An abstract painting featuring dense, wavy, textured lines in shades of orange, yellow, and blue. The lines are layered and overlapping, creating a sense of depth and movement. The overall composition is dynamic and rhythmic.

MAKINTI
NAPANANGKA
x
NAATA
NUNGURRAYI

MAKINTI
NAPANANGKA
×
NAATA
NUNGURRAYI

FRIEZE MASTERS

15 – 19 October 2025
The Regent's Park, London

D•LAN CONTEMPORARY



At Frieze Masters 2025, D'LAN CONTEMPORARY will once again present a curated exhibition that highlights the quality of its international program and its role in championing Indigenous Australian art. With D'LAN Contemporary having presented a solo exhibition of Emily Kam Ngwarray at our inaugural participation in Frieze Masters in 2023, the retrospective *Emily Kam Ngwarray*, currently showing at the Tate Modern in London, marks a groundbreaking moment as perspectives within global contemporary art broaden. An institution built initially upon a Western art historical lens, the Tate's shift in approach has created space for one of the most significant movements and revolutions in contemporary art – and for its most influential artist, a woman whose significance has become more visible within art histories over the past decade.

With Ngwarray continuing to lead the way for Australian First Nations art on the international stage, her current prominence presents an opportunity to expand on Indigenous Australian art history and on the contributions of other significant women artists. Among these, Pintupi women **Makinti Napanangka** and **Naata Nungurrayi** stand out as towering figures whose work broadened and reshaped the course of Western Desert painting in the mid 1990s. Unlike their male counterparts, who often depicted the great Tingarri Dreaming tracks of their male ancestors, Napanangka and Nungurrayi embedded the journeys of ancestral women in their work, drawing from the ceremonial knowledge that belonged exclusively to them. It was in this context that these women emerged as senior artists of remarkable vision, introducing new visual vocabularies: gestural, tactile and sensuous.

It is, once again, a great honour to present the work of Australia's most significant Indigenous artists at Frieze Masters in 2025, and we look forward to welcoming you to our booth at B10.

VANESSA MERLINO

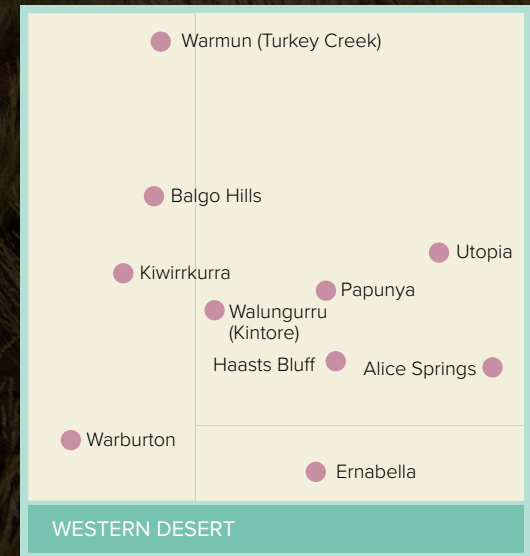
HEAD OF RESEARCH, D'LAN CONTEMPORARY

WESTERN DESERT REGION

The Western Desert has always been a place of migration, cultural negotiation and relational engagement. Covering approximately 600,000 square kilometres, its terrain is mainly arid, incorporating the Gibson Desert, the Great Victoria Desert, the Great Sandy Desert and the Little Sandy Desert in the Northern Territory, South Australia and Western Australia.

Pintupi Country is probably the most infertile part of the world's most barren desert, and its population is sparse. It is a vast sandy desert region where, in the 1950s and 1960s, many Western Desert families, displaced by cyclic drought conditions, travelled eastwards towards established settlements and missions such as Papunya and Haasts Bluff.

Walungurru (Kintore) is located in the Kintore Range of the Northern Territory, about 530 kilometres west of Alice Springs, in the Pintupi homelands. After successful water bores were sunk near the foothills of the Kintore Range, an outstation was set up in mid 1981 and developed as a resource centre for camps elsewhere in the region. Following the initial work of community building and reconnecting with Country, many families joined the migration west from Papunya to establish the community and to continue painting closer to home.



View of Walungurru. Photographer: Matt Frost, courtesy of Papunya Tula Artists Pty Ltd

WOMEN OF THE WESTERN DESERT



Naata Nungurrayi in the studio. Photographer: Matt Frost, courtesy of Papunya Tula Artists Pty Ltd

To quote the Tate Modern's Adjunct Curator of Indigenous Art, Yorta Yorta woman Kimberley Moulton, 'To fully understand Indigenous art, we must first understand the concept of Country in an Indigenous world-view.'¹ Unlike 'the' country, which refers to the vast, singular nation of the Australian continent, Country, as a proper noun, comprises myriad time-expanding and multi-faceted identities of place within the landscapes of its interior. Synonymous with Country is the spiritual concept of the Dreaming, through which the world's creation is explained, and the cultural identities of the many different Indigenous language groups across Australia are formed. The Dreaming provides a way for people to relate to the past, present and future through its narratives. If one could define Indigenous Australian art as a unified artistic movement, it would begin and end with Country.

Where the ancestral beings roamed in the Dreaming, they left enduring features in the land for desert people to activate. For generations, Indigenous people have held the knowledge of their Country through the narratives of where they were conceived, born, travelled and lived. These culturally significant yet deeply intimate associations are the essence of contemporary desert art, yet knowing their rules and systems is not a prerequisite for its appreciation. Painters who hold the knowledge

of traditional ceremony, dance and song are granted artistic licence to give it form in the contemporary context of painting on canvas. The most magnetic artists produce works that are compelling in their abstract simplicity yet rich with cultural authority. Contemporary Indigenous Australian painting is also a primary vehicle for commemoration and cultural transformation. It is a mode for retaining the past and for reconfiguring and reconstructing the present, as well as being a platform for making visible and safeguarding sacred sites for the future. Painting remains a powerful cross-cultural medium for keeping ancestral lines open and active, creating a means by which existing knowledge is brought to light and given contemporary resonance.

Through the work of these great artists, the uninitiated can gain a sense of the meaning of Country. Since the early 1970s, when the nascent painting movement was taking shape at Papunya, it has evolved from the didactic – as manifested in the early boards of Papunya – to revealing the sensual or the 'feeling' landscape. When the Western Desert art movement gained international attention in the late twentieth century, it was often seen as Australia's unexpected contribution to global modernism. The striking dot-and-circle symbols, first created at the settlement of Papunya in the early 1970s, seemed to resonate with the language of abstraction already known to European and American audiences. Rooted in formal experiments with iconography and sacred imagery related to the Dreaming, for the first two decades the Western Desert art movement was predominantly a male-dominated innovation. This distinct gender divide eventually collapsed with a new surge of painterly expression in Western Desert art. A number of women artists gained ascendancy, transforming the masculine emphasis on dots and circles by offering a vibrant female-centric experience of desert life, one that was performative and sentient, and was grounded in the highest cultural authority of the senior women.

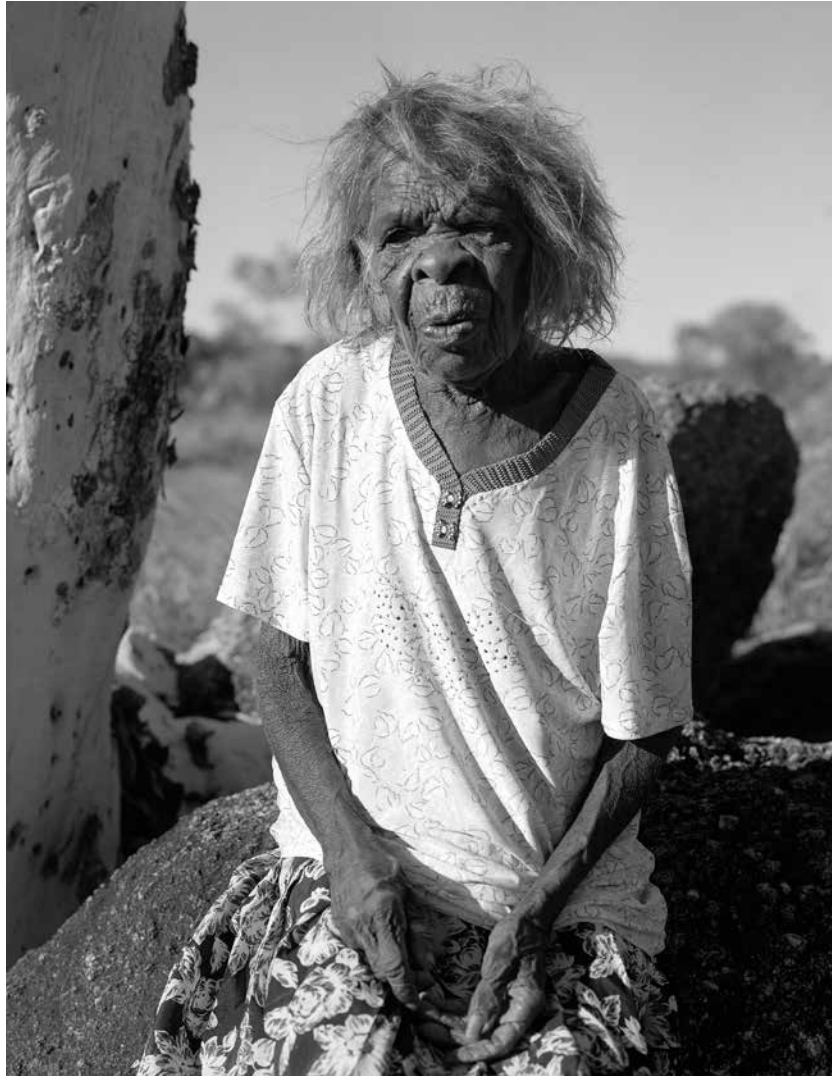
The Australian art world was at once captivated by what seemed to be the contrasting approaches of the women artists to depicting the world: brushstrokes that celebrated ceremony, narratives of vegetation and seasons, and various tactile techniques that were both engaging and fundamentally different from those of their male counterparts.

