

T H E K N O B L A U C H
a b o r i g i n a l a r t
C O L L E C T I O N



Book Design & Photography
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Cover Illustration
Dr George Tjapaltjarri, Tingari Cycle
(detail), 1999, acrylic on linen,
(canvas meanwhile lost)
Gibson Desert, W.A
64.5 x 34 cm, BK 093

Edition
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blurb.com

Paddy Fordham Wainburranga, Balangjangan Spirit,
(detail), 1995, natural earth pigments and acrylic binder on wood, Arnhem Land, N.T
162 x 18 cm, BK 065

T H E K N O B L A U C H
a b o r i g i n a l a r t
C O L L E C T I O N

Text - Beat and Andreas Knoblauch, Adrian Newstead. Inventory and cataloguing Bronwyn McKenzie and Jenifer Jones
Design & Photography - Henry Bois de Chesne



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The Knoblauch Collection in Lugano

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Sydney, Pitt Street office

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introduction

Adrian Newstead

T

The emergence of the modern Aboriginal art movement is one of the most exciting and transcendent chapters in the history of contemporary Australian art. Within the space of just 40 years Indigenous artists have transformed the perception of their culture from something of strictly ethnographic interest, into one of the great art movements of all time. The assumption that their cultures

were in ruins, with the last remnants almost wholly integrated into the dominant white society, was blown apart by the rise of Aboriginal artists to their current status.

The astounding transformation from ethnographic objects to contemporary art has seen Indigenous artists utilize a range of mediums. From relatively inexpensive materials often gathered in their immediate surroundings, including earth pigments and scraps of discarded building material, to high quality polymer paints, imported Belgian linen, and the finest art papers. The outpouring of cultural self-determination in remote and urban areas has resulted in contemporary artworks that have found their way into significant art collections all over the world.

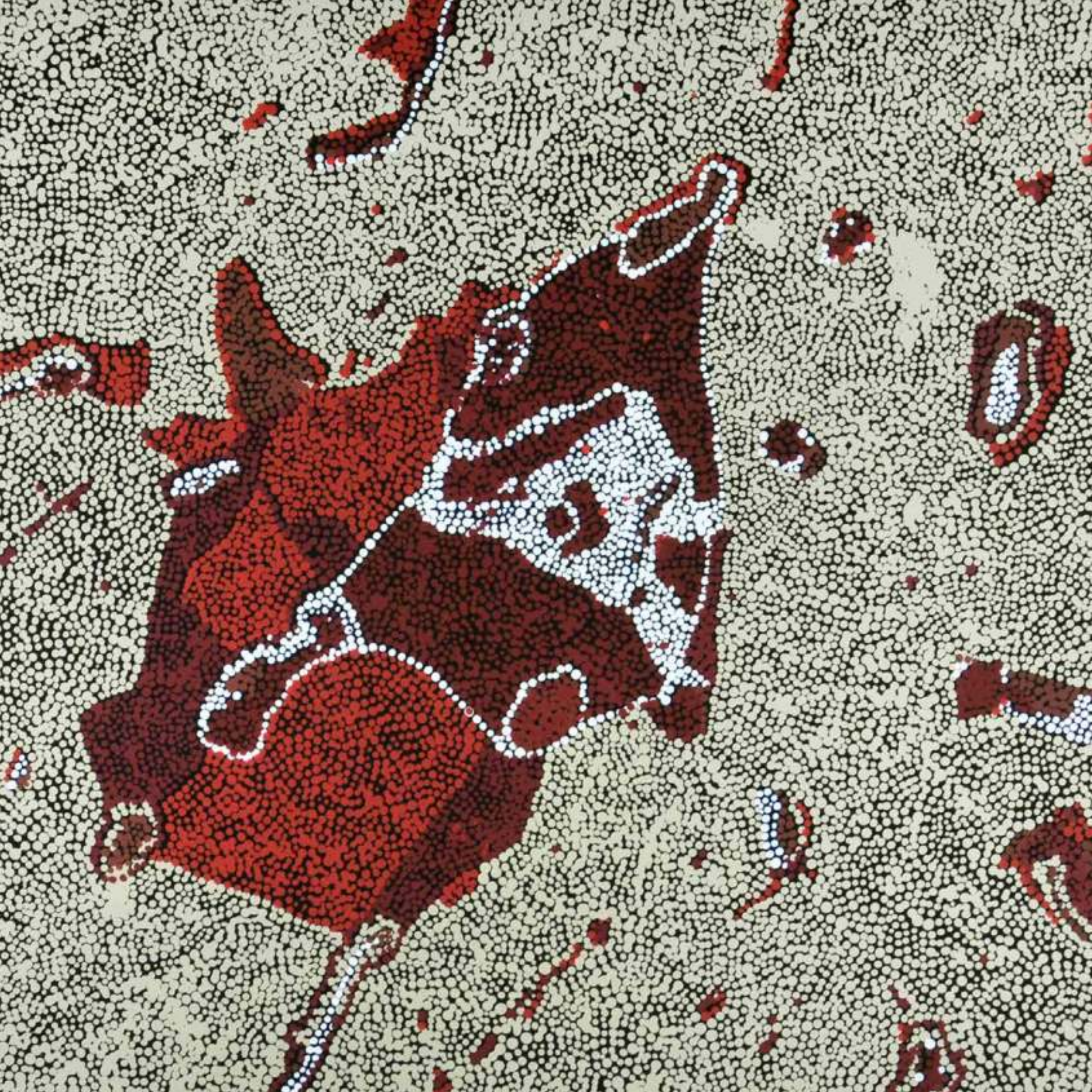
Yet, had appreciation of this unique artistic legacy been left to Australians alone, this entire venture may well have failed. Without the fascination and support of Europeans, most notably French, German and Swiss collectors along with their American counterparts, interest in Aboriginal art would have languished from the outset.

Beat Knoblauch has lived and worked in Australia during the last two decades. He has engaged deeply in Australia's cultural life while developing trade links between Australia and his native Switzerland.

This beautiful book documents the eclectic collection he has assembled with his brother Andreas. It is a testament to the vital role that international private collectors have played in championing this extraordinary art movement.

The book gives equal weight to woven and carved sculpture, printmaking and painting. In doing so it provides a fascinating insight into the many ways that Aboriginal artists express their culture in material form throughout geographically dispersed regions throughout Australia.

Opposite page:
Lance Peck
Kata Kata
(detail)
edition 26/40
2009
silkscreen print
Kanpi, S.A
59 x 84 cm
BK 130





the history of the collection

fascination – respect – immensely appealing to the eye –

These were my first impressions seeing Australian Aboriginal Art, after arriving in Australia in the late 1970s. Coming from Western Europe, where the rage of Abstract Art gained an unstoppable momentum, Aboriginal Art presented an aspect which Western Art seemed to have lost, that is, perspective of time immortal, a concept of understanding nature and environment, and a way of expressing the world without words. The vivid and warm colours,

often from earthen materials, convey a strong connection with nature and express the importance of the land to the Aboriginal Community. Aboriginal people live from the land and from the environment, and in their own way have mastered nature to their advantage. Their artworks are often expressions of their spirituality.

One of my first items in this collection was a reddish Mimih figure, a beautiful, slender wooden sculpture, whose face and eyes have something stoic and a penetrating look through time immortal. Later on, my fascination grew with the hollow logs, often beautifully decorated with their Clan's body design and colours. More serious collecting started only in the early 1990s, and by then painting on canvas had become prolific and gained its own momentum in the Art World.

The creation of artworks by the Aboriginal people is unique in our time. They have a natural gift and talent to render a visual picture of their deep relationship with their land, their awareness and their Dream Time stories, as they have been passed on to new generations.

Fortunately, my brother Andreas in Switzerland joined me in building up the collection with larger canvasses and some of the works are now also in Switzerland. Besides sculptures and canvasses the collection comprises original lithographs, which are a symbiosis of traditional Aboriginal design and Western printing techniques. The result is often astounding and allows the Aboriginal Artists to express themselves also via this medium.

Each picture tells its own story and the Western 'eye' tries to unravel the mystery often depicted in the most vivid colours and forms. One never gets tired of looking at a good canvass, as so much is revealed over time.

Our collection is by no means complete. We have tried to have representative material from a variety of regional Art Communities from all over Australia in the various Art categories. We believe that the collection stands and over time it will be complemented with additional works.

Beat and Andreas Knoblauch, Sydney – January 2012

top:
Andreas and Beat Knoblauch
photo Jill Knoblauch

Opposite page:
Ngipi Ward
Papaku Tjukurrapa
acrylic on linen
Kayili, W.A
152 x 152 cm

AK 028

acknowledgements

I was fortunate to develop over the years close relationships with art galleries, auction houses and Aboriginal art consultants in Australia. Their help, continuous assistance and wisdom was always much appreciated and helped me to gain insights, understanding and appreciation. In the Aboriginal Art Market, the professionalism of those people makes it a much easier task to sift through the vast amount of material which is available. In particular I would like to thank Adrian Newstead of Coo-ee Aboriginal Art Gallery in Sydney, Gabriella Roy of Aboriginal & Pacific Art and Christopher Hodges of Utopia Art Sydney, who have been instrumental in putting this collection together. Most of the works have been purchased from these galleries, and occasional purchases from reputable auction houses and galleries from all over Australia.

For this catalogue, I would like to thank Henry Bois de Chesne of Bois de Chesne Design & Photography, Sydney, who has created the concept and who has photographed all items and has been responsible for the layout. I am very grateful for his immense effort, taste and flair to realise this project. Bronwyn McKenzie has been entrusted with the inventory and cataloguing of all the works and I would like to thank her for her diligence, patience, and thoroughness in this task over the last few years.

Beat Knoblauch, Sydney – January 2012

opposite page:
Jimmy Baker
Kalaya Tjukurpa
(detail)
edition 26/40
2009
silkscreen print
Kanpi, S.A
59 x 84 cm

BK 133





the collection

Paintings

Works on Paper

Sculptures

13



Paddy Fordham Wainburranga, *Balangjangalan Spirit*, (detail), ochres on wood, Arnhem Land, N.T, 161.2 x 10.5 cm, BK 060
opposite page: Tiger Palpatja, *Wanampi Tjukurpa*, (detail), acrylic on linen, 152.5 x 101.5 cm, BK 151



Barry Kantilla
Untitled (female figure carving)
natural ochres on Ironwood
with feather headdress
60.8 x 11.5 cm

BK 067



Patrick Tjungarrayi
Tingari Cycle
Kiwirrkura,
Western Desert
2004
Synthetic polymer
on linen
186.3 x 156.3 cm

AK 005

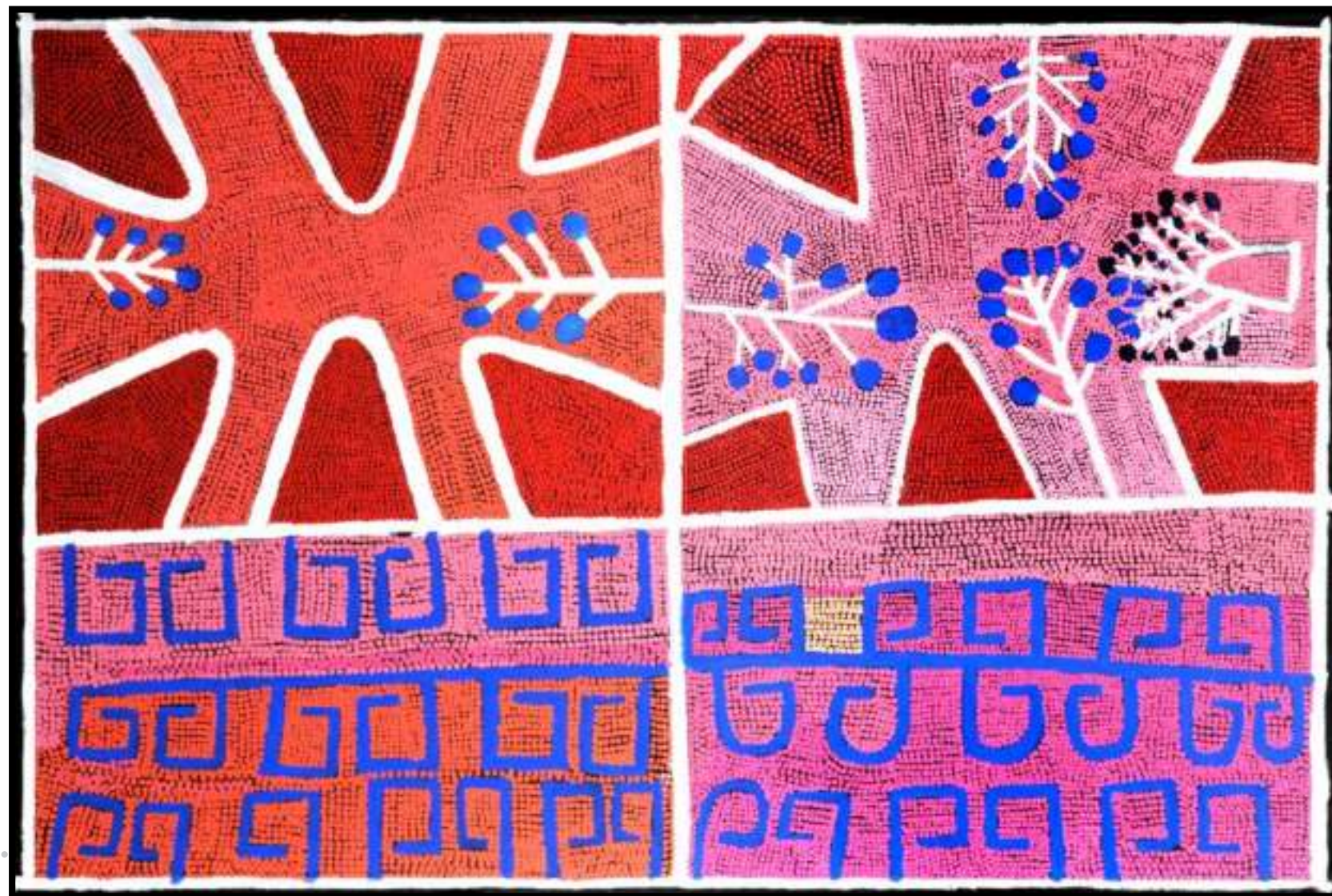




Don Gundinga
Gundinga
(detail)
and opposite page
front, verso
Ramingining, Central Arnhem Land, N.T
145 x 20 cm

BK 019





Boxer Milner Tjampitjin
Ngaramilli
Balgo, W.A
2002
acrylic on cotton duck
103 x 152 cm

AK 001



Mawukura Jimmy Nerrimah
Wili (Living Waterhole)
2002
acrylic on cotton duck
92.4 x 93 cm, BK 007

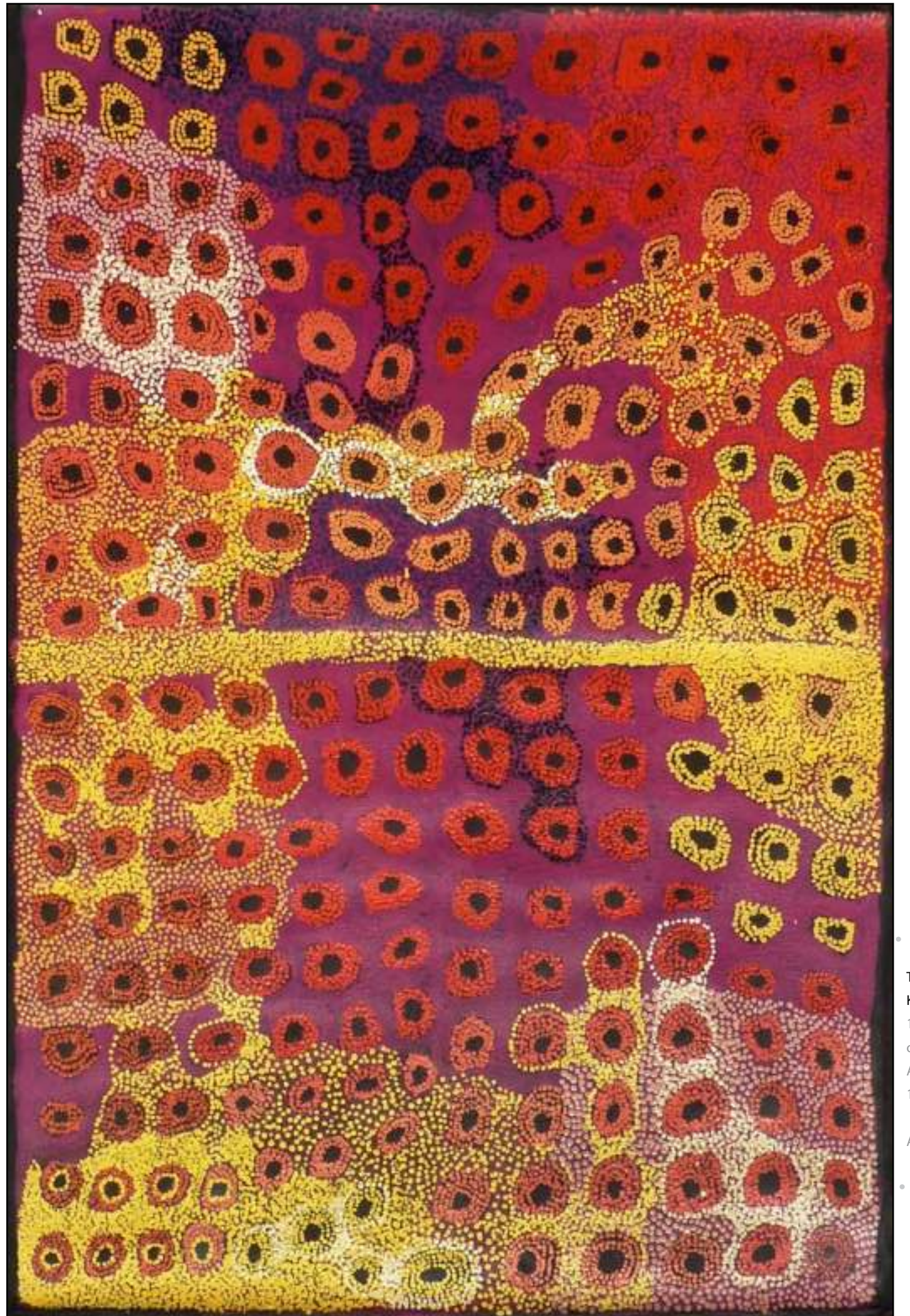
20



from left
Abie Loy
Awelye - Women's Ceremony 3, 1, 2
edition 99
2006
screenprint
Darwin, N.T
59.5 x 42.5 cm

BK 109, BK 110, BK 111

21



Tjampawa Katie Kawiny
Kapi tjukula - rock hole
16.09.2009
oil on canvas
Alice Springs, N.T
152.5 x 122 cm

AK 029



from left

Susan Marawarr

Mimih Spirit

ochres on wood

West Central Arnhem Land, N.T

215 x 14 cm

BK 025

Albert Worridjöl

Mimih Spirit

2003

ochres on wood

Central Arnhem Land, N.T

186 x 30 cm

BK 063

Jacky Atjarral

Mini Spirit

2003

ochres on wood

217.5 x 25 cm

BK 064



24



Mawukura Jimmy Nerrimah
Wirli
2003
Atelier artist acrylic on 11oz cotton duck
Walmajarri, Great Sandy Desert, W.A
157 x 186.5 cm
AK 002



25



26



Johnny Bulunbulun
Dimirr Warlman
2000
edition 41/90
screenprint
North Central
Arnhem Land, N.T.
128 x 86.8 cm

BK 079



27



Bill Harney
ochres on wood, carved
Victoria River, Darwin, N.T.
from 136.2 to 173 cm height

BK 102-106



28



Weaver Jack
Lungarung
2007
acrylic on linen
Great Sandy Desert, W.A
115.2 x 172 cm

BK 197



29



30



Jock Mosquito
Untitled
ochres on canvas
Kununurra, W.A
90 x 90 cm

AK 026



31



Owen Yalandja
Yawk Yawk Spirit Figure
ochres on carved wood
Central West Arnhem Land, N.T
192.5 x 20 cm

BK 022





Ronnie Tjampitjinpa
Untitled
 edition 3/30
 1997
 woodblock print
 Papunya, N.T
 82 x 50.6 cm

BK 113



opposite page
 Ngipi Ward
Kapitu Kapitu
 2007
 acrylic on linen
 Great Sandy Desert, W.A
 153 x 153 cm

BK 198



34



Bob Burruwal
Spirit Being
ochres on stringybark
Central Arnhem Land, N.T.
150.7 x 20 cm

BK 011

Lena Yarinkura
Wyarra
South Central Arnhem Land, N.T.
170 x 25 cm

BK 026



35



Nyakul Dawson
Minyma Kutara
2004
acrylic on canvas
Western Desert region,
Central Australia
216 x 131 cm

AK 003



36



Rover Thomas
Durbar Gorge
edition 96/99
lithograph
Great Sandy Desert, W.A
91.1 x 111 cm

