



MEMORY
PLACES AND COUNTRY



Kimberley Waterhole,
photography Steve Strike

MEMORY PLACES AND COUNTRY

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SYDNEY CONTEMPORARY
7 – 10 SEPTEMBER 2023

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MEMORY: PLACES AND COUNTRY



Memory: Places and Country presents a select group of artists whose works reflect memorial, innovation, or reconstruction of the land and its meaning in art. Alongside song and ceremony, contemporary Australian First Nations painting is a primary vehicle for commemoration and cultural transformation. It is a mode for retaining the past and reconfiguring and reconstructing the present, and a platform for making and asserting places 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.

For Sydney Contemporary 2023, D'Lan Contemporary presents a curated exhibition that features some of the most celebrated Australian First Nations artists, such as Clifford Possum, Paddy Bedford and Makinti Napanangka. Their significant contributions to contemporary art are celebrated alongside artists Nola Campbell, Neville McArthur and Tjunka Lewis, all of them highlighting the gifts painters possess in old age. The subject of their work draws from the eternal present of the Tjukurrpa, spanning memory, time and location, and in turn altering and renewing its meaning within the Western imagination. As this generation of artists continues to fade, their work will not, and we honour their impact and place in Australian art.

VANESSA MERLINO

Head of Research, D'Lan Contemporary

CLIFFORD POSSUM TJAPALTJARRI

Anmatyerr language group
circa 1933 – 2002

Untitled – Snake Dreaming 1972
synthetic polymer powder
paint on composition board
78 x 45.5 cm

PROVENANCE

Painted at Papunya in 1972
Private Collection, South Australia
Important Aboriginal Art, Sotheby's,
Melbourne, 24 June 2002, lot 74
Private Collection

LITERATURE

See also Clifford Possum's
Untitled no date in R. Crumlin
and A. Knight, *Aboriginal Art and
Spirituality*, Dove, Melbourne,
1991, p. 81, plate 47, and Kaapa
Tjampitjinpa (probably assisted
by Clifford Possum's brother
Tim Leura Tjapaltjarri), *Ngalyilpi
(a small snake) Dreaming* 1972,
Important Aboriginal Art, Sotheby's,
Melbourne, June 1999, lot 103, p. 83

AUD 550,000



MEMORYSCAPES



At the painting shed at Papunya, during the foundational years of the Western Desert Art movement, the world was being remade. As the establishing artists sat together and painted, they gave form to the previously hidden aspects of their Country, carried through the collective memory of song and ceremony that derives from the Dreaming, or Tjukurrpa. These artistic innovations that materialised on the salvaged building materials are, however, conceived from the individual's unique perspective, such as the extraordinary *Untitled – Snake Dreaming* 1972 by Clifford Possum Tjapaltjarri.

Of all Papunya Tula artists, Possum was most fascinated with the artistic possibilities of form, particularly the representation of the complexities of three-dimensional space on a two-dimensional surface.

At a formal level, the fine yellow lines combine with the background of white lines. Yet, the outer circle also exerts an influence on the snakes' meandering paths – the darker arcs appear to drag the dots off the serpents' tracks – stripping the ancestral serpents of their bodily decoration. Nothing is by accident in a Clifford Possum painting. The interaction of formal elements is carefully conceived to illuminate an ancestral narrative.

– JOHN KEAN

John Kean compares the fascinating visual puzzle of Possum's *Snake Dreaming* to that of *Snakes* 1969 by Dutch printmaker M.C. Escher. Although the similarity between the two works is entirely coincidental, both artists intentionally draw the viewer in to 'enter the mind of the creator' as the entwined possibilities of space are explored.

The Tjukurrpa does not so much allow for this originality as expect it, for painting is both part of it and inspired by it. For some, these inspirations are drawn from an artist's dreams, in which ancestors, deceased persons or ancestral beings appear to the dreamer and reveal new songs, ceremony or designs. This phenomenon is an integral factor in cultural innovation and change. The most well-known manifestation of this occurrence is the birth of the modern painting movement in the East Kimberley region of north-west Australia through the vision of Rover Thomas.

After Cyclone Tracy hit and nearly destroyed Darwin in 1974, it continued to move across the Kimberley; a woman, Rover's classificatory aunt, was injured on flooded roads near Turkey Creek and died in transit while being airlifted to Perth.

The catastrophic event was interpreted by Aboriginal Elders across the Kimberley as a warning to maintain culture and language in the face of ever-increasing consequences of non-Aboriginal settlement in the area.

The revelations disclosed to Rover Thomas in a series of dreams involved a ceremony – the Kurirr Kurirr – about the woman's spirit journey, including the songs, choreography and designs painted on boards carried by the performers. The painted panels eventually led to the creation by East Kimberley artists of paintings in the same style, though not necessarily associated with the ceremony nor the cataclysmic events of 1974.

– WALLY CARUANA

Memory is an integral part of dreams, for their recollection but also in the actions taken by the dreamer. The revelations

of this dreamscape became part of the cultural consciousness through Rover Thomas, and connected to another giant of East Kimberley painting, Paddy Bedford. The spirit of the woman also encountered the site of the massacre of the Bedford family, which was committed by the station managers around 1918 and formed a dark shadow over Mt King near the Bedford Downs cattle station.

The painful memories of this past had been carried through the generations, yet Paddy Bedford suggests that this historical event is also linked to the ngarranggarni (Dreaming). Like Thomas's vision of the Kuirr Kuirr ceremony, the spirits of the massacre travelled towards the coast to a 'clever man', who revealed to him what had happened to them in the afterlife. During their initiation as young men, Paddy Bedford and his brother-in-law Timmy Timms learned the cycle of public songs and dances that tells this story, and they became its guardians only after remembering its existence fifty years later when preparing for their exhibition *Blood on the Spinifex* in 2000. Over the next seven years, Bedford revisited all the sacred places of his mother's and father's Country in perfectly balanced, reductive compositions. In absorbing the hurt of this brutal history, his paintings transfigured its memory until he was free to 'just paint'.

