



PURTANINGA NGIMA

Rainbow Serpent Feeling

13 SEPTEMBER – 25 OCTOBER 2025

PURTANINGA NGIMA

Rainbow Serpent Feeling

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JANE MARGARET
TIPUAMANTUMIRRI

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FOREWORD

D'Lan Contemporary is proud to present Jane Margaret Tipuamantumirri's first solo exhibition of paintings in Sydney, alongside a unique body of work at Sydney Contemporary 2025. Both exhibitions would not have been possible without the support and partnership of Munupi Arts on Melville Island, and Ngaruwanajirri Art Centre on Bathurst Island in the Northern Territory.

Despite, or perhaps due to, Jane Margaret Tipuamantumirri's diminutive size, she is a powerhouse of energy, creativity and happiness. These traits, and her embodiment of jilamara (Tiwi design), translate onto her large-scale paintings and ethereal works on paper. Like most Tiwi artists, she creates deeply personal interpretations of ancestral marks. Jane's paintings are distinct for their dynamic structures and layered dotted infill. Though the history of Tiwi art informs her practice, she is creatively unencumbered by it. Jane lives between two Tiwi Island communities, Wurrumiyanga, on Bathurst Island, and Pirlangimpi, on Melville Island. Jane began her practice in 1994 while working for Ngaruwanajirri Art Centre, where she produces forceful compositions upon small sheets of paper.

While living with family at Pirlangimpi and painting with Munupi Arts, Jane works with natural pigments on linen. When we visited her earlier this year, we were greeted by her smiling face and led into the studio toward the large painting she was working on. Rather than talk, she enthusiastically returned to the task of painting. In earth-coloured dabs, she infilled an elaborate network of organic lines that reflect the Ampitji (Rainbow Serpent). Before long, Jane abandoned her brush to dance the Ampitji story. Her dual physical manifestations of Ampitji, in dance and paint, communicated what words couldn't. The joy on her face, and in her body, enlivened us all, prompting fellow painters and those nearby to join in.

Other paintings in this exhibition capture the tidal movement of waters in and around the seas and creeks of the Tiwi Islands. Some feature pamajini (Tiwi ceremonial armbands) and tunga (bark basket), all painted in Jane's signature style, all – it can safely be assumed – imbued with Jane's infectious love of life and art.

LUKE SCHOLES

Director, D'Lan Contemporary

PURTANINGA NGIMA

Rainbow Serpent Feeling



Jane Margaret Tipuamantumirri's exhibition not only articulates a narrative about the Ampitji, the Rainbow Serpent, in a spiritual sense. It is an invocation of the shifting, powerful and often intangible current that runs through Jane Margaret's work – the feeling and awareness of her Tiwi Country, the sensation of cycles of nature, and the spiritual memory carried in her inner world and conveyed through her paintings. *Purtaniga Ngima* is a feeling, a presence and a rhythm that pulses through Jane Margaret's creative practice.

Jane Margaret's presence is playful, and her joyful manner is contagious. She carries an eternally buoyant disposition, embracing those around her with her warmth and affection. When invited to reflect on her creative practice, she does not explain her work in conventional terms, nor does she seek to translate her artistic process into language. For Jane Margaret, painting is not something to be explained – it is something to be done. It is something lived. A place where, in witnessing her at work, she experiences a transcendental freedom.

When Jane Margaret was growing up, her mother, though often unwell, was 'a strong culture woman'. She had strong knowledge of family history and the Tiwi kinship system. Jane Margaret was surrounded by strong cultural influences, especially from her father, a bilingual Tiwi Elder and baker, who passed down his knowledge through story and practice. 'He was an important man,' Marie Simplicia, Jane Margaret's sister, says. 'He used to take us out bush, teach us about Country, animals, fish, everything.' This early cultural learning and connection to Country was foundational. It was integral to the intergenerational transmission of ancient cultural wisdom that is now conveyed and carried in her work.

The Tiwi Dreaming and symbolism encapsulated in her work expresses the artistic and cultural practices of the Tiwi people for time immemorial. They have used natural ochres to adorn their bodies and other natural surfaces

with sophisticated and intricate geometrical designs associated with their ancient spirituality – intrinsic to sacred ceremonies, including song and dance. Jane Margaret's work dances in a space between traditional Tiwi designs and motifs and her own distinctive style. Expressive dotting overlays thick brushwork: symmetrical designs sit beside spontaneous gestures. Her paintings carry an innate rhythm, a kind of visual chant. She paints daily, and with a sense of delight, preferring long, uninterrupted sessions where she can lose herself in the freedom that the act of making art creates for her. She is often found dancing around the studio and singing as she paints, and 'If someone talks too much when she is painting, they get told off,' her sister Marie Simplicia says with a wide, sparkly smile. 'Art, for her, is sacred business.'

Jane Margaret started to paint at Ngaruwanajirri Inc., an art centre known for nurturing artists living with disabilities, where she demonstrated strong painting abilities with her works on paper and silk paintings. Since 2015, and now working regularly at Munupi Arts, her compositions have expanded in scale and boldness; her work has become increasingly confident, filled with complex patterning, vibrant works of ochre and black, and recurring imagery of Tiwi birds, sea creatures and ceremonial motifs. Some pieces suggest ceremonial body paint, while others evoke images of Ampitji (the Rainbow Serpent), Muputi (fish), Tokwampini (bird), Purnarrika (waterlily), not as decorations, but as symbolic living presences – forms imbued with story, memory and meaning.

When asked to describe what the transition from works on paper to larger-scale works on canvas was like for her, she communicates a response through facial expression and body movement, indicating that she prefers to work on a larger scale. This is evident, and speaks to the viewer for itself, as one can immediately sense the immense freedom she experiences in her painting. Jane Margaret's joyful, expressive freedom within her practice reveals that she is attuned to rhythm and movement. The freedom Jane Margaret experiences in her artistic practice stands in contrast to the limitations experienced in her lived social reality.