The rise of women painters in the 1990s marked the movement's second major breakthrough – with Kngwarray, from her Country further to the east, gaining the highest acclaim. By the time Kngwarray passed away in 1996, she was already regarded as Australia's greatest contemporary artist; that same year, Makinti Napanangka and Naata Nungurrayi were entering the contemporary art scene from their small desert community of Walungurru, or Kintore, in the Northern Territory.

Makinti Napanangka's deep cultural knowledge drove her artistic hand. Her leadership in women's performance influenced her mark-making, which depicts the travels and dances of ancestral women across her traditional lands. In such paintings, Country reveals itself as a sentient being, yet it is also as intimate as one's kin. One can be homesick for it, cry for it, care for it and be raised by it. The musicality of Naata Nungurrayi's paintings shows that narrative and ceremonial songs will permanently reside within the body, transforming the canvas so that it becomes the ground's surface; her brush sings Country into painterly existence.

1. Kimberley Moulton, 'Returning to Country that Names Us', in *Emily Kam Kngwarray*, Tate Publishing, London, 2025, p. 218.





Makinti Napanangka. Photographer: Greg Weight

MAKINTI NAPANANGKA

(c.1922–2011)

Born at Lupulnga in the early 1920s, south of where the Walungurru community now stands, Makinti Napanangka spent her formative years living nomadically in Country south of the giant salt lake of Kaakurutintjinya (Lake Macdonald). In the company of her extended family group, she walked into the Haasts Bluff ration depot in the early 1940s, where she lived for several years before moving to Papunya, and later Walungurru, in the early 1980s.

When she began painting in the early 1990s, Napanangka was already in her senior years. Her voice was constricted with a permanent speech impediment, most likely due to an infection when she was a child, and she was almost blind with cataracts. Yet she was determined to represent her beloved traditional lands, the site of Lupul being at their heart. With brush in hand, and the song of this place imprinted in her mind, she invoked its memory as she tackled the canvas with an intense passion. Feeling her way around the canvas, Napanangka was driven by a daily compulsion to paint her Country and the ceremonies that bound her to it. Early works emerged as tangles of desert-hued blues, purples, yellows and oranges as she recounted her deep personal memories of the varied landforms of Kaakurutintjinya, Lampintja, Payarrnga and Mangari.

In 2000, an operation restored her sight, after which her paintings were executed with joyous clarity and luminosity, bursting with the ancestral song of the Two Women as they danced across Lupul, and elevating her to prominence as one of the most influential artists of the Western Desert.

In the last phase of her career, Makinti's relationship with the brush was not only one of comfort but also one of assurance. By this time, the roundels of her early work had disappeared and instead the paint was pushed and pulled into animated, interlaced lines that refer to the hairstrung skirts worn by the dancing ancestral women and are a record of movement, vibration and the continuity of life. Although, in her later years, her eyesight remained as clear as the resonations of the song at Lupul, the site's ancestral form morphed with her shaky hand, giving new energy and movement to the skirts of the women as they danced on.

Her canvases carry extraordinary vitality, achieved through rhythm and repetition rather than formal order. To encounter her work is to feel its pulse – an energy that is at once bodily and cosmic. In 2008, Makinti won the National Aboriginal and Torres Strait Islander Art Award, confirming her place among the great painters of her generation.

MAKINTI NAPANANGKA AM

c. 1922 – 2011
Pintupi language

*Untitled – Kungka Kutjarra –
Two Women* 1999
synthetic polymer paint on linen
91 × 91 cm (35.8 × 35.8 inches)

PROVENANCE

The Artist, painted at Kintore,
Northern Territory
Papunya Tula Artists, Alice Springs,
Northern Territory, cat. no. MN 9907234
Private Collection, Melbourne,
Victoria, acquired from the above

AUD 28,000
USD 18,200



MAKINTI NAPANANGKA AM

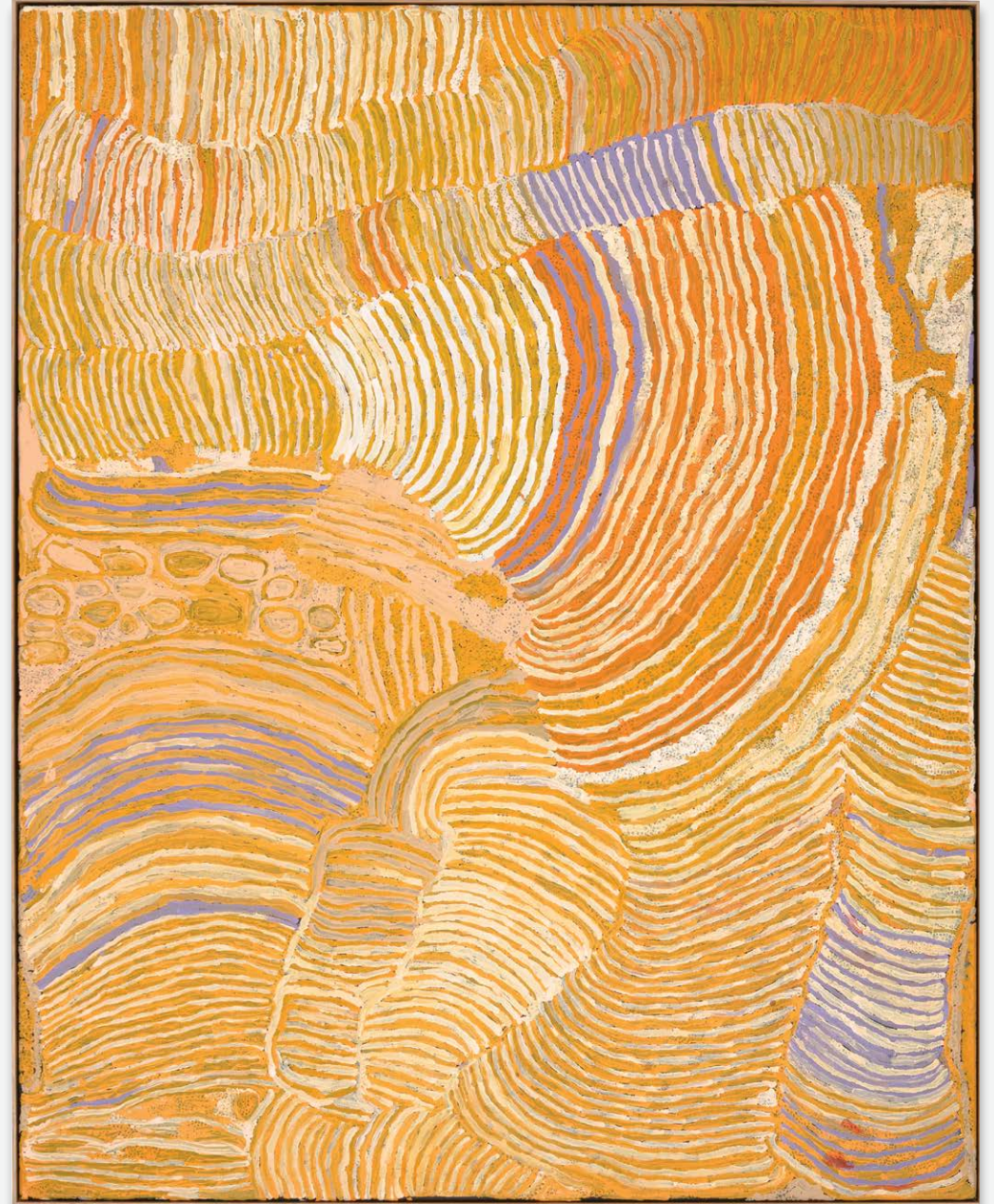
c. 1922 – 2011
Pintupi language

Untitled – Lupulnga 2000
synthetic polymer paint on linen
153 × 122 cm (60.2 × 48 inches)

