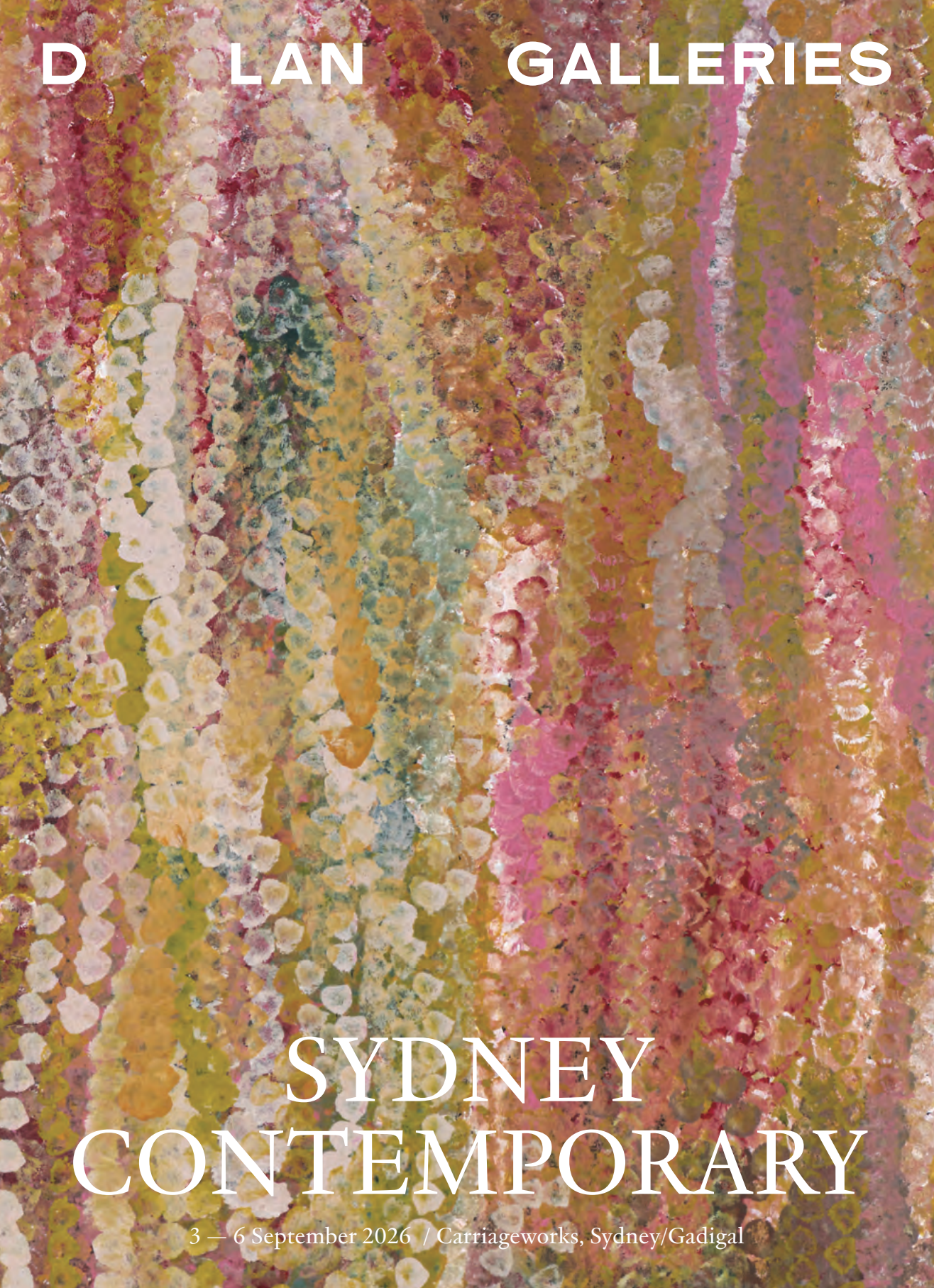


D LAN GALLERIES

SYDNEY CONTEMPORARY

3 — 6 September 2026 / Carriageworks, Sydney/Gadigal



(opposite)
NOŊGIRRŊA MARAWILI
1939 – 2023
Maḏarrpa clan

Bol'ŋu 2016 (detail)
earth pigments on
eucalyptus bark
195 × 79 cm

D Lan Galleries returns to Sydney Contemporary 2026 with a presentation of living narrative practices by senior First Nations artists, drawn from six of Australia's most significant cultural regions: the Central Desert, the Western Desert, the APY Lands, Northeast Arnhem Land, the East Kimberley, and the Great Victoria Desert.

