



SPINIFEX COUNTRY



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Cover: LAWRENCE PENNINGTON
Mituna 2015 (detail)

SPINIFEX COUNTRY

Paintings from the Spinifex Arts Project

18 AUGUST – 29 SEPTEMBER 2023

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SPINIFEX COUNTRY

Paintings from the Spinifex Arts Project



ABOVE LEFT
Driving through Spinifex country,
image c/o Spinifex Arts Project

ABOVE RIGHT
Lawrence Pennington in the studio,
image c/o Spinifex Arts Project

OPPOSITE
ROY UNDERWOOD
Mulaya 2014 (detail)

D'La Contemporary is proud to present *Spinifex Country*, a select group of works from the Spinifex Arts Project's most influential artists. Much attention has been drawn to this extraordinary movement recently with the release, in March 2023, of the new publication *Sun & Shadow: Art of the Spinifex People*, edited by John Carty and Luke Scholes. Although by their very essence the bold, energetic styles of the Spinifex people – Anangu tjuṯa pila nguṯu – command full attention in any exhibition, learning the individual and collective stories from this the most remote art movement in Australia illuminates the astonishing context of the paintings. Moved off their lands during the 1950s, with severe drought and the British atomic testing program at Maralinga and Emu Fields, the Spinifex people spent nearly five decades living away from their homelands. It wasn't until November 2000 that the Federal Court determined Native Title for the Spinifex people, formally recognising them as the rightful owners of their Country. Determination and resilience saw their land reclaimed, and amity and solidarity gave birth to the painting movement.

The group of works that are presented in *Spinifex Country* have been gathered from a single private collection. Revered artist Lawrence Pennington holds a passionate focus, and his exquisite ephemeral works lead the exhibition. The matriarchs of the Spinifex Arts Project – Estelle Hogan, Tjaruwa Woods and Carlene West – show the vibrant energy of the women and their outstanding contribution to the movement. Senior holders of Tjukurpa and Law, Simon Hogan, Roy Underwood, and Ned and Fred Grant, are also represented, with several significant paintings that showcase their signature styles, these styles being united as one in the powerful collaborative work *Pukara* 2014.

We look forward to welcoming you to the gallery in Melbourne and hope you will take the opportunity to experience these works in person and gain a sense of the vast terrain of the Spinifex people that they embody.

VANESSA MERLINO
Head of Research, D'La Contemporary

LAWRENCE PENNINGTON

Pitjantjatjara language group
born circa 1934
Mituna 2011

synthetic polymer paint on linen
91 × 61 cm

PROVENANCE

Spinifex Arts Project, Western
Australia, cat. no. C993
Araluen Arts Centre, Alice Springs
Private Collection

EXHIBITED

Desert Mob 2011, Araluen Arts
Centre, Northern Territory

AUD 6,600

LAWRENCE PENNINGTON

There is an undeniable magical quality in the work of Lawrence Pennington. In this single collection alone, there are more paintings by this artist than any other from the Spinifex Art Project. This passionate collecting focus indicates that there is something more to his paintings than aesthetic appeal; there is an eminence that can ignite a certain acquisitive ferociousness.

As with all Spinifex people, Lawrence Pennington's story is remarkably unpretentious yet immeasurably expansive. Born in the 1930s, he lived and walked in Spinifex Country with his family. The first twenty years of his life were spent traversing unbounded regions, his stretch of Country being bordered by his birthplace and where his umbilical cord fell. He was born just outside the north-eastern boundary of the Spinifex lands, at Urlu, and his initiation into manhood was conducted while he was still living a nomadic life. It was only during the 1950s that Lawrence first encountered settlement life, at the

mission at Ernabella, where several of his relatives had already settled over the previous two decades.

Lawrence's Country is crossed by several ancestral narratives, most significantly the Walawuru Tjukurpa – the Wedge-tailed Eagle Dreaming, which Lawrence manifests most intimately in his paintings. The delicately floating forms relate to Walawuru's encounters. As they dance across the rich black surfaces of the canvas, morphing and bouncing off each other, these ephemeral ancestral travels are made visible, even if only as a fleeting glimpse of the passages in time. Perhaps this is the unobtainable beauty of these paintings, the sense that the eye is always chasing what cannot be seen.

VANESSA MERLINO

—
Luke Scholes, 'Lawrence Pennington', in John Carty and Luke Scholes (eds), *Sun & Shadow: Art of the Spinifex People*, 2023.



LAWRENCE PENNINGTON

Pitjantjatjara language group
born circa 1934
Kulburtu 2011

synthetic polymer paint on linen
113 × 83 cm

PROVENANCE

Spinifex Arts Project, Western
Australia, cat. no. C973
Marshall Arts, Adelaide
Private Collection

AUD 9,800

**LAWRENCE PENNINGTON**

Pitjantjatjara language group
born circa 1934
Pukara 2013

synthetic polymer paint on linen
110 × 90 cm

PROVENANCE

Spinifex Arts Project, Western
Australia, cat. no. 13143
Raft Artspace, Alice Springs
Private Collection

EXHIBITED

The Wild Ones, Raft Artspace, Alice
Springs, 26 April – 17 May 2014

AUD 9,800



LAWRENCE PENNINGTON

Pitjantjatjara language group
born circa 1934
Tjatu 2013

synthetic polymer paint on linen
75 × 60 cm

PROVENANCE

Spinifex Arts Project, Western
Australia, cat. no. 13265
ReDot Gallery, Singapore
Private Collection