PROVENANCE

The Artist, painted at Kintore,
Northern Territory
Papunya Tula Artists, Alice Springs,
Northern Territory, cat. no. MN0008069
Utopia Art Sydney, Sydney, New
South Wales
Private Collection, Melbourne, Victoria
Important Aboriginal Art, Sotheby's,
Melbourne, Victoria, 25 July 2005,
lot 90
Private Collection, United Kingdom,
acquired from the above
D'Lan Contemporary, Melbourne,
Victoria
Private Collection, New York,
acquired from the above in 2019

AUD 150,000
USD 97,500



MAKINTI NAPANANGKA AM

c. 1922 – 2011
Pintupi language

Untitled – Lupulnga 2002
synthetic polymer paint on linen
122 × 122 cm (48 × 48 inches)

PROVENANCE

The Artist, painted at Kintore,
Northern Territory
Papunya Tula Artists, Alice Springs,
cat. no. MN0204030
Gallery Gabrielle Pizzi, Melbourne,
Victoria
Private Collection, Melbourne, Victoria
acquired from the above in 2002
Aboriginal + Oceanic Art, Deutscher
and Hackett, Melbourne, Victoria,
14 October 2009, lot 23
Private Collection, acquired from
the above
D'Lan Contemporary, Melbourne,
Victoria
Steve Martin and Anne Stringfield
Collection, New York, acquired from
the above

EXHIBITED

Recent Paintings, Gallery Gabrielle
Pizzi, Melbourne, Victoria, 2002

AUD 50,000
USD 32,500



MAKINTI NAPANANGKA AM

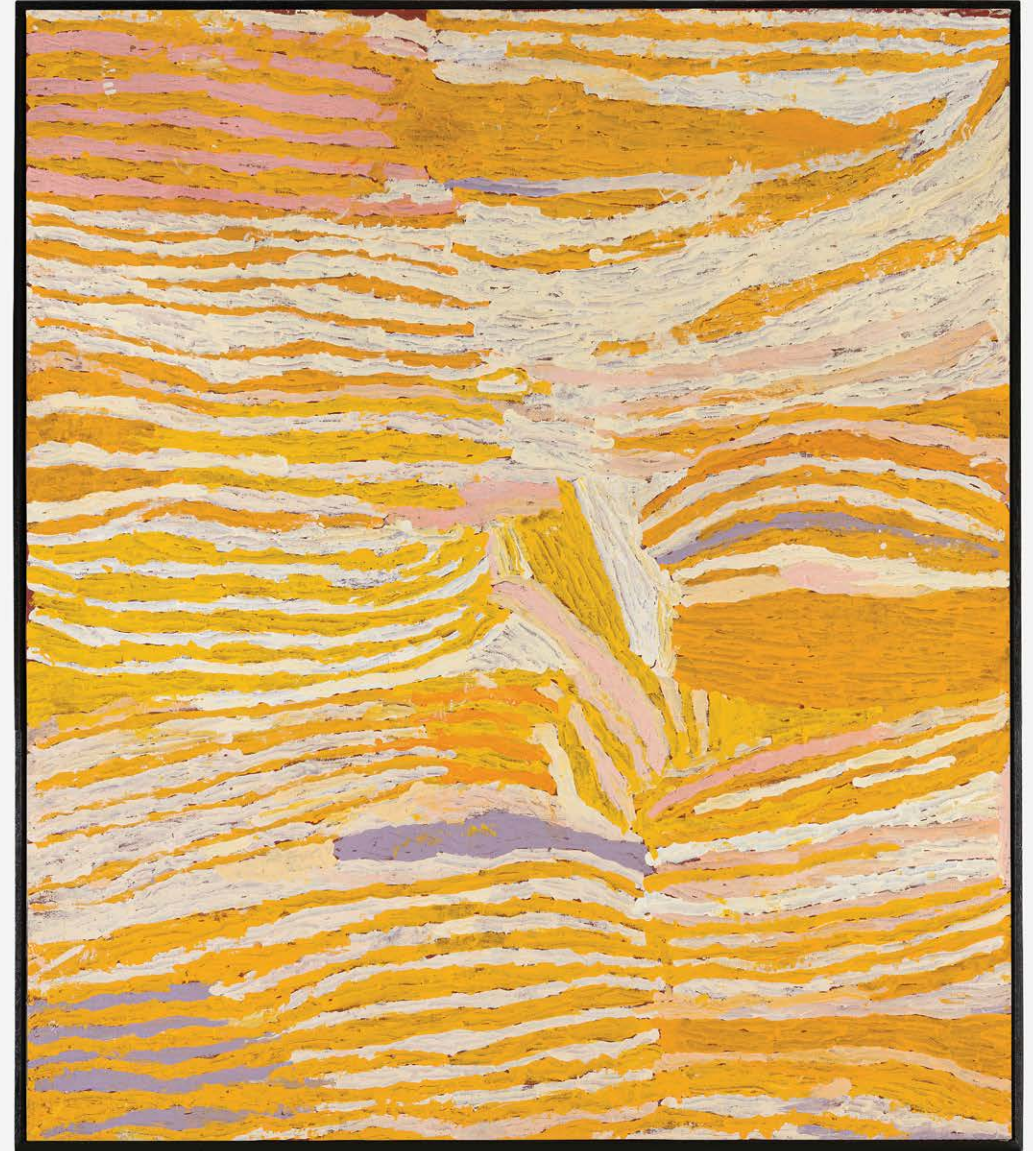
c. 1922 – 2011
Pintupi language

Untitled – Lupulnga 2006
synthetic polymer paint on linen
121 × 105.5 cm (47.6 × 41.5 inches)

PROVENANCE

The Artist, painted at Kintore,
Northern Territory
Papunya Tula Artists, Alice Springs,
Northern Territory, cat. no. MN0607073
Private Collection, Northern
Territory, acquired from the above

AUD 60,000
USD 39,000



MAKINTI NAPANANGKA AM

c. 1922 – 2011
Pintupi language

Untitled – Lupulnga 2008
synthetic polymer paint on linen
122 × 153 cm (48 × 60.2 inches)

PROVENANCE

The Artist, painted at Kintore,
Northern Territory
Papunya Tula Artists, Alice Springs,
Northern Territory, cat. no. MN0806088
Private Collection, Northern
Territory, acquired from the above

EXHIBITED

*Western Australian Indigenous
Art Awards*, Art Gallery of Western
Australia, Perth, 31 July 2010 –
3 January 2011

On long-term loan to the Art Gallery
of New South Wales, 2013 – 2025

AUD 120,000
USD 78,000



MAKINTI NAPANANGKA AM

c. 1922 – 2011
Pintupi language

Untitled – Lupulnga 2008
synthetic polymer paint on linen
153 × 183 cm (60.2 × 72 inches)

PROVENANCE

The Artist, painted at Kintore,
Northern Territory
Papunya Tula Artists, Alice Springs,
Northern Territory, cat. no. MN0806084
Private Collection, Northern
Territory, acquired from the above

EXHIBITED

*Western Australian Indigenous
Art Awards*, Art Gallery of Western
Australia, Perth, Western Australia,
31 July 2010 – 3 January 2011
18th Biennale of Sydney, Museum
of Contemporary Art Australia
(MCA), Sydney, New South Wales,
27 June – 16 September 2012
On long-term loan to the Art Gallery
of New South Wales, 2013 – 2025

AUD 280,000
USD 182,000



MAKINTI NAPANANGKA AM

c.1922–2011

Born: Lupul, NT

Language: Pintupi

Community: Walungurru (Kintore), NT

Solo Exhibitions

- 2010 *New Vision*, Utopia Art Sydney
 2007 *Makinti*, Papunya Tula Artists, Alice Springs
 2004 *Makinti*, John Gordon Gallery, Coffs Harbour, NSW
 2003 *Makinti Napanangka – A Painter*, Utopia Art Sydney
 2002 *Recent Paintings*, Gallery Gabrielle Pizzi, Melbourne
 2001 *Makinti Napanangka: New Paintings*, Utopia Art Sydney
 2000 *Makinti Napanangka: New Vision*, Utopia Art Sydney