At its centre is an exceptional group of paintings by the late Emily Kam Kngwarray (c. 1901 – 1996), recently the subject of major retrospectives at the National Gallery of Australia, Tate Modern, and Fondation Opale, Switzerland — an artist who continues to redefine Australian art's place on the world stage.

The booth marks the first secondary-market appearance of works from the estate of Tiger Palpatja (c. 1920 – 2012) of Tjungu Palya Art Centre. From Northeast Arnhem Land, Gunybi Ganambarr presents a suite of etched steel panels and a bark painting, demonstrating the material innovation with which he extends Yolŋu visual culture. These are shown alongside works by senior bark painter Noŋgirrŋa Marawili, carrying the iconographic authority of Maḏarrpa clan knowledge.

East Kimberley master Paddy Bedford (1922 – 2007) — whose spare compositions distil the geology and kinship of Gija Country — is shown alongside two major collaborative paintings by the Spinifex Men of the Great Victoria Desert: Tjuntjuntjara's most celebrated male artists, Simon Hogan, Lawrence Pennington, Fred Grant, Ned Grant, and Roy Underwood.

The presentation also includes a concise survey of works by Cliff Reid (1947 – 2010), Ngaanyatjarra leader and storyteller, whose paintings translate the rock art traditions of his Country into a dynamic contemporary idiom. A suite centred on his recurring subject, the Wati Kutjarra (Two Goanna Men) — one of the great ancestral narrative cycles of the Ngaanyatjarra people — offers a rare survey of his expressive range.

We also invite you to visit D Lan Galleries, Sydney, currently showing *Breaking Ground: Artists from the Desert Ranges* across both the Sydney and Melbourne galleries from 17 September to 16 October 2026, bringing together nineteen senior artists from the seven art centres of the Anangu Pitjantjatjara Yankunytjatjara Lands.

The D Lan Galleries team looks forward to welcoming you.

Lauren Harvey
Gallery Manager, Sydney

Born at Piltati rockhole — a significant ancestral site within the Aṉangu Pitjantjatjara Yankunytjatjara Lands in far northern South Australia — Tiger Palpatja (c. 1920 – 2012) grew up on Country. As a teenager he moved to Ernabella/Pukatja, later settling in Amata, where he worked as a Ngangkaṟi (traditional healer). He did not begin painting until 2004, yet within a short time his work was exhibited, shortlisted for major prizes, and collected by Australia's leading institutions.

Following our presentation of Tiger Palpatja's work alongside Harry Tjutjuna (c. 1930 – 2019) and Dickie Minyintiri (c. 1915 – 2014) in the 2024 Melbourne exhibition *Clever Men*, D Lan Galleries was entrusted with the sale of the artist's last remaining works, painted for Tjungu Palya in Nyapari, South Australia. Held in the Tjungu Palya archives since their creation, these paintings are now being brought to market for the first time – offering collectors and institutions a rare opportunity to acquire significant works by one of Australia's most accomplished and influential artists. Through this presentation, we wish to also highlight and celebrate the role Tjungu Palya has played in supporting and preserving Paltpatja's practice.

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(opposite)

TIGER PALPATJA
c. 1920 – 2012
Pitjantjatjara language

Piltati 2010 (detail)
synthetic polymer
paint on canvas
200 × 112 cm
45,000 AUD

(below)

TIGER PALPATJA
c. 1920 – 2012
Pitjantjatjara language

Piltati, Wati Waṉampi 2010
synthetic polymer
paint on canvas
199 × 116 cm
45,000 AUD







Cliff Reid (c. 1947 – 2010) was a masterful Ngaanyatjarra storyteller and artist from Papulankutja (Blackstone), whose paintings convey ancestral narratives through a bold and distinctive visual language. He began painting in 2003 with Papulankutja Artists and quickly emerged as a leading figure, depicting Seven Sisters stories and the epic journeys of animated ancestral figures through his mother's and wife's Country. His style — raw, bold compositions, distinctive white outlines creating three-dimensional effects, and dynamic movement — reflected both rock art aesthetics and his own Christian-influenced perspective on ancestral narratives. Reid's storytelling, graphic vitality and remarkable formal clarity described as possessing a 'magnetic force,' drew collectors and audiences to his work.

This survey presentation at Sydney Contemporary and online marks D Lan Galleries' second presentation of the artist's work, offering an opportunity to further explore the distinctive visual language and powerful ancestral narratives that define his practice.