Paint is a working material employed to shape, erase and rework the activities of the Dreaming. What the medium hides from some is highlighted in its essence to others. Living between a strict mission jurisdiction and cultural responsibility in the 1950s, Charlie Mardigan, from Wadeye, or Port Keats, in the Northern Territory, created bark paintings to respond to the threat of his people's cultural and spiritual destruction. One of a small group of artists led by Nym Bunduk, Mardigan depicted adaptations of ceremonial designs in his paintings. This brief art movement was not a 'traditional' art practice; instead, bark painting was a

new medium that became a vehicle for memory preservation and survival in the unique circumstances of the white settlement era. Under the watch of the mission, the unusual oval-cut barks were encouraged for their economic potential, but they still retained their cultural integrity.

The transformative quality of white ochre is the defining impression the paintings of Billy Thomas Joongoora present. If there is red ochre or black underneath, it is only made visible where Thomas wishes to scrape the thick white ochre back to reveal the narrative core. The rockholes, snakes, sandhills or windbreaks that Billy Thomas Joongoora depicts are drawn, materially and experientially, from a vast swath of the Country, from the dry plains of his Wangkajunga home at the edge of the Great Sandy Desert to the lush fresh water of Mirriwong Country.

VANESSA MERLINO

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References: Henry Skerritt (ed.), *No Boundaries: Aboriginal Australian Contemporary Abstract Painting from the Debra and Dennis Scholl Collection*, DelMonico Books/Prestel, Munich, London, New York, 2014.

Katie Glaskin, 'Dreams, memory, and the ancestors: creativity, culture and the science of sleep', *Journal of the Royal Anthropological Institute*, vol. 17, no. 1, March 2011, pp. 44–66.

ROVER THOMAS JOOLAMA

Wangkujunga and Kukatja
language group
circa 1926 – 1998

*Untitled – Corroboree
Painting 2004*

natural earth pigments and bush
gum on composition board
61 × 88 cm

PROVENANCE

Painted at Turkey Creek
(Warmun) in March 1985
Waringarri Arts, Kununurra,
cat. no. PB1/101
Important Aboriginal Art, Sotheby's,
Melbourne, 30 June 1997, lot 1
The Thomas Vroom Collection,
The Netherlands
*Aboriginal Art – Thomas
Vroom Collection*, Sotheby's,
London, 10 June 2015, lot 66
Private Collection, Sydney

AUD 120,000



PADDY BEDFORD

Gija language group
circa 1922 – 2007

Untitled 2006
gouache on acid-free
crescent board
51 × 76 cm

PROVENANCE

Jirrawun Arts, Western Australia,
cat. no. PB WB 3-2006-275
The Estate of Paddy Bedford

AUD 15,000

**PADDY BEDFORD**

Gija language group
circa 1922 – 2007

Untitled 2006
gouache on acid-free
crescent board
51 × 76 cm

PROVENANCE

Jirrawun Arts, Western Australia,
cat. no. PB WB 3-2006-269
The Estate of Paddy Bedford

AUD 15,000



PADDY BEDFORD

Gija language group
circa 1922 – 2007

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

PROVENANCE

Jirrawun Arts, Western Australia,
cat. no. PB CB 6 2004-56
Paddy Bedford Trust
The Estate of Paddy Bedford

LITERATURE

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

AUD 100,000



CHARLIE MARDIGAN

Marringarr language group
circa 1926 – 1986

Untitled circa 1960
natural earth pigments
on eucalyptus bark
90.5 × 42 cm

PROVENANCE

The Artist, Wadeye, Port
Keats, Northern Territory
Dorothy Bennett, Northern Territory
Private Collection
Important Aboriginal Art,
Sotheby's Australia, Melbourne,
30 June 1997, lot 144 (illus.)
Private Collection, New South Wales
Important Single Owner Auction
– *European Furniture and*
Decorative Arts, Mossgreen
Auctions, Melbourne, 14
September 2014, lot 11
Private Collection

Bears Dorothy Bennett label verso

AUD 14,000

**CHARLIE MARDIGAN**

Marringarr language group
circa 1926 – 1986

Untitled circa 1960
natural earth pigments
on eucalyptus bark
70 × 31 cm

PROVENANCE

The Artist, Wadeye, Port
Keats, Northern Territory
Private Collection, Northern Territory

AUD 12,000



BILLY THOMAS JOONGOORA

Wangkujunga language group
circa 1920 – 2012

Waarlla 2001
ochres and pigments and
synthetic binder on canvas
70 × 45 cm

PROVENANCE

Red Rock Art, Kununurra, Western
Australia, cat. no. KP1309
Private Collection

AUD 12,000



IT'S IN THE SONG

All knowledge is based on memory, and the songs learned over the cycles during which ceremony is performed repeatedly in the Country and the mind. This knowledge is the guiding force that maps the desert terrain. When travelling across vast swaths of the land, both on foot and on canvas, the way is led from an aural archive grounded in the landscape. The paths that the ancestral beings created across the land are navigated by the verses of their songs, connecting the water sources and sacred sites that are the basis for meditation within the painting.

Lydia Balbal digs deep into the recesses of the narrative of creation songs to reconstruct the traditional landscape in her paintings. Her abstract forms are shaped from a profound perspective, excavating memory and the layers of the earth's surface to explore what lies underneath the ancestral ground. The singing of songlines is essential to survival and subsistence, and for Naata Nungurrayi painting and singing is inextricably connected. There is an acoustic quality to her work as much as a visual one, and as Naata sings the women's Law and ceremony associated with her painting subjects, her voice penetrates the surface of the canvas in concert with the rhythm of her hand.