Selected Group Exhibitions

- 2022 *Irrititja Kuwarri Tjungu I Past & Present Together: 50 Years of Papunya Tula Artists Part 2*, Kluge-Ruhe Aboriginal Art Collection, University of Virginia, Charlottesville, Virginia
Fifty Years of the Papunya Tula Artists Company, Utopia Art Sydney
 Community XII, Utopia Art Sydney
 2021 *Papunya Tula: 50 Years*, SH Ervin Gallery, Sydney
Martupura Tjukurrpa – Important Business, Papunya Tula Artists, Alice Springs
Papunya Tula I Fifty Years, Harvey Art Projects, Sun Valley, Idaho
 2020 *Desert Painters of Australia: Two Generations*, Gagosian, Hong Kong
 2019 *Borrowed Scenery*, Campbelltown Arts Centre, Campbelltown, NSW
Community X, Utopia Art Sydney
 2018 *Pintupi – Paintings from the Masters of the Western Desert*, Harvey Art Projects, Sun Valley, Idaho
Three Women, Utopia Art Sydney
 2016 *Artist's Hand: Collectors' Eye – The Angel Gift*, National Gallery of Victoria, Melbourne
 2015 *Papunya Tula Artists – Indigenous Paintings from Australia's Western Desert*, Brumby Ute Gallery, Aspen, Colorado
Tarnanthi – Festival of Contemporary Aboriginal and Torres Strait Islander Art, Art Gallery of South Australia, Adelaide
 2014 *Parcours des Mondes*, Arts d'Australie – Stephane Jacob, Paris
 2013 *Community V*, Utopia Art Sydney
Papunya Tula Artists: Masters of the Western Desert, Harvey Art Projects, Sun Valley, Idaho
 2012– *Crossing Cultures: The Owen and Wagner Collection of Contemporary Aboriginal Australian Art*, Hood Museum of Art, Hanover, New Hampshire; Toledo Museum of Art, Ohio
 2012 *Ancestral Modern: Australian Aboriginal Art from the Kaplan & Levi Collection*, Seattle Art Museum, Washington
All Our Relations, 18th Biennale of Sydney, MCA, Sydney
Interconnected, Utopia Art Sydney
Good Company, Utopia Art Sydney
PTA 40th Anniversary Show, Papunya Tula Artists, Alice Springs
Unique Perspectives – Papunya Tula Artists and the Alice Springs Community, Araluen Arts Centre, Alice Springs
 2011 *Revival in Small*, Artkelch, Freiburg, Germany
40 Years of Papunya Tula Artists, Utopia Art Sydney
Aboriginal Art 2011, Scott Livesey Galleries, Melbourne
Pintupi Trails 2011, Gallery Gabrielle Pizzi, Melbourne
 2010 *Museum III*, Utopia Art Sydney
Significant Women Artists from the Western Desert, Scott Livesey Galleries, Melbourne
36th Alice Prize, Araluen Arts Centre, Alice Springs
PTA NOW, Utopia Art Sydney
Tradition and Innovation – Papunya Tula 2010, Gallery Gabrielle Pizzi, Melbourne
Western Australia Indigenous Art Awards, Art Gallery of Western Australia, Perth
Aboriginal Art 2010, Scott Livesey Galleries, Melbourne, VIC
Papunya Tula Artists: Art of the Western Desert, Harvey Art Projects, Sun Valley, Idaho
Ngurra Kutju Ngurrara – Belonging to One Country, ReDot Gallery, Singapore
Community III, Utopia Art Sydney
Nyakula Kanyini Piintapalyalpayi Kamu Walytja Tjanampa Lurrju – Caring for Artists and Their Families, Papunya Tula Artists, Alice Springs
Papunya Tula Women's Art, Maitland Regional Gallery, Maitland, NSW
 2009 *All About Country: Aboriginal Art from the Central and Western Desert*, Artkelch, Freiburg, Germany
Papunya Tula Classics, Utopia Art Sydney
Pro Community – Papunya Tula Artists, Kunstwerk,

- Eberdingen-Nussdorf; Art Bar71, Berlin; VDMA, Frankfurt; Artkelch, Freiburg, Germany
26th Telstra National Aboriginal and Torres Strait Islander Art Awards, Museum and Art Gallery of the Northern Territory (MAGNT), Darwin
Painting the Country, Cross Cultural Art Exchange, Darwin
TogArt Contemporary Art Award, Darwin
Six Hands, Utopia Art Sydney
Desert Mob 2009, Araluen Arts Centre, Alice Springs
Nganana Tjungurrinyi Tjukurrpa Nintintjakitja – We Are Here Sharing Our Dreaming, 80 Washington Square East Galleries, New York
Pintupi 2009, Tony Bond Aboriginal Art Dealer, Adelaide
Community – The Heart of Papunya Tula Artists, Utopia Art Sydney
Nganampatju Kanpatja Winki, Nganampatju Yara Winki – All Our Paintings, All Our Stories, Papunya Tula Artists, Alice Springs
 2008 *25th Telstra National Aboriginal and Torres Strait Islander Art Awards*, MAGNT, Darwin (Overall Winner)
Australian Abstraction, Utopia Art Sydney
Papunya Tula – Recent Works, Short St. Gallery, Broome, WA
Papunya Tula Artists 2008, Gallery Gabrielle Pizzi, Melbourne
New Paintings from Papunya Tula Artists, Chapman Gallery, Canberra
David Larwill and the Western Desert Artists, Stephan Wiess Studio, New York
Virtuosity: The Evolution of Painting at Papunya Tula, The Kluge-Ruhe Aboriginal Art Collection, University of Virginia, Charlottesville, Virginia
Desert Prophets, Indigenart, Perth
Paint, Raftspace, Darwin
Ngurra Yuru Kulintjaku – Always Remembering Country, Cross Cultural Art Exchange, Darwin
Aboriginal Art 2008, Scott Livesey Galleries, Melbourne
Marranku Yara Palyantjaku Ngurrangka – Making Strong Paintings at Home, Papunya Tula Artists, Alice Springs
Pairs of Paintings, Utopia Art, Sydney
 2007 *Papunya Tula*, Short St. Gallery, Broome, WA
Gifted: Contemporary Aboriginal Art, The Mollie Gowing Acquisition Fund, Art Gallery of NSW, Sydney
Papunya Tula Artists – Big Paintings, Utopia Art, Sydney
Australian Abstraction, Utopia Art Sydney
Papunya Tula 2007, Gallery Gabrielle Pizzi, Melbourne
Papunya Tula Women, Suzanne O'Connell Gallery, Brisbane
Group Show, Jan Murphy Gallery, Brisbane
24th Telstra National Aboriginal and Torres Strait Islander Art Awards, MAGNT, Darwin
Recent Paintings 2007, Cross Cultural Art Exchange, Darwin
Pintupi Art 2007, Tony Bond Aboriginal Art Dealer, Adelaide
 2006 *A Particular Collection*, Utopia Art Sydney
Well Represented, Utopia Art Sydney
Melbourne Art Fair 2006, Royal Exhibition Building, Melbourne
Papunya Tula Artists 2006, Gallery Gabrielle Pizzi, Melbourne
PTA, Utopia Art Sydney
Pintupi, Hamiltons Gallery, London
Dreaming Their Way, National Museum of Women in the Arts, Washington, DC
Papunya Tula Artists – Recent Paintings, Cross Cultural Art Exchange (CCA), Darwin
Desert Mob 2006, Araluen Arts Centre, Alice Springs
Pintupi Art 2006, Tony Bond Aboriginal Art Dealer, Adelaide
Pintupi Dreamtime, ReDot Gallery, Singapore
Yawulyurru Kapalilu Palyara Nintilpayi – Grandmothers Teaching Culture and Ceremony, Papunya Tula Artists, Alice Springs
Aboriginal Art 2006, Scott Livesey Galleries, Melbourne
 2005– *Luminous – Contemporary Art from the Australian Desert*, Manly Art Gallery and Museum, Sydney; Bathurst Regional Gallery, NSW; Grafton Regional Art Gallery, NSW; Manning Regional Art Gallery, NSW
 2005 *New Works from the Western Desert*, Indigenart, Perth
From Big Things Little Things Grow, Utopia Art Sydney
Pintupi Artists, Papunya Tula Artists, Alice Springs
Papunya Tula Artists – New Work for a New Space, Utopia Art Sydney
Strong and Stately, ReDot Gallery, Singapore
Museum II, Utopia Art Sydney
New Ideas 2005, Utopia Art Sydney
Pintupi Women, Indigenart, Perth