BK 107

37



from left:
David Djarrka
Yolngu Man
2008
ochre and acrylic on wood with string
North East Arnhem Land, N.T
79 x 14 cm
BK 069

David Djarrka
Yolngu Woman
acrylic and ochre on wood
Echo Island, N.T
82 x 13 cm
BK 146

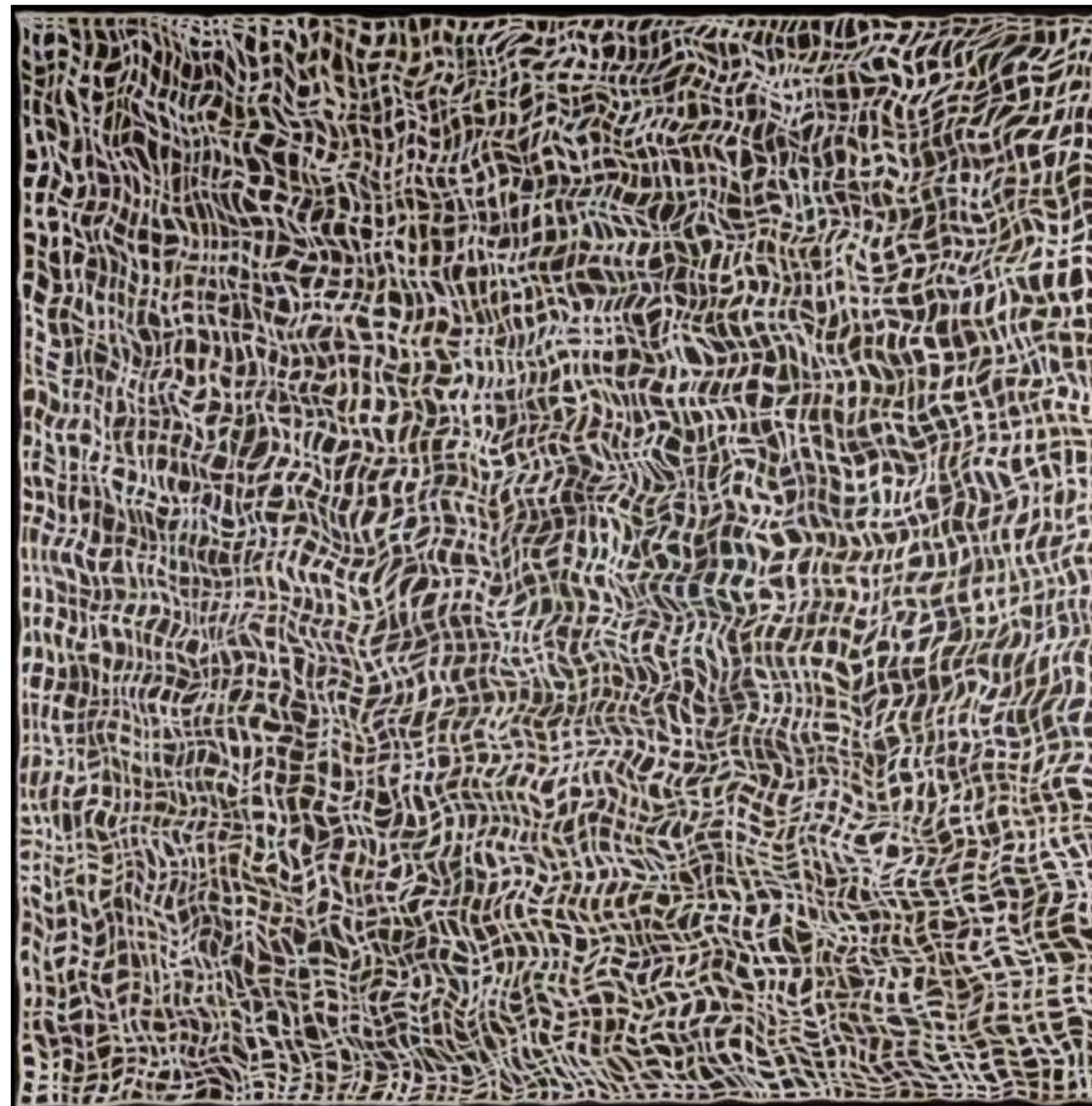


from left
Gloreen Campion
Bush Doll
2005
fibre
Maningrida, N.T
58.5 x 14 cm

BK 068

Bob Burruwal
ntitled (figure with grass skirt)
ochres with fibre
Central Arnhem Land, N.T
71.5 x 16 cm

BK 073



Abie Loy
Body Painting
2004
synthetic polymer paint on Belgian linen
Utopia, N.T, 126.4 x 126 cm, AK 027



40



Freddy Timms
Piccaninny Gorge
screenprint
Kimberley region, W.A
72.4 x 86.5 cm

BK 051

41



Samson Bonson
Mimih Spirit
natural earth pigments on wood
Central West Arnhem Land, N.T
202 x 20 cm

BK 015





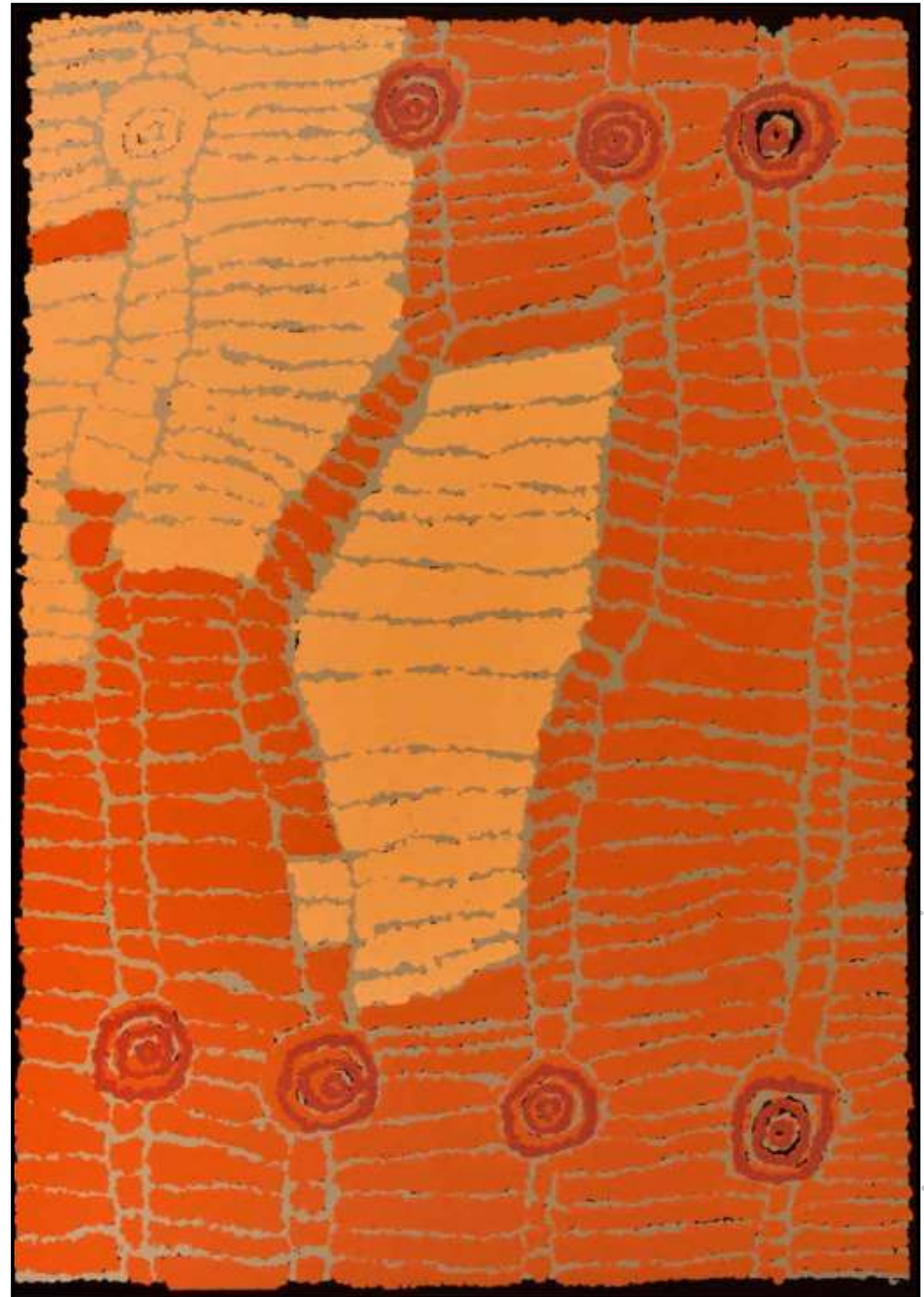
Wingu Tingima
Minyma Tjutaku Inma
edition 26/40
2009
silkscreen print
Nyapari, S.A
84 x 59 cm

BK 129



Marinka Baker
Kalinpil
edition 26/40
2009
silkscreen print
Kanpi, S.A
84 x 59 cm

BK 131



Beryl Jimmy
Watarru
edition 26/40
2009
silkscreen print
Watarru, S.A
84 x 59 cm

BK 134





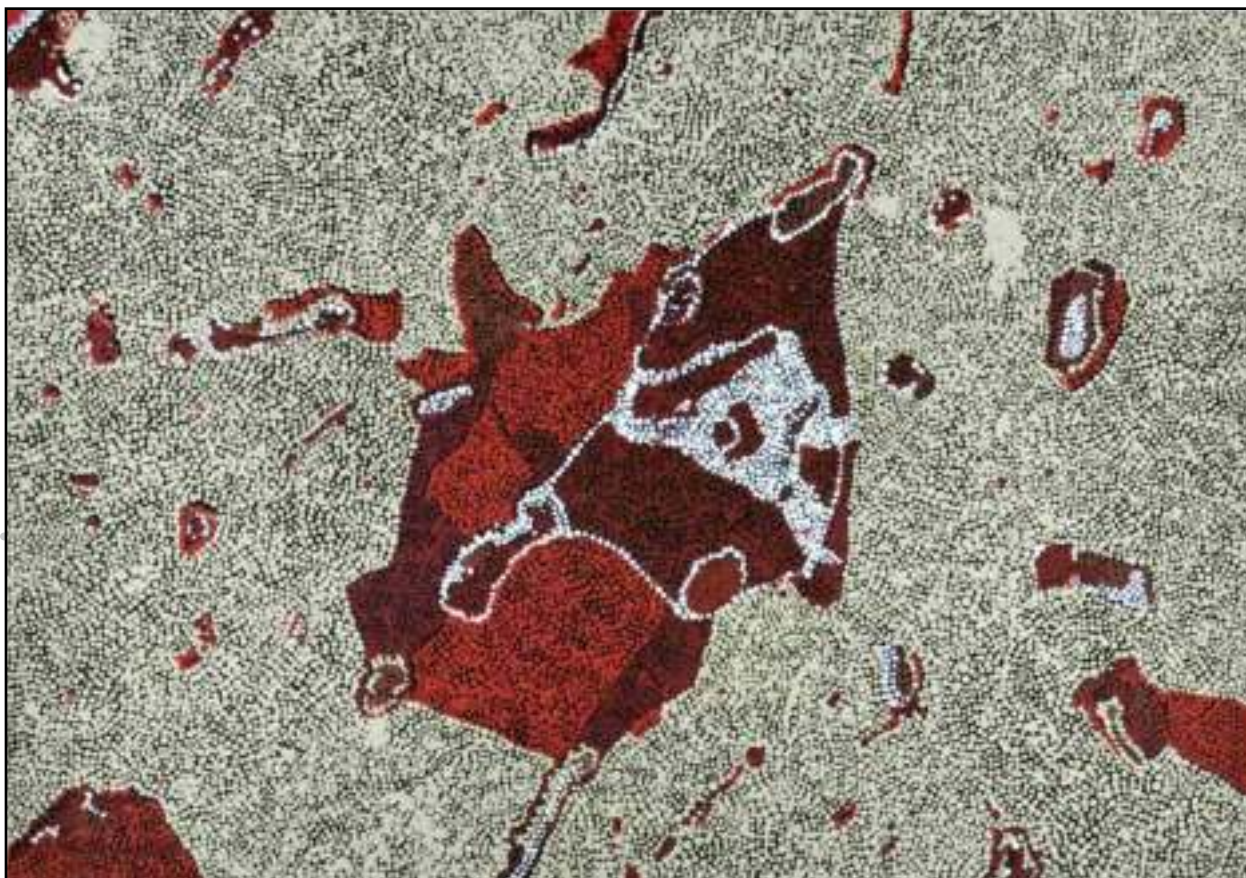
David Miller
Inarki
edition 26/40
2009
silkscreen print
Kanpi, S.A
59 x 84 cm

BK 132



Lance Peck
Kata Kata
edition 26/40
2009
silkscreen print
Kanpi, S.A
59 x 84 cm

BK 130



Jimmy Baker
Kalaya Tjukurpa
edition 26/40
2009
silkscreen print
Kanpi, S.A
59 x 84 cm

BK 133





Minnie Lumia
Yab-yab-gerni-ngim
2010
natural earth pigments on
canvas board
Kununurra, W.A
23 x 30.5 cm

BK 143



from left
Terry Butawiliya Wilson
Wandurk - Spirit Being
ochres on fibre
Central Arnhem Land, N.T
78.8 x 14.2 cm

BK 095

Terry Butawiliya Wilson
Wandurk - Spirit Being
2004
ochres on Paperbark
Central Arnhem Land, N.T
68.3 x 15 cm

BK 100

Terry Butawiliya Wilson
Wandurk - Spirit Being
ochres on fibre
Central Arnhem Land, N.T
78 x 14 cm

BK 075



Paddy Japaljarri Stewart
Door 9
etching
45.2 x 31.5 cm
Yuendumu, N.T

BK 056

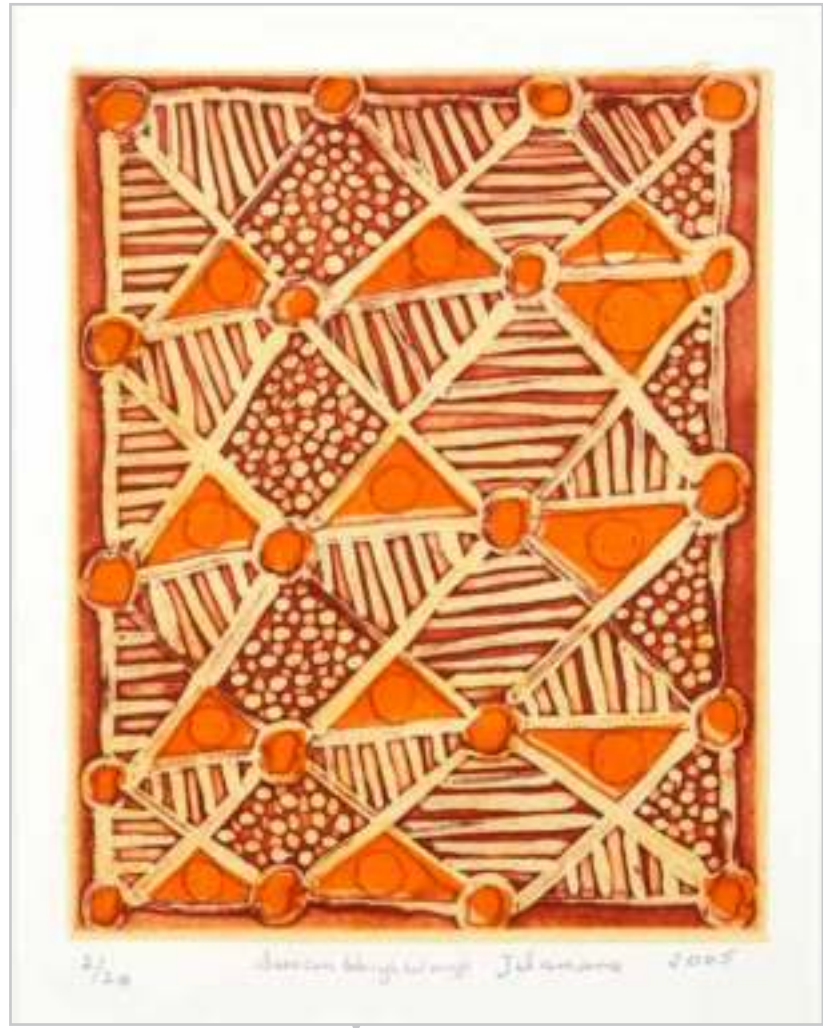


PS



Paddy Japaljarri Stewart
Door 5
etching
45.1 x 31.4 cm
Yuendumu, N.T

BK 052



Susan Wanji Wanji
Jilamara
edition 2/20
2005
etching
Tiwi Islands, N.T
50.2 x 40.2 cm

BK 029

Maryanne Tungatalum
(nee Kantilla)
Jilimara
edition 2/20
etching
Tiwi Islands, N.T
49 x 40 cm

BK 030



PS





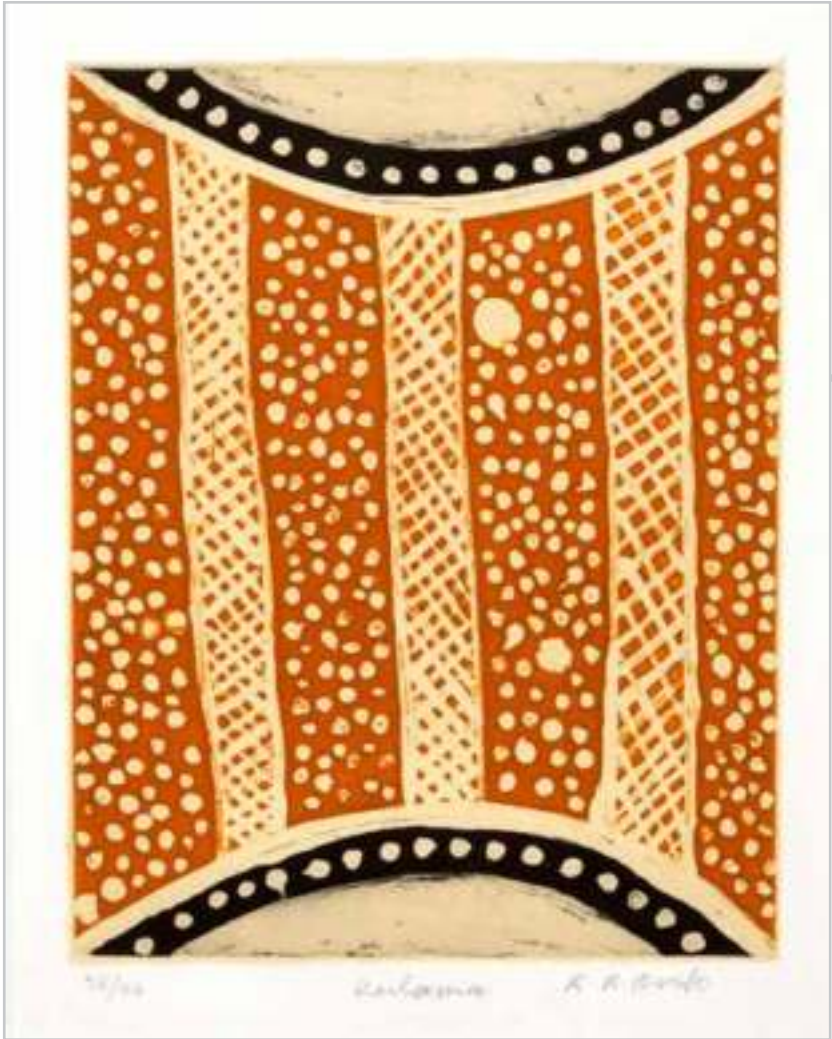
Nina (Ludwina)
Puruntatameri
Jilamarra Kirimi
edition 35/50
etching
Tiwi Islands, N.T
50.2 x 40.2 cm

BK 033



Nina (Ludwina)
Puruntatameri
Mipura Kirimi
edition 40/50
etching
Pirlangimpi, N.T
44 x 45 cm

BK 028



Reppie A Orsto-Papajua
Kulama Design
edition 35/50
etching
Tiwi Islands, N.T
49 x 40 cm

BK 031



Maree Puruntatameri
Untitled
edition 2/20
etching
Melville Island, N.T
48.9 x 40 cm

BK 032





Imiyari (Yilpi) Adamson

Wati Ngintaka

2008

acrylic on canvas

Anangu Pitjantjatjara Yankunytjatjara Lands in the remote north-west of South Australia

