



UWANKARA UTULU  
ALL TOGETHER

—  
NEW YORK



D'LAN CONTEMPORARY

4 East 81st Street  
New York, NY 10028  
USA

lucy@dlancontemporary.com.au  
dlancontemporary.com.au

—  
Cover:  
NED GRANT  
*Palpatatjara 2023 (detail)*

Inside & back covers:  
Landscape of Spinifex Country. Image  
courtesy of the Spinifex Arts Project.

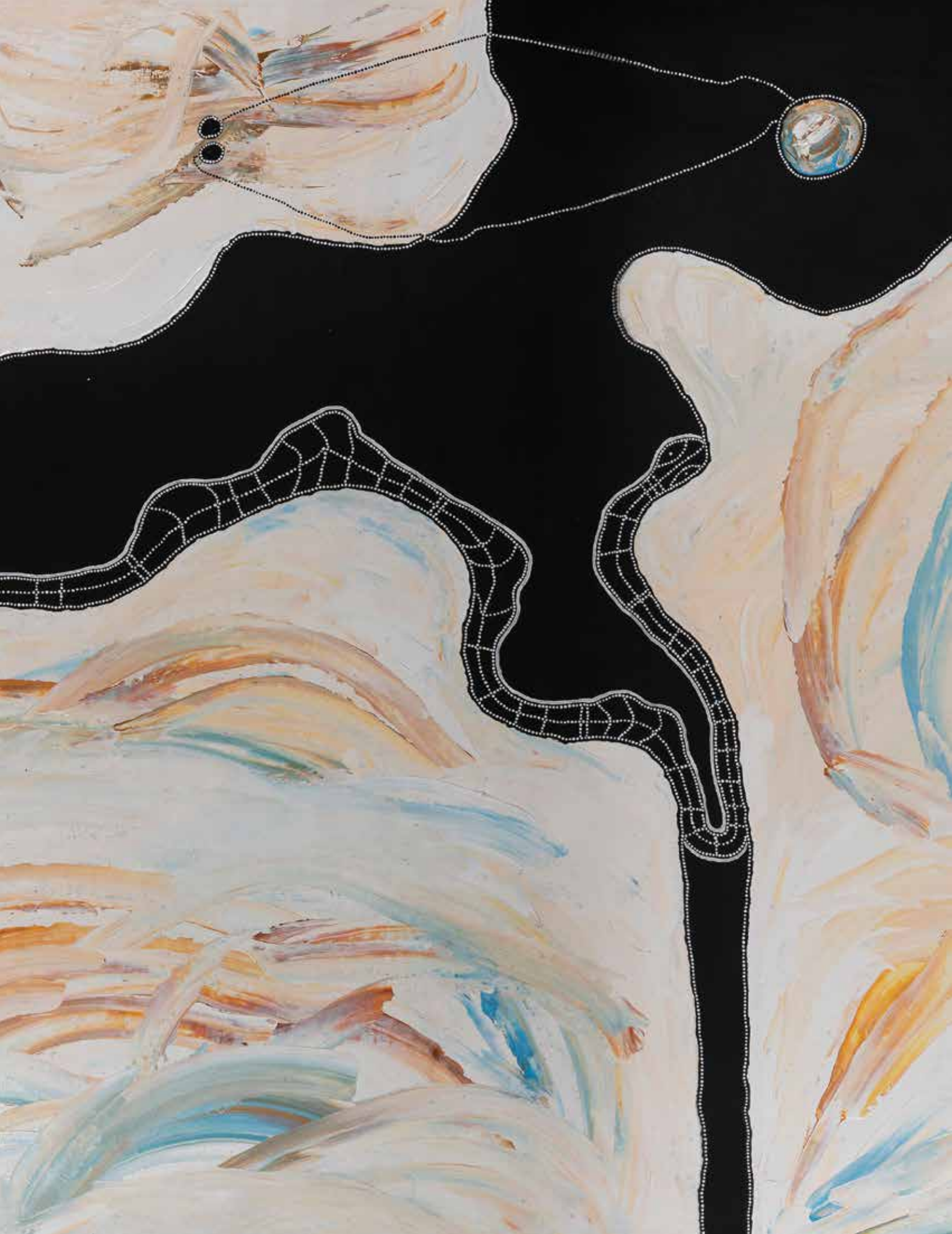
# UWANKARA UṬULU ALL TOGETHER

Spinifex Arts Project

29 FEBRUARY – 5 APRIL 2024

—  
NEW YORK

D ■ C



TIMO HOGAN  
*Lake Baker 2023 (detail)*

## INTRODUCTION

As the newly appointed Gallery Manager in our New York gallery, it is my distinct pleasure to introduce *Uwankara Utulu – All Together*, our second exhibition of new work from Spinifex Country. Within this beautiful space on East 81st Street, we find ourselves transported to the heart of the Spinifex Arts Project – a revelry of artistic brilliance from the farthest and most remote corners of Australia.

Once again, this captivating, curated exhibition stands as a testament to our commitment to showcase the works of remarkable talents who have left an indelible mark on the art scene. Anchored by the incredible contributions of Noli Rictor, Dora Parker and Timo Hogan, the works of these emerging artists pulsate with energy, with a diversity that offers a profound exploration of the human experience.

While we celebrate the new voices that shape the future of contemporary art, Spinifex also pays homage to the elders who laid the foundations for the artistic movement in this region. Patju Presley, Simon Hogan, Lawrence Pennington and Ned Grant, all celebrated artists, grace our exhibition with their enduring masterpieces. Their presence serves as a bridge between the rich history of our art community and the exciting possibilities that lie ahead.

As you navigate this catalogue and the curated space at our beautiful New York gallery, immerse yourself in the kaleidoscope of creativity that Spinifex has to offer. It is more than an exhibition; it is a dialogue between the past, present and future of art. We invite you to explore, question and be inspired by the diverse voices that converge upon these walls.

**LUCY FOSTER**  
 GALLERY MANAGER, D'LAN CONTEMPORARY



Noli Rictor in the studio painting *Kamanti* 2023. Image courtesy of Spinifex Arts Project.

## SHIFTING TIDES

### THE SPINIFEX ARTS PROJECT

The paintings here on these walls – oceans and deserts away from their place of creation – represent the Spinifex Arts Project in a time of generational transition. The community of Tjuntjuntjara, where the Spinifex Arts Project studio resides on the southern edge of the Great Victoria Desert, holds a mix of people. There are those born in the bush – who in their youth walked the vast arid interior in a world of wildness, mystery and Law – alongside their children and grandchildren, who have always existed between both worlds – one of all-encompassing traditional Law and ancestral creation and the other the penetrating force of a globalised world.

When the Spinifex people talk of being in relation to one another, the Western terminology often does little to clarify how people are linked, either biologically or spiritually. However, when people's connection is discussed with regard to Country, rights and responsibility, there is an irrevocable certainty of one's place in the world. The Spinifex people have never questioned who they are, or what their purpose in life is. The artists whose paintings are presented here paint with a certainty of place and purpose that is rare in the contemporary world.