As a Tiwi woman living within the intersecting constraints of contemporary community life and living with a disability, her daily experience is shaped by structural, social and economic boundaries. Yet in the act of painting, she moves beyond these restrictions. Art offers her a space of autonomy and expression – an arena where her voice is boldly articulated and her identity is not defined by external constraints. In this creative space, she is not confined by language systems; instead, she operates with fluidity, self-empowerment and distinctive creative vision. It is within this space of art making that Jane Margaret accesses agency, infinite possibility and a profound connection to self, culture and Country. To speak of Jane Margaret's art is to speak of a relationship that exists beyond words. Her work is not about communication in the Western sense. Her paintings are acts of presence, and of ngima, of feeling.

DASHIELLE AMBER ALLAIN

Manager, Munupi Arts, Melville Island



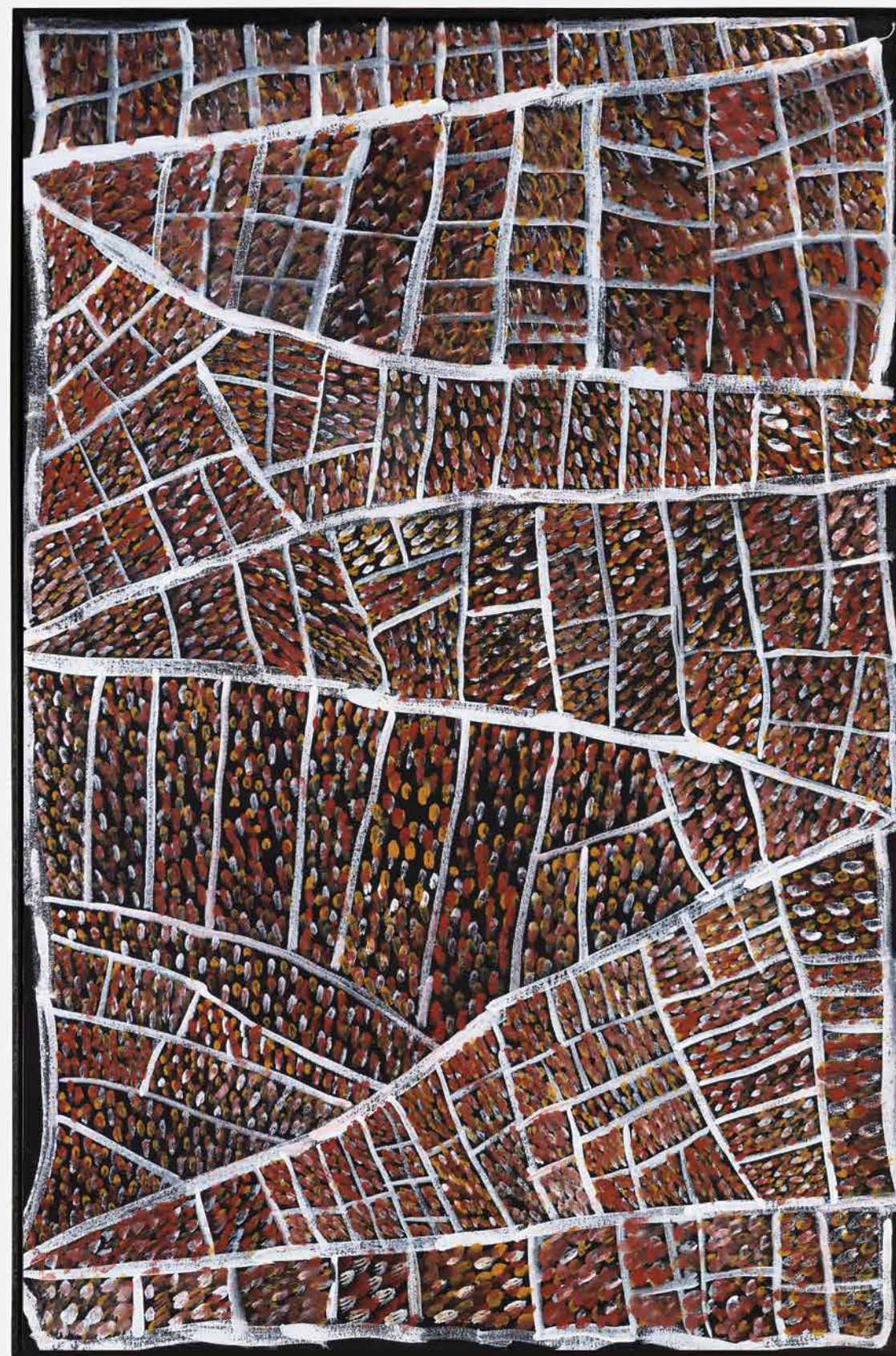
**JANE MARGARET
TIPUAMANTUMIRRI**
born 1968
Tiwi language

Ampitji 2024
earth pigments and synthetic
binder on canvas
90 x 60 cm

PROVENANCE

The Artist, painted at Pirlangimpi,
Melville Island, Northern Territory
Munupi Arts, Melville Island,
Northern Territory, cat. no. 24-104

AUD 6,600



**JANE MARGARET
TIPUAMANTUMIRRI**
born 1968
Tiwi language

Ampitji 2025
earth pigments and synthetic
binder on canvas
90 × 70 cm

PROVENANCE

The Artist, painted at Pirlangimpi,
Melville Island, Northern Territory
Munupi Arts, Melville Island,
Northern Territory, cat. no. 25-157