500 x 1200 cm, AK 018



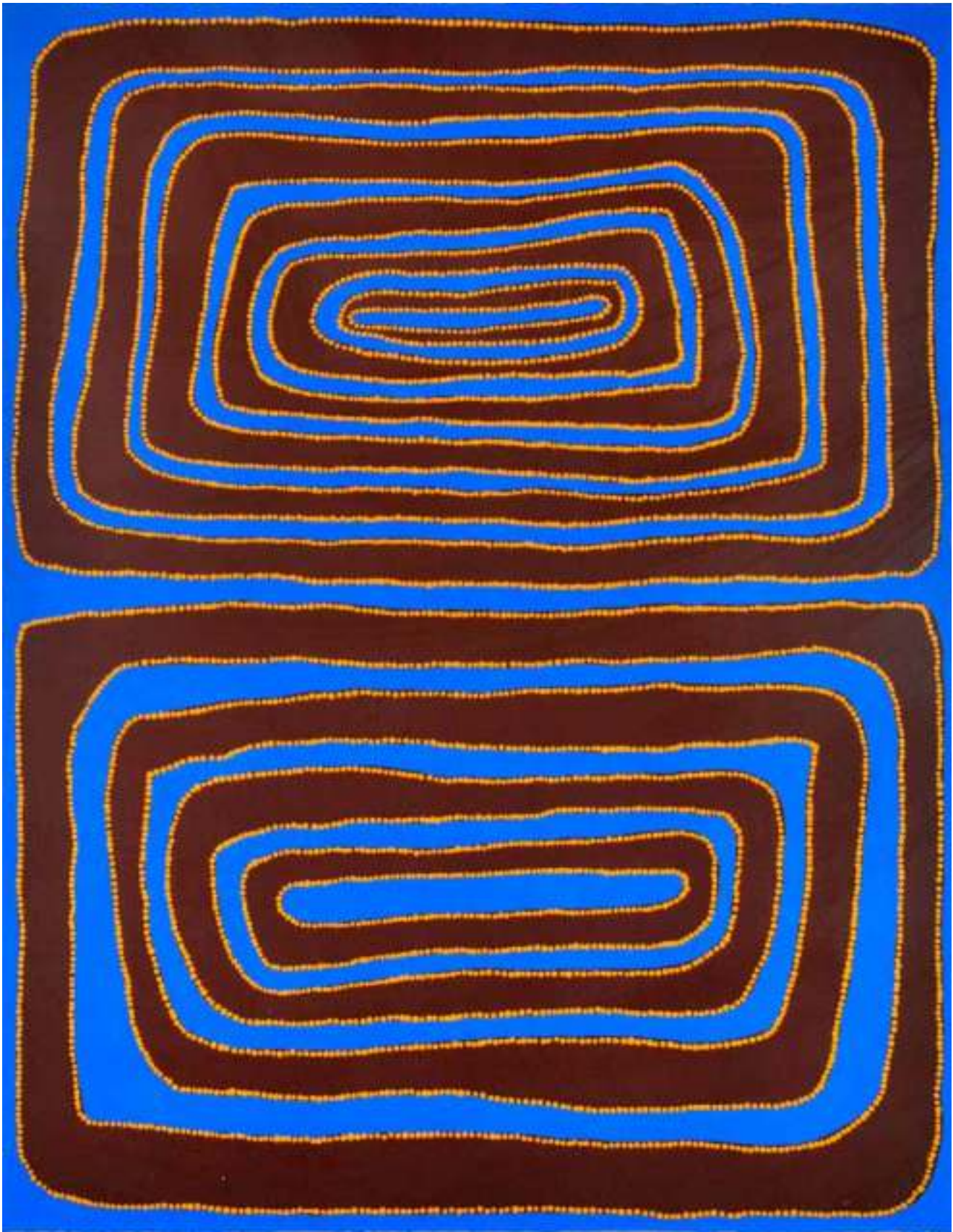
54



Raelene Kerinauia
Kayimwagakimi jilamara
natural ochres on canvas
Milikapiti, Melville Island, N.T
44.1 x 44.1 cm

BK 004

55



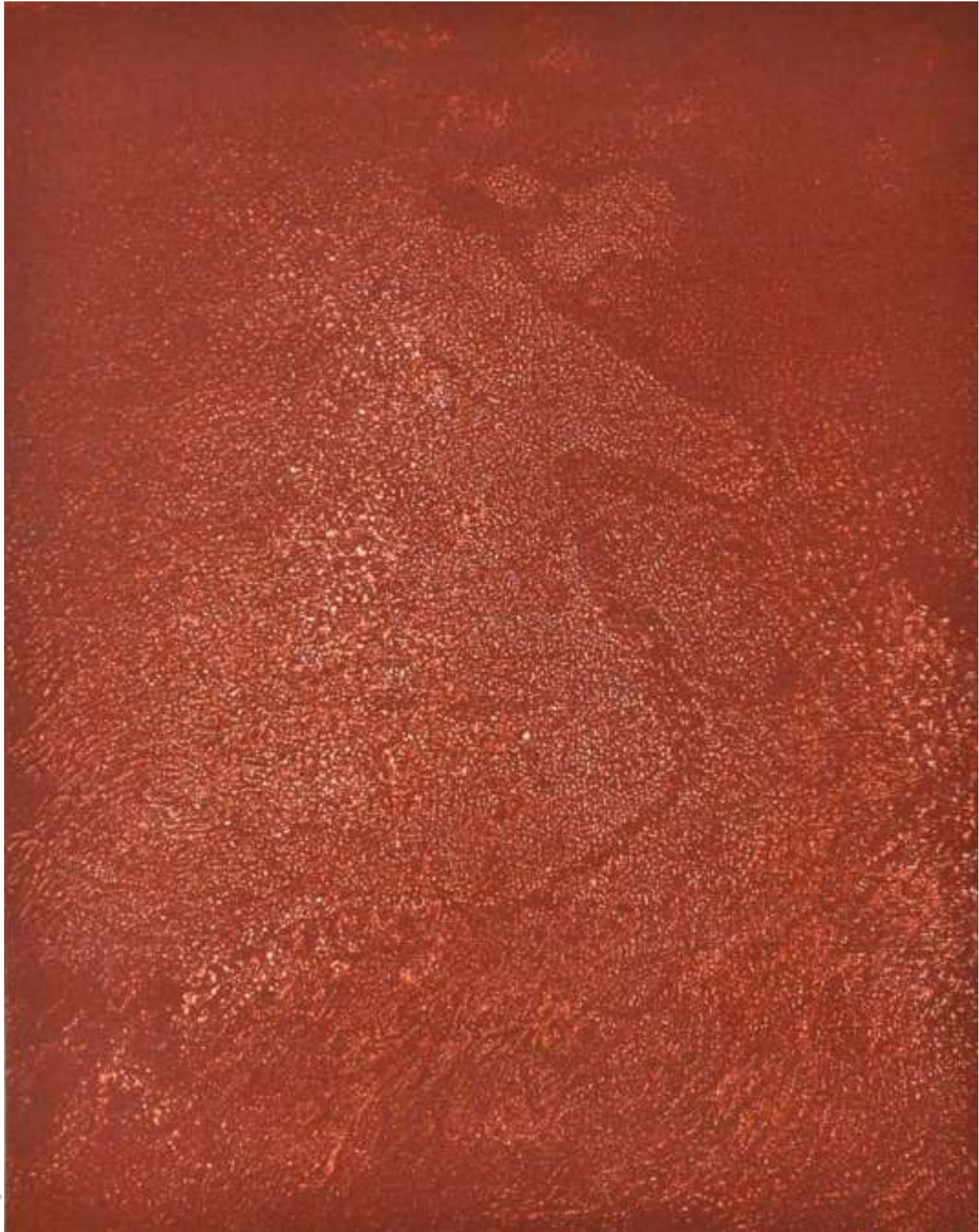
Jimmy Nerrimah
Walypa Jila
2003
screenprint
Great Sandy Desert, W.A
98.5 x 78.5 cm

BK 057

56



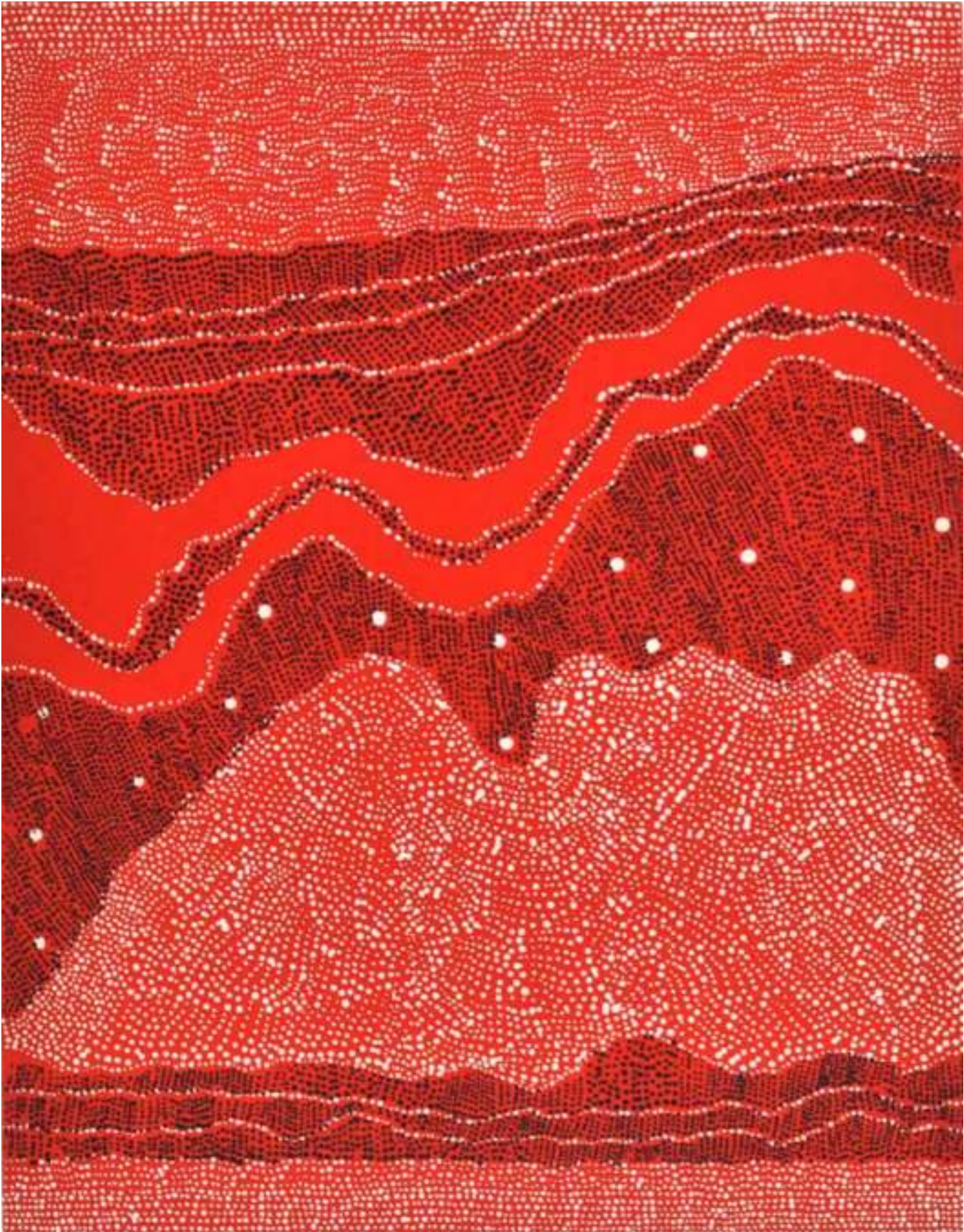
Judy Watson
Singing River
etching
Central Desert, N.T.
58 x 48 cm
BK 054



57



Julie Nangala Robinson
Pirlinyanu
edition 11/50
2010
etching
Alice Springs, N.T.
80 x 60 cm
BK 128



58



from left:

Unknown artist

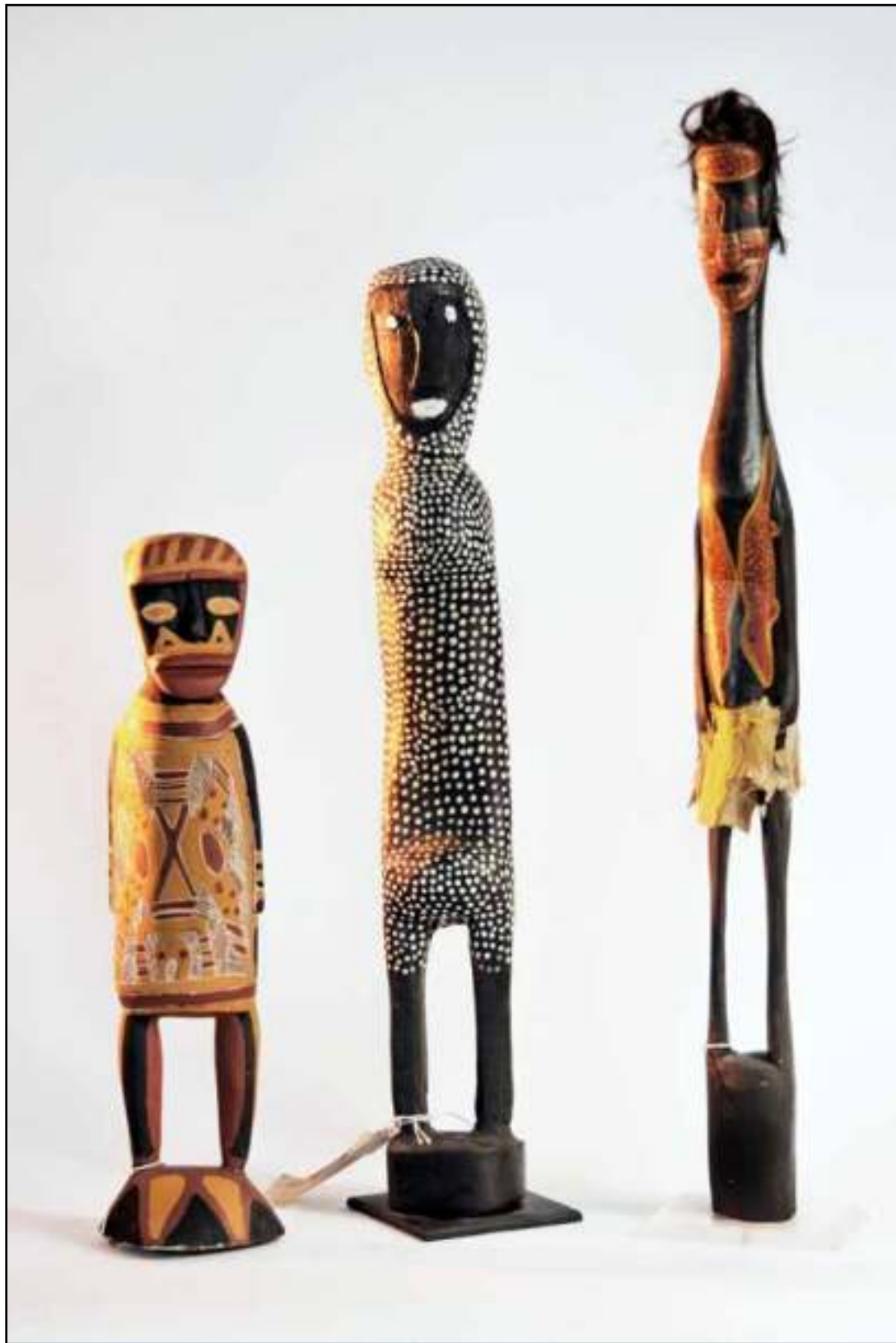
ochres on wood, carved
50.6 x 13 cm
BK 099

Matilda Malparringa Pascoe

Wangarra Spirit figure
ochres on wood, carved
Central Arnhem Land, N.T.
70.6 x 13 cm
BK 101

Unknown artist

(figure with paperbark skirt
and hair on acrylic stand)
ochres and paperbark on
wood
81.5 x 15 cm
BK 074



59



Ngipi Ward

Untitled

2009
acrylic on linen
Patjarr,
Gibson Desert, N.T.
100.2 x 100.2 cm
AK 017



60



Patrick Tjungurrayi
Untitled
2009
acrylic on linen
Kiwirrkurra, W.A
91 x 46 cm

BK 144



61



Gali Yalkarriwuy
Ceremonial Yam
2006
ochre on wood with string
and feathers
Arnhem Land, N.T
76.3 x 13 cm

BK 010





Tiger Palpatja
Wanampi Tjukurpa
2011
acrylic on linen
152.5 x 101.5 cm
Amata, S.A
BK 151





Roy Riwa
Lorrkon Burial Pole
painted ironbark
Ramingining, Central Arnhem
Land, N.T
187 x 25 cm

BK 018



opposite page
Judith Donaldson
Tjawarr
2005
synthetic polymer on canvas
Spinifex Homelands,
Tjuntjutjarra, W.A
134 x 128.2 cm

AK 016



66



Ningura Napurrula
Untitled
acrylic on linen
Central Western Desert, N.T.
62.8 x 32.9 cm
BK 006



67



Dr George Tjapaltjarri
Tingari Cycle
1999
acrylic on linen
(canvas meanwhile lost)
Gibson Desert, W.A.
64.5 x 34 cm
BK 093



68



Peter Newry
Winining
2010
natural ochre and pigment on canvas
Warringarri Community, W.A
60 x 60 cm, BK 122

69



Peter Newry
Untitled
2010
natural ochre and pigment on canvas
Warringarri Community, W.A
60 x 60 cm, BK 150



Jean Baptiste Apuatim
Yirrikapayi
2006
natural ochres on canvas
Nguini, Bathurst Island, N.T
180 x 60 cm

AK 019



opposite page
Nyankula Watson Walyampani
Ngayuku Ngura
2008
acrylic on canvas
Nyapari, S.A
92.5 x 88 cm

BK 002



72



Jean Baptiste Apuatimi
Nguiu Bathurst Island
natural ochres on canvas
Tiwi Islands, N.T.
80.3 x 30.3 cm

BK 035



73



Helen Ganalmirrawuy
Djirriditi
2008
ochres on wood
Garriyak, N.T.
195.4 x 40 cm

BK 020



74



Abie Loy
Bush Hen Country
2002
synthetic polymer on Belgian
linen
Utopia, N.T.
121.8 x 183 cm

BK 034



75





Helicopter Joe Tjungurrayi
Wangkardu Country
etching
Balgo, W.A
79.4 x 61.3 cm

BK 058



from left
Crusoe Guningbal
Mimi Spirit
c.1980
natural earth pigments on wood
West Central Arnhem Land, N.T
126 x 18 cm

BK 012

Kapiti Sugarbag Wonaeammeri
Mopaditti Head
1970
natural earth pigments, feathers
and resin on carved wood
Bathurst Island, N.T
28 x 17 cm

BK 139

Unknown
Ceremonial Figure, Yuendumu
c.1960
natural earth pigments and
feathers on wood
Yuendumu
50 x 8.5 cm

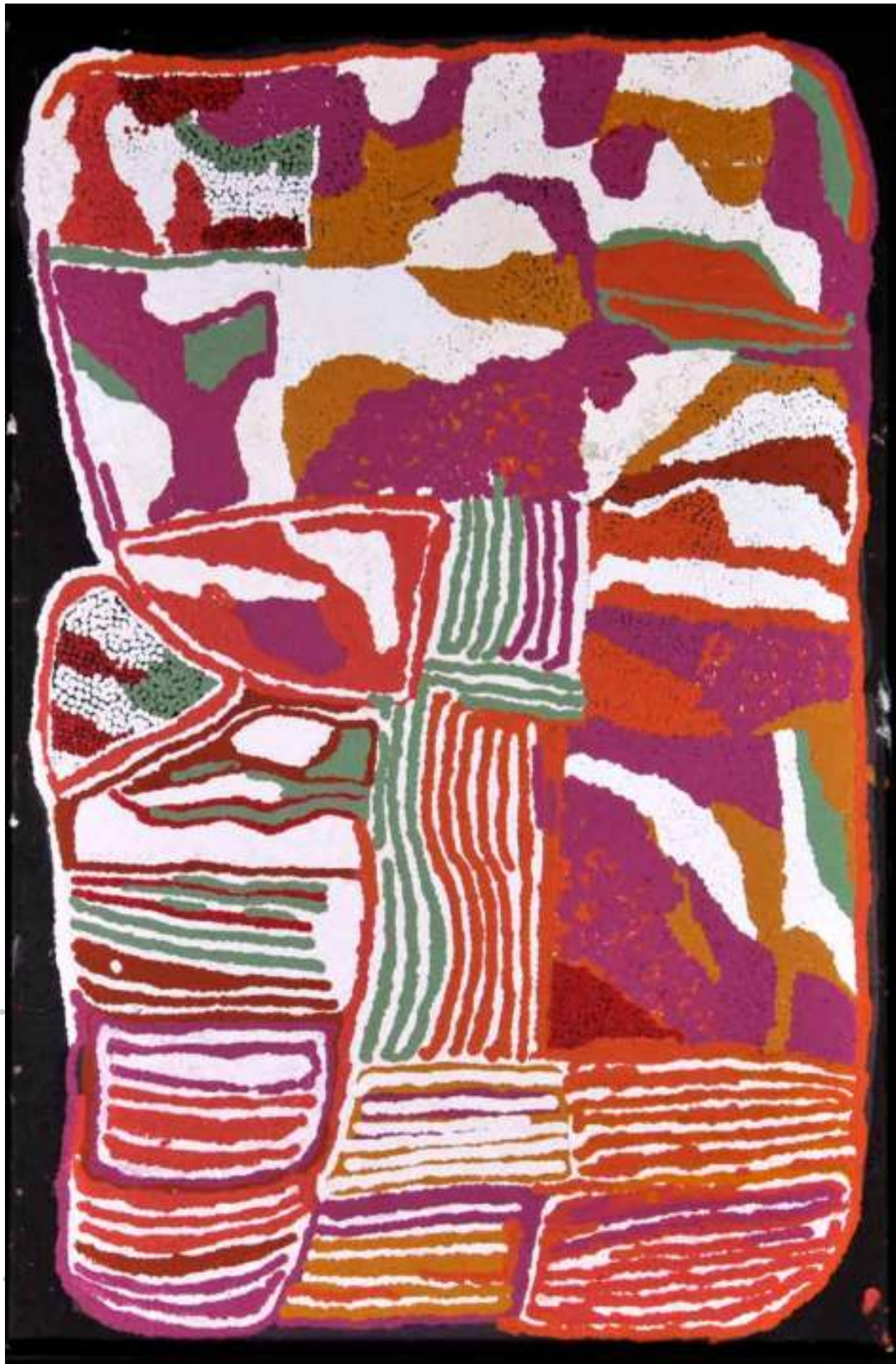
BK 071

78



Ngipi Ward
Kapitu Kapitu
2008
acrylic on linen
Patjarr, Gibson Desert, W.A
78.3 x 53.4 cm