When she first started painting in 1994, Makinti Napanangka was already in her senior years. Her voice was constricted with a permanent speech impediment, most likely due to an infection as 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. Armed with a brush in hand, and its song imprinted in her mind, she invoked the memory of this place as she tackled the canvas with an intense passion.

In 2000, an operation restored her sight, letting the light in. After this, her paintings were executed with joyous clarity and luminosity, bursting with the 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 one of comfort and subsistence, and, expressed as part of her frailty, the essence of her Country remained. The roundels had disappeared and instead the paint was pushed and pulled into the lines of the hairstring belts worn by the dancing women. Although her eyesight remained as clear as the song at Lupul, the clarity of the site's ancestral form morphed with her shaky hand. Yet, the performativity of painting remained as Makinti worked on her canvases, and the feeling of Lupul was maintained on their surface.

The memory of ceremonial repetition, too, directed Johnny Yungut Tjupurrula in his later years. Johnny became seriously ill in 2007 and stopped painting, and it was uncertain if he would survive, let alone ever paint again. Initially content to sit and watch his wife, Walangkura Napanangka, paint while he was recovering, Johnny finally requested a small canvas and was gently guided back by the songlines of the Tingari Cycle to create a small, tentative canvas. From this point, Johnny's painting experienced a resurgence, his new style expressing with bold conviction the repositioning of his cultural knowledge.

VANESSA MERLINO

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References: Margo Neale (ed.), *Songlines: Power and Promise*, National Museum of Australia, Canberra, 2020.

MAKINTI NAPANANGKA

Pintupi language group
circa 1922 – 2011

Untitled – Mugilypa Shrub 1996
synthetic polymer paint on linen
47 × 38 cm

PROVENANCE

Papunya Tula Artists, Northern
Territory, cat. no. MN9611131
The Alison Kelly Collection of
Indigenous Art, Melbourne

AUD 8,800



MAKINTI NAPANANGKA

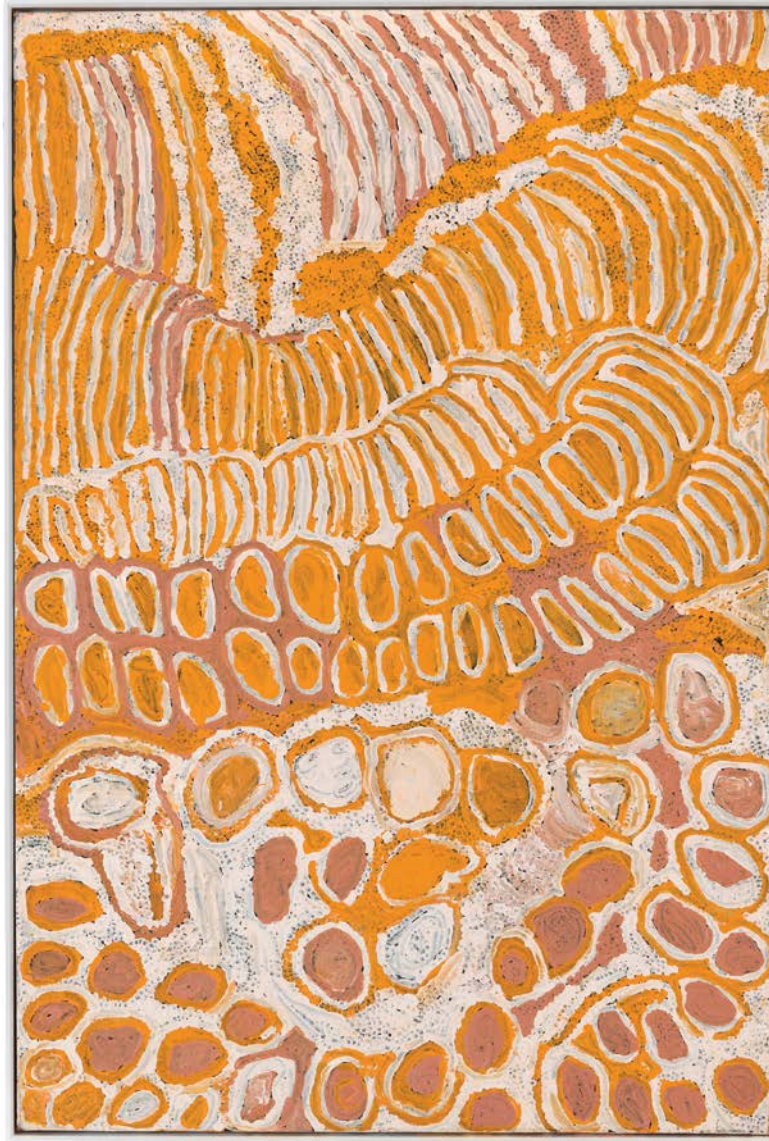
Pintupi language group
circa 1922 – 2011

Untitled – Lupulnga 2000
synthetic polymer paint on linen
91 × 61 cm

PROVENANCE

Papunya Tula Artists, Northern
Territory, cat. no. MN200006135
The Alison Kelly Collection of
Indigenous Art, Melbourne