- Bundoora Homestead Art Gallery, Bundoora, Victoria
Aboriginal Vision in Contemporary Australian Art,
 Wright Exhibition Space, Seattle, Washington
Pintupi Art 2005, Tony Bond Aboriginal Art Dealer,
 Adelaide
Papunya Tula Artists, Gallery Gabrielle Pizzi,
 Melbourne
Living Legends of the Western Desert, Walkabout
 Gallery, Sydney
Ma Yung/Pass It On, Framed Gallery, Darwin
Aboriginal Art 2004, Scott Livesey Art Dealer,
 Melbourne
- 2004- *Celebrating 20 Years, Telstra National Aboriginal*
 2005 *and Torres Strait Islander Art Awards*, travelling
 exhibition, RMIT, Melbourne; Cairns Regional Gallery,
 Queensland; Wollongong City Art Gallery, NSW
- 2004 *Melbourne Art Fair 2004*, Royal Exhibition Building,
 Melbourne, VIC
Depth of Field – Anamorphosis, Utopia Art Sydney
The Wynne Prize, Art Gallery of New South Wales,
 Sydney
Pintupi Art – 2004, Tony Bond Aboriginal Art Dealer,
 Adelaide
Celebrating 20 Years, Telstra National Aboriginal and
Torres Strait Islander Art Awards, MAGNT, Darwin
Papunya Tula Artists – 2004, Gallery Gabrielle Pizzi,
 Melbourne
All About Papunya, Chapman Gallery, Canberra
Redlands Westpac Art Prize, Mosman Art Gallery,
 Sydney
Pintupi Artists, Papunya Tula Artists, Alice Springs
Mythology & Reality, Heide Museum of Modern Art,
 Melbourne
Colour Power – Aboriginal Art Post 1984, National
 Gallery of Victoria, Melbourne
- 2003 *International Abstraction: Making Painting Real*,
 Seattle Art Museum, Washington
Papunya Tula Masters, The Depot Gallery, Sydney
Pintupi Art 2003, Tony Bond Art Dealer, Adelaide
Recent Paintings by the Women Artists of Kintore
and Kiwirrkurra, Gallery Gabrielle Pizzi, Melbourne
Papunya Tula Selected Paintings, William Mora
 Galleries, Melbourne
Aboriginal Art 2003, Scott Livesey Art Dealer,
 Melbourne
20th Telstra National Aboriginal and Torres Strait
Islander Art Awards, MAGNT, Darwin
Pintupi Art from the Western Desert, Indigenart,
 Perth
- Clemenger Contemporary Art Award*, National
 Gallery of Australia, Canberra
Masterpieces from the Western Desert, Gavin
 Graham Gallery, London; Framed Gallery, Darwin
 Pintupi Artists, Papunya Tula Artists, Alice Springs
- 2002 *The Year in Review*, Utopia Art Sydney
Next Generation – Aboriginal Art 2002, Art House
 Gallery, Sydney
Paintings from Our Country, Tony Bond Art Dealer,
 Adelaide
 William Mora Galleries, Melbourne
Pintupi Men's and Women's Stories, Indigenart, Perth
Art Born of the Western Desert, Framed Gallery,
 Darwin
Saluting Papunya, Chapman Gallery, Canberra
19th Telstra National Aboriginal and Torres Strait
Islander Art Awards, MAGNT, Darwin
Spring Exhibition 2002, Scott Livesey Art Dealer,
 Melbourne
- 2001 *Pintupi Artists*, Papunya Tula Artists, Alice Springs
Dreamtime: the Dark and the Light, Kunst der
 Gegenwart, Sammlung Essl, Vienna
Desert Flowering: Aboriginal Art from Private
Collections, Manawatu Gallery, North Island,
 New Zealand
Palm Beach Art Fair, Palm Beach, Florida
2001, Utopia Art Sydney
Art of the Pintupi, Tony Bond Art Dealer, Adelaide
Aboriginal Art 2001, Scott Livesey Art Dealer,
 Melbourne
Dreamscapes – Contemporary Desert Art, Mostings
 Hus, Frederiksberg, Denmark
Papunya Tula 30th Anniversary Exhibition, Chapman
 Gallery, Canberra
Pintupi Exhibition, Papunya Tula Artists, Alice Springs
18th Telstra National Aboriginal and Torres Strait
Islander Art Awards, MAGNT, Darwin
Kintore and Kiwirrkurra, Gallery Gabrielle Pizzi,
 Melbourne
Dreamtime – Contemporary Aboriginal Art,
 Essi Collection, Vienna
Size Doesn't Matter, William Mora Galleries,
 Melbourne
Aborigena, Palazzo Bricherasio, Turin, Italy
Spirituality and Australian Aboriginal Art, Comunidad
 de Madrid touring exhibition, Spain
- 2000 *Pintupi Women*, Papunya Tula Artists, Alice Springs
Melbourne Art Fair 2000, Royal Exhibition Buildings,
 Melbourne

- Papunya Tula Artists Now*, Utopia Art Sydney
Papunya Tula: Genesis and Genius, Art Gallery
 of New South Wales, Sydney
 Framed Gallery, Darwin
 Gallery Gabrielle Pizzi, Melbourne
- 1999 Gallery Gabrielle Pizzi, Melbourne
Moet & Chandon Touring Exhibition, RMIT Gallery,
 Melbourne
- 1998 Gallery Gabrielle Pizzi, Melbourne
Nineteen Ninety Eight, Utopia Art Sydney
15th Telstra National Aboriginal and Torres Strait
Islander Art Awards, MAGNT, Darwin
14th Telstra National Aboriginal and Torres Strait
Islander Art Awards, travelling exhibition, RMIT
 University, Melbourne; Gold Coast Art Gallery,
 Surfers Paradise, Queensland
The Desert Mob Art Show, Araluen Arts Centre,
 Alice Springs
- 1997 *13th Telstra National Aboriginal and Torres Strait*
Islander Art Awards, MAGNT, Darwin
The Desert Mob Art Show, Araluen Arts Centre,
 Alice Springs
 Gallery Gabrielle Pizzi, Melbourne
- 1996 *Papunya Tula Women: First Exhibition Outside*
Alice Springs, Utopia Art Sydney
13th Telstra National Aboriginal and Torres Strait
Islander Art Awards, MAGNT, Darwin
 Papunya Tula Artists Pty Ltd, Alice Springs

Collections

- National Gallery of Victoria, Melbourne
 Art Gallery of New South Wales, Sydney
 Queensland Art Gallery, Brisbane
 Museum and Art Gallery of the Northern Territory, Darwin
 Parliament House Collection, Canberra
 Macquarie Group Collection, Sydney
 Araluen Arts Centre, Alice Springs
 Hood Museum of Art, Dartmouth College,
 New Hampshire, USA
 Counihan Gallery, Melbourne
 Charles Darwin University, Darwin
 Griffith University Art Collection, Brisbane

Selected Bibliography

- Nicolas Rothwell, 'Forcing a Language of Emotion',
The Australian, 27 December 2007
Aboriginal Art 2006, exhibition catalogue, Scott
 Livesey Galleries, Melbourne, 2006
Dreaming Their Way, exhibition catalogue, National
 Museum of Women in the Arts, Washington, DC, 2006
Pintupi, exhibition catalogue, Hamiltons
 Gallery, London, 2006
Luminous – Contemporary Art from the Australian
Desert, exhibition catalogue, Manly Art
 Gallery & Museum, Manly, NSW, 2005
Celebrating 20 Years, Telstra National Aboriginal and Torres
Strait Islander Art Awards, exhibition catalogue, Museums
 and Art Galleries of the Northern Territory, Darwin, 2004
Aboriginal Art 2004, exhibition catalogue, Scott
 Livesey Art Dealer, Melbourne, 2004
Mythology & Reality, exhibition catalogue, Heide
 Museum of Modern Art, Melbourne, 2004
 Judith Ryan, *Colour Power – Aboriginal Art*
Post 1984, exhibition catalogue, National
 Gallery of Victoria, Melbourne, 2004
 'Top 50 Australian Most Collectable Artists', *Australian*
Art Collector, March 2003, 2004, 2005, 2006
Aboriginal Art 2003, exhibition catalogue, Scott
 Livesey Art Dealer, Melbourne, 2003
Masterpieces from the Western Desert, exhibition
 catalogue, Scott Livesey Art Dealer, Gavin
 Graham Gallery, London, 2003
Spring Exhibition 2002, exhibition catalogue,
 Scott Livesey Art Dealer, Melbourne, 2002
Aboriginal Art 2001, exhibition catalogue, Scott
 Livesey Art Dealer, Melbourne, 2001
Desert Flowering, exhibition catalogue, Manawatu
 Art Gallery, North Island, New Zealand, 2001
Dreamscapes – Contemporary Desert Art, exhibition
 catalogue, Mostings Hus, Frederiksberg, Denmark, 2001
Dreamtime – Contemporary Aboriginal Art, exhibition
 catalogue, Sammlung Essl, Vienna, 2001
 Achille Bonito Oliva, *Aborigena*, exhibition catalogue,
 Palazzo Bricherasio, Turin, Italy, 2001
 Hetti Perkins and Hannah Fink (eds), *Papunya Tula:*
Genesis and Genius, exhibition catalogue, Art
 Gallery of New South Wales, Sydney, 2000
 Jennifer Isaacs, *Spirit Country: Contemporary Australian*
Aboriginal Art, Hardie Grant Books, Melbourne, 1999



The rocky outcrops of Ngaminya,
Western Australia. Photographer: Matt Frost,
courtesy of Papunya Tula Artists Pty Ltd



Naata Nungurrayi. Photographer: Greg Weight

NAATA NUNGURRAYI

(c.1932–2021)

Naata Nungurrayi was born around 1932 near the rockhole site of Kumilnga, west of Wala Wala in the Pollock Hills of the Gibson Desert, Western Australia. She spent her early years travelling with her parents and sisters across an unforgiving desert environment, moving along Tingarri Dreaming routes that intersect the Pollock Hills. These journeys embedded her responsibilities to ancestral sites including Wala Wala, Ngarpungkunya, Marrapinti, Wirrulnga, Ngaminya, Wanku, Piti Kutjarra and Karilwarra, the latter being the place she always described as her true home.