BK 005

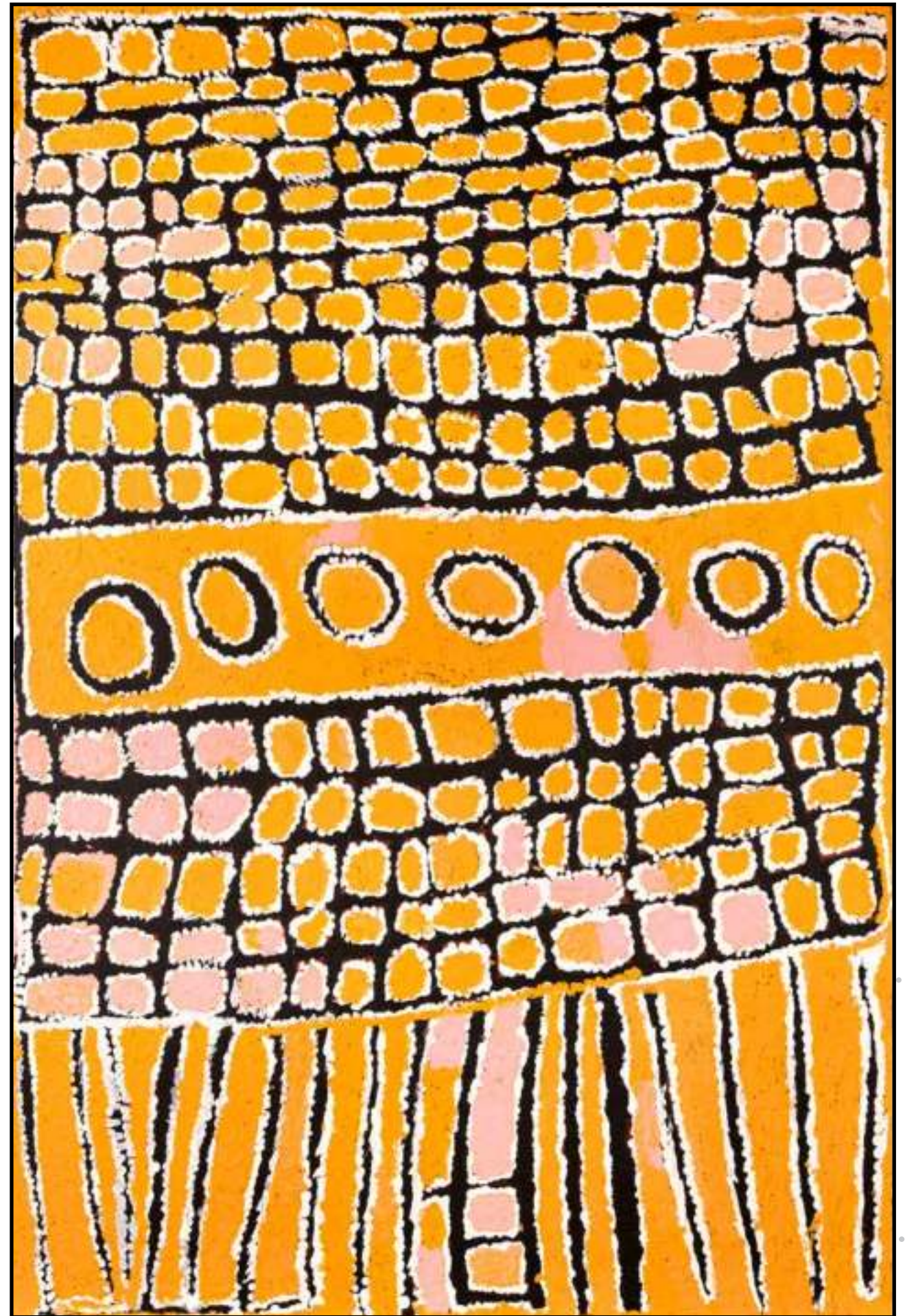


79



Tjunkiya Napaltjarri
Untitled
2002
acrylic on linen
Mt Webb, W.A
91 x 61.4 cm

BK 047

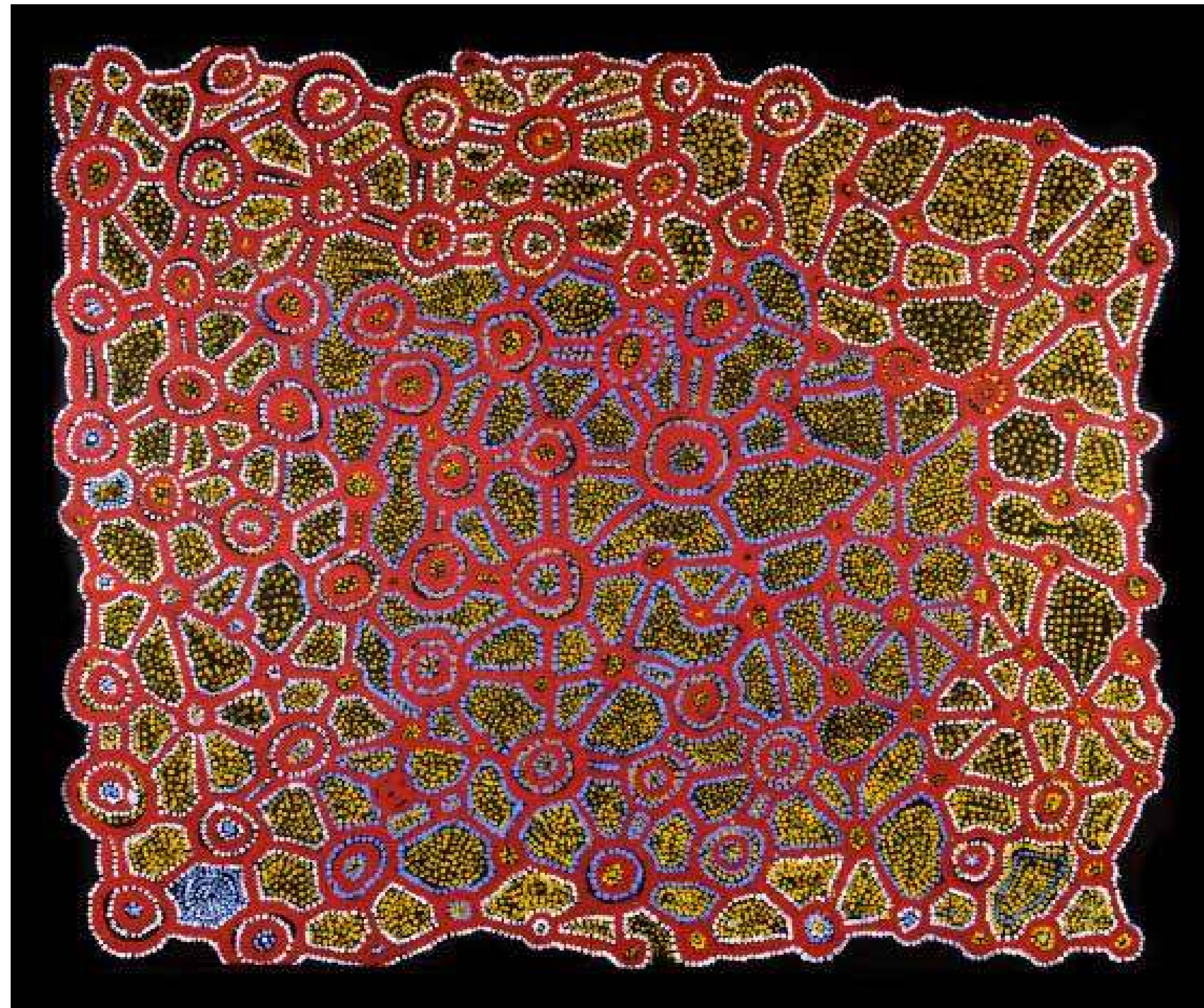




Abie Jungala
Water Dreaming
edition 46/99
screenprint
Tanami Desert, N.T.

97 x 62.5 cm

BK 085



Roy Underwood, Kungkarayrlapu, 2002, acrylic on Belgian linen, Tjuntjuntjara, Spinifex Homelands, W.A., 139 x 165.3 cm, BK 008



from left:

Crusoe Guningbal

Mimi figure

c.1985

natural earth pigments on wood

Central Arnhem Land, N.T.

147 x 20 cm

BK 044

Unknown artist

tall figure with black feathers

ochres on wood

206 x 25 cm

BK 045

Paul Nabulumu Namarinjmak

ochres on carved wood

Arnhem Land, N.T.

153 x 20 cm

BK 048

Don Djorlom

Mimi Spirit

ochre pigments and

PVC fixative on Ironwood

Central West Arnhem Land, N.T.

205 x 21.5 cm

BK 046



from left:
Stanislaus Puruntatameri
Parukapali
 c1980
 natural earth pigments on
 ironwood
 Bathurst Island, N.T
 76.5 cm height

BK 148

Stanislaus Puruntatameri
Bima
 c1980
 natural earth pigments on
 ironwood
 Bathurst Island, N.T
 65 cm height

BK 147

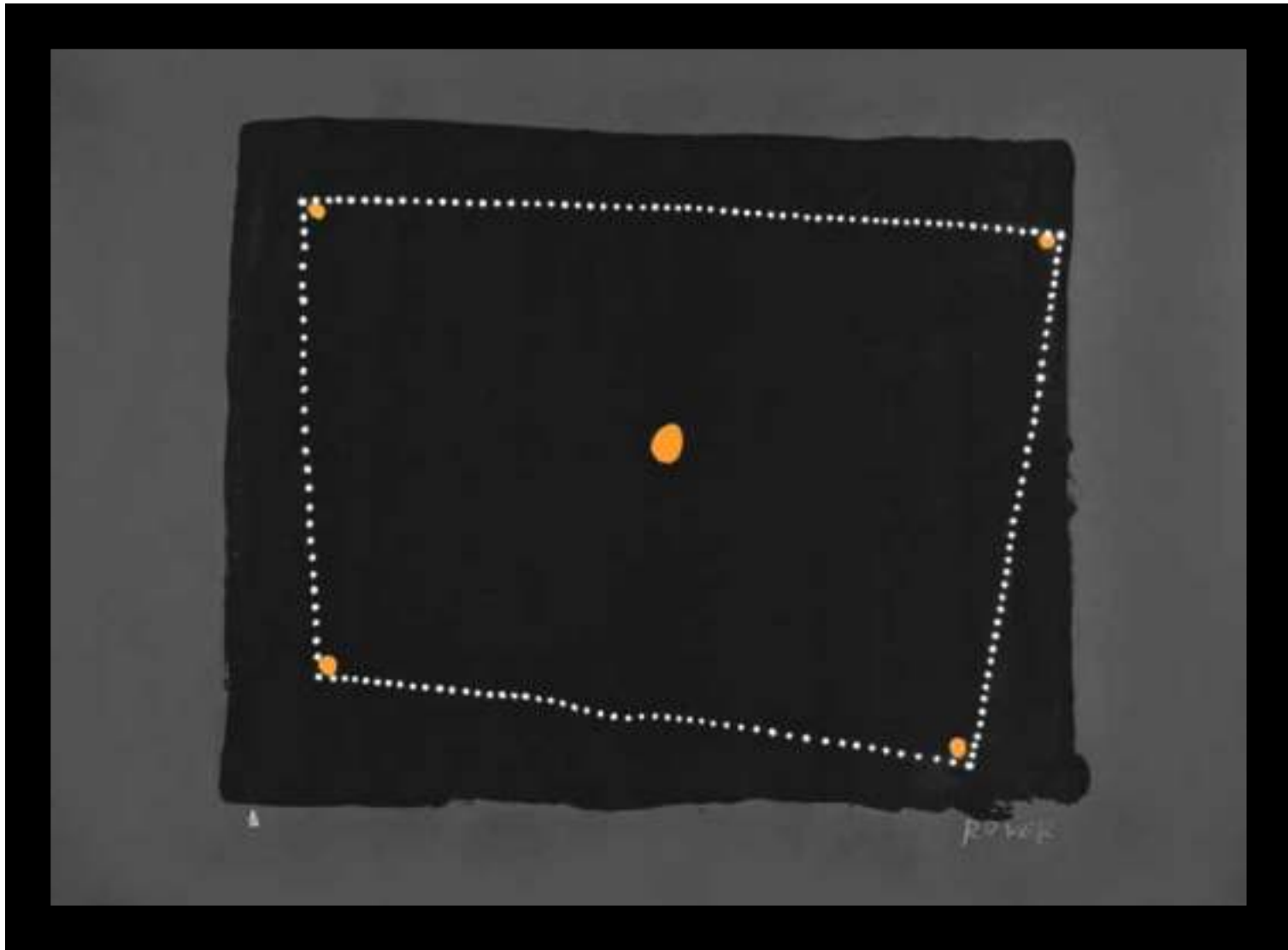


opposite page:
Linus Walapinni
Jilamara
 natural ochres on canvas
 Milikapiti, Melville Island, N.T
 48.7 x 48.7 cm

BK 003

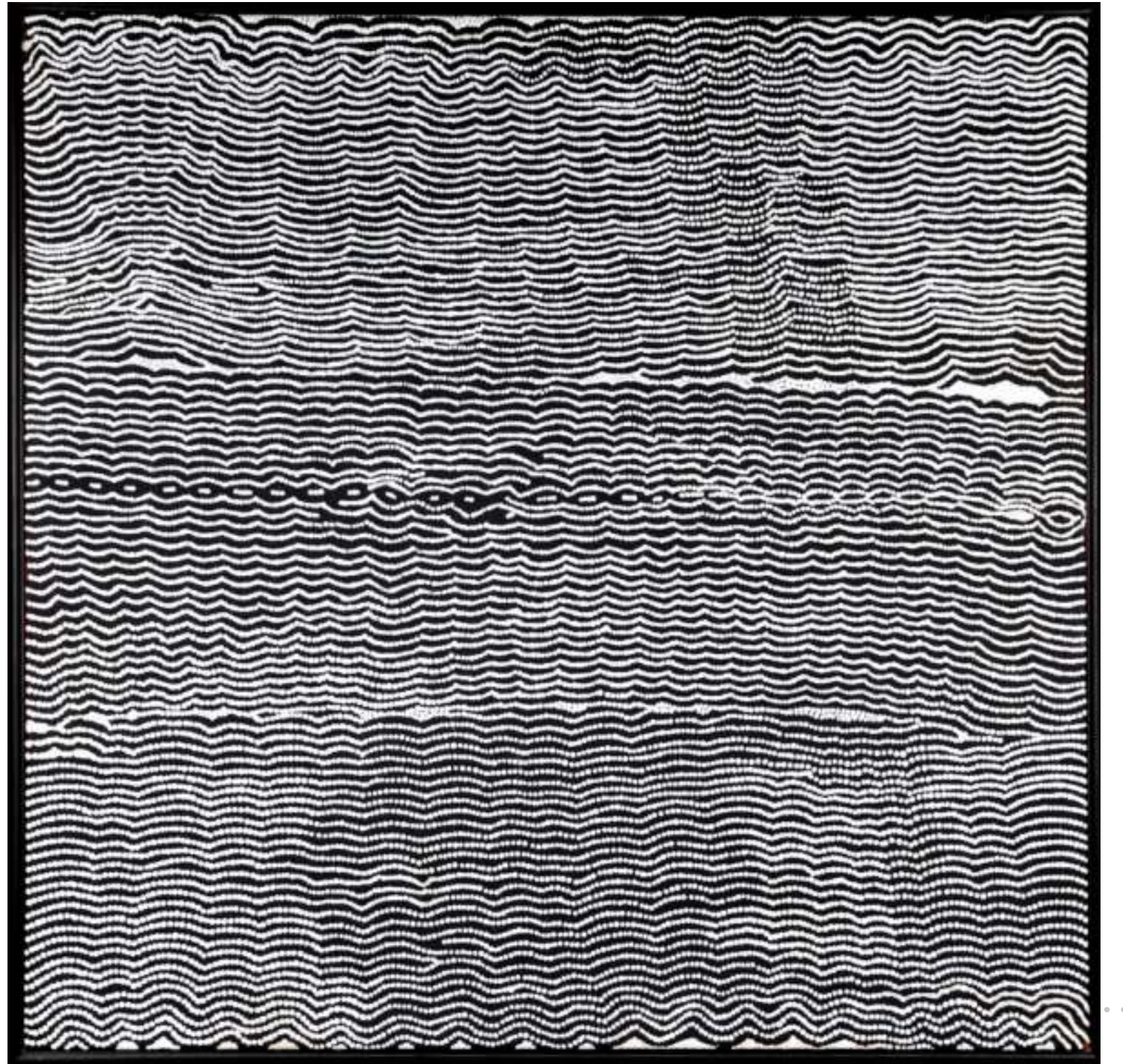


86



Rover Thomas
Punmu - The Universe
edition 8/50
serigraph
Great Sandy Desert, W.A
94 x 117.4 cm, BK 087

87



Bobby West Tjupurrula
Untitled
2001
acrylic on linen
Great Sandy Desert, W.A
93 x 93 cm, BK 091

88



from left:

Artist unknown
ochres on wood,
carved
65.4 x 14 cm
BK 098

Tommy Madjalguidj
Mimih Spirit
ochres on wood
North West Central
Arnhem Land, N.T
70.5 x 12 cm
BK 072

Gershom Garingarr
Mimih Carving
ochres on wood
69 x 6 cm
BK 070



89



Jack Britten
Nyingul (Bungle Bungles)
1998
ochre, clay and charcoal on canvas
Kimberley Region, N.T
185 x 98 cm
BK 200



90



John Mawurndjul

Llorrkon

2004

ochre pigments on hollow log

Central West Arnhem Land, N.T

150.2 x 30 cm

BK 023



91



Lucy Ken

Ngayku nugura - My Country

2008

acrylic on linen

Anangu Pitjantjatjara Lands, S.A

119 x 119 cm, BK 001



92



from left:
Bob Burruwal
Echidna carving
Cottonwood with ochre
pigment and PVC fixative
Central Arnhem Land, N.T
45 x 20 x 15 cm

David Djarrka
Djambarrpuyngu Mokuy
2008
ochre on wood with
PVA fixative
Echo Island, N.T
39 cm height