AUD 18,000

**MAKINTI NAPANANGKA**

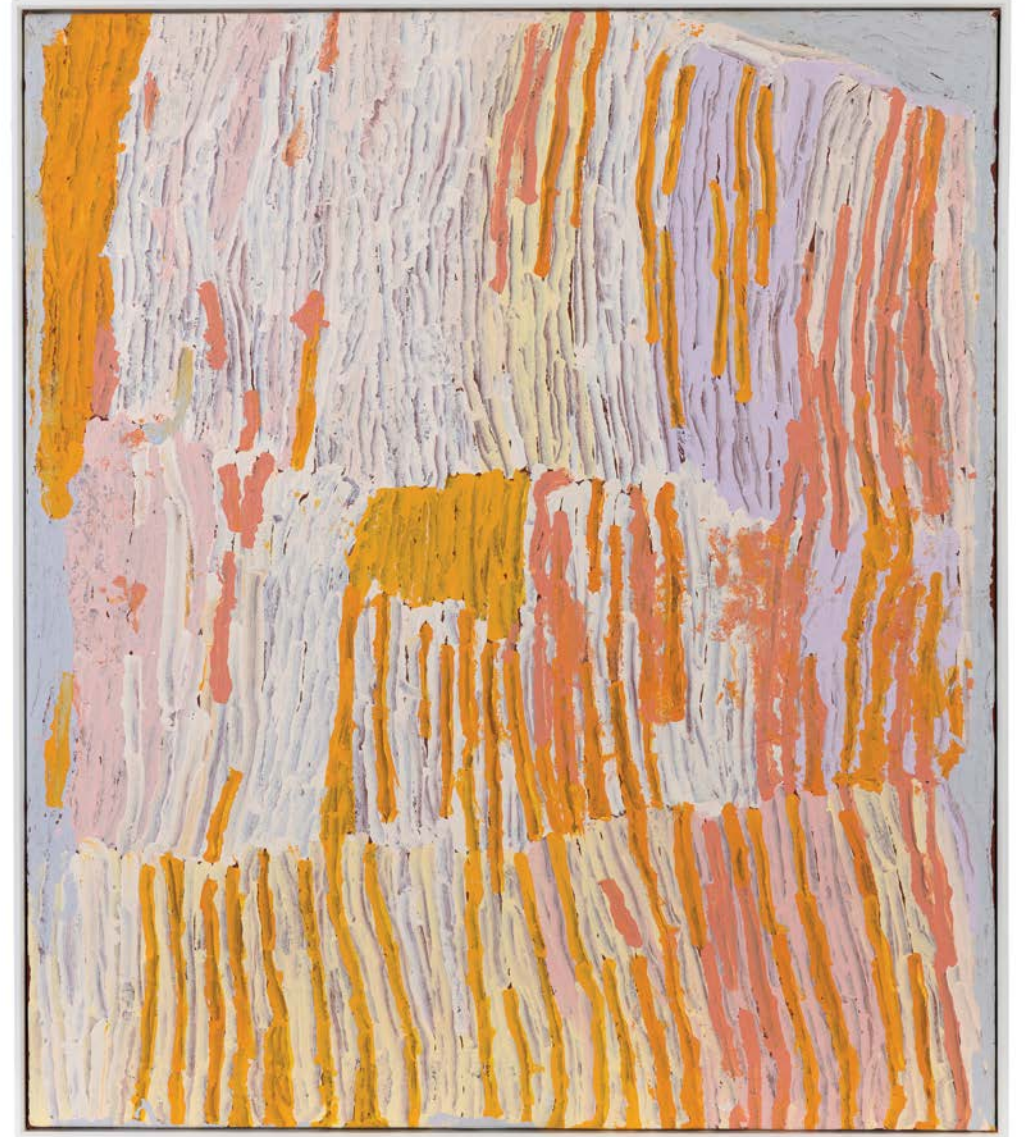
Pintupi language group
circa 1922 – 2011

Untitled – Lupulnga 2009
synthetic polymer paint on linen
107 × 91 cm

PROVENANCE

Papunya Tula Artists, Northern
Territory, cat. no. MN0902053
Private Collection

AUD 33,000



JOHNNY YUNGUT TJUPURRULA

Pintupi language group
circa 1930 – 2016

Tingari 2013

synthetic polymer paint on linen
91 × 61 cm

PROVENANCE

Papunya Tula Artists, Northern
Territory, cat. no. JY1307015
Private Collection

EXHIBITIONS

*Tjupurrulaku: Paintings by Johnny
Yungut Tjupurrula*, Papunya Tula
Artists Gallery, Alice Springs, NT, 2013

AUD 8,800

**NAATA NUNGURRAYI**

Pintupi language group
circa 1932 – 2021

Untitled – Wirralnga 1999

synthetic polymer paint on linen
152 × 122.5 cm

PROVENANCE

Papunya Tula Artists, Northern
Territory, cat. no. NN990618
Gallery Gabrielle Pizzi, Melbourne
Private Collection, Melbourne
Aboriginal Art, Sotheby's, Melbourne,
31 October 2006, lot 75
Private Collection

EXHIBITIONS

Papunya, D'LAN Contemporary,
High Line Nine, Chelsea,
New York, 4–21 March 2020

AUD 60,000



LYDIA BALBAL

Mangala language group
born circa 1958

Martakulu 2011
synthetic polymer paint on linen
137 × 137 cm

PROVENANCE

Short St Gallery, Western
Australia, cat. no. 26011
The Le Pley Collection,
Western Australia

AUD 14,000



THE ARTIST GROWS OLD

No other place signifies a more concentrated gathering of sublime knowledge than Wanarn Aged Care Facility in the Western Desert. For the residents who come to live there – the men and women from across the Ngaanyatjarra lands – Wanarn is the final destination in a lifetime of travelling across Country, as well as on their learning and painting journeys. At the beginning of old age, they have obtained the wisdom of the Tjukurrpa – for the men, through the arduous and lengthy path of initiation and ongoing learning stages, and for the women, not only through these stages but also through childbirth and parenting. When they reach the facility, these senior men and women arrive as valued community members, revered as the keepers of profound knowledge. The modest paintings created through the Warakurna program at Wanarn Aged Care are recognised as jewels brought to life at this cultural repository and have pushed and inspired the Western Desert painting movement towards more minimal and abstract forms.