AUD 5,000

**LAWRENCE PENNINGTON**

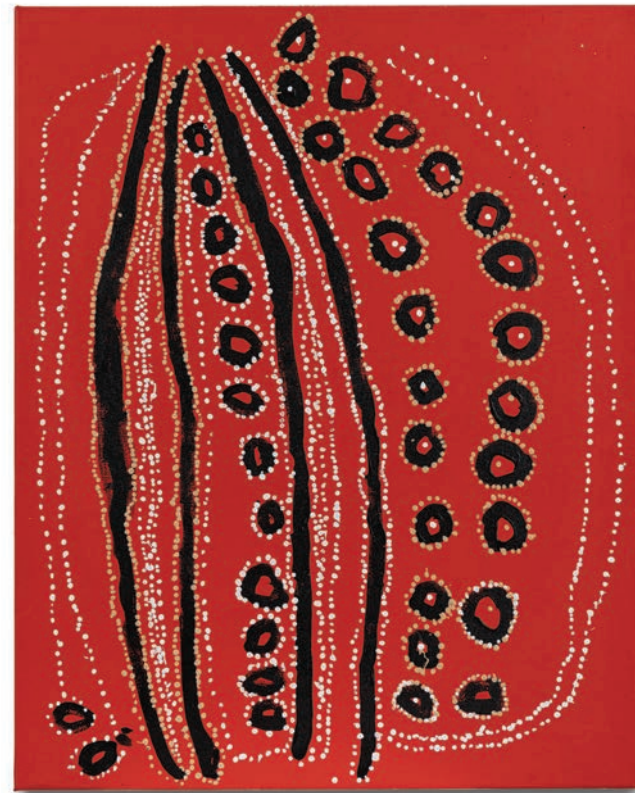
Pitjantjatjara language group
born circa 1934
Pukara 2015

synthetic polymer paint on linen
75 × 60 cm

PROVENANCE

Spinifex Arts Project, Western
Australia, cat. no. 15-107
ReDot Gallery, Singapore
Private Collection

AUD 5,000

**LAWRENCE PENNINGTON**

Pitjantjatjara language group
born circa 1934
Watjara 2015

synthetic polymer paint on linen
60 × 75 cm

PROVENANCE

Spinifex Arts Project, Western
Australia, cat. no. 15-92
ReDot Gallery, Singapore
Private Collection

LITERATURE

John Carty and Luke Scholes (eds),
*Sun & Shadow: Art of the Spinifex
People*, 2023, p. 278 (illus.)

AUD 5,000

**LAWRENCE PENNINGTON**

Pitjantjatjara language group
born circa 1934
Mituna Wipiya 2016

synthetic polymer paint on linen
60 × 75 cm

PROVENANCE

Spinifex Arts Project, Western
Australia, cat. no. 15-74
ReDot Gallery, Singapore
Private Collection

AUD 5,000





LAWRENCE PENNINGTON

Pitjantjatjara language group

born circa 1934

Karnka 2013

synthetic polymer paint on linen
136 × 91 cm

PROVENANCE

Spinifex Arts Project, Western
Australia, cat. no. 13012
Outstation Gallery, Darwin
Private Collection

EXHIBITED

*Kuwaritja – New Works of the
Spinifex People*, Outstation Gallery,
Darwin, 1 June – 25 June 2013