The vast distances travelled by Nungurrayi's family reflect the epic journeys of the Tingarri ancestors, whose Dreaming narratives dominate the northern Western Desert. The Tingarri stories tell of male and female ancestral beings who carved significant pathways through Country, leaving behind sacred sites, songs and designs. Although many aspects of the Tingarri are restricted, women hold authority over a distinct part of these stories, especially those linked to the Kanaputa women's Dreaming. In the Kiwirrkurra area, the Kanaputa women journeyed alongside their male counterparts, with sites such as Ngaminya, Marrapinti, Yunala and Wirrulnga marking their paths. These locations still feature in the artwork of Pintupi women, which celebrates female agency, independence and ceremonial life within the broader cosmology of the desert.

Nungurrayi's early life was marked by resilience and loss. She bore two sons in the bush but lost both her daughter and husband during severe droughts. In 1964, she and her family encountered a Northern Territory Welfare Branch patrol and were relocated to Papunya. Like many Pintupi, she longed to return to her homelands, and in the early 1980s became one of the founding residents of Walungurru (Kintore), a community established closer to her ancestral Country.

Nungurrayi started painting in the mid 1990s as part of a powerful group of senior Pintupi women who helped reshape the Western Desert art movement. Alongside her contemporary Makinti Napanangka, she broadened the role of women within the movement, both in cultural leadership and in aesthetic innovation. Her works are celebrated for their instinctive energy and distinctive visual language: compositions that merge topographic mapping with gestural abstraction, often marked by armlets, grids, mollusc-like forms and layers of mottled colour.

Nungurrayi conveyed the spiritual geography of her Country, illustrating ancestral journeys and ceremonial acts with a mix of cultural authority, artistic spontaneity, conviction and idiosyncrasy. Her work gave form to the feminine aspects of the Tingarri narratives – the Kanaputa – affirming women's enduring connection to Country and their role in shaping its visual and cultural identity.

Through this distinctive visual language, Naata Nungurrayi became one of the most original voices in Western Desert painting – a celebrated artist whose work still resonates with cultural depth and contemporary strength.

NAATA NUNGURRAYI

c. 1932 – 2021
Pintupi language

Untitled – Marrapinti 1998
synthetic polymer paint on linen
91 × 61 cm (35.8 × 24 inches)

PROVENANCE

The Artist, painted at Kintore,
Northern Territory
Papunya Tula Artists, Alice Springs,
Northern Territory, cat. no. NN981178
Private Collection, Northern
Territory, acquired from the above

AUD 22,000
USD 14,300



NAATA NUNGURRAYI

c. 1932 – 2021
Pintupi language

Untitled – Marrapinti 2004
synthetic polymer paint on linen
153 × 122 cm (60.2 × 48 inches)

PROVENANCE

The Artist, painted at Kintore,
Northern Territory
Papunya Tula Artists, Alice Springs,
Northern Territory, cat. no. NN0402074
Private Collection, acquired
from the above

AUD 96,000
USD 62,400



NAATA NUNGURRAYI

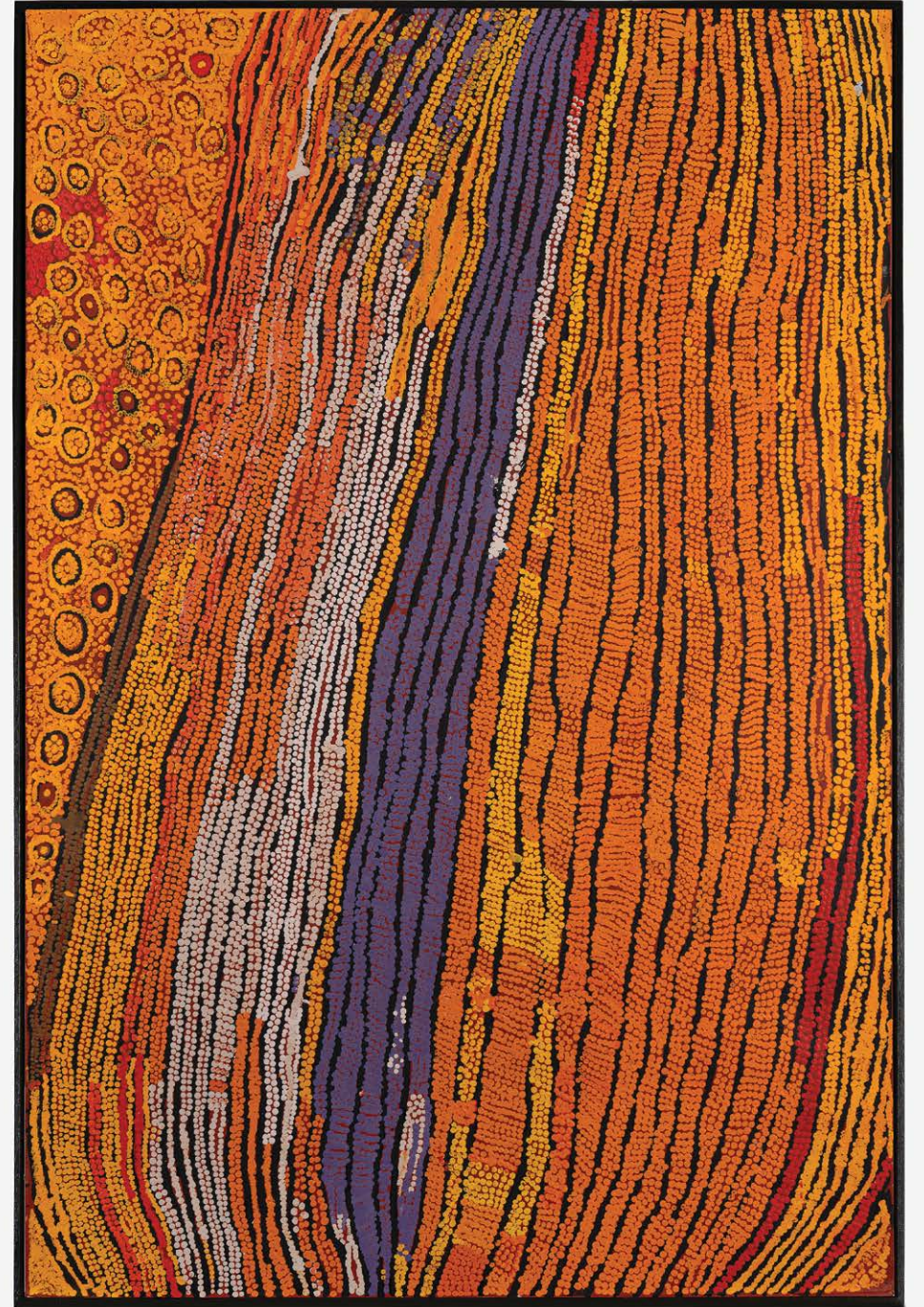
c. 1932 – 2021
Pintupi language

Untitled – Marrapinti 2004
synthetic polymer paint on linen
183 × 122 cm (72 × 48 inches)

PROVENANCE

The Artist, painted at Kintore,
Northern Territory
Papunya Tula Artists, Alice Springs,
Northern Territory, cat. no. NN0403197
Private Collection, acquired
from the above

AUD 140,000
USD 91,000



NAATA NUNGURRAYI

c. 1932 – 2021
Pintupi language

Untitled – Marrapinti 2006
synthetic polymer paint on linen
183 × 153 cm (72 × 60.2 inches)