As lines and dots have grown uneven with the age of its artists, wobbliness has become a sign of the contact generation's last signatures, the certainty of cultural knowledge combined with an uncertainty of hand.

– DARREN JORGENSEN

Many of the artists enjoyed successful painting careers before they came to Wanarn. George Ward Tjungurrayi, born in Tjukurla, had been painting since 1990 and was a senior artist for Papunya Tula Artists for many years. Since moving to Warakurna and then to Wanarn, the signature dotting style with which he won the Wynne Prize in 2004 has all but disappeared. The main feature of his recent paintings remains the white skeleton of the Tingari tracks, floating in a sea of blackness. Nola Yurnangurnu Campbell, from Patjarr, has a reverse evolution of reduction in the places she paints. Where the circles and lines of *Tika Tika* 2013 enclose and retain blocks of vibrant shades, *Yunpalara*

2023 is instead a spilling over of colour that engulfs the invisible boundaries of her composition and Country.

The shaky, loose paintings of the late Tjunka Lewis and Neville McArthur should not mistakenly be seen as being confused or without purpose; instead, these artists' cultural seniority permeates their mark-making, communicating insight of an enigmatic quality. Neville McArthur worked as an artist at the Spinifex Arts Project, Warburton, Kayili and Warakurna, where he explored the travels of the Kuniya – a snake who travelled across the Ngaanyatjarra lands to reside deep in Lake Baker. McArthur's artistic concentration on this sacred narrative has taken a new form in the continuing work of his son Spinifex artist Timo Hogan. Timo has taken on and elevated the spiritual remnants of his father's paintings of Lake Baker and, as the new boss for this Country, now represents it with force and massive scale.

Tjunka Lewis's divine detached forms are most recognisable for their 'old age' style, known as Wanarn Aged Care painting. Although Tjunka had been a painter since the 1990s in his home community of Papulankutja, or Blackstone, the strength and beauty of his dotted constellations and metamorphosing shapes have made him one of the most celebrated and recognised artists late in life. Once painting to the edge of the canvas, he has reduced his forms to a central design, raising the velvety blackness of the canvas to equal importance within the overall composition. Although born from the combination of narrative purity and physical fragility, this achievement is one of the reasons why, in old age, the artist is an influential force in contemporary Australian First Nations art.

VANESSA MERLINO

References: Darren Jorgensen, 'Wobbly old people painting', *Eyeline*, 2011, and David Brooks and Darren Jorgensen, *Wanarn Painters of Place and Time: Old Age Travels in the Tjukurrpa*, UWA Publishing, Crawley, WA, 2015.

NOLA YURNANGURNU CAMPBELL

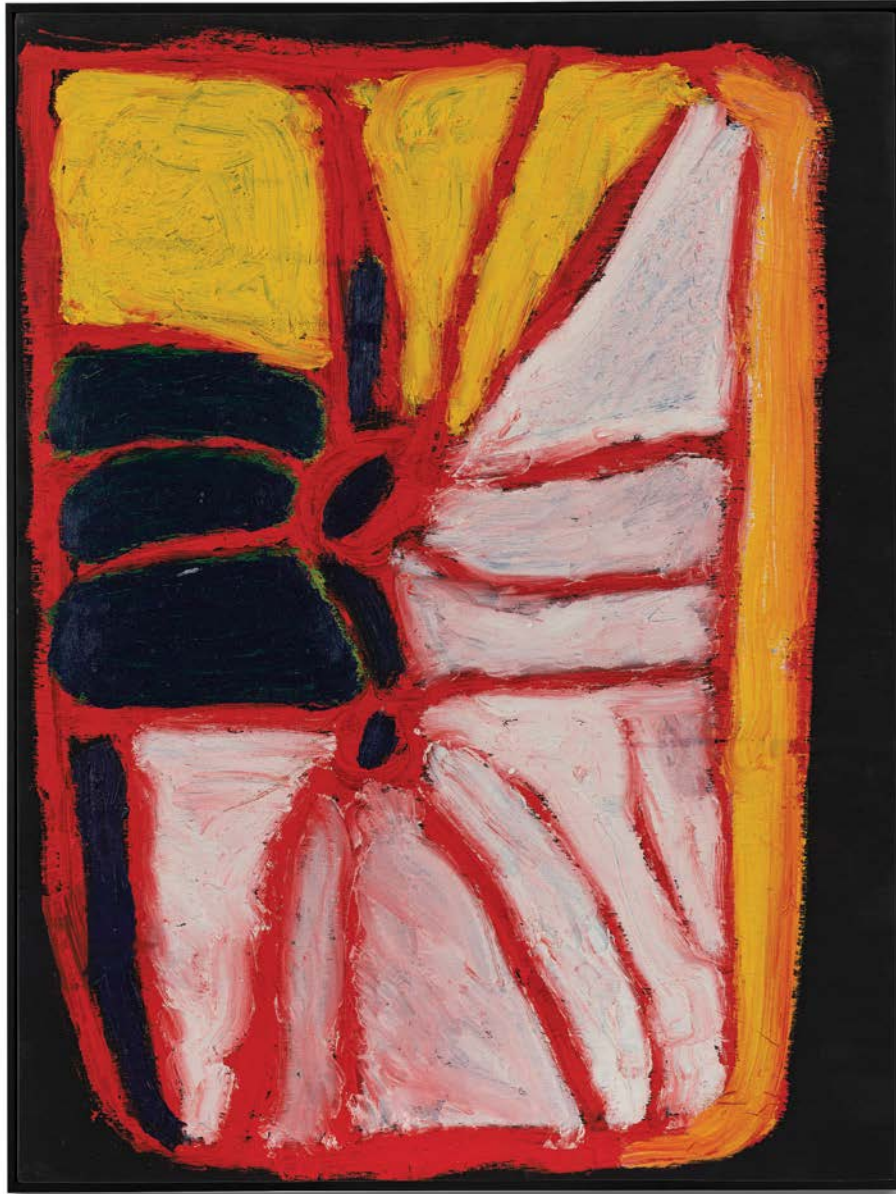
Ngaanyatjarra and Manyilyjarra
language group
born circa 1948