AUD 12,000

LAWRENCE PENNINGTON

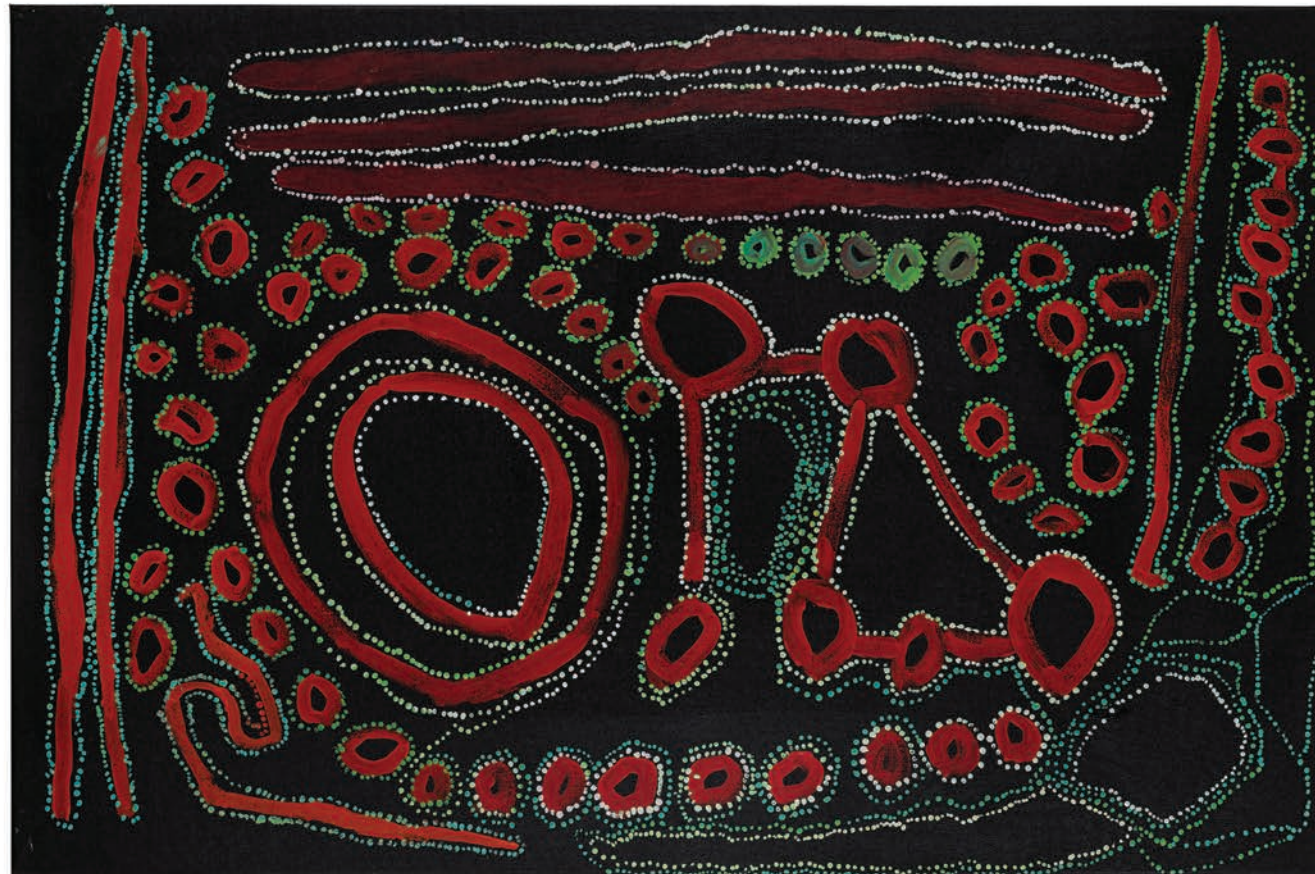
Pitjantjatjara language group
born circa 1934
Pitalji 2013

synthetic polymer paint on linen
91 × 136 cm

PROVENANCE

Spinifex Arts Project, Western
Australia, cat. no. 13291
ReDot Gallery, Singapore
Private Collection

AUD 12,000

**LAWRENCE PENNINGTON**

Pitjantjatjara language group
born circa 1934
Mituna 2015

synthetic polymer paint on linen
90 × 137 cm

PROVENANCE

Spinifex Arts Project, Western
Australia, cat. no. 15-25
ReDot Gallery, Singapore
Private Collection

AUD 12,000



LAWRENCE PENNINGTON

Pitjantjatjara language group
born circa 1934
Kulitjara 2013

synthetic polymer paint on linen
75 × 60 cm

PROVENANCE

Spinifex Arts Project, Western
Australia, cat. no. 13266
ReDot Gallery, Singapore
Private Collection

AUD 5,000

**LAWRENCE PENNINGTON**

Pitjantjatjara language group
born circa 1934
Pukara 2015

synthetic polymer paint on linen
75 × 60 cm

PROVENANCE

Spinifex Arts Project, Western
Australia, cat. no. 15-93
ReDot Gallery, Singapore
Private Collection

AUD 5,000



LAWRENCE PENNINGTON

Pitjantjatjara language group

born circa 1934

Mituna 2015synthetic polymer paint on linen
137 x 200 cm**PROVENANCE**

Spinifex Arts Project, Western

Australia, cat. no. 15-201

ReDot Gallery, Singapore

Private Collection

EXHIBITED*Wati Wara – Lawrence Pennington Solo,*

ReDot Gallery, Singapore, 27 April 2016

AUD 25,000



ESTELLE HOGAN

Pitjantjatjara language group
circa 1937 – 2017
Paltatjara 2013

synthetic polymer paint on linen
136 x 90 cm

PROVENANCE

Spinifex Arts Project, Western
Australia, cat. no. 13271
ReDot Gallery, Singapore
Private Collection

AUD 11,000

**ESTELLE HOGAN, TJARUWA WOODS
AND CARLENE WEST**

Sitting in Country and working together on large-scale paintings is the foundation of the Spinifex people's sovereignty and work. Estelle Hogan and Carlene West were involved in the 1998 collaborations that were painted in a spirit of friendship in anticipation of the Spinifex people's historical Native Title recognition and were gifted to the State of Western Australia.

Spinifex women are known for their collective exuberance when working together to demonstrate their exhaustive cultural knowledge. Estelle Hogan was known as a 'minyma pulka mulapa', a truly important woman, and was born at Paltatjara, an important place in the Myinma Tjuta Tjukurpa – Seven Sisters Story. Estelle has deep, extensive knowledge of her Country and its connections with the Seven Sisters Story, the most prevalent theme of women's collaborative canvases. However, as Estelle exhibits in her paintings, each artist's individual and unique representation of their traditional lands are as significant to the development of the contemporary movement of the region as their collaborations.

There is a dynamic energy that is produced when the women work together. However, the early painting style of Tjaruwa Woods was so energetic that it threatened to overpower the other artists. Tjaruwa was part of a small family group who had remained living in the desert twenty years after the desert was cleared for atomic testing at Maralinga. Less accustomed to the rules of community life than other family members when she first started collaborating with the other women, she was criticised for her style, which did not conform to the Spinifex aesthetic. The

enthusiasm of her mark-making threatened to absorb the iconographic forms of the ancestral narrative and blur any recognisable features depicting the landscape. The force of Tjaruwa's painting style edged away from the ancestral tracks, animals and footprints maintained as the signature of the localised Spinifex aesthetic, which isolated her from the other artists. However, her abstract style paved the way for a celebrated independent career that would significantly contribute to the development of the Spinifex artists.