Painting was originally a tool that the Spinifex people used to claim their birthright in a new world; it was a medium that did not require language to teach outsiders the sacredness of the Country they knew. Through the Spinifex Arts Project, people have continued to pass this sacred knowledge on to the next generation of artists as a gift that allows the Spinifex people to safely exist between both worlds. The senior artists in this exhibition have propelled the arts project to a place of international and domestic acclaim. Working in a sphere beyond the contemporary art scene produces works that lack pretence; rather, they represent Spinifex Law and a complete embodiment of place. The artworks coming from this remote community are of global significance and bring forth stories and tradition that has endured over 60,000 years.

A spiritual vibrancy radiates through the artists of the project – and through their work; well into their nineties, Simon Hogan and Lawrence Pennington continue to represent their Country with mesmerising displays of colour and composition. Their frailty all but disappears in the studio as they craft masterful pieces that are not only sacred but beautiful. It is almost as if painting allows their spiritual being to revisit these places that their physical selves no longer can. The energy of these senior men has cemented traditional Law and culture into the metaphysical beings of the next generation of Spinifex artists. In a world of competing values, the Tjukurpa of the Spinifex people persists, at all odds, against Western influence. The two generations of artists presented upon these walls talk to the strength and resilience of the Spinifex painters. Here are the men and women whose painting secured what has always been known, their irrevocable right to Country, together with those who were inspired by these very same painters to represent their own rights through the medium of paint on linen.

#### RILEY ADAMS BROWN

Studio Manager, Spinifex Arts Project

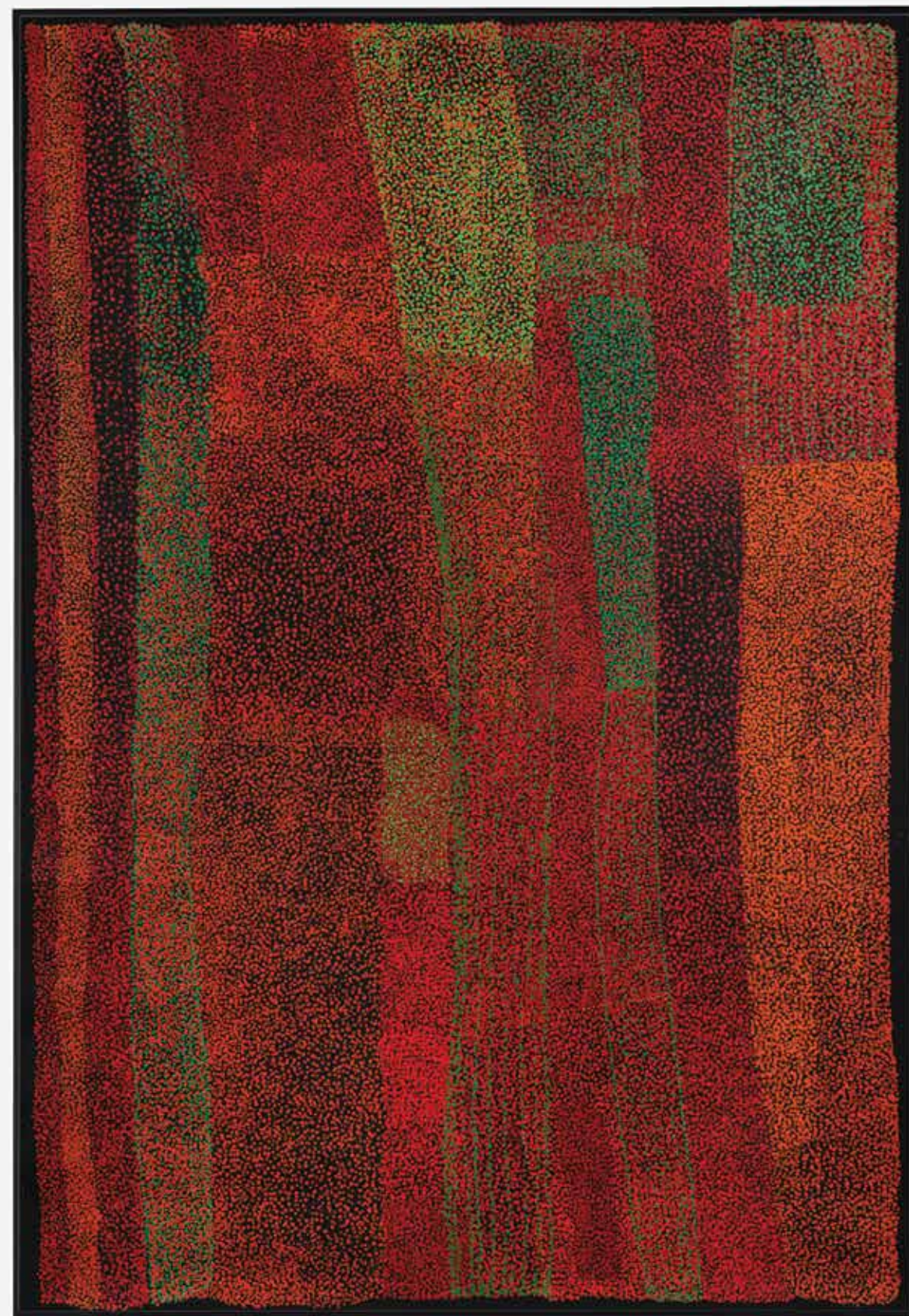
**NOLI RICTOR**

Pitjantjatjara language  
born circa 1969

*Kamanti* 2023

synthetic polymer paint on linen  
78.7 × 53.9 inches (200 × 137 cm)

USD 18,000





**DORA PARKER**

Pitjantjatjara language  
born 1962

*Pukara* 2023  
synthetic polymer paint on linen  
33.5 × 43.3 inches (85 × 110 cm)

USD 6,600

Dora Parker was born in the Anangu Pitjantjatjara Yankunytjatjara Lands east of Pila Nguru (Spinifex Country) but, as a young woman, was brought up by senior Spinifex leader Simon Hogan. Dora's painting breathes with an unnerving confidence, creatures of the Tjukurpa dominating the focus of her sparse compositions and bold use of colour. Dora's work is indicative of the next generation of Spinifex Artists.

**PATJU PRESLEY**

Pitjantjatjara language  
born circa 1945

*Kara Tjara* 2023

synthetic polymer paint on linen  
78.7 × 53.9 inches (200 × 137 cm)

USD 25,000





**PATJU PRESLEY**

Pitjantjatjara language  
born circa 1945

*Ilu* 2023

synthetic polymer paint on linen  
53.9 × 78.7 inches (137 × 200 cm)

USD 25,000

Patju Presley has depicted the significant site of Karatjara, situated to the north of traditional Spinifex Lands. This site forms part of the Wati Pira Tjukurpa, or Moon Man Creation Line. There is a large rocky outcrop at the site with a cave that Wati Pira, the Moon Man, made his own. Inside the cave are paintings of animal footprints that Wati Pira etched during Creation time. The rockhole Karatjara lies at the base of the rocky formation.