PROVENANCE

The Artist, painted at Kintore,
Northern Territory
Papunya Tula Artists, Alice Springs,
Northern Territory, cat. no. NN0601171
Private Collection, Melbourne, Victoria,
acquired from the above in 2006

EXHIBITED

*The 23rd Telstra National Aboriginal
and Torres Strait Islander Art Awards
(Telstra NATSIAA)*, Museum and Art
Gallery of the Northern Territory,
Darwin, August 2006 – Finalist
of the General Painting Award

AUD 280,000
USD 182,000



NAATA NUNGURRAYI

c. 1932 – 2021
Pintupi language

Untitled – Karrilwarra 2007
synthetic polymer paint on linen
153 × 122 cm (60.2 × 48 inches)

PROVENANCE

The Artist, painted at Kintore,
Northern Territory
Papunya Tula Artists, Alice Springs,
Northern Territory, cat. no. NN0705197
Private Collection, Northern
Territory, acquired from the above

AUD 120,000
USD 78,000



NAATA NUNGURRAYI

c.1932–2021

Born: Kumilinga, Pollock Hills, WA

Language Group: Pintupi

Community: Walungurru (Kintore), NT

Selected Group Exhibitions

2025 *Great Affinities*, L'Appartement Gallery, Geneva, Switzerland2024 *A Lasting Imprint | No Art on a Dead Planet*, Paul Johnstone Gallery, Darwin2023 *Eminence*, D'Lan Contemporary, New York
60 over 50: 60 Paintings from 50 Years of Australian First Nations Art, UOVO, Long Island City, New York2022 *Australian Indigenous Art from the SmithDavidson Collection*, SmithDavidson Gallery, New York
Irrititja Kuwarri Tjungu | Past & Present Together: 50 Years of Papunya Tula Artists Part 2, Kluge-Ruhe Aboriginal Art Collection, University of Virginia, Charlottesville, Virginia2021 *Gillian and Watson McAllister Collection*, Cooee Art, Bondi, NSW*Reverence*, D'Lan Contemporary, Melbourne
Private Collection | Private View: One Collector's Passion & Soul, Cooee Art, Redfern, NSW
Country in Mind, University of the Sunshine Coast, Queensland2019 *Papunya Tula: 50 Years 1971–2021*, SH Ervin Gallery, Sydney*Papunya*, D'Lan Contemporary, High Line Nine, New York*It's Not Fair!*, Utopia Art Sydney
Desert Painters of Australia: Two Generations, Gagosian, Hong Kong2019 *Beyond Time: Australian Aboriginal Art*, Booker-Lowe Gallery, Houston, Texas
Desert Painters of Australia, Works from the Kluge-Ruhe Aboriginal Art Collection of the University of Virginia and the Collection of Steve Martin and Anne Stringfield, Gagosian, New York*Desert Painters of Australia II*, Gagosian, Beverly Hills*10 Panels from the Iconography Series, Naata Nungurrayi*, Kambri Cultural Centre, Drill Hall Gallery, Australian National University, Canberra*Spring Collection: Exhibition to Celebrate Our Beautiful Spring Collection*, Brenda Colahan Fine Art, Sydney*Significant*, D'Lan Contemporary, Melbourne2018 *20/20 Vision: 20 Years 20 Women*, Brenda Colahan Fine Art, Sydney*Into Abstraction: Exploring the Diversity of Abstraction and Its Affiliations from the 1960s until the Present*, Brenda Colahan Fine Art, Sydney*Significant*, D'Lan Contemporary, Melbourne2016 *Important Australian Indigenous Art*, D'Lan Contemporary, Melbourne2012 *Unique Perspectives: Papunya Tula Artists and the Alice Springs Community*, Araluen Arts Centre, Alice Springs*unDISCLOSED*, 2nd National Indigenous Art Triennial, National Gallery of Australia, Canberra
Classic Works from Papunya Tula Artists, Utopia Art Sydney2011 *Papunya Tula Women's Art*, Maitland Regional Gallery, Maitland, NSW*Fremantle Arts Centre Print Award*, Fremantle, WA
40 Years of Papunya Tula Art, Utopia Art Sydney2010 *Desert Country*, Art Gallery of South Australia, Adelaide*Wilinkarralakutu – Journeys to Lake Mackay*, Cross Cultural Art Exchange (CCA), Darwin*Desert Mob 2010*, Araluen Arts Centre, Alice Springs
Significant Women Artists from the Western Desert, Scott Livesey Galleries, Melbourne*Papunya Tula Artists Now*, Utopia Art Sydney*Ngurra Kutju Ngurrara – Belonging to One Country*, ReDot Gallery, Singapore*Desert Country*, Art Gallery of South Australia, Adelaide
Darwin International Art Fair, Darwin Convention Centre, Darwin*Aboriginal Art 2010*, Scott Livesey Galleries, Melbourne2009 *Western Australian Indigenous Art Awards*, Art Gallery of Western Australia, Perth
Tjukurrpa Palurukutu, Kutjupawana Palyantjanya: Same Stories, A New Way, Papunya Tula Artists, Alice Springs*Pintupi 2009*, Tony Bond Aboriginal Art Dealer, Adelaide*Papunya Tula Artists*, Gallery Gabrielle Pizzi, Melbourne*Papunya 2009, Senior Pintupi Artists*, Gallery Gabrielle Pizzi, Melbourne*Ngampatju Kanpatja Winki, Nganampatju Yara Winki: All Our Paintings, All Our Stories*, Papunya Tula Artists, Alice Springs*Nganana Tjungurringanyi Tjukurrpa Nintintjakitja: We Are Sharing Our Dreaming*, 80 Washington Square East Galleries, New York*Desert Mob 2009*, Araluen Arts Centre, Alice Springs*Darwin Aboriginal Art Fair*, Darwin Convention Centre, Darwin*20 Years of Papunya Tula Artists*, Utopia Art Sydney2008 *The Other Thing – A Survey Show*, Charles Darwin University Art Collection, Darwin*Pintupi Art 2008*, Tony Bond Aboriginal Art Dealer, Adelaide*Papunya Tula Artists 2008*, Gallery Gabrielle Pizzi, Melbourne*Ngurra Yuru Kulintjaku: Always Remembering Country*, Cross Cultural Art Exchange, Darwin*New Paintings from the Papunya Tula Artists*, Chapman Gallery, Canberra*Marranku Yara Palyantjaku Ngurrangka: Making Strong Paintings at Home*, Papunya Tula Artists, Alice Springs*Desert Prophets*, Indigenart, Perth*Darwin Aboriginal Art Fair*, Darwin Convention Centre, Darwin*Aboriginal Art 2008*, Scott Livesey Galleries, Melbourne*25th Telstra National Aboriginal and Torres Strait Islander Art Awards*, Museum and Art Gallery of the Northern Territory (MAGNT), Darwin2007 *TogArt Contemporary Art Award*, Parliament House, Darwin*Pintupi Mixed Exhibition*, Papunya Tula Artists, Alice Springs*Pintupi Art 2007*, Tony Bond Aboriginal Art Dealer, Adelaide*Papunya Tula Artists – Recent Paintings 2007*, Cross Cultural Art Exchange, Darwin*24th Telstra National Aboriginal and Torres Strait Islander Art Awards*, MAGNT, Darwin2006 *Yawulyurru Kapalilu Palyara Nintilpayi – Grandmothers Teaching Culture and Ceremony*, Papunya Tula Artists, Alice Springs*PTA*, Utopia Art Sydney*Pintupi*, Hamiltons Gallery, London*Pintupi Dreamtime*, ReDot Gallery, Singapore*Pintupi Art 2006*, Tony Bond Aboriginal Art Dealer, Adelaide*Papunya Tula Artists 2006*, Gallery Gabrielle Pizzi, Melbourne*Papunya Tula Artists – Recent Paintings 2006*, Cross Cultural Art Exchange, Darwin*Aboriginal Art 2006*, Scott Livesey Galleries, Melbourne*A Particular Collection*, Utopia Art Sydney*23rd Telstra National Aboriginal and Torres Strait Islander Art Awards*, MAGNT, Darwin2005 *Desert Mob 2005*, Araluen Arts Centre, Alice Springs*Strong and Stately*, ReDot Gallery, Singapore*Pintupi Show*, Papunya Tula Artists, Alice Springs*Pintupi Art 2005*, Tony Bond Aboriginal Art Dealer, Adelaide
Papunya Tula Artists, Gallery Gabrielle Pizzi, Melbourne
Papunya Tula Artists: New Work for a New Space, Utopia Art Sydney
New Works from the Western Desert, Indigenart, Perth