Carlene West also broke away from the formal conventions of desert painting, but only once was she able to return to her birthplace of Tjitjiti after fifty years of absence. She left her Country as a girl when she and her family were taken off their lands and brought to the mission of Cundeelee in 1959. Later, with her husband Fred Grant, Carlene was influential in the movement for their people to return to their Country and reclaim their Native Title from the state. Her paintings of Tjitjiti before and after her eventual return in 2010 are vastly different. Once she was finally able to re-engage with the Country, the sandhills and lake of the ancestral narrative began to emerge in her singular style, rich with the intimacy and feeling of this place.

VANESSA MERLINO

—
Ross Chadwick, John Cruthers and Carly Lane (eds), *Spinifex: People of the Sun and Shadow*, John Curtain Gallery, 2012, and John Carty and Luke Scholes (eds), *Sun & Shadow: Art of the Spinifex People*, 2023.



TJARUWA WOODS

Pitjantjatjara language group
circa 1954 – 2019
Irititja 2014

synthetic polymer paint on linen
168 × 127 cm

PROVENANCE

Spinifex Arts Project, Western
Australia, cat. no. C1050
ReDot Gallery, Singapore
Private Collection

EXHIBITED

Spinifex Tjukurpa, ReDot Gallery,
Singapore, 14 May 2014

AUD 15,000

**TJARUWA WOODS**

Pitjantjatjara language group
circa 1954 – 2019
Papara 2014

synthetic polymer paint on linen
133 × 104.5 cm

PROVENANCE

Spinifex Arts Project, Western
Australia, cat. no. 14070
Outstation Gallery, Darwin
Private Collection

EXHIBITED

Pila – Spinifex Lands, Outstation Gallery,
Darwin, 1 August – 30 August 2014

AUD 9,800



CARLENE WEST

Pitjantjatjara language group
circa 1944 – 2021
Tjitjiti 2015

synthetic polymer paint on linen
75 × 60 cm

PROVENANCE

Spinifex Arts Project, Western
Australia, cat. no. 15-18
Outstation Gallery, Darwin
Private Collection

EXHIBITED

*Kulunypa – Selected Small Works from the
Spinifex Arts Project*, Outstation Gallery,
Darwin, 5 September – 17 October 2015

AUD 12,000

**CARLENE WEST**

Pitjantjatjara language group
circa 1944 – 2021
Tjitjiti 2014

synthetic polymer paint on linen
75 × 60 cm

PROVENANCE

Spinifex Arts Project, Western
Australia, cat. no. 14091
Raft Artspace, Alice Springs
Private Collection

EXHIBITED

Carlene West, Raft Artspace, Alice
Springs, 6–27 September 2014

AUD 12,000

**CARLENE WEST**

Pitjantjatjara language group
circa 1944 – 2021
Tjitjiti 2015

synthetic polymer paint on linen
75 × 60 cm

PROVENANCE

Spinifex Arts Project, Western
Australia, cat. no. 15-119
Outstation Gallery, Darwin
Private Collection

EXHIBITED

*Kulunypa – Selected Small Works from the
Spinifex Arts Project*, Outstation Gallery,
Darwin, 5 September – 17 October 2015

AUD 12,000



NED GRANT

Pitjantjatjara language group
born circa 1941
Mulpula 2012

synthetic polymer paint on linen
135 × 113.5 cm

PROVENANCE

Spinifex Arts Project, Western
Australia, cat. no. C1080
ReDot Gallery, Singapore
Private Collection

LITERATURE

John Carty and Luke Scholes (eds),
*Sun & Shadow: Art of the Spinifex
People*, 2023, p. 266 (illus.)