AUD 7,700



**JANE MARGARET
TIPUAMANTUMIRRI**
born 1968
Tiwi language

Ampitji 2025
earth pigments and synthetic
binder on canvas
90 × 70 cm

PROVENANCE

The Artist, painted at Pirlangimpi,
Melville Island, Northern Territory
Munupi Arts, Melville Island,
Northern Territory, cat. no. 25-117

AUD 7,700



**JANE MARGARET
TIPUAMANTUMIRRI**

born 1968
Tiwi language

Ampitji 2024
earth pigments and synthetic
binder on canvas
200 × 183 cm

PROVENANCE

The Artist, painted at Pirlangimpi,
Melville Island, Northern Territory
Munupi Arts, Melville Island,
Northern Territory, cat. no. 24-125

AUD 18,000



**JANE MARGARET
TIPUAMANTUMIRRI**
born 1968
Tiwi language

Pupuni Jilamara 2023
earth pigments and synthetic
binder on canvas
90 x 80 cm

PROVENANCE

The Artist, painted at Pirlangimpi,
Melville Island, Northern Territory
Munupi Arts, Melville Island,
Northern Territory, cat. no. 23-191

AUD 8,800



**JANE MARGARET
TIPUAMANTUMIRRI**

born 1968
Tiwi language

Ampitji 2025
earth pigments and synthetic
binder on canvas
100 × 100 cm

PROVENANCE

The Artist, painted at Pirlangimpi,
Melville Island, Northern Territory
Munupi Arts, Melville Island,
Northern Territory, cat. no. 25-122

AUD 9,900



**JANE MARGARET
TIPUAMANTUMIRRI**
born 1968
Tiwi language

Pupuni Jilamara 2023
earth pigments and synthetic
binder on canvas
100 × 100 cm

PROVENANCE

The Artist, painted at Pirlangimpi,
Melville Island, Northern Territory
Munupi Arts, Melville Island,
Northern Territory, cat. no. 23-197

AUD 9,900



**JANE MARGARET
TIPUAMANTUMIRRI**

born 1968
Tiwi language

Ampitji 2024

earth pigments and synthetic
binder on canvas
120 × 180 cm

PROVENANCE

The Artist, painted at Pirlangimpi,
Melville Island, Northern Territory
Munupi Arts, Melville Island,
Northern Territory, cat. no. 24-248

AUD 14,000



**JANE MARGARET
TIPUAMANTUMIRRI**
born 1968
Tiwi language

Pamajini 2024
earth pigments and synthetic
binder on canvas
120 × 80 cm

PROVENANCE

The Artist, painted at Pirlangimpi,
Melville Island, Northern Territory
Munupi Arts, Melville Island,
Northern Territory, cat. no. 24-76

AUD 9,600



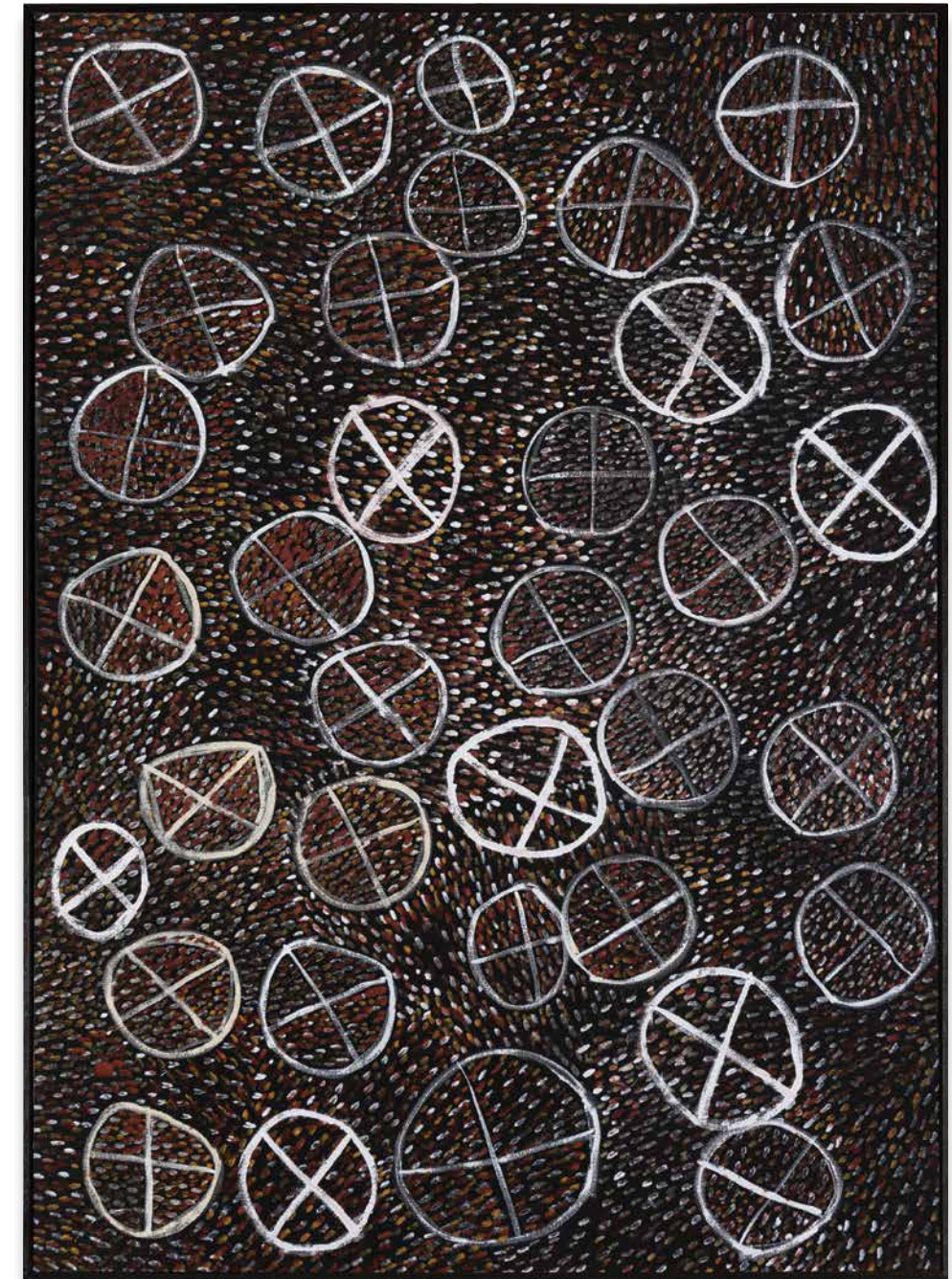
**JANE MARGARET
TIPUAMANTUMIRRI**
born 1968
Tiwi language