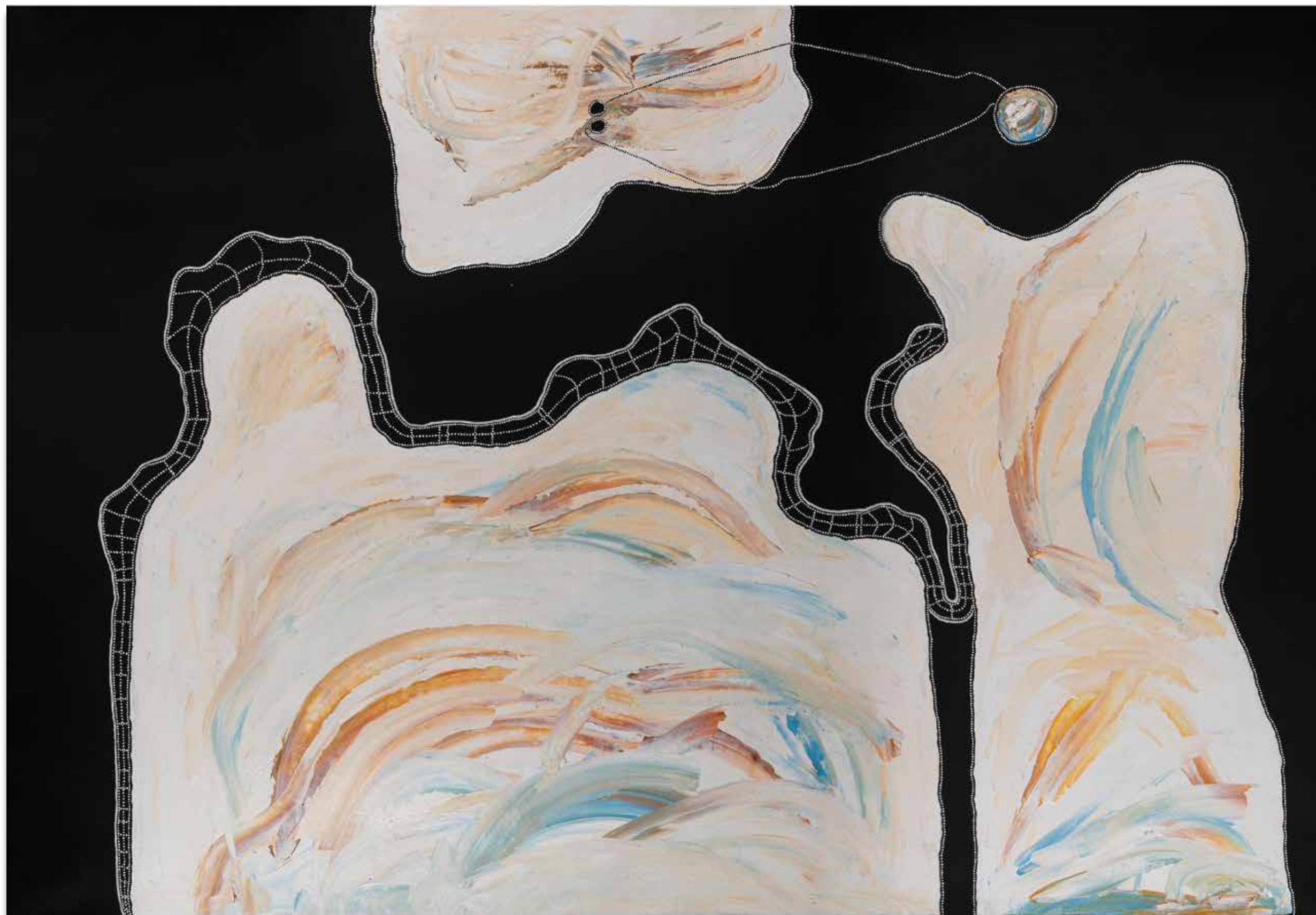
These Creation beings were capable of metamorphic transformation, forming the moral compass that still guides Anangu on a daily basis. They shaped the landscape as they moved through it, leaving indelible monolithic reminders of their power and presence.

**TIMO HOGAN**

Pitjantjatjara language  
born 1973

*Lake Baker* 2023  
synthetic polymer paint on linen  
78.7 × 114.2 inches (200 × 290 cm)

USD 40,000





**TIMO HOGAN**

Pitjantjatjara language  
born 1973

*Lake Baker 2023*  
synthetic polymer paint on linen  
78.7 × 53.9 inches (200 × 137 cm)

USD 25,000

Timo Hogan does not paint a picture; he paints story. And that story is the big picture. With the quiet authority of someone recreating Country they know intimately, he calmly applies paint to depict Lake Baker.

For here at Lake Baker, Timo tells of the spiritual within the landscape, and of the inhabitants that made it. He surveys the Wati Kutjara Tjukurpa (Two Men Creation Line) of his birthright and brings this into focus on the two-dimensional plane for all to see.

Often in these compositions, Timo depicts the Two Men as the physical manifestation of two small grass knolls upon the lake. The Two Men carefully monitor the lake's expanse as the ever-present Wanampi (mighty water serpent) defines its perimeter, aware of and constantly watching the men. The interaction between the lake's protagonists is one that continues perpetually, feeding Timo's creative depiction of the ever-changing landscape.

The characters that inspire Timo's artistic innovations are Creation beings, who came before and shaped the environment as they moved through it, leaving permanent physical reminders of their power and presence in the landscape.

**LAWRENCE PENNINGTON**

Pitjantjatjara language  
born circa 1934

*Pukara* 2018

synthetic polymer paint on linen  
43.3 × 33.5 inches (110 × 85 cm)

USD 12,000

Lawrence Pennington touches on the most profound qualities of the Tjukurpa, depicting the unseen – the essence of the Creation beings who made the first journeys. He guides the significant site of Pukara effortlessly onto the canvas, marking it with traces of the Wati Kutjara Tjukurpa (Two Men Creation Line). As he paints, Lawrence focuses on the songlines of his Country and the physical manifestation of Creation beings who, as they travelled, gave form to the landscape. From Pukara, the Two Men – mighty water serpents, and father and son – depart on a significant ceremonial journey throughout Spinifex Country.





**LAWRENCE PENNINGTON**

Pitjantjatjara language  
born circa 1934

*Pukara* 2020  
synthetic polymer paint on linen  
43.3 × 33.5 inches (110 × 85 cm)