AUD 12,000

NED AND FRED GRANT

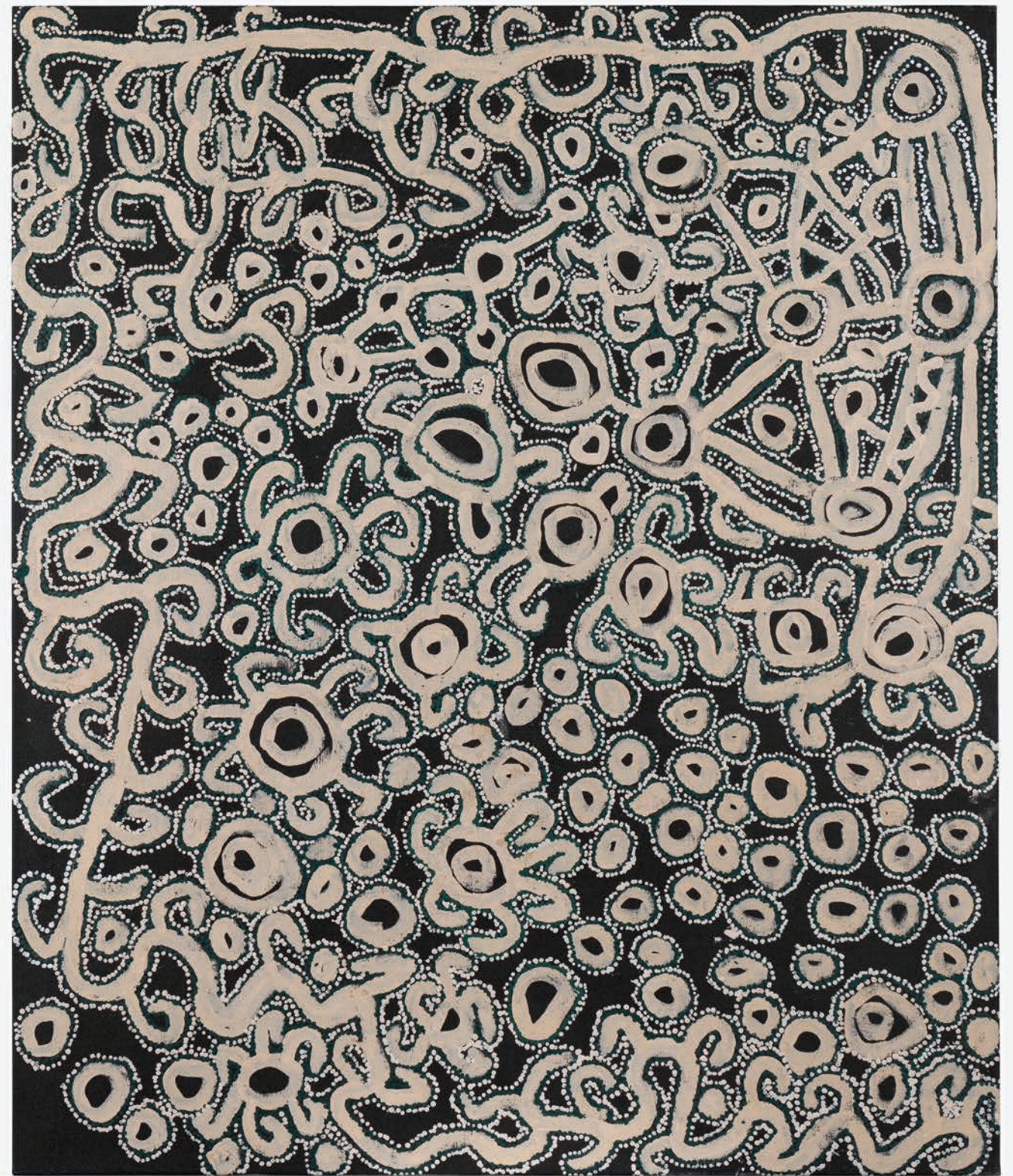
The two brothers Ned and Fred Grant were born in the north-east quadrant of Spinifex Country, Ned in 1941 near Papatatjara and Fred in 1943 at Ukatjatjara. Powerful spiritual beings and narratives inhabit their traditional lands. Ned embodies the Wati Nyiinyii – Zebra Finch, the ancestral beings of the Sun and Shadow and the backbone of Spinifex religion. When the mainland was threatened with rising seas around twelve thousand years ago, the Sun and Shadow People rose to ward off the deluge that would engulf the land. The Sun People faced the water from the cliff tops, and the Shadow People blocked the valleys and gorges. They established the desert people's kinship system, fought for water preservation and saved the Spinifex people from the deluge.

Fred is the sacred manifestation of the Magpie, Kulparu, who is associated with the Wati Kutjara Tjukurpa – Two Men, who have one of the broadest reaches and influences over the desert interior, stretching into Ngaanyatjarra, Pintupi and Pitjantjatjara lands. As young men, Ned and Fred went to Cundelee mission as segregated bush boys

whose initiation into Men's Law had been delayed because of the enduring drought and the disturbance of traditional life by the Maralinga atomic testing and the rocket testing out at Woomera. They were eventually inducted into Men's Law north-west of Laverton. They became crucial to the return to Country after fifty years of living and working away from their homelands. Both men are prominent ceremonial leaders for the Tjintu (Sun side) of Spinifex society, and integral contributors to the Native Title paintings and the development of the collective local aesthetic of the Spinifex Arts Project. Their minimal colour palettes give strength and focus to their signature styles – the trees and their meandering tendrils in Ned's work, and Fred's iconographical maps of Country.

VANESSA MERLINO

—
Scott Cane, 'Ned and Fred', in John Carty and Luke Scholes (eds), *Sun & Shadow: Art of the Spinifex People*, 2023.



