed.), *Paddy Bedford*,
Museum of Contemporary Art,
Sydney, 2006, p. 168 (illus.)
Vanessa Merlino (ed.), *Paddy Bedford:
Gouache*, The Estate of Paddy
Bedford and D'LAN Contemporary,
Melbourne, 2024, p. 17 (illus.)

USD 12,000



PADDY BEDFORD

circa 1922 – 2007
Gija

Untitled 2003
gouache on acid-free
Crescent board
51 × 76 cm

PROVENANCE

The Artist, painted in the Kimberley
Region, Western Australia
Jirrawun Arts, Western Australia,
cat. no. PB WB 2003.111
Paddy Bedford Trust
The Estate of Paddy Bedford

LITERATURE

Linda Michael (ed.), *Paddy Bedford*,
Museum of Contemporary Art,
Sydney, 2006, p. 172 (illus.)
Vanessa Merlino (ed.), *Paddy Bedford:
Gouache*, The Estate of Paddy
Bedford and D'Lan Contemporary,
Melbourne, 2024, p. 36 (illus.)

USD 12,000

PADDY BEDFORD

circa 1922 – 2007
Gija

Untitled 2004
gouache on acid-free
Crescent board
51 × 76 cm

PROVENANCE

The Artist, painted in the Kimberley
Region, Western Australia
Jirrawun Arts, Western Australia,
cat. no. PB WB 2004.183
Paddy Bedford Trust
The Estate of Paddy Bedford

LITERATURE

Linda Michael (ed.), *Paddy Bedford*,
Museum of Contemporary Art,
Sydney, 2006, p. 177 (illus.)
Vanessa Merlino (ed.), *Paddy Bedford:
Gouache*, The Estate of Paddy
Bedford and D'Lan Contemporary,
Melbourne, 2024, p. 39 (illus.)

USD 12,000



PADDY BEDFORD

circa 1922 – 2007
Gija

Untitled 2003
gouache on acid-free
Crescent board
51 × 76 cm

PROVENANCE

The Artist, painted in the Kimberley
Region, Western Australia
Jirrawun Arts, Western Australia,
cat. no. PB WB 2003.78
Paddy Bedford Trust
The Estate of Paddy Bedford

LITERATURE

Linda Michael (ed.), *Paddy Bedford*,
Museum of Contemporary Art,
Sydney, 2006, p. 170 (illus.)
Georges Petitjean et al., *Paddy
Bedford: Crossing Frontiers*, Museum
of Contemporary Aboriginal Art
(AAMU), Utrecht, and Snoeck
Editions, Heule, 2009, p. 19 (illus.)
Vanessa Merlino (ed.), *Paddy Bedford:*
Gouache, The Estate of Paddy
Bedford and D'LAN Contemporary,
Melbourne, 2024, p. 32 (illus.)

EXHIBITED

Paddy Bedford: Crossing Frontiers,
Museum of Contemporary
Aboriginal Art (AAMU), Utrecht,
8 October 2009 – 11 April 2010

USD 12,000

PADDY BEDFORD

circa 1922 – 2007
Gija

Untitled 2004
gouache on acid-free
Crescent board
51 × 76 cm

PROVENANCE

The Artist, painted in the Kimberley
Region, Western Australia
Jirrawun Arts, Western Australia,
cat. no. PB WB 2004.184
Paddy Bedford Trust
The Estate of Paddy Bedford

LITERATURE

Linda Michael (ed.), *Paddy Bedford*,
Museum of Contemporary Art,
Sydney, 2006, p. 177 (illus.)
Georges Petitjean et al., *Paddy
Bedford: Crossing Frontiers*, Museum
of Contemporary Aboriginal Art
(AAMU), Utrecht, and Snoeck
Editions, Heule, 2009, p. 19 (illus.)
Vanessa Merlino (ed.), *Paddy Bedford:*
Gouache, The Estate of Paddy
Bedford and D'LAN Contemporary,
Melbourne, 2024, p. 40 (illus.)