USD 12,000

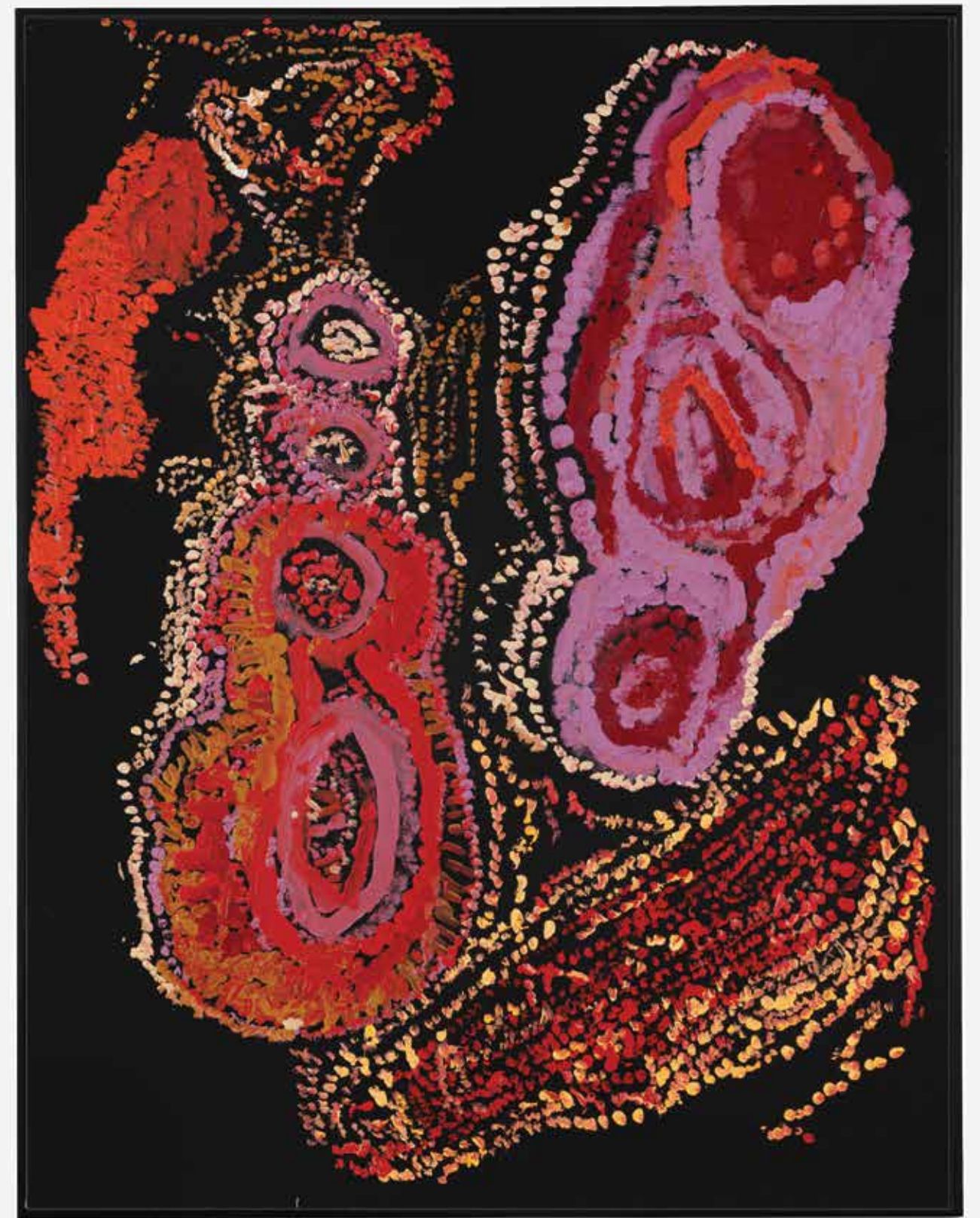
**LAWRENCE PENNINGTON**

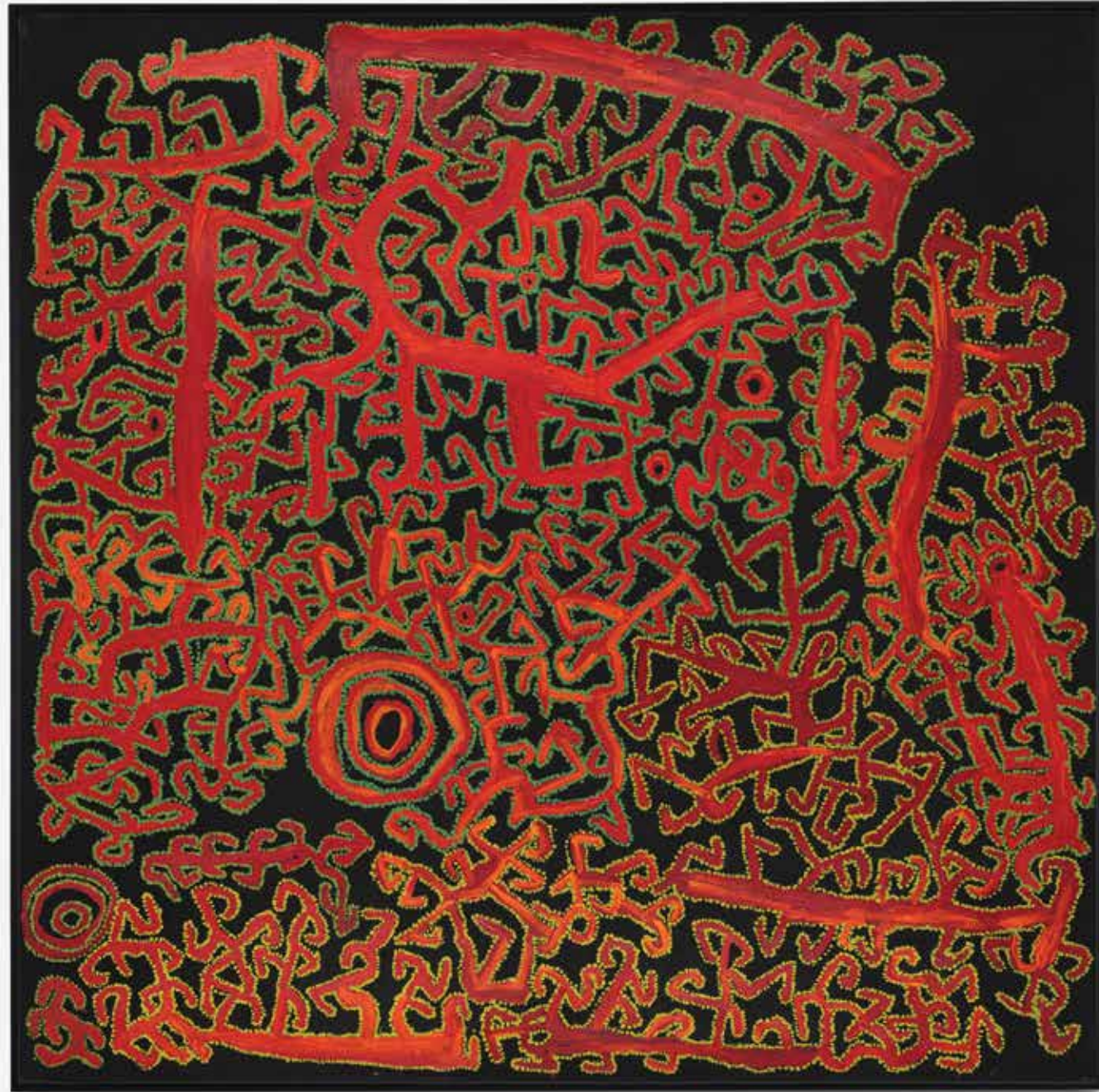
Pitjantjatjara language  
born circa 1934

*Mituna* 2023

synthetic polymer paint on linen  
43.3 × 33.5 inches (110 × 85 cm)

USD 12,000



**NED GRANT**

Pitjantjatjara language  
born circa 1941

*Palpatatjara* 2021  
synthetic polymer paint on linen  
53.9 × 55.1 inches (137 × 140 cm)

USD 14,000

Ned Grant is inseparable from the landscape. He intertwines himself and his narrative with his Country, manifesting the enormity of Spinifex Land. The labyrinthine songlines that cross the Country embed the spiritual within the physical – the flora, the fauna, and the earth. Within his paintings, Ned captures all perspectives by moving under, through and above Country. The sacred is alive in the landscape, it is everywhere; it is sung and danced by firelight, and it resides within, driving the artist to paint. Here, Ned depicts the Ngalta (Desert Kurrajong), which, in its spiritual incarnation, is embodied at the significant site of Palpatatjara and nearby Kulimara. This place holds the Tjulpu Tjuta Tjukurpa (Many Birds Creation Line), a narrative that follows a group of Nyii-Nyii (Zebra Finch) as they journey south to the coast to save the world from rising seas.