FRED GRANT

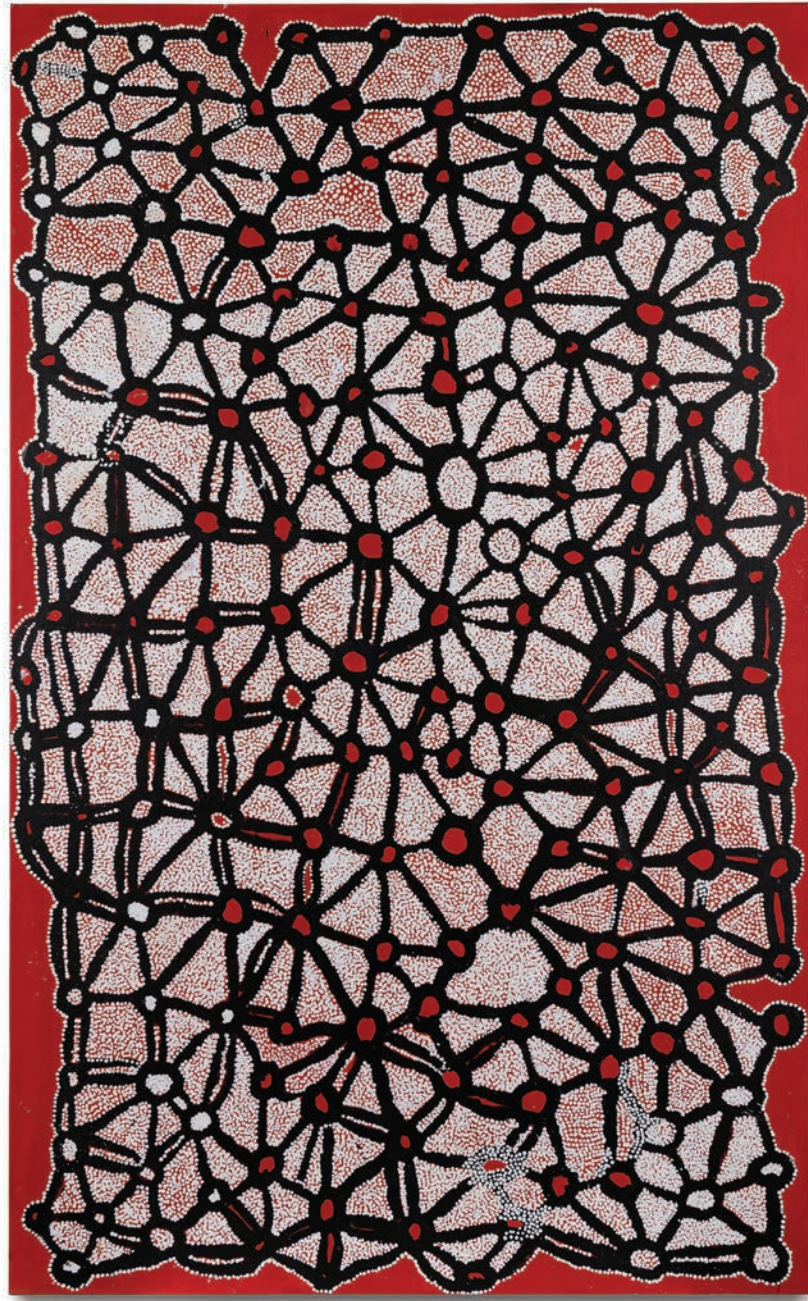
Pitjantjatjara language group
circa 1943 – 2022
Pirilyi 2013

synthetic polymer paint on linen
188 × 117 cm

PROVENANCE

Spinifex Arts Project, Western
Australia, cat. no. C1048
ReDot Gallery, Singapore
Private Collection

AUD 16,000

**FRED GRANT**

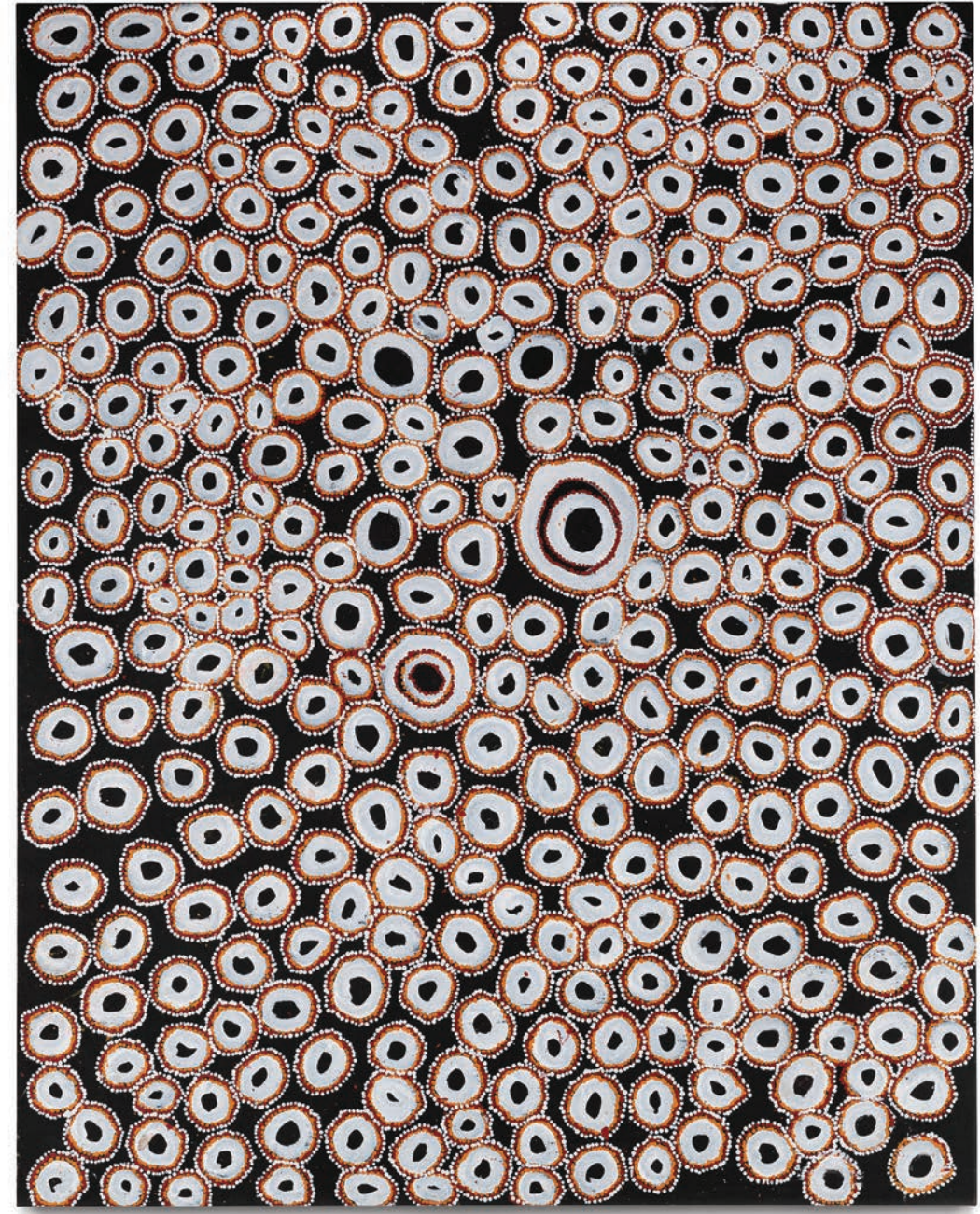
Pitjantjatjara language group
circa 1943 – 2022
Mantaratjara 2011