Tika Tika 2013
acrylic on board
80 × 60 cm

PROVENANCE

Kayili Artists, Western
Australia, cat. no. 13-030
Aboriginal and Pacific Art, Sydney
Private Collection

AUD 7,700

**NOLA YURNANGURNU CAMPBELL**

Ngaanyatjarra and Manyilyjarra
language group
born circa 1948

Yunpalara 2023
synthetic polymer paint on linen
101.6 × 76 cm

PROVENANCE

Warakurna Artists, Western Australia,
cat. no. 114-23

AUD 6,600



GEORGE WARD TJUNGURRAYI

Pintupi language group
born 1945

Tingarri 2019
synthetic polymer paint on linen
152.4 × 76.2 cm

PROVENANCE

Warakurna Artists, Western
Australia, cat. no. 453-19

AUD 7,700

**GEORGE WARD TJUNGURRAYI**

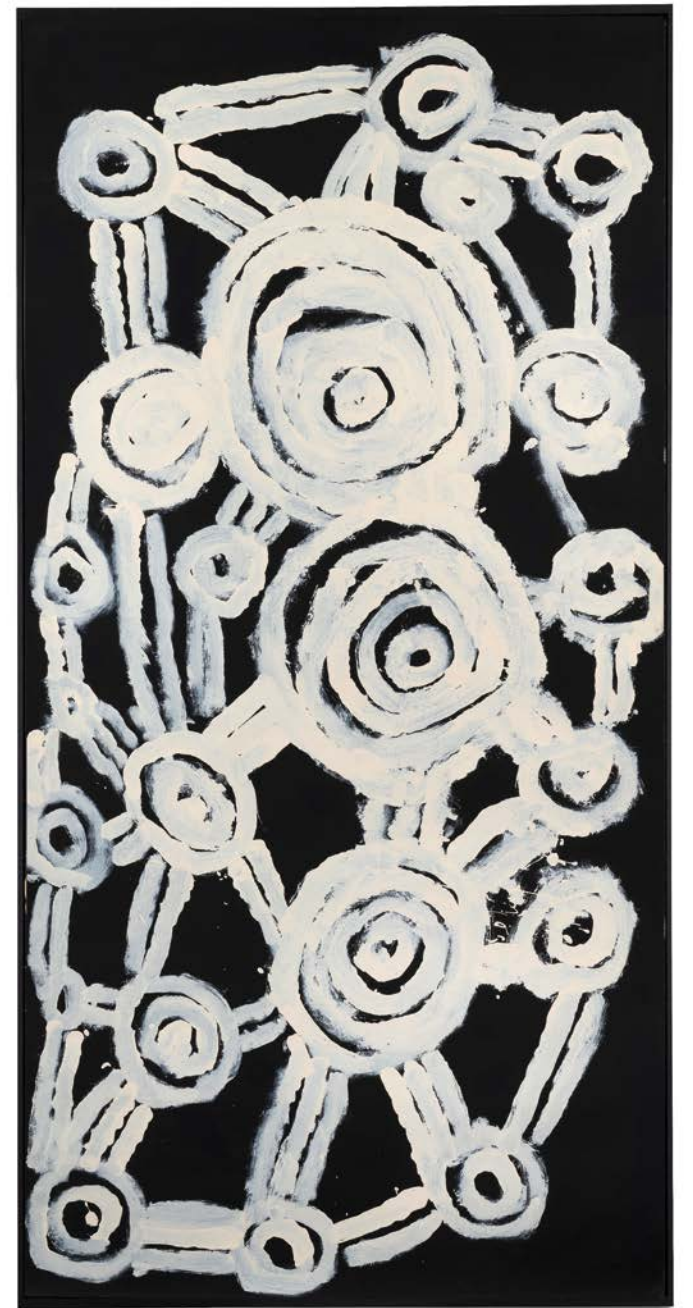
Pintupi language group
born 1945

Tingarri 2022
synthetic polymer paint on linen
76 × 150 cm

PROVENANCE

Warakurna Artists, Western
Australia, cat. no. 256-22

AUD 7,700



TJUNKA LEWIS

Ngaanyatjarra language group
circa 1927 – 2012

Wakalpuka 2011
synthetic polymer paint on linen
76.2 × 101.6 cm

PROVENANCE

Warakurna Artists, Western
Australia, cat. no. 274-11
Araluen Art Centre, Northern Territory
Private Collection