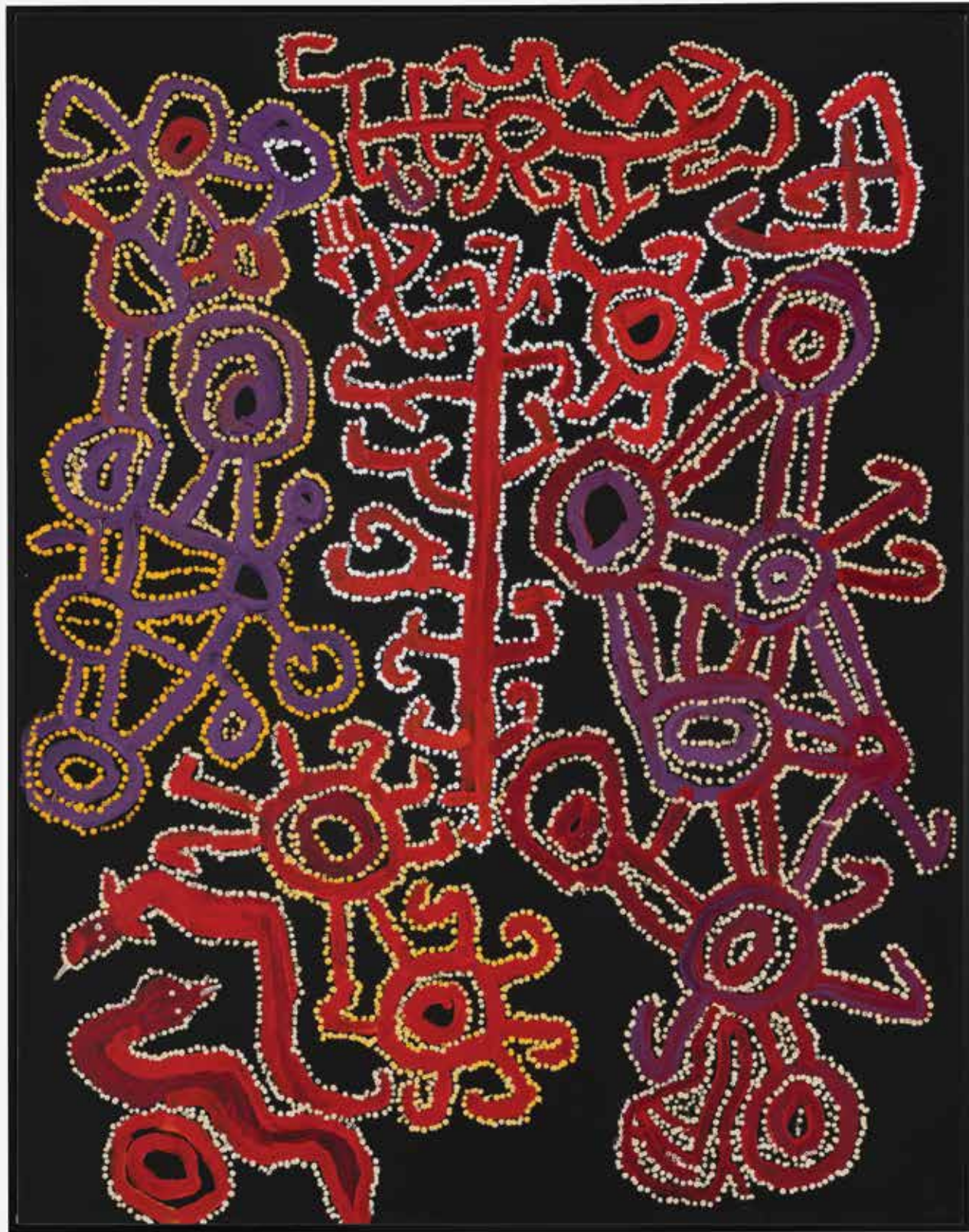
**NED GRANT**

Pitjantjatjara language  
born circa 1941

*Palpatatjara* 2023  
synthetic polymer paint on linen  
78.7 × 53.9 inches (200 × 137 cm)

USD 18,000





**NED GRANT**

Pitjantjatjara language  
born circa 1941

*Palpatatjara* 2023  
synthetic polymer paint on linen  
43.3 × 33.5 inches (200 × 137 cm)

USD 9,600

**SIMON HOGAN**

Pitjantjatjara language  
born circa 1930

*Lingka* 2022

synthetic polymer paint on linen  
53.9 × 55.1 inches (137 × 140 cm)

USD 15,000

Along with Lawrence Pennington, Simon Hogan is the Spinifex Arts Project's most senior practising artist. Now in his nineties, Simon has the perspective and authority of one who has lived many lives. Born in the heart of Spinifex Country in the early 1930s, Mr Hogan, as he refers to himself, was already an initiated man when the Australian Government sent out patrol officers to collect the First Nations people still living traditional lives in areas feared to have been contaminated by atomic testing at nearby Emu Fields and later Maralinga. Mr Hogan moved to Mount Margaret Mission near Laverton but, famously, walked over 1000 kilometres back to his homelands, pioneering the Spinifex people's return to their traditional Country and their success in gaining Native Title in the year 2000.

Although he has a wealth of knowledge of all the sites and songlines within his vast Country, Mr Hogan now primarily paints the site of Lingka, the origin of the Wati Kutjara Tjukurpa (Two Men Creation Line), which is centrally located on traditional Spinifex Land. This site is also the residence of the Creation beings Wati Walawuru (Wedge Tail Eagle Man) and Wati Wirutja (Owl Man). Their narrative begins when Wati Walawuru asks the other man to 'Come hunting with me', but Wati Wirutja decides that he will stay home that day. Wati Walawuru soars off and travels a long distance in search of game. Meanwhile, at Lingkanya, a big storm brews and severely floods the site, drowning Wati Wirutja.