Pamajini 2024
earth pigments on canvas
123 × 88 cm

PROVENANCE

The Artist, painted at Pirlangimpi,
Melville Island, Northern Territory
Munupi Arts, Melville Island,
Northern Territory, cat. no. 24-113

AUD 9,600



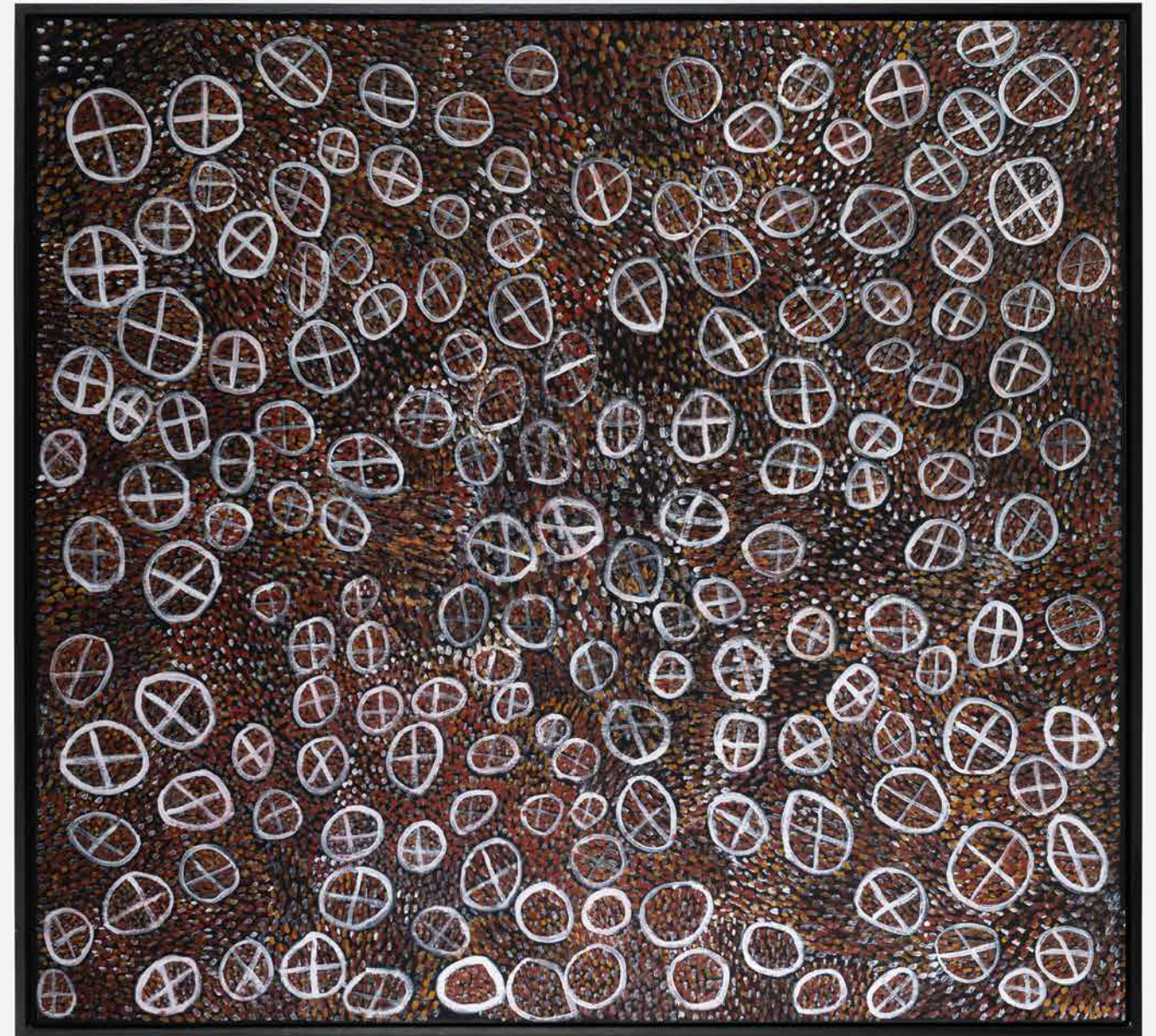
**JANE MARGARET
TIPUAMANTUMIRRI**
born 1968
Tiwi language

Pamajini 2025
earth pigments and synthetic
binder on linen
184 × 199 cm

PROVENANCE

The Artist, painted at Pirlangimpi,
Melville Island, Northern Territory
Munupi Arts, Melville Island,
Northern Territory, cat. no. 25-111

AUD 18,000



**JANE MARGARET
TIPUAMANTUMIRRI**
born 1968
Tiwi language

Ampitji 2025
earth pigments and synthetic
binder on canvas
120 × 80 cm

PROVENANCE

The Artist, painted at Pirlangimpi,
Melville Island, Northern Territory
Munupi Arts, Melville Island,
Northern Territory, cat. no. 25-97