AUD 7,700

**TJUNKA LEWIS**

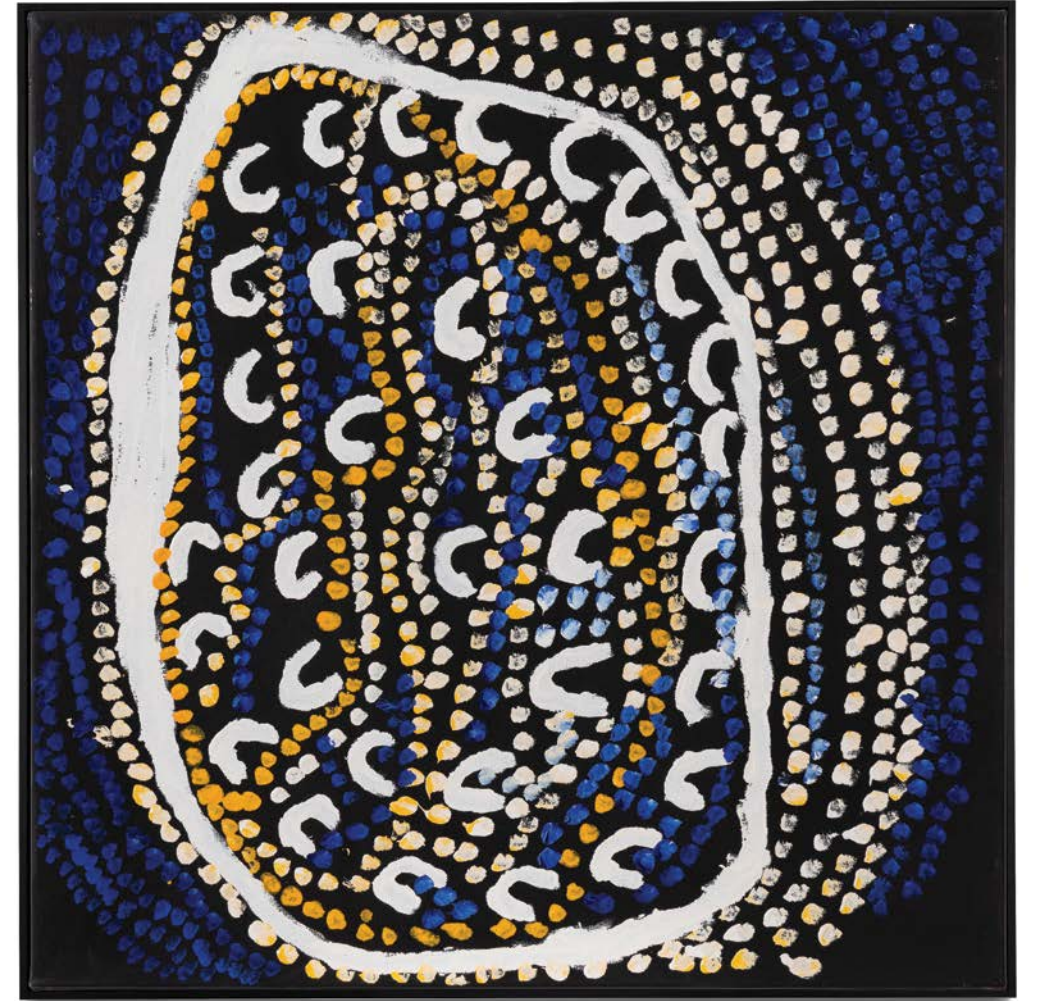
Ngaanyatjarra language group
circa 1927 – 2012

Wakalpuka 2011
synthetic polymer paint on linen
76 × 76 cm

PROVENANCE

Warakurna Artists, Western
Australia, cat. no. 52-11
Marshall Arts, Adelaide
Private Collection

AUD 5,500



NEVILLE MCARTHUR

Ngaanyatjarra language group
circa 1938 – 2023

Kuniya 2011
synthetic polymer paint on linen
101 × 101 cm

PROVENANCE

Warakurna Artists, Western
Australia, cat. no. 51-11
Marshall Arts, Adelaide
Private Collection

AUD 9,800



NEVILLE MCARTHUR

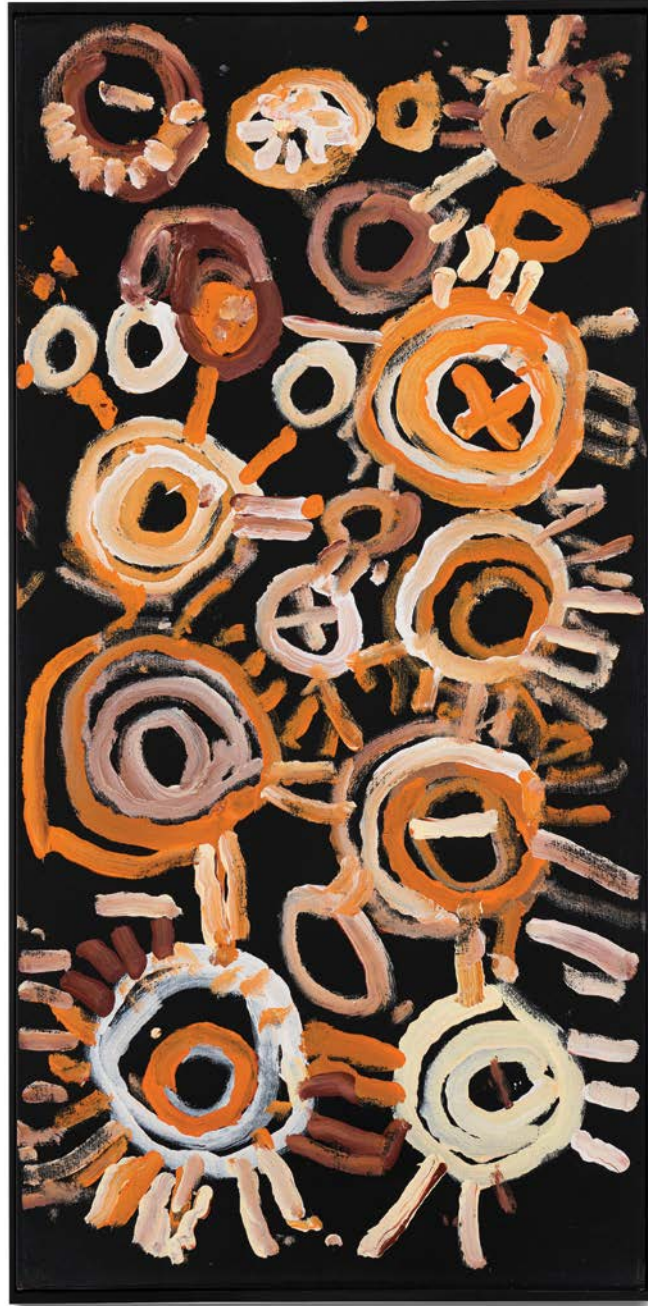
Ngaanyatjarra language group
circa 1938 – 2023