**SIMON HOGAN**

Pitjantjatjara language  
born circa 1930

*Lingka* 2023  
synthetic polymer paint on linen  
53.9 × 35.4 inches (137 × 90 cm)

USD 12,000

**FRED GRANT**

Pitjantjatjara language  
circa 1943 – 2022

*Tjaltunya* 2021

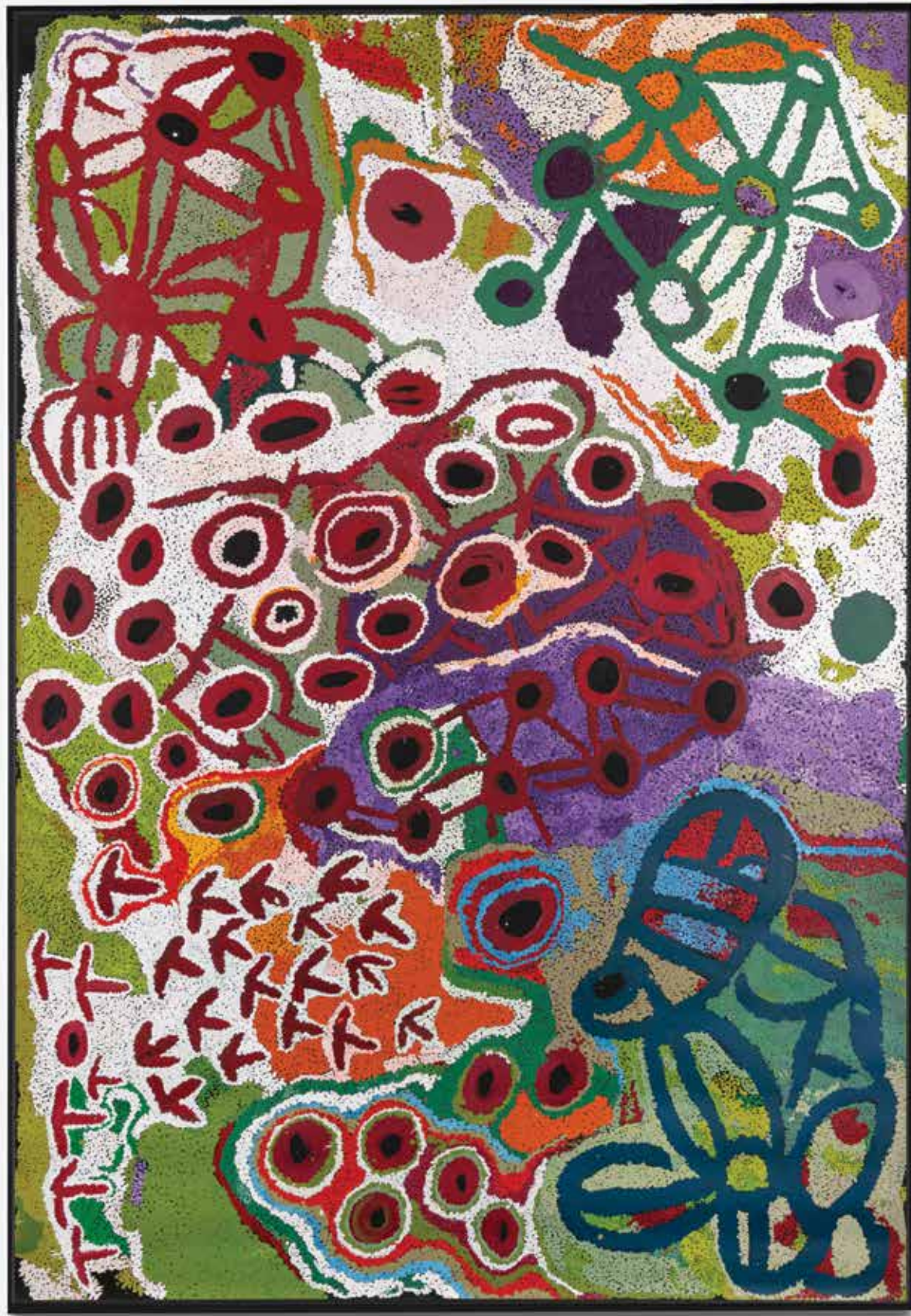
synthetic polymer paint on linen  
53.9 × 43.3 inches (137 × 110 cm)

USD 9,600

Fred Grant was born in north-eastern Spinifex Country at Ukatatjara. Like his brother, Ned Grant, Fred went to Cundeelee Mission as a segregated bush boy (nyingka) whose initiation into Men's Law had been delayed because of the enduring drought at the time and the disturbance of traditional life caused by the Maralinga atomic testing and the rocket testing out of Woomera. Fred subsequently went 'through' the Law with his older brother and ngalungku (contemporary initiate), Ned, in the ranges north of Laverton. Fred remained single in his younger years, then married his life partner, Carlene West, from Tjitjiti, who, like Fred, became one of the Spinifex Arts Project's most important founding artists.

Fred passed away in 2022, further shrinking the pool of founding Spinifex artists. *Tjaltunya*, one of his last paintings, holds the story of the powerful Wati Kutjara Tjukurpa (Two Men Creation Line). This vast narrative follows two brothers: a black-nosed monitor lizard and a sand goanna. Just as their story is etched in the monolithic landscape, Fred's paintings are a physical reminder of their, and his, powerful presence.





### TJARUWA WOODS

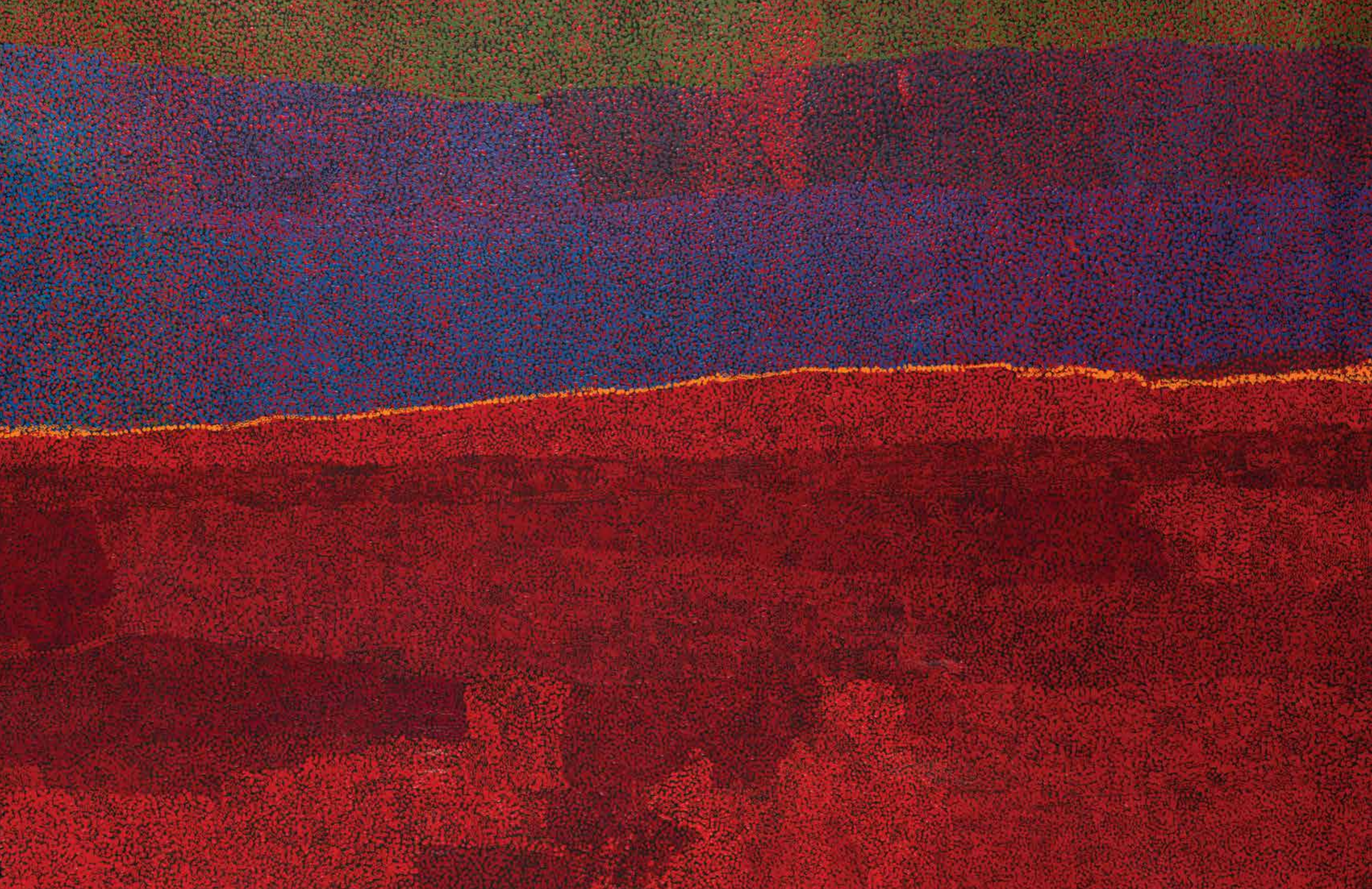
Pitjantjatjara language  
circa 1954 – 2019