EXHIBITED

Paddy Bedford: Crossing Frontiers,
Museum of Contemporary
Aboriginal Art (AAMU), Utrecht,
8 October 2009 – 11 April 2010

USD 12,000



PADDY BEDFORD

circa 1922 – 2007
Gija

Untitled 2004
gouache on acid-free
Crescent board
51 × 76 cm

PROVENANCE

The Artist, painted in the Kimberley
Region, Western Australia
Jirrawun Arts, Western Australia,
cat. no. PB WB 2004.159
Paddy Bedford Trust
The Estate of Paddy Bedford

LITERATURE

Linda Michael (ed.), *Paddy Bedford*,
Museum of Contemporary Art,
Sydney, 2006, p. 175 (illus.)
Vanessa Merlino (ed.), *Paddy Bedford:
Gouache*, The Estate of Paddy
Bedford and D'LAN Contemporary,
Melbourne, 2024, p. 38 (illus.)

USD 12,000

PADDY BEDFORD

circa 1922 – 2007
Gija

Untitled 2003
gouache on acid-free
Crescent board
51 × 76 cm

PROVENANCE

The Artist, painted in the Kimberley
Region, Western Australia
Jirrawun Arts, Western Australia,
cat. no. PB WB 2003.110
Paddy Bedford Trust
The Estate of Paddy Bedford

LITERATURE

Linda Michael (ed.), *Paddy Bedford*,
Museum of Contemporary Art,
Sydney, 2006, p. 172 (illus.)
Georges Petitjean et al., *Paddy
Bedford: Crossing Frontiers*, Museum
of Contemporary Aboriginal Art
(AAMU), Utrecht, and Snoeck
Editions, Heule, 2009, p. 27 (illus.)
Vanessa Merlino (ed.), *Paddy Bedford:
Gouache*, The Estate of Paddy
Bedford and D'LAN Contemporary,
Melbourne, 2024, p. 31 (illus.)

EXHIBITED

Paddy Bedford: Crossing Frontiers,
Museum of Contemporary
Aboriginal Art (AAMU), Utrecht,
8 October 2009 – 11 April 2010

USD 12,000



PADDY BEDFORD

circa 1922 – 2007
Gija

Untitled 2003
gouache on acid-free
Crescent board
51 × 76 cm

PROVENANCE

The Artist, painted in the Kimberley
Region, Western Australia
Jirrawun Arts, Western Australia,
cat. no. PB WB 2003.127
Paddy Bedford Trust
The Estate of Paddy Bedford

LITERATURE

Linda Michael (ed.), *Paddy Bedford*,
Museum of Contemporary Art,
Sydney, 2006, p. 173 (illus.)
Vanessa Merlino (ed.), *Paddy Bedford:
Gouache*, The Estate of Paddy
Bedford and D'Lan Contemporary,
Melbourne, 2024, p. 30 (illus.)

USD 12,000

PADDY BEDFORD

circa 1922 – 2007
Gija

Untitled 2003
gouache on acid-free
Crescent board
51 × 76 cm

PROVENANCE

The Artist, painted in the Kimberley
Region, Western Australia
Jirrawun Arts, Western Australia,
cat. no. PB WB 2003.74
Paddy Bedford Trust
The Estate of Paddy Bedford

LITERATURE

Linda Michael (ed.), *Paddy Bedford*,
Museum of Contemporary Art,
Sydney, 2006, p. 170 (illus.)
Vanessa Merlino (ed.), *Paddy Bedford:
Gouache*, The Estate of Paddy
Bedford and D'Lan Contemporary,
Melbourne, 2024, p. 23 (illus.)