AUD 9,600



**JANE MARGARET
TIPUAMANTUMIRRI**
born 1968
Tiwi language

Ampitji 2025
earth pigments and synthetic
binder on canvas
120 × 80 cm

PROVENANCE

The Artist, painted at Pirlangimpi,
Melville Island, Northern Territory
Munupi Arts, Melville Island,
Northern Territory, cat. no. 25-119

AUD 9,600



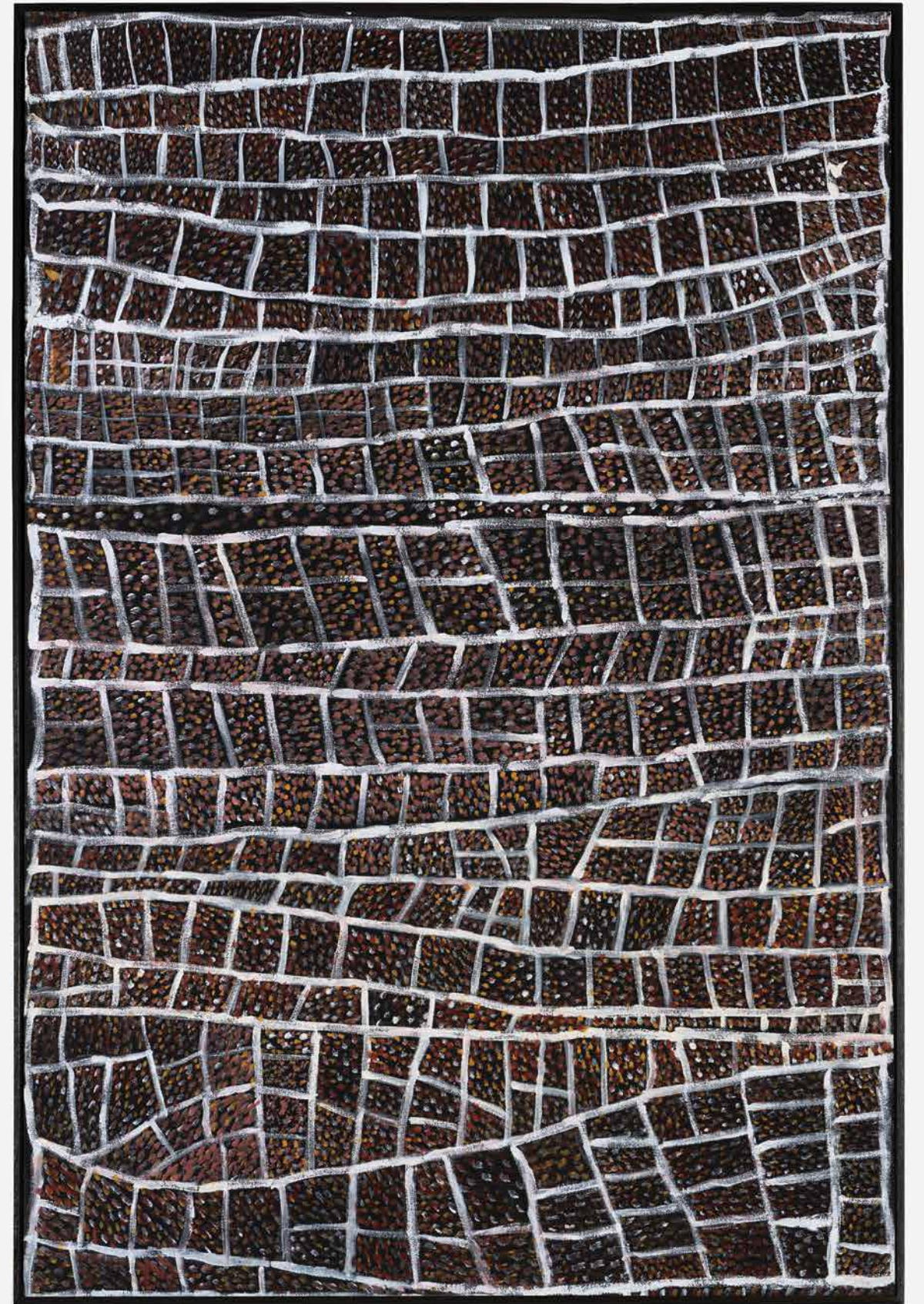
**JANE MARGARET
TIPUAMANTUMIRRI**
born 1968
Tiwi language

Ampitji 2024
earth pigments and synthetic
binder on canvas
120 × 80 cm

PROVENANCE

The Artist, painted at Pirlangimpi,
Melville Island, Northern Territory
Munupi Arts, Melville Island,
Northern Territory, cat. no. 24-72

AUD 9,600



**JANE MARGARET
TIPUAMANTUMIRRI**
born 1968
Tiwi language

Jilamara Design 2023
earth pigments and synthetic
binder on canvas
120 x 180 cm

PROVENANCE

The Artist, painted at Pirlangimpi,
Melville Island, Northern Territory
Munupi Arts, Melville Island,
Northern Territory, cat. no. 23-229

AUD 14,000



**JANE MARGARET
TIPUAMANTUMIRRI**

born 1968
Tiwi language

Ampitji 2025
earth pigments and synthetic
binder on canvas
179 × 118 cm

PROVENANCE

The Artist, painted at Pirlangimpi,
Melville Island, Northern Territory
Munupi Arts, Melville Island,
Northern Territory, cat. no. 25-187

AUD 14,000



**JANE MARGARET
TIPUAMANTUMIRRI**
born 1968
Tiwi language

Ampitji 2025
earth pigments and synthetic
binder on canvas
178 × 150 cm

PROVENANCE

The Artist, painted at Pirlangimpi,
Melville Island, Northern Territory
Munupi Arts, Melville Island,
Northern Territory, cat. no. 25-63

AUD 16,000





Keeping Place, Ngaruwanajirri, Wurrumiyanga.