*Kamanti* 2015  
synthetic polymer paint on linen  
78.7 × 53.9 inches (200 × 137 cm)

USD 18,000

Tjaruwa was born in the Great Victoria Desert at Warutjara, the place of Minyma Tjilkamata (the Echidna Woman), south of the current community of Jamieson (Mantamaru). The landscape features the rockholes and sandhills characteristic of Tjaruwa's paintings. Except for the possession of a few pieces of iron fashioned into implements and tin bowls, Tjaruwa lived traditionally until the winter of 1986, when her family was located by a group of Spinifex people making a foray deep into their Country, where they visited important men's sites after some twenty-five years of absence.

Kamanti is a significant rockhole associated with the Seven Sisters Tjukurpa, an epic songline that traverses the Western Desert. The circles represent the rockholes, while the bands of colour depict the many sandhills and travelling tracks. Water sources are a precious resource in the desert and feature strongly in ancestral stories and the paintings of the Spinifex artists.



## FAMILY LINES

The Spinifex people identify the Great Victoria Desert between the Nullarbor Plain and the foothills of the Warburton Ranges as their Country. Spinifex, or porcupine grass, is not limited to these plains though, being found over the vast regions of central Australia; it is multi-utilitarian and sturdy, withstanding the extremes of Australia's desert interior, and for these reasons is one of the most dominant species of desert plant. For First Nations desert peoples, it is an essential source of fire and sustenance, has adhesive and medicinal properties and can also be used for the construction of shelters. In Pitjantjatjara it is called tjanpi, tjanti or pila, the word at the heart of the Spinifex people's identity – Anangu Tjuta Pila Nguru – which translates as 'the Aboriginal people (Anangu) many (tjuta) spinifex (pila) from (nguru)'.

Across the vastness of time, the Spinifex people lived their separate existence in sand plains dominated by this native plant, in an area that, to this day, non-Aboriginal people have rarely, if ever, seen.

Theirs is a sheltered world known only to a few, secluded, and sequestered in the spinifex and sand, where drinkable water is hidden beneath the sand, food is camouflaged in arid gardens, raw materials are nowhere apparent, and the sacred realm is secret.<sup>1</sup>

The contemporary art movement, for the Spinifex people, was born out of the formal reclamation of their Country through the process of Native Title, which began for them in 1996. The community's aspirations in beginning the original painting project were to produce artworks that showed ownership of Spinifex Country that would assist with their testimony. Just as the land claim was formulated and articulated around places of birth, so too was the painting project. Many artists who participated in the initial art project and produced the earliest paintings have been central to the progression of Spinifex art.

Of the first to paint, in 1997, Simon Hogan has remained an undisputed authority and one of the most senior artists of the project. Not only is his Country, which lies at the centre of the spinifex plains, crossed with the many songlines that connect the family groups and ancestral stories, but he holds knowledge of all of them. Although advanced in age, Simon still paints today, albeit slower and in a more selective way. He is known for his distinguishable tree motifs that, when a group is spotted on Country, symbolise the presence of Tjukurpa – a site of narrative and spiritual importance. Although he has a wealth of knowledge of sites within his vast Country, he now primarily paints the significant site of Lingka, centrally located in traditional Spinifex Lands.

Senior elder Lawrence Pennington is a similar age, and he too continues to produce enigmatic paintings from the vast edifice of his innate cultural knowledge. One of the contributors to the Men's Native Title painting, Lawrence has shifted his style of painting from a foundational mapping and embodiment of Country towards a more ethereal depiction of the crossroads of time and space in the eternal presence of the Tjukurpa. Only an aged hand and mind can so deftly capture the flashes within this prism. Fred Grant (circa 1943 – 2022) and his brother, Ned Grant, were also collaborators on the Native Title painting



Kaliny-kalinypa (honey gravillea).  
Image courtesy of Spinifex Arts Project.

Ned Grant in the studio painting  
*Palpatatjara* 2023. Image courtesy  
of Spinifex Arts Project.



alongside Lawrence Pennington. The two brothers were crucial to the return to Country after fifty years of living off their homelands and, later, in the development of the aesthetic blueprint for the Spinifex Arts Project. Minimal colour palettes give strength and focus to their signature styles – the meandering tendrils of trees in Ned's paintings and Fred's iconographical maps of Country.

Spinifex art continues to strengthen with the deepening of family connections that occurs with a return to Spinifex Country. New stylistic orientations are evolving with the rise of the next generation, opening the local style that emerged from the foundational Native Title claim. Dora Parker was born east of the APY Lands and over her lifetime has lived in several communities that dot the top of the South Australian border and west into the Ngaanyatjarra Lands. Her expanding, twisting figurations of desert icons echo the maverick styles of artists that emerged from places such as Fregon and Ernabella in the east, Irrunytju in the west of

the Lands and as far as Warburton to the north of Spinifex Country. Her paternal connection to the important site of Pukara, belonging to the Wati Kutjara songline, and her mentorship under Spinifex patriarch Simon Hogan led Dora to return to Tjuntjuntjara to live and contribute to a new type of Spinifex art.

Patju Presley was born in the bush at Itaratjara in the Great Victorian Desert in 1940; although neither a junior culturally nor artistically, he only started painting for the project in 2014. From his beginnings as a founding member of Irrunytju Arts in the community of Wingellina in 2002, Patju has developed a distinct, impressionistic play of light and richness of colour in his work. The same lightness of hand can be seen in the paintings of Noli Rictor, said to be the youngest 'first contact' First Nations Australian in the country; he and his family were only persuaded to leave the Great Victorian Desert and join settlement life in 1986. Like Patju Presley, Noli made his first paintings on the APY Lands, where the artists are renowned for their electric colours and diverse visual languages. However, he only began painting earnestly for the Spinifex Arts Project in 2016, combining his vast knowledge of Country and Law with a skilful, nuanced use of colour. Noli is gaining momentum in the new guard of artists.