BK 050

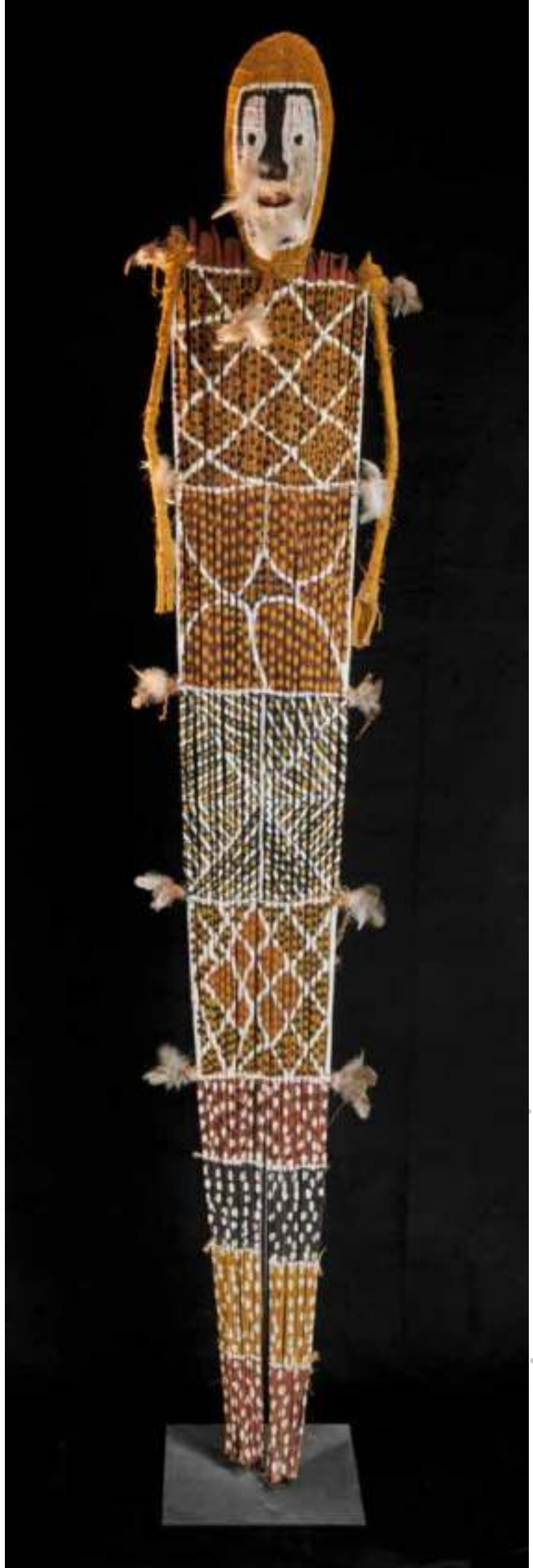


93



Lena Yarinkura
Wyarra
fibre with ochres and feathers
South Central Arnhem Land, N.T
236 x 45 cm

BK 062





Emily Murray
Woven Bagu
2011
ceramic with braided string
71 x 21 x 6.5 cm

BK 149



opposite page:
Jack Wayuta Tjupurrula
Maku - Witchity Grub
(detail)
1985
acrylic on canvas
Papunya, N.T.
123.5 x 137.5 cm

BK 115



96



Jean Baptiste Apuatimi
Pukumani Poles
2002
ochres on canvas
Tiwi Islands, N.T.
91.5 x 92 cm, BK 039

97



England Bangala
Lorrkon Burial Pole
front, verso
painted ironbark
Arnhem Land, N.T.
146 x 30 cm

BK 024



Dickie Minyintiri
Kapi tjukula
(Waterholes)
2009
acrylic on linen
Ernabella, S.A
50 x 50 cm

BK 126

opposite page:
Sylvia Ken
Seven Sisters
2010

acrylic on linen
Tjata Arts, Amata, S.A
101.5 x 101.5 cm

BK 124



100



Eubena Nampitjin
Untitled

edition 24/28

2001

silkscreen print

Balgo, W.A

95 x 60 cm

BK 040



101



Eubena Nampitjin
Nakarra Nakarra I
(Seven Sisters Dreaming)

edition 14/99

screenprint

Balgo, W.A

83.8 x 71.7 cm

BK 043





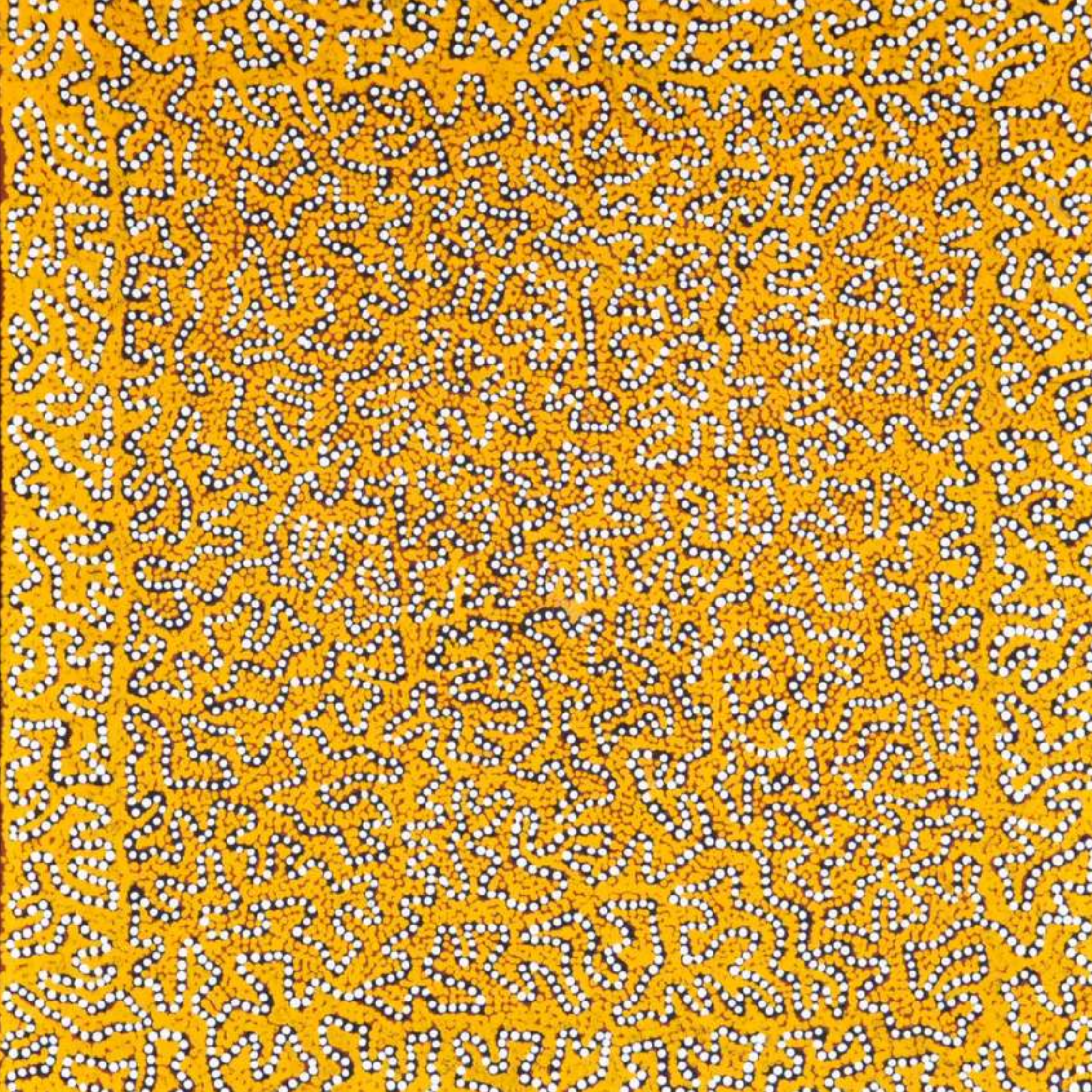
from left:
Gordon Pupangamirri-
Purukuparli
 ochres on wood
 Tiwi Islands, N.T
 54.5 x 13 cm
 BK 066

Greg Orsto
 ochres on wood
 Tiwi Islands, N.T
 60 x 90 cm
 BK 096

Katy Kemarre
Untitled
 1992
 ochres on wood, carved
 Utopia, N.T
 65x 17.8 cm
 BK 097



opposite page:
Joseph
Jurra Tjapaltjarri
Untitled
 2009
 acrylic on linen
 61 x 55 cm
 BK 123



104



Kitty Kantilla
Tiwi Motif X
screenprint
Melville Island and
Bathurst Island, N.T
86.9 x 67 cm

BK 041



105



Kitty Kantilla
Tiwi Motif III
screenprint
Melville Island and Bathurst
Island, N.T
84.5 x 63 cm

BK 036



106



Lofty Bardayal Nadjamerrek
Rainbow Serpent
 etching
 Kunjinjku, Arnhem Land, N.T.
 49.5 x 66 cm

BK 049

107



Peter Maralwanga
Untitled
 ochres on bark
 Eastern Kunwinjku –
 central Arnhem Land, N.T.
 (Maningrida)
 111.2 x 54 cm

BK 119



Kuntjil Cooper
Minyma Kutjara
(Two Sister Dreaming)
acrylic on canvas
Irrunytju, W.A
143 x 209 cm

BK 077

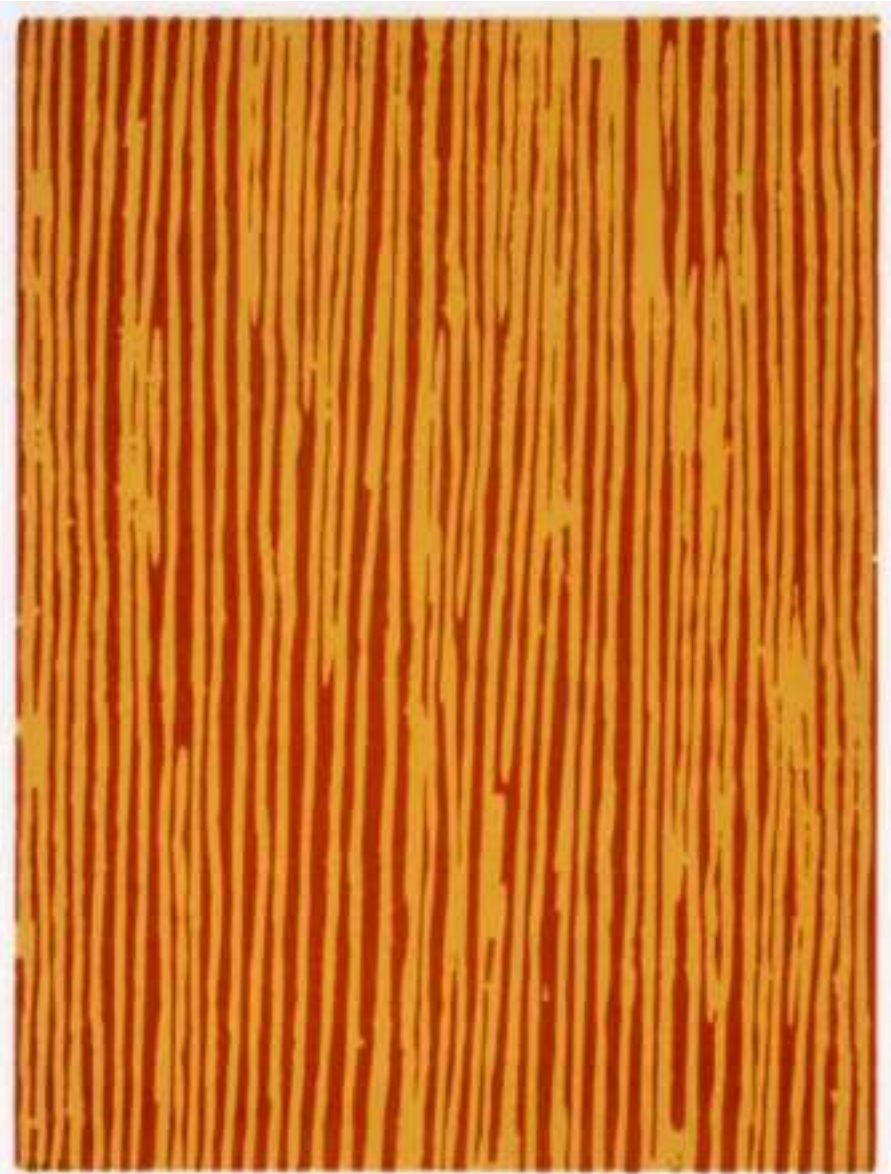


110



Turkey Tolson
Spears
edition 27/30
wood block
Kintore, N.T
55 x 45.5 cm

BK 089



111



Turkey Tolson
Untitled
edition 14/30
wood block
Kintore, N.T
58.3 x 47.2 cm

BK 114



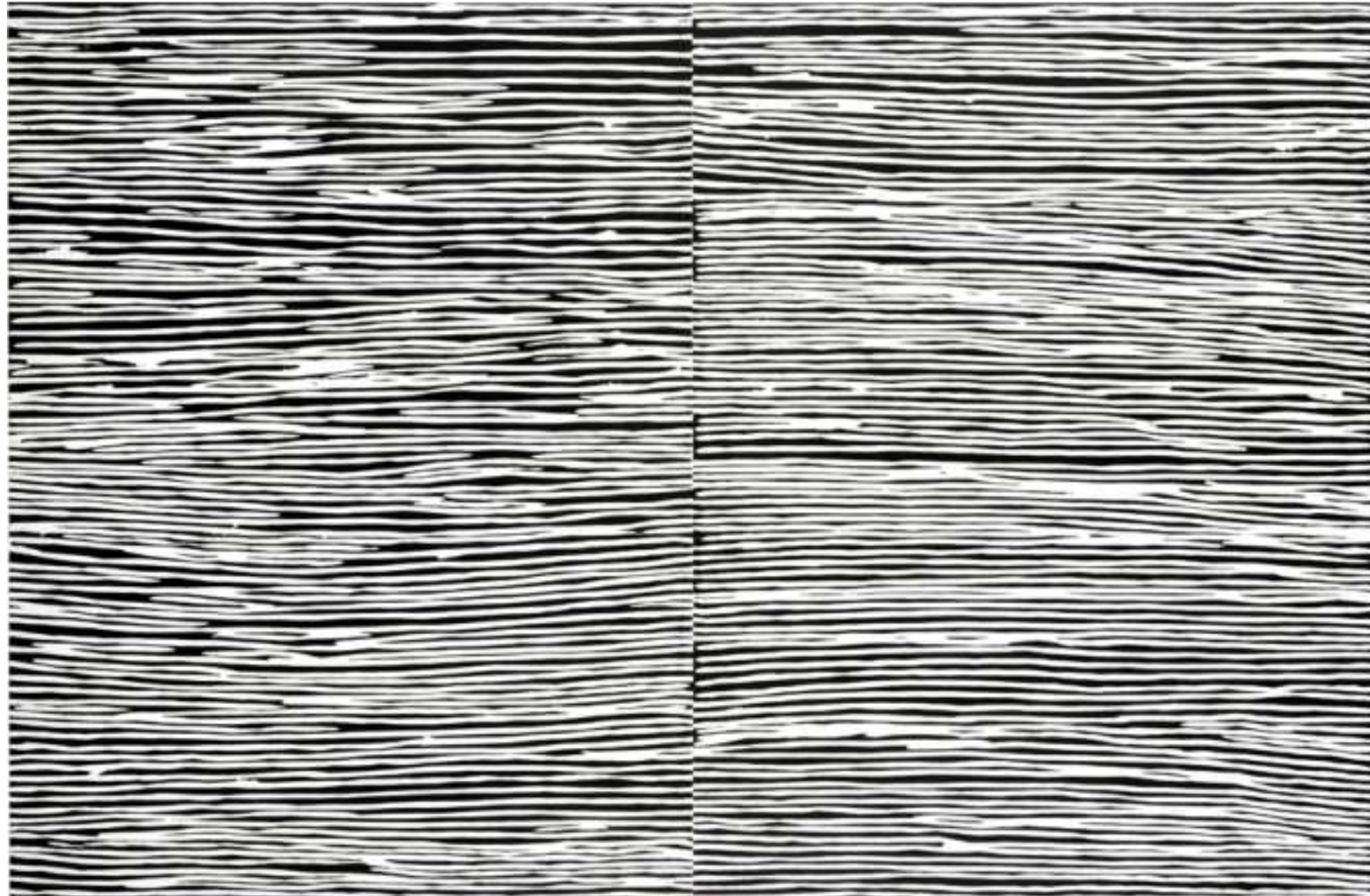
112



Turkey Tolson
Straightening the Spears
edition 1/30
2002
wood block
Kintore, N.T
84 x 112 cm

BK 081

113



Turkey Tolson
Straightening the Spears
edition 1/30
wood block
Kintore, N.T
83.3 x 112 cm

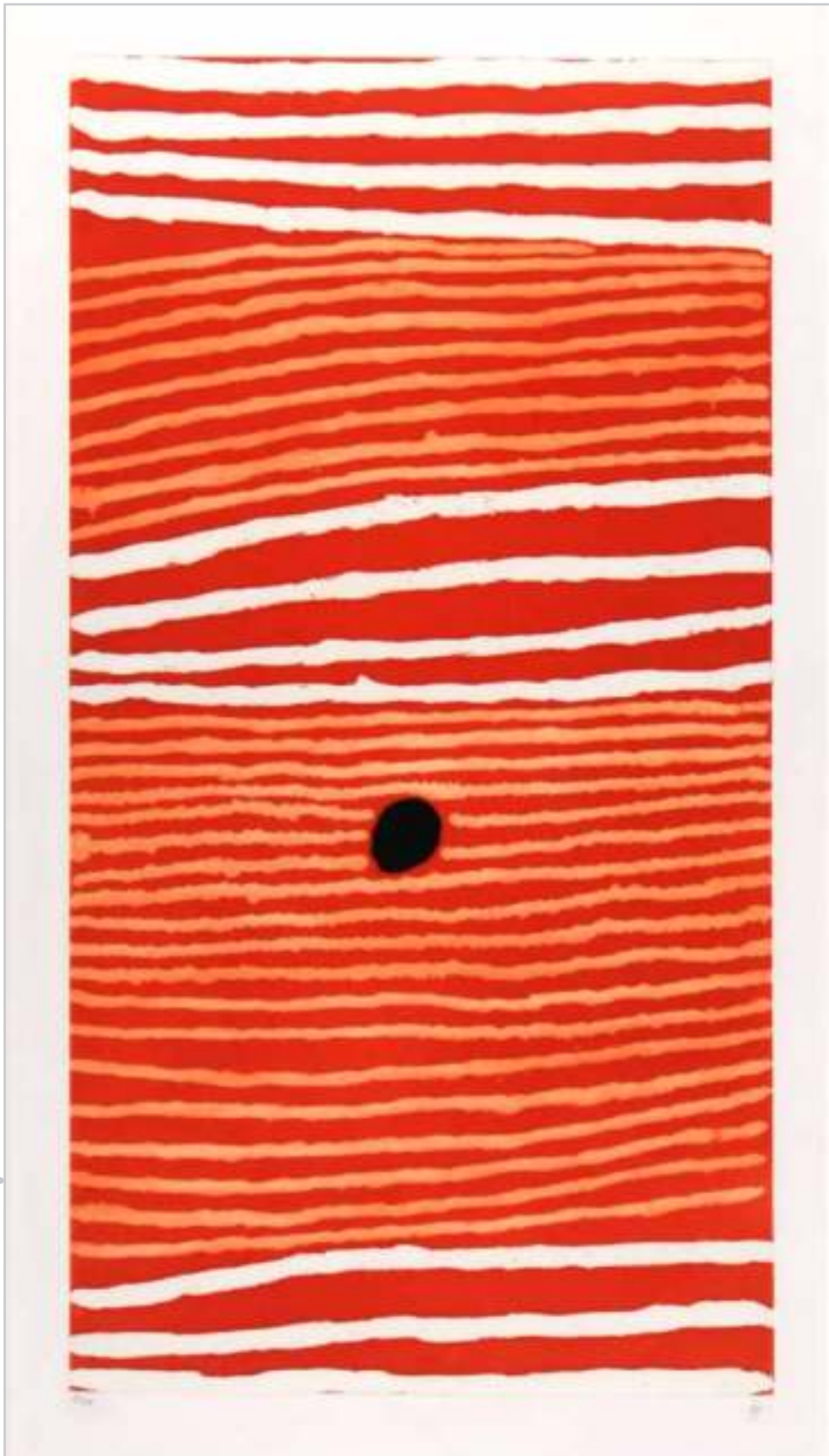
BK 042

114



Helicopter Joe Tjungurrayi
Jupiter Well
2003
etching
Balgo, W.A
110.3 x 73.3 cm

BK 083



115



Kitty Kantilla
Pumpuni Jilamara
2003
natural ochres on paper
Melville Island and Bathurst Island, N.T
67.8 x 87.8 cm

BK 009





opposite page from left:
Paddy Fordham Wainburranga
Balangjangan Spirit
 ochres on wood
 Arnhem Land, N.T
 161.2 x 10.5 cm

BK 060

Paddy Fordham Wainburranga
Balangjangan Spirit
 1995
 natural earth pigments and acrylic
 binder on wood
 Arnhem Land, N.T
 162 x 18 cm