WORKS ON PAPER

Jane Margaret Tipuamantumirri has been painting with the Ngaruwanajirri artists group since it was established in 1994 in Wurrumiyanga. She sources much of her inspiration from the beautifully painted ceiling of the heritage-listed Keeping Place. The eight large panels on the ceiling, created by different artists in the 1980s, show a range of Tiwi jilamara and story that Jane draws on when making her work.

She gazes up and observes the stories, the jilamara and the shapes and patterns, using this rich historical resource in her work in new dynamic ways including designs of pamajini (Tiwi ceremonial armbands) and tunga (bark basket).

Jane brings her lively and gentle personality to her jilamara and to work at Ngaruwanajirri. Her art reflects and responds to her life on the Tiwi Islands. Yoyi (dance) and ngarukuruwala (singing) are very important to Jane, and she often sings and dances while working, especially the Tiwi songs on the album *Murli-la* by the Ngarukuruwala Women's Group, which is on high rotation.

When painting, Jane quickly draws her design in pencil then puts down the background colours, painstakingly building up the design and finishing her linework with sticks she continuously dips into the paint bit by bit, building up layers to create her vibrant and lively paintings. She uses this same approach whether painting in ochres, watercolour or working on a batik.

Jane moves between Wurrumiyanga, on Bathurst Island, and Pirlangimpi, on Melville Island, where she lives with family and works with Munupi Arts. When living at Wurrumiyanga, in the dry season Jane spends a lot of time out bush with her family at Tarntipi Bush Camp, where she enjoys fishing and hunting, visiting the beach, swimming at Tarntipi waterhole and listening to Tiwi stories.

Jane's ongoing interest in fish and birds was evident from the beginning of her art making at Ngaruwanajirri. She loves eating bush foods, especially ngaringari (magpie geese) and muputi (fish) – recurrent subject matters for her paintings.

Her versatile artistic practice includes a long history of painting with locally sourced ochres on watercolour paper and canvas, and batik designs on silk fabrics and monotype prints, as well as works in watercolour and black gesso on heavy watercolour paper.

Jane's artwork is held in many public and private collections, including the National Gallery of Victoria, Melbourne, and the Art Gallery of South Australia, Adelaide.

JANE POLKINGHORNE

Manager, Ngaruwanajirri, Bathurst Island



**JANE MARGARET
TIPUAMANTUMIRRI**
born 1968
Tiwi language

*Yirripuwata Jilamara –
High Tide Jilamara 2017*
earth pigments on Arches paper
sheet size: 57 × 38 cm

PROVENANCE

The Artist, painted at Wurrumiyanga,
Bathurst Island, Northern Territory
Ngaruwanajirri Inc., Bathurst Island,
Northern Territory, cat. no. 4-17

AUD 2,200



**JANE MARGARET
TIPUAMANTUMIRRI**
born 1968
Tiwi language

*Yirripuwata Jilamara –
High Tide Jilamara* 2021
earth pigments on Arches paper
sheet size: 57.5 × 38.5 cm

PROVENANCE

The Artist, painted at Wurrumiyanga,
Bathurst Island, Northern Territory
Ngaruwanajirri Inc., Bathurst Island,
Northern Territory, cat. no. 558-21

AUD 2,200



**JANE MARGARET
TIPUAMANTUMIRRI**
born 1968
Tiwi language

*Yirripuwata Jilamara –
High Tide Jilamara* 2014
earth pigments on Arches paper
sheet size: 57.5 × 38.5 cm

PROVENANCE

The Artist, painted at Wurrumiyanga,
Bathurst Island, Northern Territory
Ngaruwanajirri Inc., Bathurst Island,
Northern Territory, cat. no. 3-14