synthetic polymer paint on linen
171 × 136 cm

PROVENANCE

Spinifex Arts Project, Western
Australia, cat. no. C903
Marshall Arts, Adelaide
Private Collection

AUD 14,000



FRED GRANT

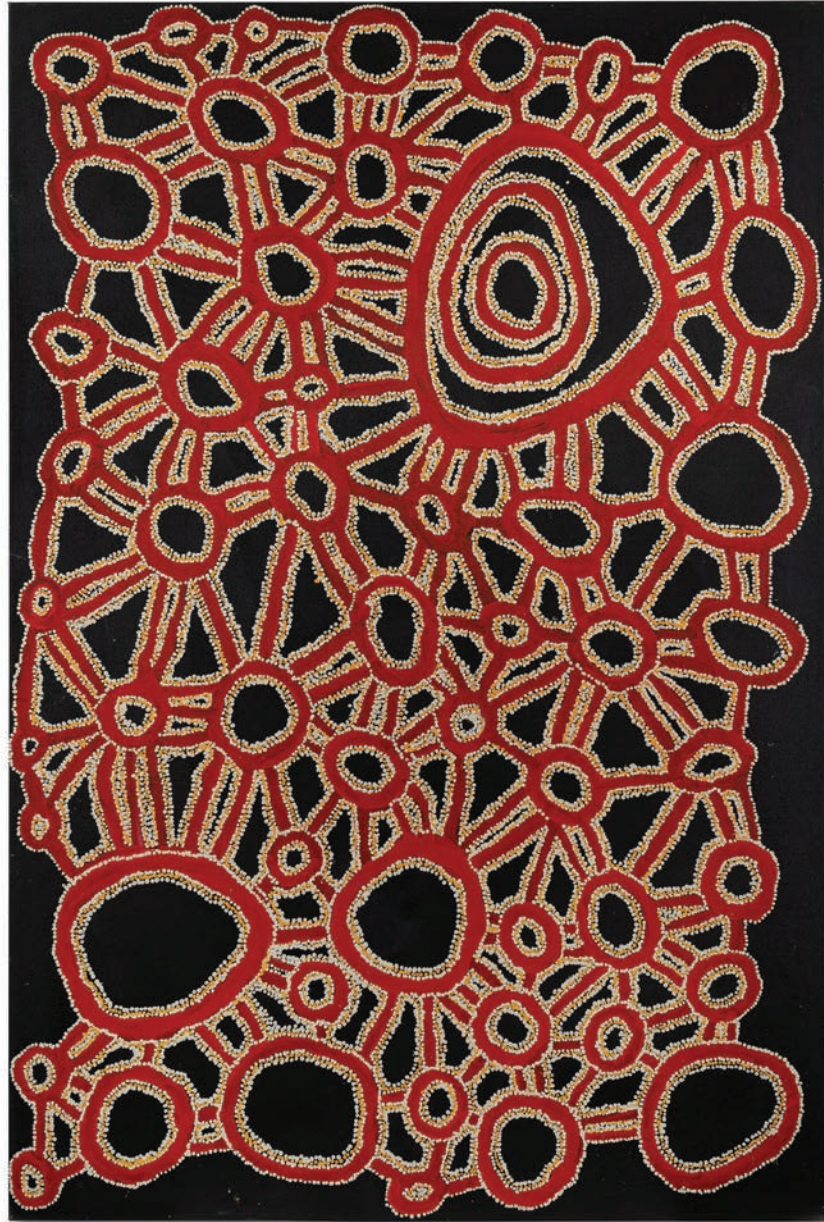
Pitjantjatjara language group
circa 1943 – 2022
Ukartatjara 2013

synthetic polymer paint on linen
184 × 132 cm

PROVENANCE

Spinifex Arts Project, Western
Australia, cat. no. 13253
Vivien Anderson, Melbourne
Private Collection