BK 065



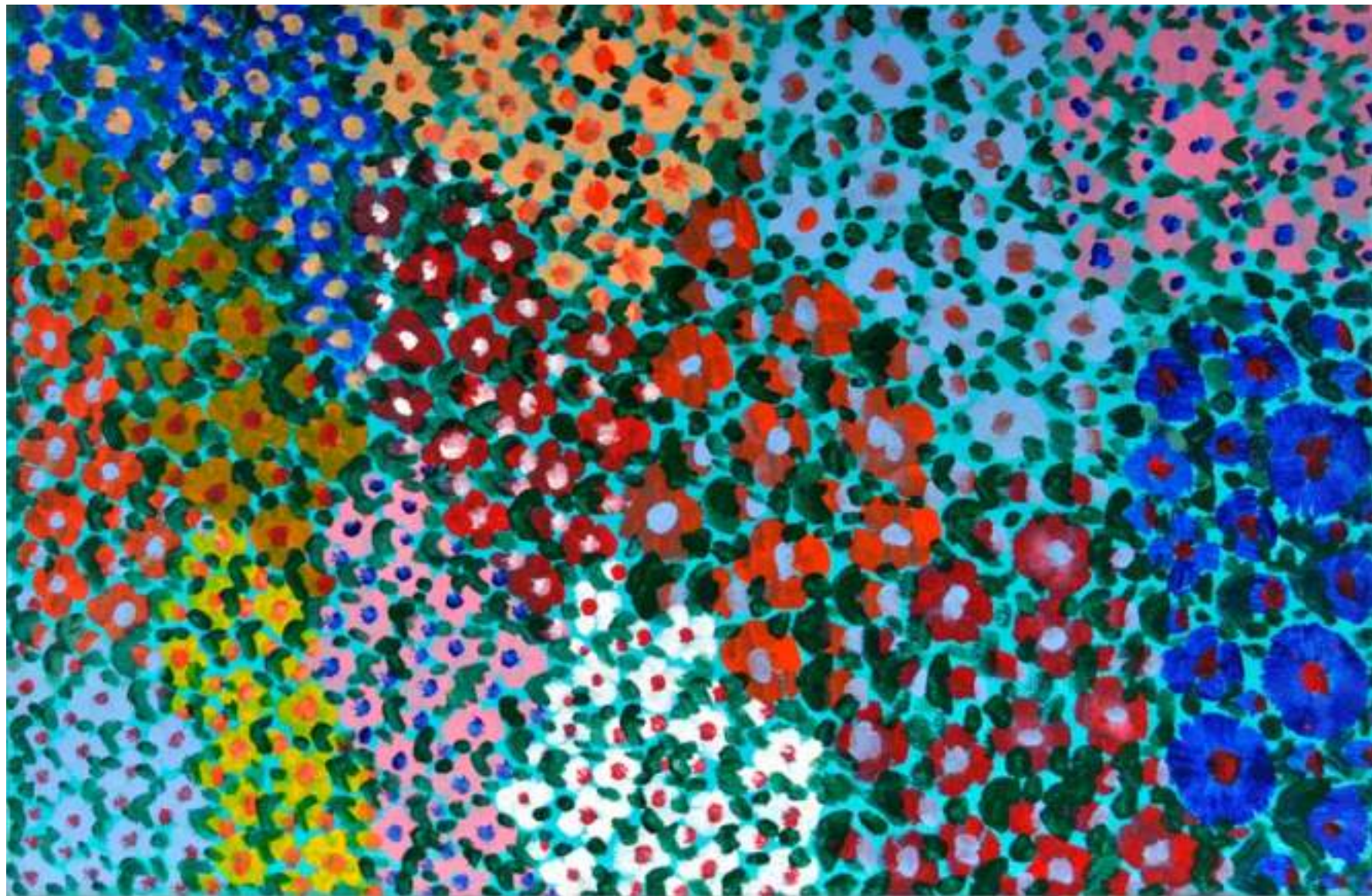
118



Shorty Jangala Robertson
Ngapa Jukurrpa
2010
synthetic polymer paint on canvas board
Yuendumu, N.T
23 x 30.5 cm

BK 142

119



Angelina George
No one planted it Autumn, Flowers
2005
acrylic on canvas
Nutwood Downs Station, N.T
43.5 x 67.5 cm

BK 116

120



Lily Karadada
Wandjina 'Yalgi'
edition 57/75
etching
East Kimberley, W.A
58.5 x 46.8 cm

BK 078



121



Rosie Karadada
acrylic on canvas
Kimberley region,
W.A
32.4 x 32.4 cm

BK 055



122



Natalie Tungutalum
Untitled
ochres on paper
Tiwi Islands, N.T
76 x 93.8 cm

BK 080

123



Jimmy Nerrimah
Kurrparjarnti
screenprint
Great Sandy Desert, W.A
77.1 x 98.9 cm

BK 082

124



Freda Warlapini
Pwoja-Pukumani Body Paint
Design
natural ochres on paper
Melville Island, N.T
69.6 x 88.8 cm, BK 059

125



Lorna Kantilla
Untitled
natural ochres on paper
Bathurst Island, N.T
69.8 x 98.9 cm, BK 108



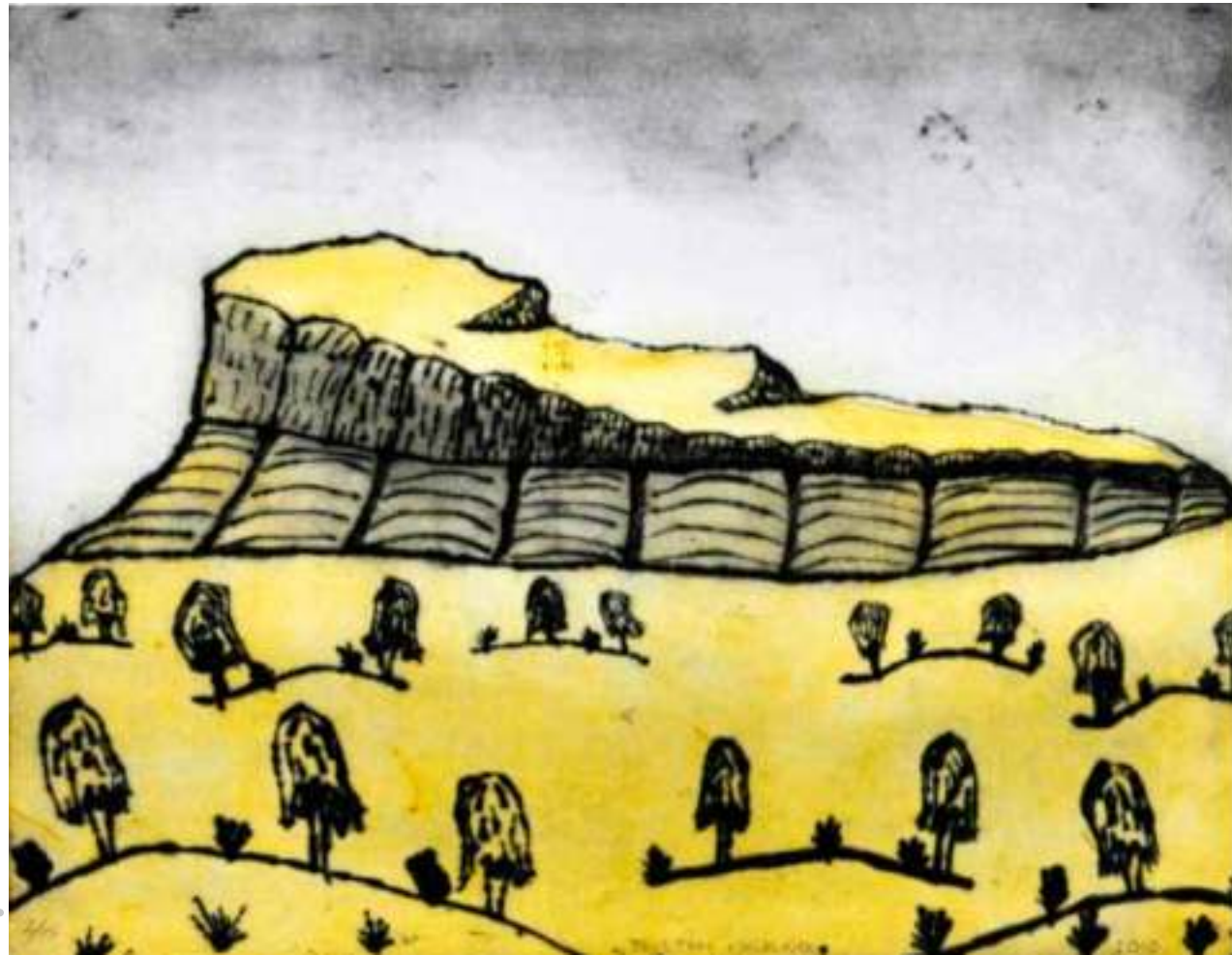
from left:

Paddy Fordham Wainburranga
Balangjangan Spirit
ochres on wood
Arnhem Land, N.T.
161.2 x 10.5 cm
BK 060

Crusoe Guningbal
Mimi Spirit
c.1980
natural earth pigments on wood
West Central Arnhem Land, N.T.
126 x 18 cm
BK 012

Tommy Madjalguidj
Mimih Spirit
ochres on wood
North West Central Arnhem Land,
N.T.
70.5 x 12 cm
BK 072





Tristram Malbunka
 Untitled
 edition 2/15
 dry point etching
 Alice Springs, N.T
 45 x 34.5 cm

BK 140



Alison Walbungara
 Untitled
 edition 2/15
 sugar lift etching
 Alice Springs, N.T
 69.5 x 59 cm

BK 141

130



Roy Underwood
Anpirri
2009
synthetic polymer on canvas
Spinifex Homelands, Tjuntjutjarra, W.A
132 x 195.5 cm

BK 199



131



132

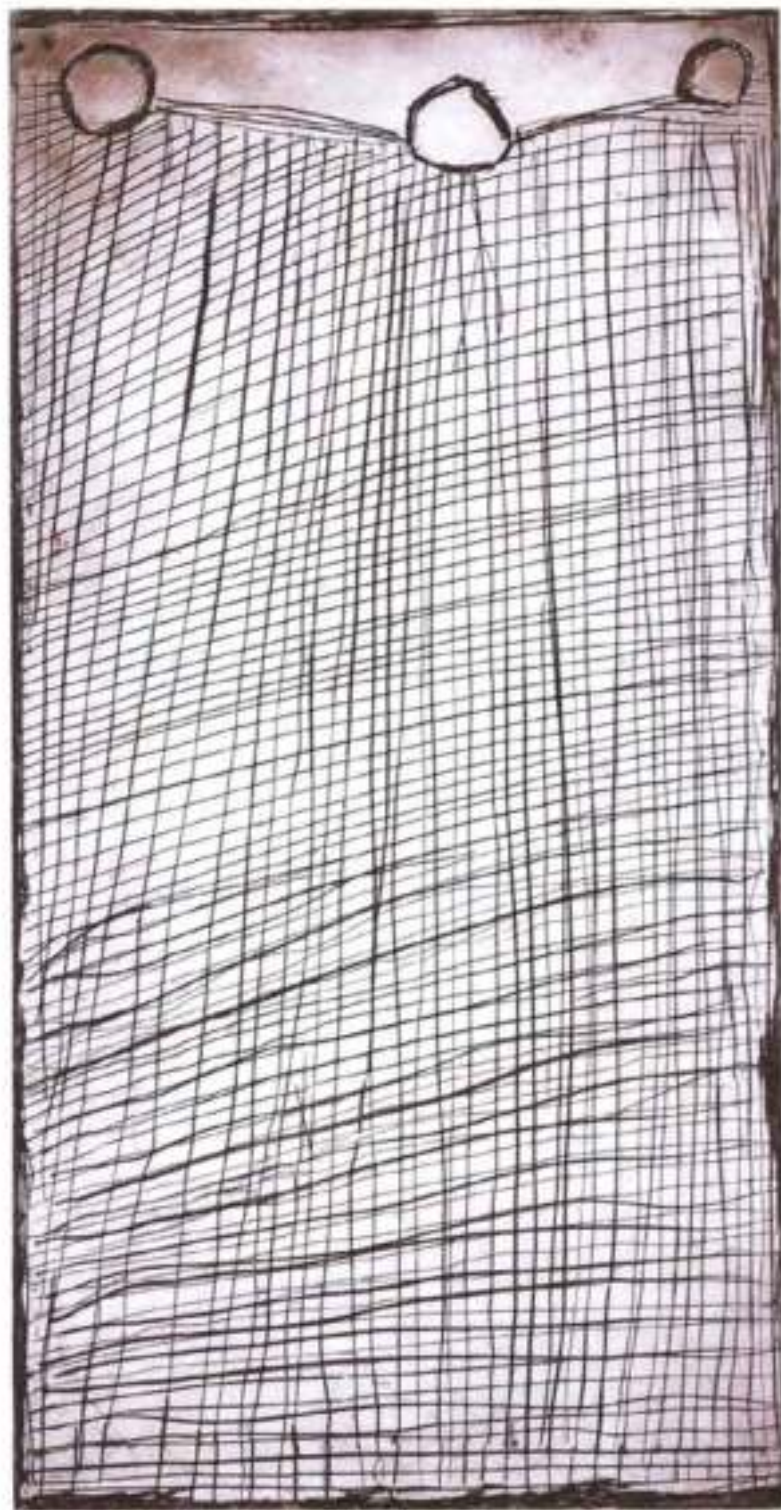


John Mawurndjul
Mardayin design

edition 1/20
etching

Central West Arnhem Land, N.T.
62 x 41.6 cm

BK 038



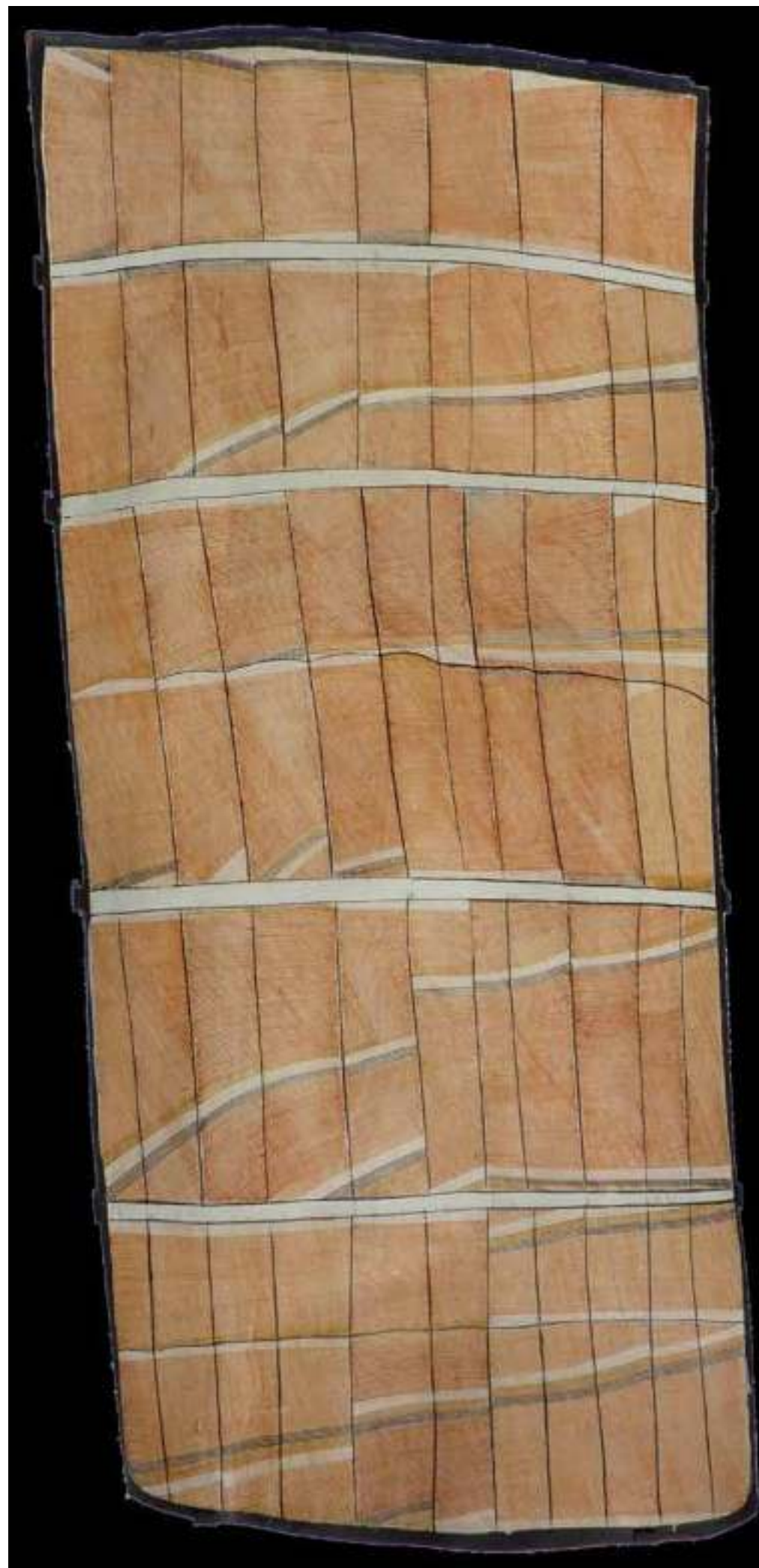
JOHN MAWURNDJUL

133



John Mawurndjul
Milmilnkan site
Central West Arnhem Land, N.T.
157 x 72 cm

AK 020



134



Johnny Bulunbulun
Body Design I - Djilbunyamorr
Waterhole Bodypaint Design
2000
screenprint
North Central Arnhem Land, N.T.
97.8 x 68.5 cm

BK 084



135



Johnny Bulunbulun
Body Design II - Warnnyu
'Black Flying Fox' Body Design
2000
screenprint
North Central Arnhem Land, N.T.
97.8 x 68.5 cm

BK 084



136



Johnny Bulunbulun
Body Design V - Lunggurruma
'Northwest Wind'
Bodypaint Design
2000
screenprint
North Central Arnhem Land, N.T
97.8 x 68.5 cm

BK 084



Johnny Bulunbulun
Body Design III - Warnnyu
'Black Flying Fox'
Bodypaint Design
2000
screenprint
North Central
Arnhem Land, N.T
97.8 x 68.5 cm

BK 084

137



Johnny Bulunbulun
Body Design IV - Lunggurruma
'Northwest Wind'
Bodypaint Design
2000
screenprint
North Central Arnhem Land, N.T
97.8 x 68.5 cm

BK 084

138



from left:
Lulu Laradjbi
Mimi Spirit

2005

natural earth pigments on wood
Central West Arnhem Land, N.T.
196.3 x 20 cm
BK 016

James Iyuna
Mimi Figure

ochres on wood
Central West Arnhem Land, N.T.
160 x 20 cm
BK 014

Joy Garlbin
Mimih Spirit

Kurrajong with ochre pigment and
PVC fixative
Central Arnhem Land, N.T.
214.5 x 21 cm
BK 061



139



Clifford Possum
Goanna Dreaming
edition 22/99
1992
screenprint
Papunya, N.T.
88 x 76 cm