Lake Baker 2015
synthetic polymer paint on canvas
50 × 101 cm

PROVENANCE

Warakurna Artists, Western
Australia, cat. no. 484-15

AUD 5,500

**NEVILLE MCARTHUR**

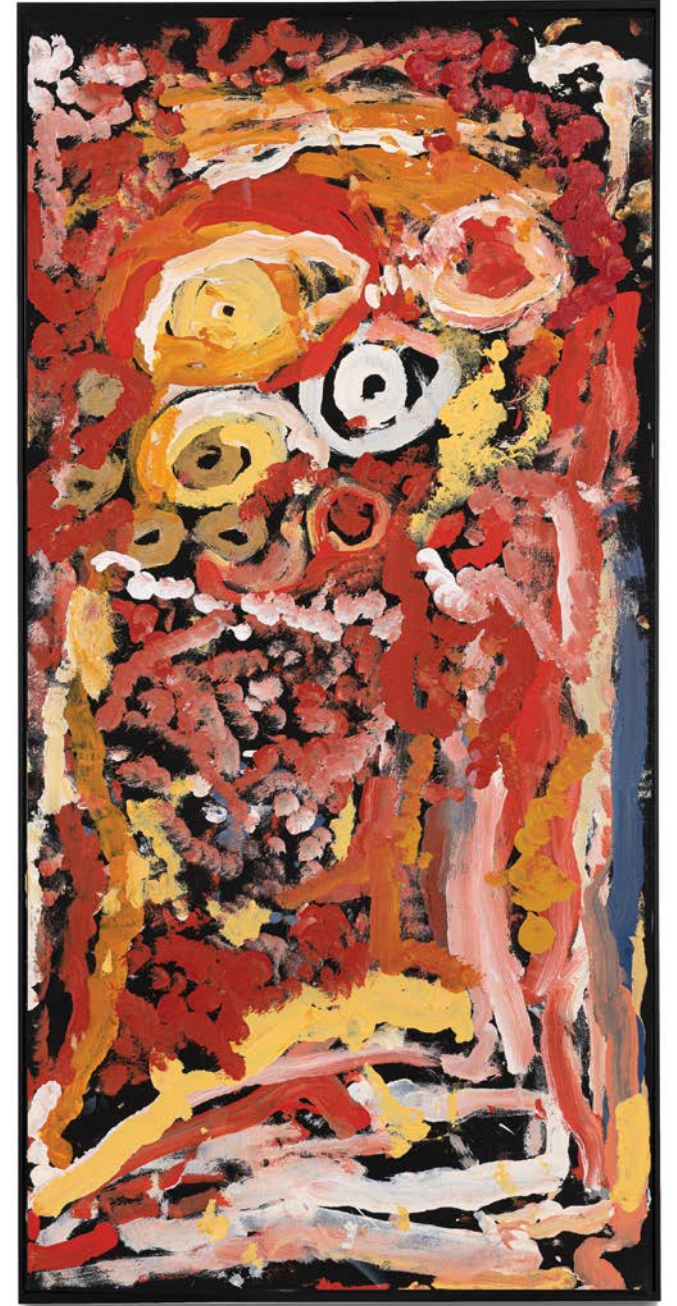
Ngaanyatjarra language group
circa 1938 – 2023

Untitled 2017
synthetic polymer paint on canvas
50 × 101 cm

PROVENANCE

Warakurna Artists, Western
Australia, cat. no. 124-17

AUD 5,500



D'LAN CONTEMPORARY

Wurundjeri Country
40 Exhibition Street,
Melbourne VIC 3000

Cover: MAKINTI NAPANANGKA
Untitled – Lupulnga 2009 (detail)

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Vanessa Merlino

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Liz Cox, www.studiomono.co

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Leslie Haworth

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ABOUT

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

With the view that Australian First Nations art can and should stand alongside the greatest art in the world, D'Lan Contemporary's aim is to engage and educate audiences, and to promote and elevate Australian First Nations art on a global stage.

ETHICS + PROVENANCE

D'Lan Contemporary maintains strict ethical practices and exclusively sources, exhibits and sells works of art with impeccable provenance, to protect the artist, the buyer, the seller – and the marketplace – from fraudulent sales or unethical procurement.

Please contact us at enquiries@dlancontemporary.com.au or visit our website for guidance on best practice when acquiring Australian First Nations works of art.

MISSION

Our mission is to develop an inclusive and sustainable marketplace for Australian First Nations art, and to help support artists, artist estates and their working communities.

D'Lan Contemporary contributes 30% of annual net profits to The National Endowment for Australian Indigenous Visual Art (NEIVA), an independent charitable trust fund established to centralise and distribute proceeds from art sales back to artists and their communities.

BUY + SELL WITH D'LAN CONTEMPORARY

D'Lan Contemporary provides specialist art advisory and management services and offers works of art for sale via selling exhibitions and Private Treaty.

We take pride in sourcing and selling exceptional works of art by Australian First Nations artists on behalf of our Australian and international clients.

We present the finest works of art to the secondary market in two annual exhibitions, SIGNIFICANT and REVERENCE, alongside a program of curated exhibitions.

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