USD 12,000



PADDY BEDFORD

circa 1922 – 2007
Gija

Untitled 2003
gouache on acid-free
Crescent board
51 × 76 cm

PROVENANCE

The Artist, painted in the Kimberley
Region, Western Australia
Jirrawun Arts, Western Australia,
cat. no. PB WB 2003.56
Paddy Bedford Trust
The Estate of Paddy Bedford

LITERATURE

Linda Michael (ed.), *Paddy Bedford*,
Museum of Contemporary Art,
Sydney, 2006, p. 168 (illus.)
Georges Petitjean et al., *Paddy
Bedford: Crossing Frontiers*, Museum
of Contemporary Aboriginal Art
(AAMU), Utrecht, and Snoeck
Editions, Heule, 2009, p. 17 (illus.)
Vanessa Merlino (ed.), *Paddy Bedford:*
Gouache, The Estate of Paddy
Bedford and D'LAN Contemporary,
Melbourne, 2024, p. 22 (illus.)

EXHIBITED

Paddy Bedford: Crossing Frontiers,
Museum of Contemporary
Aboriginal Art (AAMU), Utrecht,
8 October 2009 – 11 April 2010

USD 12,000

PADDY BEDFORD

circa 1922 – 2007
Gija

Untitled 2004
gouache on acid-free
Crescent board
51 × 76 cm

PROVENANCE

The Artist, painted in the Kimberley
Region, Western Australia
Jirrawun Arts, Western Australia,
cat. no. PB WB 2003.99
Paddy Bedford Trust
The Estate of Paddy Bedford

LITERATURE

Linda Michael (ed.), *Paddy Bedford*,
Museum of Contemporary Art,
Sydney, 2006, p. 171 (illus.)

USD 12,000



PADDY BEDFORD

circa 1922 – 2007
Gija

Untitled 2003
gouache on acid-free
Crescent board
51 × 76 cm

PROVENANCE

The Artist, painted in the Kimberley
Region, Western Australia
Jirrawun Arts, Western Australia,
cat. no. PB WB 2003.63
Paddy Bedford Trust
The Estate of Paddy Bedford

LITERATURE

Linda Michael (ed.), *Paddy Bedford*,
Museum of Contemporary Art,
Sydney, 2006, p. 169 (illus.)
Vanessa Merlino (ed.), *Paddy Bedford:
Gouache*, The Estate of Paddy
Bedford and D'Lan Contemporary,
Melbourne, 2024, p. 22 (illus.)

USD 12,000

PADDY BEDFORD

circa 1922 – 2007
Gija

Untitled 2003
gouache on acid-free
Crescent board
51 × 76 cm

PROVENANCE

The Artist, painted in the Kimberley
Region, Western Australia
Jirrawun Arts, Western Australia,
cat. no. PB WB 2003.52
Paddy Bedford Trust
The Estate of Paddy Bedford

LITERATURE

Linda Michael (ed.), *Paddy Bedford*,
Museum of Contemporary Art,
Sydney, 2006, p. 168 (illus.)
Vanessa Merlino (ed.), *Paddy Bedford:
Gouache*, The Estate of Paddy
Bedford and D'Lan Contemporary,
Melbourne, 2024, p. 22 (illus.)

USD 12,000



PADDY BEDFORD

circa 1922 – 2007
Gija

Untitled 2003
gouache and chalk on
acid-free Crescent board
51 × 76 cm

PROVENANCE

The Artist, painted in the Kimberley
Region, Western Australia
Jirrawun Arts, Western Australia,
cat. no. PB WB 2003.87
Paddy Bedford Trust
The Estate of Paddy Bedford

PADDY BEDFORD

circa 1922 – 2007
Gija

Untitled 2003
gouache on acid-free
Crescent board
51 × 76 cm

LITERATURE

Linda Michael (ed.), *Paddy Bedford*,
Museum of Contemporary Art,
Sydney, 2006, p. 170 (illus.)

Vanessa Merlino (ed.), *Paddy Bedford:
Gouache*, The Estate of Paddy
Bedford and D'Lan Contemporary,
Melbourne, 2024, p. 24 (illus.)

EXHIBITED

Paddy Bedford, Museum of
Contemporary Art, Sydney,
6 December 2006 – 15 April 2007

USD 12,000

PROVENANCE

The Artist, painted in the Kimberley
Region, Western Australia
Jirrawun Arts, Western Australia,
cat. no. PB WB 2003.91
Paddy Bedford Trust
The Estate of Paddy Bedford

LITERATURE

Linda Michael (ed.), *Paddy Bedford*,
Museum of Contemporary Art,
Sydney, 2006, p. 171 (illus.)