BK 118

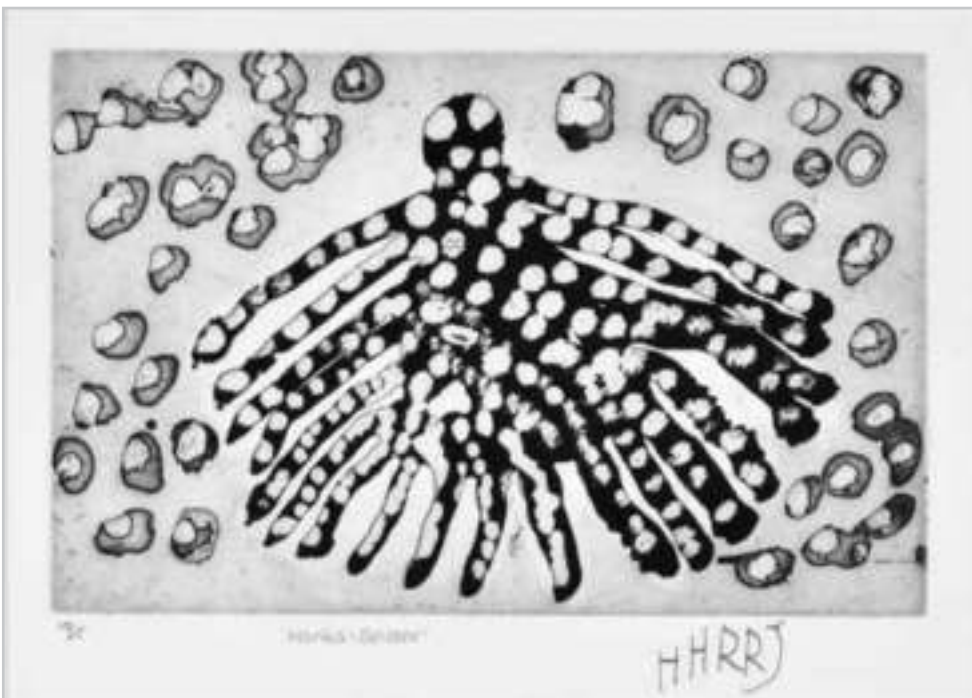


140



Maxine Mick
Seven Sisters
edition 14/15
etching
Ninuku, S.A
42.9 x 51.7 cm

BK 121



Harry Tjutjuna
Wanka: Spider
edition 24/25
etching
Ernabella, S.A
42.8 x 51.3 cm

BK 120

141



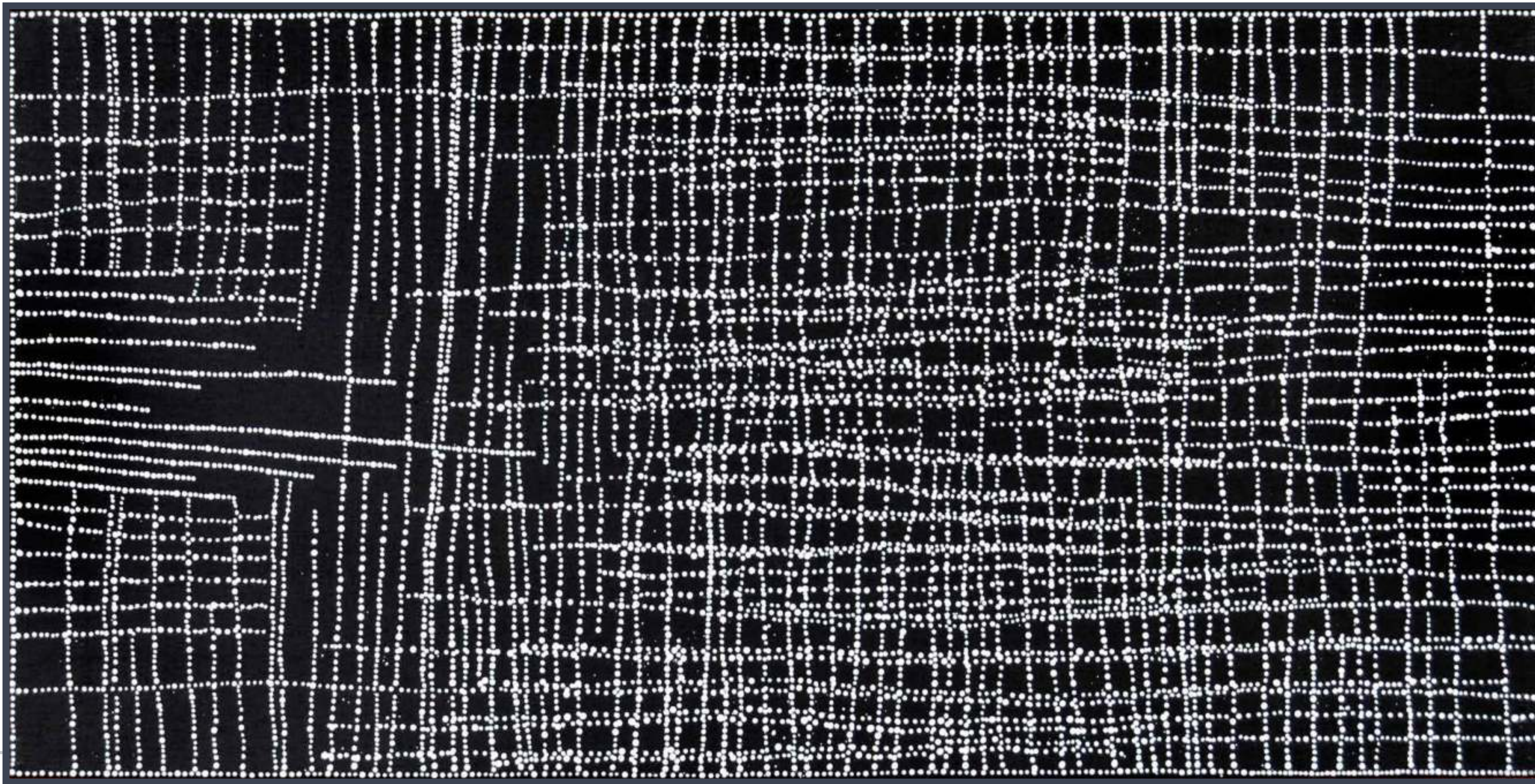
Timothy Cook
Milikapiti
acrylic on canvas
Melville Island, N.T
92 x 63 cm

BK 092

142



Dorothy Napangardi
'Karntakurlangu - Salt on Mina Mina'
(Belonging to Women)
2001
acrylic on linen
Tanami Desert, N.T.
63.5 x 124.5 cm
BK 088



143



144



Kitty Kantilla
Two Women
edition 27/60
lithograph
Melville and
Bathurst Island, N.T.
91.8 x 70.5 cm

BK 090

145



Queenie McKenzie
Osmond Creek
edition 27/50
serigraph
Turkey Creek, W.A.
93 x 100 cm

BK 112

146



Walala Tjapaltjarri
Tingara Dreaming
1997
acrylic on Belgian linen
Gibson Desert, W.A
50.4 x 152.2 cm

BK 094



147



Abie Jungala
screenprint
Tanami Desert, N.T
approx. 30 x 40 cm

BK 037



148



Weaver Jack
Lungarung I
acrylic on linen
Great Sandy Desert, W.A
115.2 x 172 cm, AK 025

149



Tjampawa Katie Kawiny
Kapi tjukula - rock hole
acrylic on linen
Alice Springs, N.T
152.5 x 122 cm
BK 127

150



George Tjungurrayi
Untitled
acrylic on linen
Kintore, N.T
92.6 x 47.9 cm

BK 086

151



Kitty Kantilla
Jilamara #2
edition 44/80
lithograph in two colours
Melville Island, N.T
93.5 x 60 cm

BK 053



Ceremonial Women's Fighting Sticks
 c 1970
 natural earth pigments on wood
 Tiwi Islands
 57 x 6 cm
 BK 159



Barbara Mbitjana Moore
 Ngayuku ngura - My Country
 2012
 acrylic on linen
 Anangu Pitjantjatjara Lands, S.A
 152.5 x 101.5 cm



opposite page:
 Jorna Newberry
 Mother's Country - Utantja
 2012
 acrylic on linen
 Pitjantjatjara Lands S.A
 120 x 120 cm
 BK 201

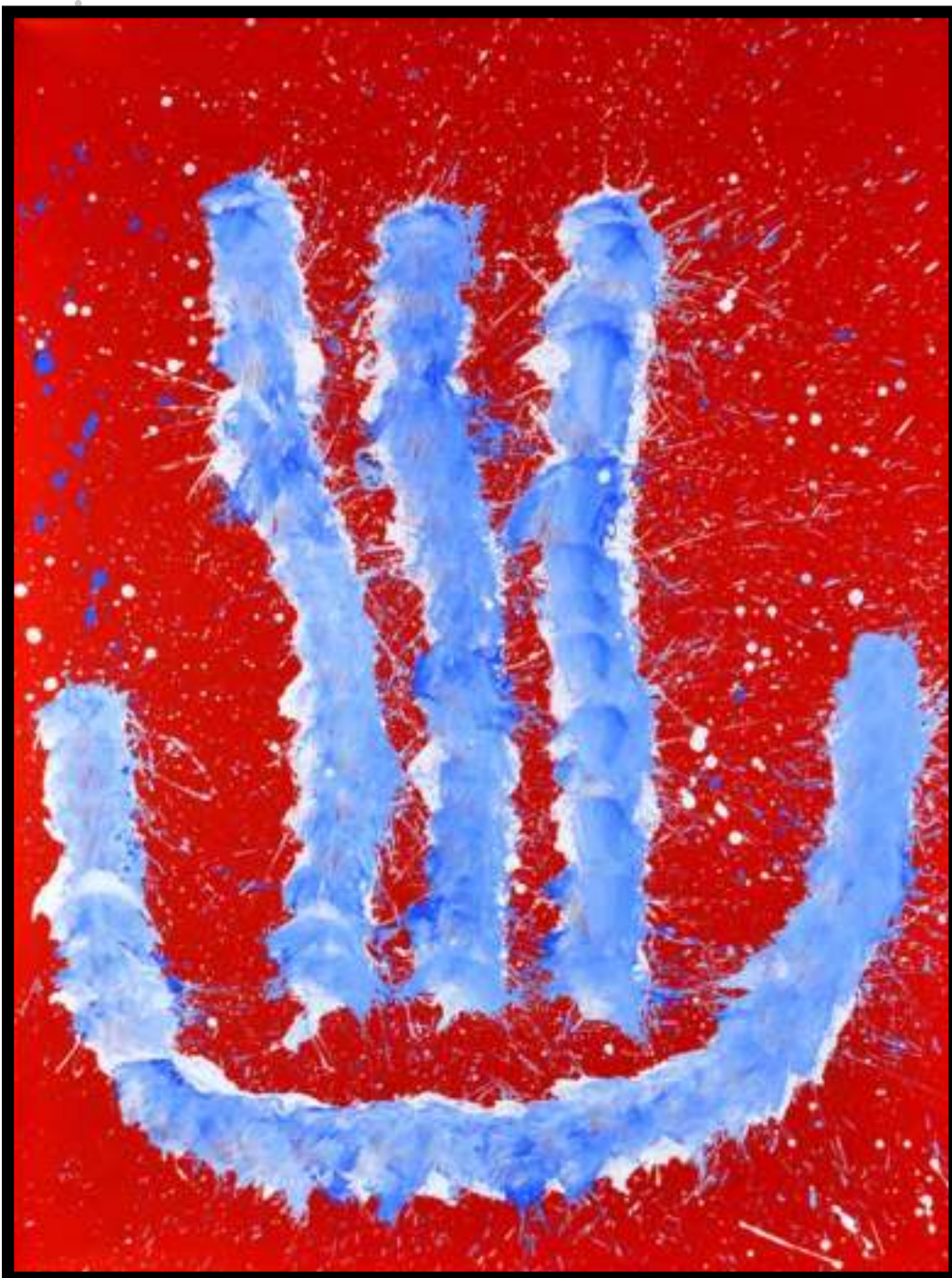


Mick Aruni Illortaminni
Dugong Spirit Figure
c1958
natural earth pigments on
carved ironwood
Tiwi Islands
52 cm
BK 156



Charlotte Beeron,
BunyaydInyu Begu
2012
Fire Sticks: Wood, Ceramic, string
Cardwell East Coast of FNQ
41.5 x 18.7 x 3.7 cm
BK 170

Michael Nelson Jagamarra
 Lightning Story
 2011
 acrylic on linen
 Pikilyi (Vaughan Springs)
 Western Desert
 93 x 70 cm
 BK 153



opposite page:
 Tjala Women's Collaborative -
 Wawiriya Burton, Mary Pan, Katanari
 Tjillya, Maureen Douglas
 Ngayuku ngura - My Country
 2012
 acrylic on linen
 Anangu Pitjantjatjara Yankinyatjara
 Lands
 152.5 x 198 cm
 BK 196



160



Bob Burruwal
Wurum Spirit Figure
2012
pandanus and natural
earth pigments as dye
Central Arnhem Land, N.T.
117.9 cm

BK 155



161



162



Gordon Barney
Kulungurren
2012
acrylic on linen
East Kimberley, W.A
60 x 60 cm

BK 157

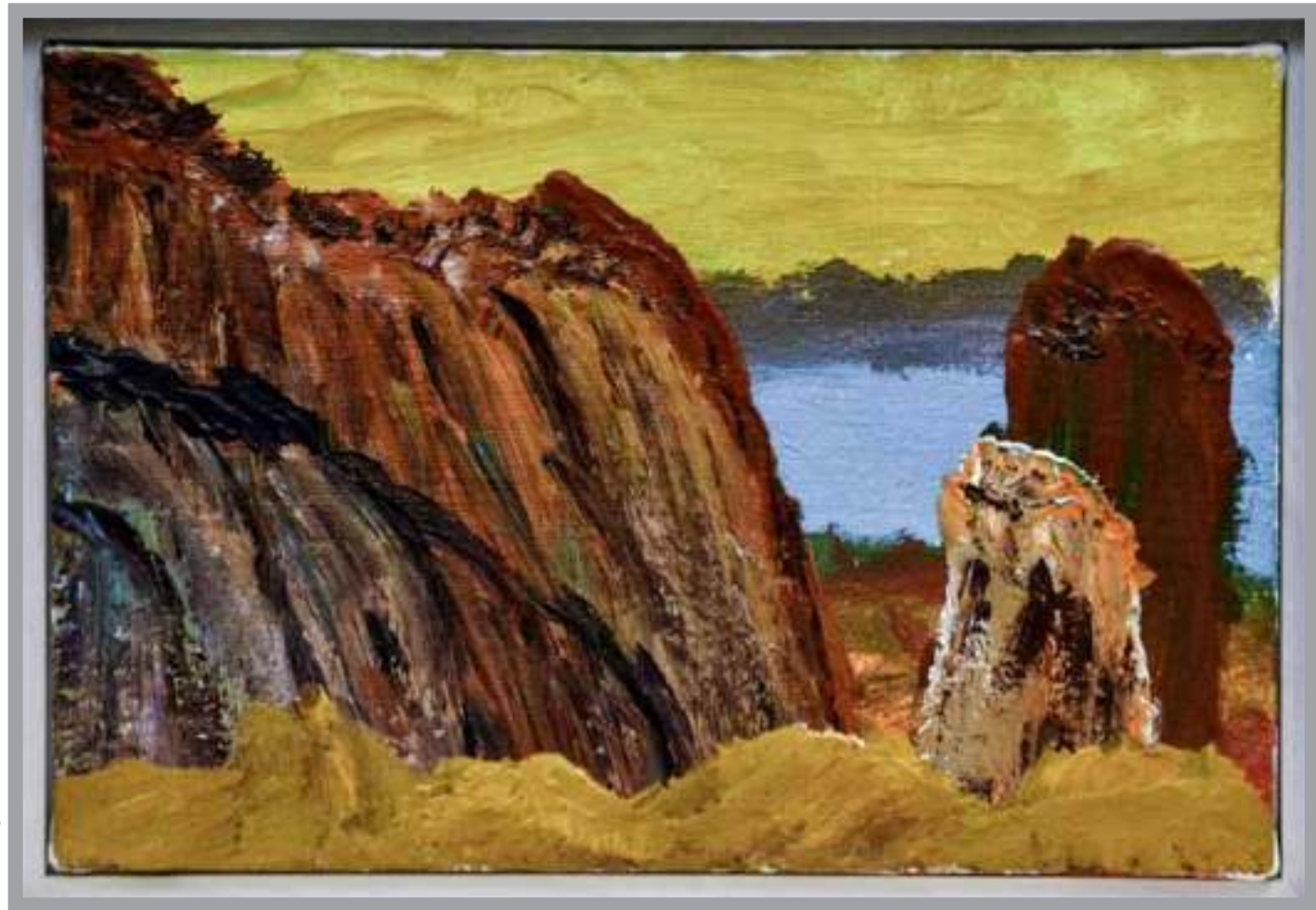
163



Ningura Napurrula
Untitled
2012
acrylic on linen
Central Western Desert, N.T
61 x 55 cm

BK 158

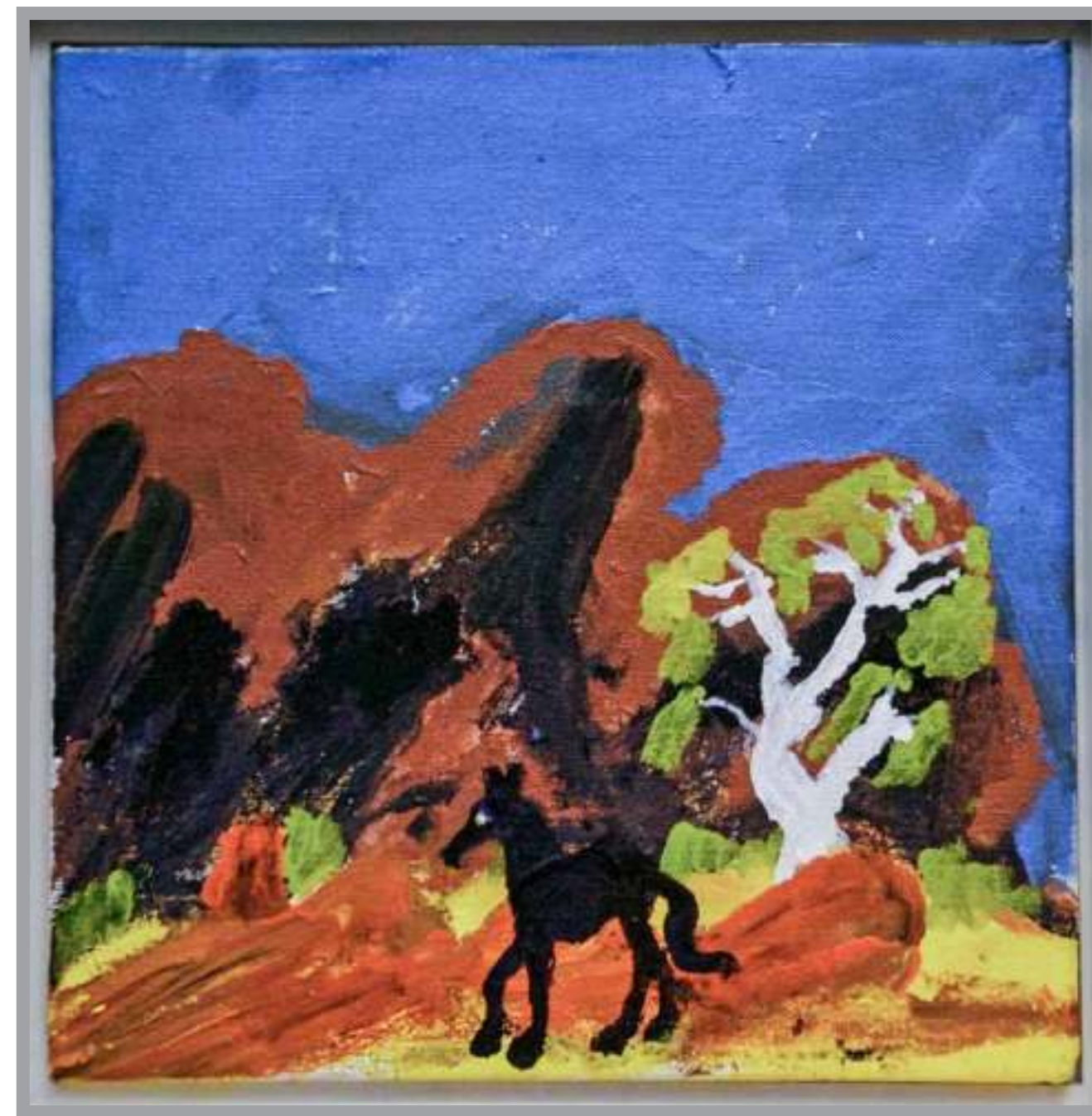
164



Adrian Jangala Robertson
Yalpirakinu
2006
synthetic polymer paint on canvas board
30 x 20 cm

BK 169

165



Lance James
Untitled
2010
synthetic polymer paint on belgian linen
30 x 30 cm

BK 168



Djirrira Wunungmurra
Yukuwa
(detail)
and opposite page
2013
earth pigment on hollow log
Gurumuru, N.T
210 cm (h)

BK 160



168



Ginger Wikilyiri
Kunamata - #15-495
2015
acrylic on canvas
Pitjantjatjara - Nyapari: SA
150 x 98 cm
BK 187



169



170



Gali Yalkarriwuy Gurruwiwi
Banumbirr (Morning Star Pole)

(detail) opposite page

2012

earth pigment on wood with bush string and feathers

Elcho Island, North East Arnhem Land, N.T

173 cm (h)

BK 173





Trevor Barrarra Gurruwiwi
Banumbirr (Morning Star Pole)
 (detail) opposite page
 2014
 earth pigment on wood with bush string and feathers
 Elcho Island, North East Arnhem Land, N.T.
 200 cm (h)

BK 172



Artist Unknown

Spirit Pole

(detail) opposite page

Ochre, twine & feathers on hardwood

Bathurst Island, N.T.