AUD 2,200



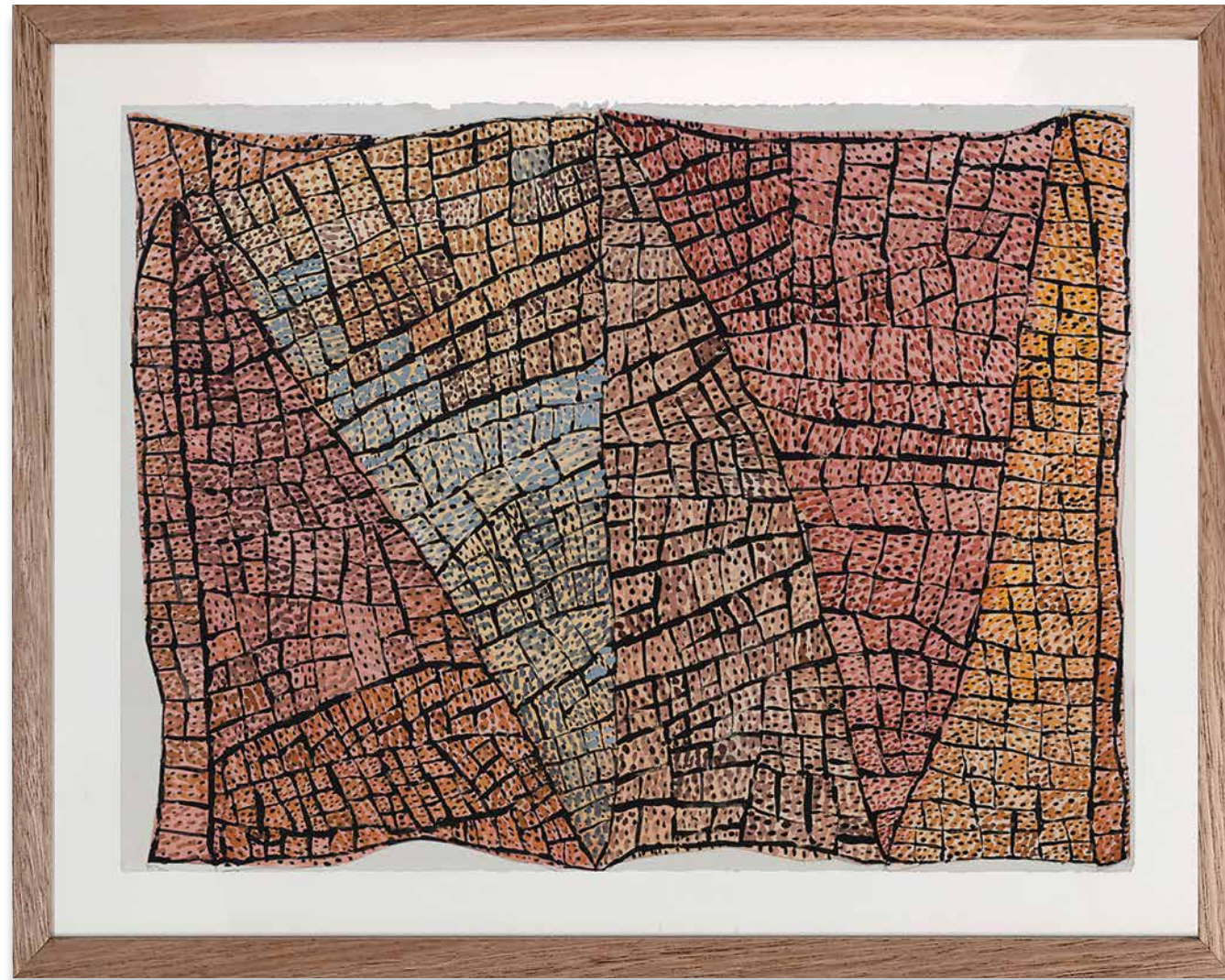
**JANE MARGARET
TIPUAMANTUMIRRI**
born 1968
Tiwi language

Jilamara 2024
watercolour on Saunders
Waterford paper
sheet size: 55 × 77 cm

PROVENANCE

The Artist, painted at Wurrumiyanga,
Bathurst Island, Northern Territory
Ngaruwanajirri Inc., Bathurst Island,
Northern Territory, cat. no. 677-24

AUD 3,300



**JANE MARGARET
TIPUAMANTUMIRRI**
born 1968
Tiwi language

*Yirikapayi Pitah Pitah Jilamara —
Crocodile Stomach Design* 2024
watercolour on Saunders
Waterford paper
sheet size: 57 × 77 cm

PROVENANCE

The Artist, painted at Wurrumiyanga,
Bathurst Island, Northern Territory
Ngaruwanajirri Inc., Bathurst Island,
Northern Territory, cat. no. 791-24

AUD 3,300



**JANE MARGARET
TIPUAMANTUMIRRI**

born 1968
Tiwi language

Jilamara 2024
watercolour on Saunders
Waterford paper
sheet size: 38 × 57 cm

PROVENANCE

The Artist, painted at Wurrumiyanga,
Bathurst Island, Northern Territory
Ngaruwanajirri Inc., Bathurst Island,
Northern Territory, cat. no. 598-24

AUD 2,200



**JANE MARGARET
TIPUAMANTUMIRRI**

born 1968
Tiwi language

*Jikipayinga Pitipitah Jilamara –
Female Crocodile Belly Design* 2024
watercolour on Saunders
Waterford paper
sheet size: 38 × 58 cm

PROVENANCE

The Artist, painted at Wurrumiyanga,
Bathurst Island, Northern Territory
Ngaruwanajirri Inc., Bathurst Island,
Northern Territory, cat. no. 95-24

AUD 2,200



**JANE MARGARET
TIPUAMANTUMIRRI**

born 1968
Tiwi language

Jilamara 2023
watercolour on Saunders
Waterford paper
sheet size: 38 × 57 cm

PROVENANCE

The Artist, painted at Wurrumiyanga,
Bathurst Island, Northern Territory
Ngaruwanajirri Inc., Bathurst Island,
Northern Territory, cat. no. 818-23

AUD 2,200



**JANE MARGARET
TIPUAMANTUMIRRI**

born 1968
Tiwi language

*Jikipayinga Pitipitah Jilamara –
Female Crocodile Belly Design* 2024
watercolour on Saunders
Waterford paper
sheet size: 38 × 57 cm

PROVENANCE

The Artist, painted at Wurrumiyanga,
Bathurst Island, Northern Territory
Ngaruwanajirri Inc., Bathurst Island,
Northern Territory, cat. no. 527-24

AUD 2,200



**JANE MARGARET
TIPUAMANTUMIRRI**

born 1968
Tiwi language

*Yirripuwata Jilamara –
High Tide Design 2020*
earth pigments on Arches paper
sheet size: 28 × 38 cm

PROVENANCE

The Artist, painted at Wurrumiyanga,
Bathurst Island, Northern Territory
Ngaruwanajirri Inc., Bathurst Island,
Northern Territory, cat. no. 347-25

AUD 1,800



**JANE MARGARET
TIPUAMANTUMIRRI**

born 1968
Tiwi language

Jilamara 2024
watercolour on Saunders
Waterford paper
sheet size: 28.5 × 37.5 cm

PROVENANCE

The Artist, painted at Wurrumiyanga,
Bathurst Island, Northern Territory
Ngaruwanajirri Inc., Bathurst Island,
Northern Territory, cat. no. 478-24