Vanessa Merlino (ed.), *Paddy Bedford:
Gouache*, The Estate of Paddy
Bedford and D'Lan Contemporary,
Melbourne, 2024, p. 24 (illus.)

USD 12,000





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ABOUT

Formed in 2016, D'Lan Contemporary sources, exhibits and sells exceptional works of art by leading and emerging Australian First Nations artists in Australia and overseas.

ETHICS

Our mission is to create a transparent and sustainable marketplace for Australian First Nations art and to respect and protect the integrity of the artist, the buyer, the seller – and the marketplace – from fraudulent sales or unethical procurement.

We maintain strict ethical practices and only exhibit and sell works of art with a clear line of provenance.

D'Lan Contemporary allocates 30% of annual net profits to centralise and distribute proceeds from art sales back to Australian First Nations artists and their working communities.

PROVENANCE

Every work of art exhibited and sold by D'Lan Contemporary has a clear line of provenance.

Documentation we draw upon to establish provenance includes:

- Community Art Centre certificate of provenance/authenticity
- Transfer of ownership documentation
- Purchase receipt or invoice
- Inclusion in academic / art historical publications
- Inclusion in exhibitions, and exhibition catalogues (private and/or public institution)
- Collection/exhibition inventory numbers (private and/or public institution)
- Inclusion in auction catalogues
- Documented appraisals

D'Lan Contemporary's guidance on best practice for buying Australian First Nations art is:

CONTEMPORARY AUSTRALIAN FIRST NATIONS (1980–PRESENT)

All contemporary Australian First Nations works of art should be accompanied by documentation linking the artwork to the artist via their Community Art Centre or their primary gallery/representative.

Community Art Centres operate with an ethical focus and establish their own individual guidelines by which all artworks are sold.

Primary market artworks should only be bought from a Community Art Centre or an official artist gallery/representative.

Secondary market artworks should only be bought with a source of provenance from a Community Art Centre or an official artist gallery/representative.

MODERN AUSTRALIAN FIRST NATIONS ART (1950S–1980)

For artworks created prior to the establishment of Community Art Centres, such as bark paintings, Hermannsburg watercolours, Papunya boards and sculptural artworks made for sale, there is less necessity for Community Art Centre provenance.

However, artworks from this period with no traceable history are likely to have less market value than those that do – even when an artwork is clearly authentic.

Highly desirable provenance for artworks from this period includes Papunya Tula Artists, Stuart Art Centre and Maningrida Arts, or a clear link to a primary collector such as Geoffrey Bardon, Dorothy Bennett, Sandra Le Brun Holmes or Dr Scougal – who were all active in the 1950s–1970s.

ARTEFACTS AND OBJECTS (1880S–1950)

With artefacts, often much of the important collection history has been lost over time. Therefore, proven provenance can greatly impact value.

Before acquisition, research should be undertaken to ascertain the origin of the artefact or object, and how and when it left its country of origin.

Best practice in this segment is to obtain advice from a trusted industry expert before buying or selling.

PROTECTION OF MOVEABLE CULTURAL HERITAGE ACT

The *Protection of Moveable Cultural Heritage Act 1985* (PMCH Act) implements Australia's obligations under the UNESCO Convention on the Means of Prohibiting and Preventing Illicit Import, Export and Transfer of Ownership of Cultural Property, 1970 (1970 UNESCO Convention), to which Australia is a State Party.

The 1970 UNESCO Convention requires State Parties to ensure that no collecting institution accepts illegally exported items.

The Australian Government administers the PMCH Act through the Ministry for the Arts. The PMCH Act regulates the export of Australia's most significant cultural heritage objects by implementing export controls for objects defined as 'Australian Protected Objects'.

If you have any questions about acquiring or selling Australian First Nations art, please contact us at: enquiries@dlancontemporary.com.au



DLANCONTEMPORARY.COM.AU

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