210.5 cm (h)

BK 181

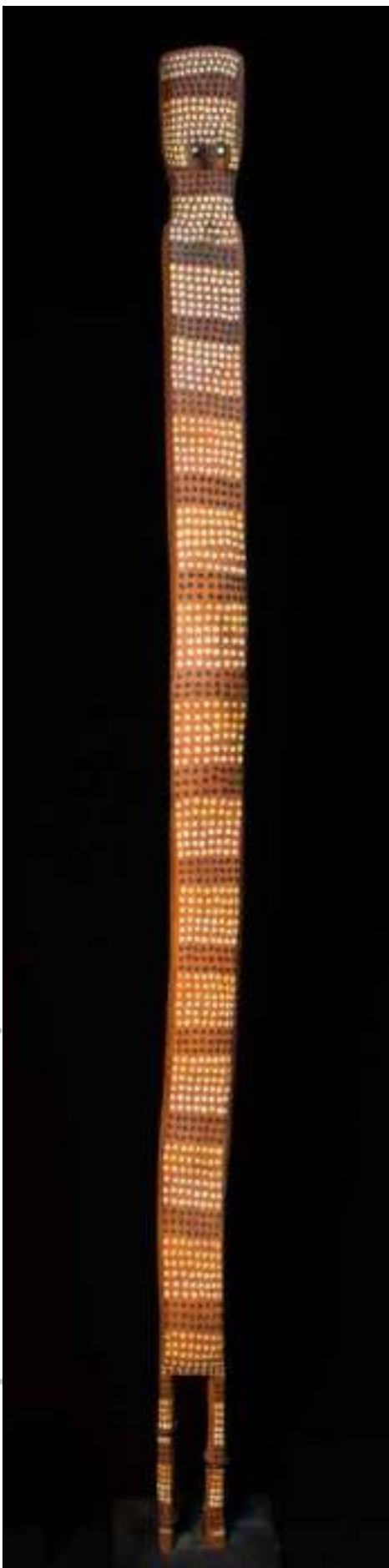


176



Albert Worridjöl (attrib.)
Spirit Figure
year unknown
wood and ochres
Central Arnhem Land, N.T.
204 cm (h)

BK 165



Crusoe Guningbal
Mimi Spirit
1980
natural earth pigments on wood
West Central Arnhem Land, N.T.
51 cm (h)

BK 166



177



Jan Billycan
Untitled
c.1930
synthetic polymer paint on linen
Ilyarra, N.T.
60 x 60 cm
BK 174





John Bunglewuy
North Eastern Arnhem Land Ceremonial Bull Roarer
c1965
Of elongated form replete with painted ceremonial
Djalambu design in ochre pigment
Artist (1922-1982) Gupauyungu language group
99 cm (h)

BK180



opposite page:
Makinti Napanangka
Lupulnga
2006
synthetic polymer paint on linen
Kintore, Central Desert, N.T
107 x 91 cm

BK 176





opposite page from left:

Lipundja
(mokuy)

1963
natural earth pigments and human hair on carved wood
Millingimbi, Central Arnhem Land, N.T.
42.2 cm (h), BK 171

Gloreen Campion
Wyarra Spirit - figure
2006

Ochre & natural pigments on timber
Malnyangarnak, South Central Arnhem Land
74 cm (h), BK 185

Lipundja
(mokuy)

wood and natural earth pigments
Millingimbi, Central Arnhem Land, N.T.
28 cm (h), BK 175

Narritjin Maymuru

Ngapalilingu, Ancestral Spirit Woman of the Manggalili
1962
carved softwood with natural earth pigments
Yolngu, North East Arnhem Land, N.T.
63 cm (h), BK 177

Eymard Tungatalum
Head Sculpture

Ochre on ironwood
Bathurst Island, Tiwi Islands, N.T.
34 x 10 x 10 cm, BK 186

Artist Unknown
Untitled (Janus Figure)

1970s
Carved ironwood
Bathurst or Melville Islands
71.5 cm (h), BK 184

Tony Yuwati
Ceremonial figure

c1968
Natural earth pigments, hair, feathers and bush string on wood
Born 1931 - Gupapuyngu language group
43 cm (h), BK 179

Audrey Morton Kngwarreye
Ceremonial Woman

Born c1945
Natural earth pigments, PVA and synthetic polymer paint on carved soft wood
Language group: Alyawarr; Active: Utopia, N.T.
83 cm (h), BK 183



182



Artist Unknown
Untitled (Janus Figures)
1970s
front, verso
left male view, right female view
Carved ironwood
Bathurst or Melville Islands
71.5 cm (h)

BK 184



183



Jack Dale
Ballarawoiee - Big Flood Plain
2006
Ochre on canvas
Kimberley, WA
76 x 61 cm

BK 190





Roma Butler
Tjanpi (Wild Harvested Grasses)
(detail) opposite page
2015
Raffia, Acrylic yarn, hand painted gumnut and ininti seed jewellery
Irryuntju - Pitjantjatjara language and cultural group
55 x 40 x 4.5 cm

BK 182



186



Wawirya Burton
Ngayuku ngura - My Country
2015
Acrylic on linen
Amata Community, SA
122 x 198 cm
BK 178



187



188



Peter Newry
Merrengung
2006
Natural ochre & pigment on canvas
Warringarri Community, W.A
80 x 100 cm

BK 195

189



Kitty Napanangka Simon
Mina Mina
2015
synthetic polymer paint on belgian linen
Lajamanu, NT
180 x 150 cm

BK 188

190



Wally Clarke Pwerl
Bird Sculpture
2007
wood carving
Soapy Bore, Utopia, N.T.
47 cm (h)

AK 009



191



Michael Nelson
Jagamarra
2008
pandanus and natural earth pigments as dye
Central Arnhem Land, N.T.
30.5 x 30.5 cm, BK 154





from left and (detail)
Lulu Laradjbi
 snake
 2007
 natural ochers on hibiscus tilaceus
 West Central Arnhem Land
 204 cm

AK 004

Lulu Laradjbi
 snake
 2007
 natural ochers on hibiscus tilaceus
 West Central Arnhem Land
 172 cm

AK 006



Barry Kantilla
Tokwampini (bird carving)

2008

ochre on ironwood
 Ngaruwanajirri Inc. Naguiu, Bathurst Island N.T.
 127 cm (h)

AK 010



194



Unknown
Carving
Central Arnhem Land Barramundi
31 cm width

AK 022

Artist unknown
Hallow Log
(detail)
front, verso
171 x 16 cm

AK 013



195



196



Romulo Tipiloura
Tiwi Maskel (owl)

2014
carved wood and ochre pigments
Tiwi Island
43 cm (h), AK 007

Trudy Ragett
Arrkerr

2008
synthetic polymer on wood
Utopia, N.T
44 cm (h), AK 008

197



Kitty Kantilla
Pumpuni Jilamara

2002
natural earth pigments with synthetic binder on canvas
Tiwi Island
97 x 77 cm
AK 015



opposite page:
 Ningura Napurrula
 untitled
 2011
 acrylic on linen
 Kiwirrkura Westen Australia, 91 x 91 cm, AK 014



Bevan Namponan
 Nuuk (Owl)
 2013
 acrylic on milkwood, Aurukun
 40 x 29 x 15 cm, AK 011

Liam Kerindum
 Crow
 2013
 acrylic on milkwood, Aurukun
 40 x 23 x 13 cm, AK 012



200



Delores Orsto
Untitled
2013
ochre on canvas
Tiwi Islands, N.T.
100 x 100 cm

BK 164



201



Owen Yalandja
Yawk Yawk
2013
carved wooden sculpture
Maningrida, N.T.
77 x 9 cm (b)
61 x 4 cm (c)

BK 162 b, c



202



Peggy Patrick OAM
Jumuluny (Boab Tree)
2013
earth pigment on canvas
East Kimberley, WA
60 x 60 cm

BK 161

opposite page:

Beyula Puntungka Napanangka
Kalinykalinypa Tjukurrpa
2013
acrylic on canvas
Papunya, N.T
91 x 76 cm

BK 163

203







Peter Newry
Goormboowarradj
natural ochre and pigment on canvas
Warringarri Community, W.A
60 x 60 cm

BK 125

(detail) previous page:

Patrick Butcher

Ngampula (We) Malkarie (Shake-a-leg) (Corroborie)

2014, Acrylic on linen, Lockhart River, Cape York Peninsula, Qld, 139 x 92.5 cm

BK 192



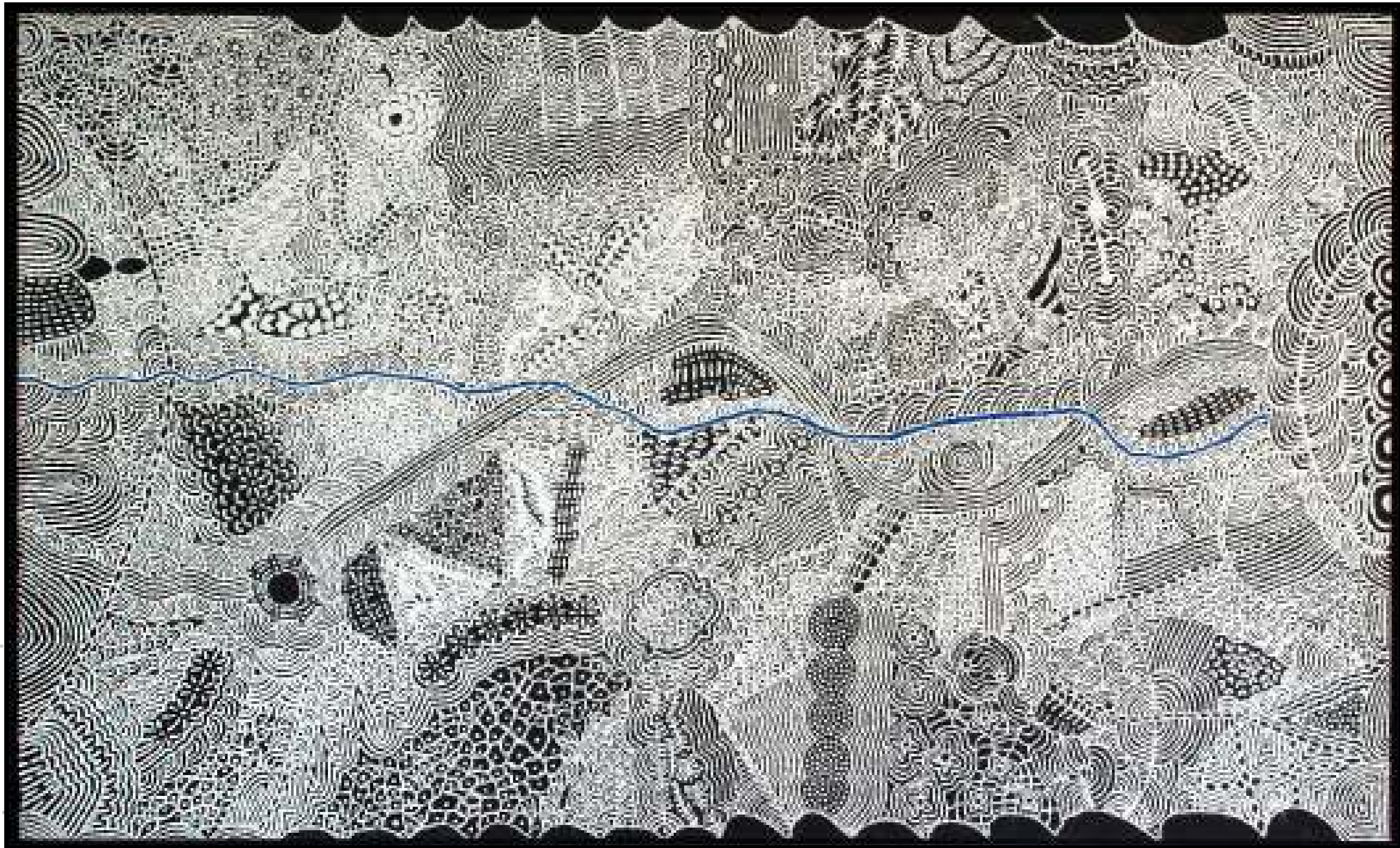
Harry Tjutjuna
Wanka: Spider
2013, Acrylic on linen, Pipalyatjara, SA, 61.5 x 61.5 cm
BK 189

208



Isobel Gorey Nampintjinpa
Kapi Tjukurrpa (Water Dreaming)
2013
acrylic on canvas
Papunya, N.T.
152 x 91 cm

BK 167



209





Top: Main entrance to Museo delle Culture, the Heleneum, Lugano-Castagnola

Opposite page: Stanislaus Puruntatameri, Bima, (detail), c1980, natural earth pigments on ironwood, Bathurst Island, N.T, 65 cm (h)



‘DHUKARR’ the knoblauch collection of aboriginal art in lugano switzerland

Opening Ceremony of Saturday 5 July 2014
at the Heleneum, Lugano-Castagnola, Switzerland





from left: Tjala Women's Collaborative - Wawiriya Burton, Mary Pan, Katanari Tjillya, Maureen Douglas, Ngayuku ngura - My Country
2012, acrylic on linen, Anangu Pitjantjatjara Yankinyatjara Lands, 152.5 x 198 cm, (see page 159)

Lena Yarinkura, Wyarra, fibre with ochres and feathers, South Central Arnhem Land, N.T, 236 x 45 cm (see page 93)



DHUKARR

the knoblauch collection in lugano

Tribute by Beat Knoblauch

This Memento on the Vernissage in Lugano pays tribute to the many friends and family members whose unwavering support and stern encouragement made it at all possible to stage this exhibition in the "Heleneum".

Foremost I want to thank my brother Andreas Knoblauch in Goldach, Switzerland, whose early enthusiasm for Australian Aboriginal Art enabled us to pool resources and bring together a representative collection and to have it shown in Lugano. Andreas became himself a collector and his works blend perfectly into the overall concept. Andreas also liaised efficiently in Switzerland with the various authorities concerned, ably assisted by

our good friends from our student days, such as Rene Hodel and Thomas Pfisterer with legal advice.

My deep admiration, congratulations and thanks go to the whole enthusiastic team at the Museo della Cultura, headed by Professor Dr. Francesco Campione, whose foresight for new horizons within the Museum made the exhibition a reality, then to Curator Dr. Paolo Maiullari, Head of Research, who had the overall responsibility for the conceptual project realisation, for the catalogue and for the promotion. My thanks go also to Curator Dr. Elisabetta Gneccchi Ruscone, Milano, who first evaluated the collection in Sydney for exhibition in Lugano and who contributed substantially to the catalogue entries.

A hearty thanks to the Sponsor Company Fidinam S.A. of Lugano, whose support has been vital for the project realisation, represented at the opening by Dr. Roberto Grassi, CEO.

Henry Bois De Chesne, graphic Designer and Photographer formerly Sydney, now in Zurich, undertook to document and photograph the collection, now the basis for the superb catalogue published for the occasion of the exhibition. His outstanding flair and artistry gave the collection a masterstroke of imagery.

My Assistant in Sydney, Jenifer Jones, was involved on a daily basis with all logistic and administrative matters concerning data collection, packing, shipping, export documentation. Her dedication and continuous attention to detail was remarkable and she very diligently liaised with all parties concerned. Bronwyn McKenzie, Curator in Sydney, provided over many years her services as to data collection for all catalogue entries which is very much appreciated.

top:
Beat and Andreas Knoblauch
welcome by Marco Solari
photo Guido Wasser

Opposite page:
Main entrance to
Museo delle Culture,
the Heleneum, Lugano-Castagnola



From the Desk of Anne Held August 2014

If at first you don't succeed, try try try and try again.... So the saying goes. And this is just what Beat Knoblauch did over the last couple of years, to finally realise a dream. But let's start from the beginning:

Swiss-born Beat Knoblauch arrived in Sydney in 1976, with no money, but lots of ambitions and energy and certainly a good feel for business opportunities. But it is not only business Beat was interested in. He soon became hooked on pictures of his new adopted city and surroundings, and started his first collection of antique prints of colonial Sydney views between 1788 and 1850. This collection is now so significant that it has been exhibited at the Museum of Sydney and Hyde Park Barracks.

In the late 70s, Beat discovered Aboriginal art. He was impressed with the beauty of the works, their significance, sometimes their spirituality and mysticism. They tell stories

of the land, of the people, stories of where the different tribes come from, and where they belong, stories of what happens in their lives. It was all so new and exciting, and not very well known yet. He began buying canvases, bark paintings, lithographs and later also the mysterious and fascinating sculptures, poles and hollow logs with the crosshatched fine lines in natural pigments. He realised that there was a whole new movement happening with contemporary indigenous art, which suddenly became more easily available and appreciated. The first Aboriginal artists' collectives were emerging, starting in Papunya in the Northern Territories. Art collecting became a passion, and Beat soon made very valuable contact with dealers and galleries, who often contact him first, before putting a painting on the market.

Does Beat collect Aboriginal art as an investment? Not at all. He is above all a collector, who enjoys his discoveries, what is beautiful and artistically unique. He is proud of them and his Sydney office looks like a colourful gallery. There are paintings just about everywhere, on the walls, stacked up in a corner and on shelves, with the more fragile 'Mimi' sculptures and small totems protected in a glass cabinet. He keeps on adding to his impressive collection and really gets pleasure from the fact of owning such fabulous vibrant and interesting pieces. He enjoys it all so much, that he decided that he would like to share it all with a larger public. Instead of showing it in Australia, he felt that he would like to give back something special to his native Switzerland, to show his compatriots a certain aspect of art and culture of his new chosen country. Why not show his collection in a museum or gallery in Switzerland?

A first step in this direction was made in late 2005, when Beat was asked to make one of his hollow logs available for an exhibition about the leading indigenous artist John Mawurndjul. That exhibition was held at the Tinguely Museum in Basel.

A few years ago, a new project started. Out of his own initiative, Beat contacted several museums and collections in Switzerland, among them the Klee Museum in Berne as well as Fondation Gianadda in Martigny. Many showed interest, some had interest but no money, some didn't respond, some were already fully booked for several years. Finally, an enthusiastic and positive response was received from Lugano in the Italian speaking canton of Ticino. Si, si, we will show the Knoblauch Collection of contemporary Aboriginal art in the Villa Ciani in Lugano, curated by the Museo delle Culture and opening in May 2014! Everybody was excited. A curator travelled to Sydney to make a selection. Each piece had to be tagged, measured, some of them needed a frame. There was the matter of certified provenance and copyright to be considered. Would a permit be needed to send the collection abroad? (The answer is 'no'; as contemporary Aboriginal art is made for the public. Some traditional Aboriginal art or designs may only be shown during ceremony or to selected members).

top:
Guests at the opening in the
Museo delle Culture,
the Heleneum, Lugano-Castagnola
photo Guido Wasser



And then suddenly, shock news: Due to the latest budget cuts, the municipality of Lugano had to cancel the project, despite all the previous arrangements. Beat of course was devastated, but the man is not the type to give up so easily. He and his many university and business colleagues, friends and family members pulled all and any strings they could.

Alternatives were suggested, letters were written, legal aspects considered, phone calls made, meetings held, till finally the right person at the right place was convinced that this exhibition had to take place after all and a new venue was arranged. A happy Beat got super busy and finally a substantial part of his collection left for Switzerland, secured in custom-made crates and very carefully wrapped and packed.

On a glorious sunny summer day, the official opening of 'Dhukarr – Contemporary Aboriginal Art – The Knoblauch Collection' was held on 5th July 2014 at the Museo delle Culture, an elegant rose-pink villa in the wonderful tropical park of the Heleneum,

directly on the shores of Lago di Lugano in Lugano-Castagnola. The Museo specialises in ethnic and primitive art and houses the permanent collection "The Serge e Graziella Brignoni Donation" (A rich collection of ethnic artworks of great historical-artistic interest coming from Oceania, Indonesia and Africa).

Representatives of the Town Hall of Lugano were present, sponsors, the media, artists and art lovers, visitors who had been in Australia, friends and family, and even the familiar face of Markus Meli, our previous Consul General of Switzerland in Sydney, and his wife. The guests were astonished, something new and exciting was presented, and many questions were asked. The sounds of a didgeridoo surprised the audience. The instrument was played with much enthusiasm and dedication by one of the best didgeridoo players and teachers in Europe, Andrea Ferroni from nearby Italy. A delightful little intermezzo has to be mentioned: Beat's cute little granddaughter suddenly decided that she needed a cuddle from grandpa and went to grab him, unaware that he was in the middle of his speech. Beat continued speaking, the microphone in one hand, the little lady proudly perched on his other arm.

Some 140 works have now found a temporary home in the Museo and it all looks fabulous. Beat's brother Andreas, himself also a keen collector, made some of his pieces available as well. The vibrant colours of the paintings shine strongly from the stark white walls. Tall carved wood sculptures with black eyes and pale faces are placed dramatically in the hallway.

A pair of 'Mimis' (thin, spirit-like creatures) have been placed on a plinth in front of an open window, and you just feel that they longingly look out to the lake, homesick for the dry desert of their native Arnhem Land. You can walk around poles taller than yourself, some straight, some curved, and you can compare the different styles and materials used. Each work is full of life and has a story to tell, stories brought to the Swiss mountains from a country faraway. They all open the visitors' eyes to new experiences and new art forms.

Beat Knoblauch lives in Sydney. His business activities include assistance to overseas corporations and individual investors interested in the Australian market. He is a very active and involved delegate to ASO, the Auslandschweizer Organisation. During the Sydney 2000 Paralympic Games, he was the local Attaché to the Swiss Paralympic Team. He acted as President of SwissCham Australia for many years and in 2012, was the first recipient of the Swiss Award which recognises special achievements in Swiss-Australian links.

Anne Held was the first General Manager of SwissCham Australia in Sydney and is now a multilingual freelance tour director for international visitors. - heldanne@yahoo.com

top:
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Main exhibition, third floor Museo delle Culture, the Heleneum, Lugano-Castagnola



Main exhibition, third floor Museo delle Culture, the Heleneum, Lugano-Castagnola



pitt street office

Beat's office downtown in Sydney has long been known to harbour Australian art. Visitors in the early years were able to view his collection of old "Sydney" [first 100 years 1788 – 1888] which was exhibited on different occasions, the last time at the Museum of Sydney in 2008. While the "Sydney Views" collection was on public display Beat decided to hang and display works by aboriginal artists in his new office in Pitt Street. The walls are covered with canvasses and sculptures are on display. Overseas clients of Beat are often stunned by the diversity of colours. Beat's friends like to organise business meetings in his office to be among the aboriginal art which is often also a point of discussion.



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