This new wave is undoubtedly headed by Timo Hogan, who, since taking over custodianship of Lake Baker from his father – former Spinifex Arts Project, Warburton, Kayili and Warakurna artist Neville McArthur – has achieved a thriving independent painting career since his first solo show in 2021. Although his depictions of Lake Baker are somewhat reminiscent of the salt lake of another Spinifex artist, the late Carlene West's traditional home of Tjitjiti, Timo's painting practice differs in its intent. Where Carlene would build on and fuse fragments of memories with each painting, Timo's is an exercise in scale and immersion where the play between negative space and expansive areas of white communicates his newly established ownership of and authority over place. The scale of Timo's paintings is significant, serving as a transporative channel for both the viewer and the artist. Where culturally and spiritually significant places of Spinifex Country remain hidden from all but a handful of people, artists like Timo are granting access to those outside its inner world, inspiring reverence for Country's conceptual and ontological scale.

Like the rugged spinifex, or porcupine grass, that characterises the landscape, the Spinifex people imbue the topography of the sand plains with their resilience and identity, which is embedded within their Country. Their art movement continues to germinate with the continual, cyclical movement of the families and generations that call this area home. With every departure and return to Spinifex Country – the foundation of its art and identity is cultivated and sustained.

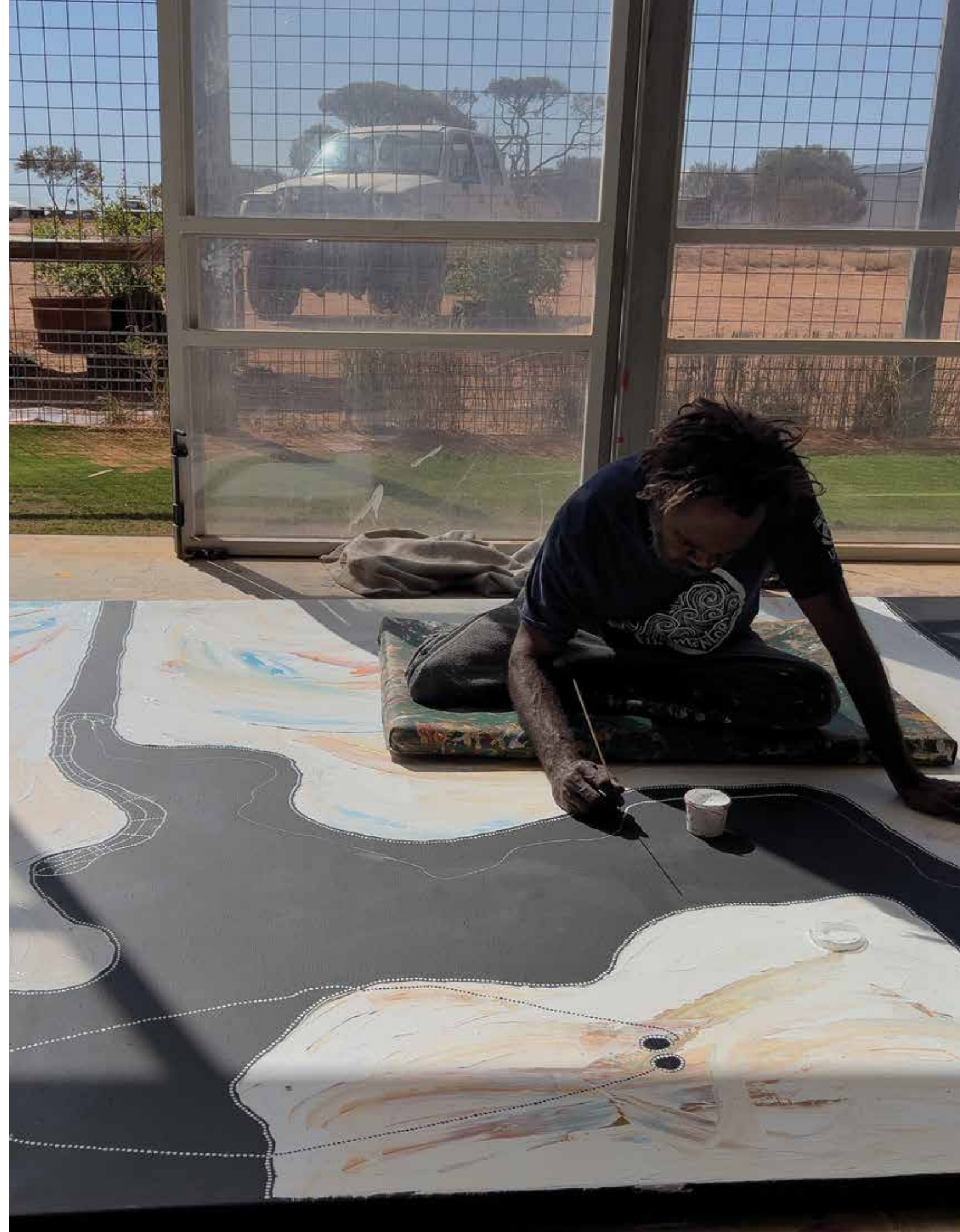
#### VANESSA MERLINO

1. Scott Cane, *Pila Nguru: The Spinifex People*, Fremantle Art Centre Press, Fremantle, 2002, p. 10.



ABOVE: Detail of Dora Parker painting *Pukara* 2023. Image courtesy of Spinifex Arts Project.

OPPOSITE: Timo Hogan painting *Lake Baker* in the studio, 2023. Image courtesy of Spinifex Arts Project.





Published in 2024 by  
D'Lan Contemporary Pty Ltd  
40 Exhibition Street  
Melbourne VIC 3000

National Library of Australia  
ISBN 978-0-6456394-7-6

#### CATALOGUING & RESEARCH

Vanessa Merlino

#### DESIGN

Liz Cox, [www.studiomono.co](http://www.studiomono.co)

#### PHOTOGRAPHY

Leslie Haworth

#### PRINT

Ellikon Fine Printers

© Copyright D'Lan Contemporary Pty Ltd, 2024

—

All artwork descriptions are drawn from biographies and certificates provided by the Spinifex Arts Project.

#### COPYRIGHT

- © Tjaruwa Woods c/o Spinifex Arts Project, 2024
- © Noli Rictor c/o Spinifex Arts Project, 2024
- © Dora Parker c/o Spinifex Arts Project, 2024
- © Lawrence Pennington c/o Spinifex Arts Project, 2024
- © Ned Grant c/o Spinifex Arts Project, 2024
- © Simon Hogan c/o Spinifex Arts Project, 2024
- © Fred Grant c/o Spinifex Arts Project, 2024
- © Patju Presley c/o Spinifex Arts Project, 2024
- © Timo Hogan c/o Spinifex Arts Project, 2024

#### 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 AUSTRALIAN 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, Hermannsberg 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–1970s.

#### ARTEFACTS AND OBJECTS (1880S–1950)

With artefacts, often much of the important collection history has been lost over time. Therefore, 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](mailto:enquiries@dlancontemporary.com.au)



DLANCONTEMPORARY.COM.AU

D ■ C