- New Ideas*, Utopia Art Sydney
Aboriginal Art 2005, Scott Livesey Art Dealer, Melbourne
22nd Telstra National Aboriginal and Torres Strait Islander Art Awards, MAGNT, Darwin
- 2004 *Pintupi Artists*, Papunya Tula Artists, Alice Springs
Pintupi Art 2004, Tony Bond Aboriginal Art Dealer, Adelaide
Papunya Tula Artists 2004, Gallery Gabrielle Pizzi, Melbourne
Ma Yungu: Pass It On, Framed Gallery, Darwin
Depth of Field Anamorphosis: Artists Explore Absolute Matte, a new paint from Chroma Australia, Utopia Art Sydney
All About Papunya, Chapman Gallery, Canberra
Aboriginal Art 2004, Scott Livesey Art Dealer, Melbourne
- 2003 *Recent Paintings by the Women Artists of Kintore and Kiwirrkurra*, Gallery Gabrielle Pizzi, Melbourne
Pintupi Artists, Papunya Tula Artists, Alice Springs
Pintupi Art from the Western Desert, Indigenart, Perth
Pintupi Art 2003, Tony Bond Aboriginal Art Dealer, Adelaide
Papunya Tula Selected Paintings, William Mora Galleries, Melbourne
Masterpieces from the Western Desert, Gavin Graham Gallery, London
Aboriginal Art 2003, Scott Livesey Art Dealer, Melbourne
A Way Through: The Sue and Ian Bernadt Collection: Aboriginal Paintings by Women Artists, Central TAFE Art Gallery, Northbridge, Perth
- 2002 *Saluting Papunya*, Chapman Gallery, Canberra
Pintupi Men's and Women's Stories, Indigenart, Perth
Pintupi Artists, Papunya Tula Artists, Alice Springs
Paintings from Our Country, Tony Bond Art Dealer, Adelaide
Next Generation – Aboriginal Art 2002, Art House Gallery, Sydney
Art Born of the Western Desert, Framed Gallery, Darwin
- 19th Telstra National Aboriginal and Torres Strait Islander Art Awards*, MAGNT, Darwin
- 2001 *Spirituality and Australian Aboriginal Art*, Comunidad the Madrid Touring Exhibition, Spain
Pintupi Exhibition, Papunya Tula Artists, Alice Springs
Papunya Tula 30th Anniversary Exhibition, Chapman Gallery, Canberra
Palm Beach Art Fair, Palm Beach, Florida
Museum, Utopia Art Sydney
Kintore and Kiwirrkurra, Gallery Gabrielle Pizzi, Melbourne
Art of the Pintupi, Tony Bond Art Dealer, Adelaide
Art House Gallery, Sydney
Aboriginal Art 2001, Scott Livesey Art Dealer, Melbourne
18th Telstra National Aboriginal and Torres Strait Islander Art Awards, MAGNT, Darwin
- 2000 *Pintupi Women*, Papunya Tula Artists, Alice Springs
Papunya Tula: Genesis and Genius, Art Gallery of New South Wales, Sydney
Melbourne Art Fair 2000, Royal Exhibition Buildings, Melbourne
Lines, Fireworks Gallery, Brisbane
Encore, Utopia Art Sydney
Dream Space, Original and Authentic Aboriginal Art, Melbourne
Aboriginal Art 2000, Scott Livesey Art Dealer, Melbourne
17th Telstra National Aboriginal and Torres Strait Islander Art Awards, MAGNT, Darwin
- 1999 *Utopia Art Sydney*
Twenty-Five Years and Beyond, Flinders University of South Australia, Bedford Park, Adelaide
New Horizons, Gallery Gabrielle Pizzi, Melbourne
The Desert Mob Art Show, Araluen Arts Centre, Alice Springs

Collections

National Gallery of Australia, Canberra
 Australian National University, Canberra
 The Holmes à Court Collection
 Art Gallery of New South Wales, Sydney
 National Gallery of Victoria, Melbourne
 Museum and Art Gallery of the Northern Territory, Darwin
 Australian Institute for Aboriginal and Torres Strait Islander Studies, Canberra
 Artbank, Sydney
 Aboriginal Art Museum, Utrecht, The Netherlands
 Araluen Arts Centre, Alice Springs
 Griffith University Art Collection, Brisbane
 Art Gallery of South Australia, Adelaide
 Helen Read Collection
 Harland Collection
 Hank Ebes Collection, Melbourne
 The Luczo Family Collection, USA
 University of Technology Sydney Art Collection, Sydney
 Harvard Art Museums, Cambridge, Massachusetts
 The collection of Steve Martin and Anne Stringfield, USA
 Kluge-Ruhe Aboriginal Art Collection of the University of Virginia, Charlottesville, Virginia
 University of the Sunshine Coast Collection, Queensland
 Luciano Benetton Collection, Venice
 Gillian and Watson McAllister Collection, Sydney
 Pat Corrigan Collection, Sydney
 Jacqui McPhee Collection, Perth
 Foundation Burkardt-Felder Arts et Culture, Motiers, Switzerland
 SmithDavidson Collection, Amsterdam and Miami
 Muswellbrook Regional Art Centre, Muswellbrook, NSW

Selected Bibliography

Ngurra Kutji Ngurrara – Belonging to One Country, exhibition catalogue, ReDot Gallery, Singapore, 2010
Wilkinsonkarakutu – Journeys to Lake Mackay, exhibition catalogue, Cross Cultural Art Exchange, Darwin, 2010
Aboriginal Art 2010, exhibition catalogue, Scott Livesey Art Dealer, Melbourne, 2010
Painting the Country, exhibition catalogue, Cross Cultural Art Exchange, Darwin, 2009
Ngurra Yuru Kulintjaku – Always Remembering Country, exhibition catalogue, Cross Cultural Art Exchange, Darwin, 2008
Aboriginal Art 2008, exhibition catalogue, Scott Livesey Galleries, Melbourne, 2008
TogArt Contemporary Art Awards, exhibition catalogue, Parliament House, Darwin, 2007
Pintupi, exhibition catalogue, Hamiltons Gallery, London, 2006
Aboriginal Art 2006, exhibition catalogue, Scott Livesey Art Dealer, Melbourne, 2006
Aboriginal Art 2005, exhibition catalogue, Scott Livesey Art Dealer, Melbourne, 2005
Aboriginal Art 2004, exhibition catalogue, Scott Livesey Art Dealer, Melbourne, 2004
Aboriginal Art 2003, exhibition catalogue, Scott Livesey Art Dealer, Melbourne, 2003
Masterpieces from the Western Desert, exhibition catalogue, Scott Livesey Art Dealer, Gavin Graham Gallery, London, 2003
Aboriginal Art 2001, exhibition catalogue, Scott Livesey Art Dealer, Melbourne, 2001
Aboriginal Art 2000, exhibition catalogue, Scott Livesey Art Dealer, Melbourne, 2000
 Hetti Perkins and Hannah Fink (eds), *Papunya Tula: Genesis and Genius*, exhibition catalogue, Art Gallery of New South Wales, Sydney, 2000
 Doreen Mellor and Vincent Megaw, *Twenty-Five Years and Beyond: Papunya Tula Paintings*, exhibition catalogue, Flinders Art Museum, Flinders Press, Adelaide, 1999



Published in 2025 by
D'Lan Contemporary Pty Ltd

NAARM / MELBOURNE
40 Exhibition Street, VIC 3000
DLANCONTEMPORARY.COM.AU

—
National Library of Australia
ISBN: 978-1-7638984-6-2

CATALOGUING & RESEARCH
Vanessa Merlino
Isabella Wadley

DESIGN
Liz Cox, www.studiomono.co

PHOTOGRAPHY
Leslie Haworth

PRINT
Ellikon Fine Printers

© Copyright D'Lan Contemporary Pty Ltd, 2025

COPYRIGHT

© Makinti Napanangka AM/Copyright Agency 2025
© Naata Nungurrayi/Copyright Agency 2025

ABOUT

Established in 2016, D'Lan Contemporary presents exceptional modern and contemporary art by leading and emerging First Nations artists at its galleries in Melbourne, Sydney and New York alongside an international program of exhibitions, educational talks and events that celebrate and promote the rich art and culture of Australian First Nations peoples.

ETHICS

D'Lan Contemporary maintains strict ethical practices and is committed to creating a sustainable marketplace for this important segment of Australian art and culture. The gallery contributes 30% of its annual net profits to artists, artist projects and their 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 Indigenous art is:

CONTEMPORARY AUSTRALIAN INDIGENOUS ART (1980–PRESENT)

All contemporary Australian Indigenous 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 INDIGENOUS AUSTRALIAN 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 Scougall – 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 Indigenous art, please contact us at: enquiries@dlancontemporary.com.au



DLANCONTEMPORARY.COM.AU

D ■ C