AUD 16,000

**FRED GRANT**

Pitjantjatjara language group
circa 1943 – 2022
Kulpitjara 2013

synthetic polymer paint on linen
195 × 132 cm

PROVENANCE

Spinifex Arts Project, Western
Australia, cat. no. 13252
ReDot Gallery, Singapore
Private Collection

AUD 18,000



HARRY BROWN

Pitjantjatjara language group
born 1957
Watala 2013

synthetic polymer paint on linen
109 × 83 cm

PROVENANCE

Spinifex Arts Project, Western
Australia, cat. no. 13158
Araluen Art Centre, Alice Springs
Private Collection

EXHIBITED

Desert Mob 2013, Araluen Arts
Centre, Alice Springs

AUD 8,800

**BYRON BROOKS**

Pitjantjatjara language group
born circa 1951
Malaya 2013

synthetic polymer paint on linen
178 × 133 cm

PROVENANCE

Spinifex Arts Project, Western
Australia, cat. no. 13058
Short St Gallery, Broome
Private Collection

AUD 15,000



SIMON HOGAN

Pitjantjatjara language group
born circa 1930
Wiringpa 2009

synthetic polymer paint on linen
167 × 134 cm

PROVENANCE

Spinifex Arts Project, Western
Australia, cat. no. C942
Marshall Arts, Adelaide
Private Collection

AUD 14,000

SIMON HOGAN AND ROY UNDERWOOD

Among the artists of the Spinifex Arts Project, none are arguably more influential than Simon Hogan and Roy Underwood. The origins of Spinifex painting emerged from the process of Native Title in the late 1990s, and both the passage back to Country and the strong iconographic aesthetic associated with this movement can be linked directly to these two men. The two are closely related, and together their families own much of the centre of the Spinifex homelands and are tied to their Country through their birth, inheritance and ritual.

Simon Hogan is a central figure who holds legendary status among all Spinifex families. He is revered for his vast, comprehensive knowledge of all Spinifex ontology, which encompasses every sacred site and creation path that crosses his homelands. He twice walked the 700 kilometres back to his Country, after arriving at Cundeelee mission in the mid-1950s, and later guided on foot the grader that cut the 300-kilometre access road through the Spinifex lands to Tjuntjuntjara, where the community that is home to the Spinifex Arts Project now stands.

In Spinifex Country, the tree can signify the presence of Tjukurpa. A group of one species of

tree or a rocky outcrop often indicates the presence of an ancestral being or activity. The tree is also one of the most iconic motifs in Spinifex art today. The first painting where it appeared was a single rounded motif executed by Roy Underwood in 1997. In the early collaborative paintings, Roy introduced this form to the other artists, which eventually became prominent in different forms in individual works. The trees in Mr Hogan's paintings, such as *Wiringpa* 2009, represent the mulga tree surrounding the sacred rockholes associated with the ancestral narrative regarding a snake and a boy. Like Mr Hogan, the trees grant infinite protection to this sacred story. Roy has never diverted from his original style featuring emu feet that circulate at *Ilkurlka* 2012 or the great snakes at *Mulaya* 2014, a classic iconographic repeatedly executed with striking minimalism, conviction and precision.

VANESSA MERLINO

—
Scott Cane, *Pila Nguru: The Spinifex People*, 2002,
and John Carty and Luke Scholes (eds), *Sun & Shadow: Art of the Spinifex People*, 2023.





ROY UNDERWOOD

Pitjantjatjara language group
circa 1937 – 2018
Ilkurika 2012

synthetic polymer paint on linen
198 × 138 cm

PROVENANCE

Spinifex Arts Project, Western
Australia, cat. no. C1068
Outstation Gallery, Darwin
Private Collection

LITERATURE

John Carty and Luke Scholes (eds),
*Sun & Shadow: Art of the Spinifex
People*, 2023, p. 295 (illus.)

AUD 18,000

ROY UNDERWOOD

Pitjantjatjara language group
circa 1937 – 2018
Mulaya 2014

synthetic polymer paint on linen
197 × 233.5 cm

PROVENANCE

Spinifex Arts Project, Western
Australia, cat. no. 14037
Raft Artspace, Alice Springs
Private Collection

EXHIBITED

Pila – Spinifex Lands, Outstation Gallery,
Darwin, 1 August – 30 August 2014
Wati Pilanguru – The Man from Spinifex:
Roy Underwood, Raft Artspace, Alice
Springs, 6 September – 1 October 2016

AUD 45,000



**SPINIFEX MEN'S
COLLABORATION:
SIMON HOGAN,
ROY UNDERWOOD,
FRED GRANT, NED GRANT,
IAN RICTOR AND
LENNARD WALKER**

Pukara 2014

synthetic polymer paint on linen
197 × 233 cm

PROVENANCE

Spinifex Arts Project, Western
Australia, cat. no. 14061
Outstation Gallery, Darwin
Private Collection

EXHIBITED

Pila – Spinifex Lands, Outstation Gallery,
Darwin, 1 August – 30 August 2014

AUD 45,000





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ABOUT

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

ETHICS

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

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

THE NATIONAL ENDOWMENT FOR INDIGENOUS VISUAL ART (NEIVA)

The National Endowment for Indigenous Visual Arts (NEIVA) is an independent charitable trust fund established to centralise and distribute proceeds from art sales back to Australian Indigenous artists and their working communities.

D'Lan Contemporary allocates 30% of annual net profits to NEIVA.

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 Scougal – who were all active in the 1950s–70s.

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@diancontemporary.com.au



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