AUD 1,800



**JANE MARGARET
TIPUAMANTUMIRRI**

born 1968
Tiwi language

*Jikipayinga Pitipitah – Female
Crocodile Belly Design 2020*
earth pigments on Arches paper
sheet size: 28 × 38 cm

PROVENANCE

The Artist, painted at Wurrumiyanga,
Bathurst Island, Northern Territory
Ngaruwanajirri Inc., Bathurst Island,
Northern Territory, cat. no. 346-25

AUD 1,800



**JANE MARGARET
TIPUAMANTUMIRRI**

born 1968
Tiwi language

*Yirripuwata Jilamara – High
Tide Design 2025*
watercolour on Saunders
Waterford paper
sheet size: 28 × 38 cm

PROVENANCE

The Artist, painted at Wurrumiyanga,
Bathurst Island, Northern Territory
Ngaruwanajirri Inc., Bathurst Island,
Northern Territory, cat. no. 62-25

AUD 1,800



**JANE MARGARET
TIPUAMANTUMIRRI**
born 1968
Tiwi language

*Pamajini Jilamara – Armband
Ceremony Design 2024*
watercolour on Saunders
Waterford paper
sheet size: 38 × 55 cm

PROVENANCE

The Artist, painted at Wurrumiyanga,
Bathurst Island, Northern Territory
Ngaruwanajirri Inc., Bathurst Island,
Northern Territory, cat. no. 678-24

AUD 2,200



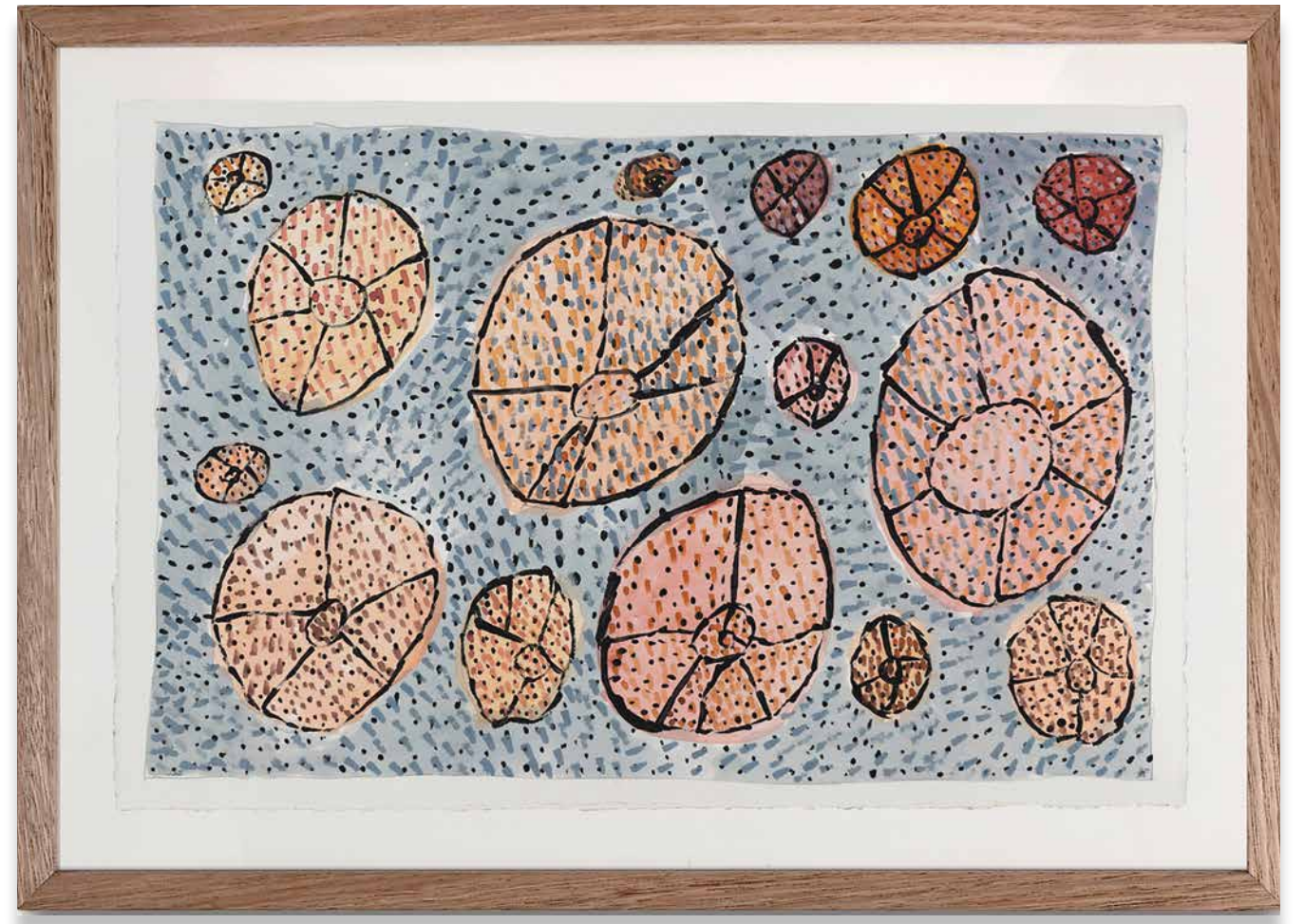
**JANE MARGARET
TIPUAMANTUMIRRI**
born 1968
Tiwi language

*Pamajini Jilamara – Armband
Ceremony Design 2024*
watercolour on Saunders
Waterford paper
sheet size: 37 × 57 cm

PROVENANCE

The Artist, painted at Wurrumiyanga,
Bathurst Island, Northern Territory
Ngaruwanajirri Inc., Bathurst Island,
Northern Territory, cat. no. 633-24

AUD 2,200





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Vanessa Merlino
Isabella Wadley
Luke Scholes

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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