See the full catalogue here:

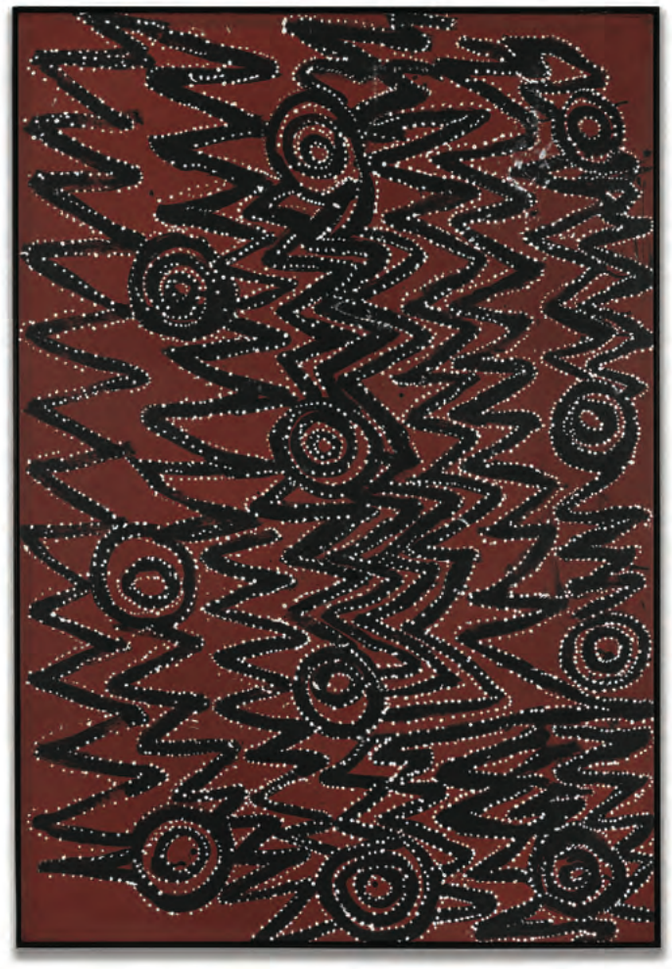
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(opposite)
CLIFF REID
1947 – 2010
Ngaanyatjarra language

Untitled 2010 (detail)
synthetic polymer
paint on linen
122 × 101 cm
12,000 AUD

(right)
CLIFF REID
1947 – 2010
Ngaanyatjarra language

Tingarri 2008
synthetic polymer
paint on linen
152 × 101 cm
12,000 AUD







Gunybi Ganambarr (born 1973) is Yolŋu, from the Dhuwa moiety and the Ŋaymil clan, whose ontological and spiritual world is the foundation of his innovation. A luminary of contemporary art, he draws us into a world where tradition and modern expression converge. His intricate works, rendered on metal and bark, transcend geographical and cultural boundaries to deliver a narrative of singular power.

To be radical, one must first understand the laws and systems of the ancestral age — to know where the 'loopholes' are, and step through into a new dawn. Gunybi's extensive exhibition history and numerous accolades reflect not only his success but his influence on contemporary art in north-eastern Arnhem Land, where Yirrkala and Buku-Larrŋgay stand undisputedly at the centre.

In 2024, D Lan Galleries worked closely with Buku-Larrŋgay Mulka Centre to present Gunybi's first international solo exhibition in New York. We look forward to continuing this collaboration, bringing a new body of work by the artist to New York again in 2026.

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(opposite)

GUNYBI GANAMBARR
born 1973
Yolŋu language

Ŋaymil 2019 (detail)
natural earth pigments
on eucalyptus bark
186 × 49 cm
45,000 AUD

(right)

GUNYBI GANAMBARR
born 1973
Ŋaymil clan

Spring water running through reeds 2024 (detail)
etched steel panel
228 × 125 cm
120,000 AUD

(previous)

SPINIFEX MENS COLLABORATIVE
Lawrence Pennington (c. 1940 – 2025)
Patju Presley (c. 1945 – 2025)
Simon Hogan (born c. 1930)
Ian Rictor (born c. 1955)
Roy Underwood (born c. 1930)
Winmati Robert (born c. 1957)
Fred Grant (born c. 1943)
Ned Grant (born c. 1941)
Willy Tingku (born 1954)

Ilkurlka 2016
synthetic polymer
paint on linen
290 × 200 cm
60,000 AUD



In her late seventies, Emily went on to produce a body of monumental, ceremonially grounded canvases that are now recognised among the most important contributions to twentieth-century painting worldwide.

Emily Kam Kngwarray (c. 1914 – 1996), a senior Anmatyerr woman from the Sandover region of the Northern Territory, is the subject of major retrospective exhibitions in Canberra, London and now Switzerland, and continues to break new ground for Australian artists internationally. She took up painting in her late seventies and went on to produce a body of monumental, ceremonially grounded canvases now recognised among the most important contributions to twentieth-century painting worldwide.

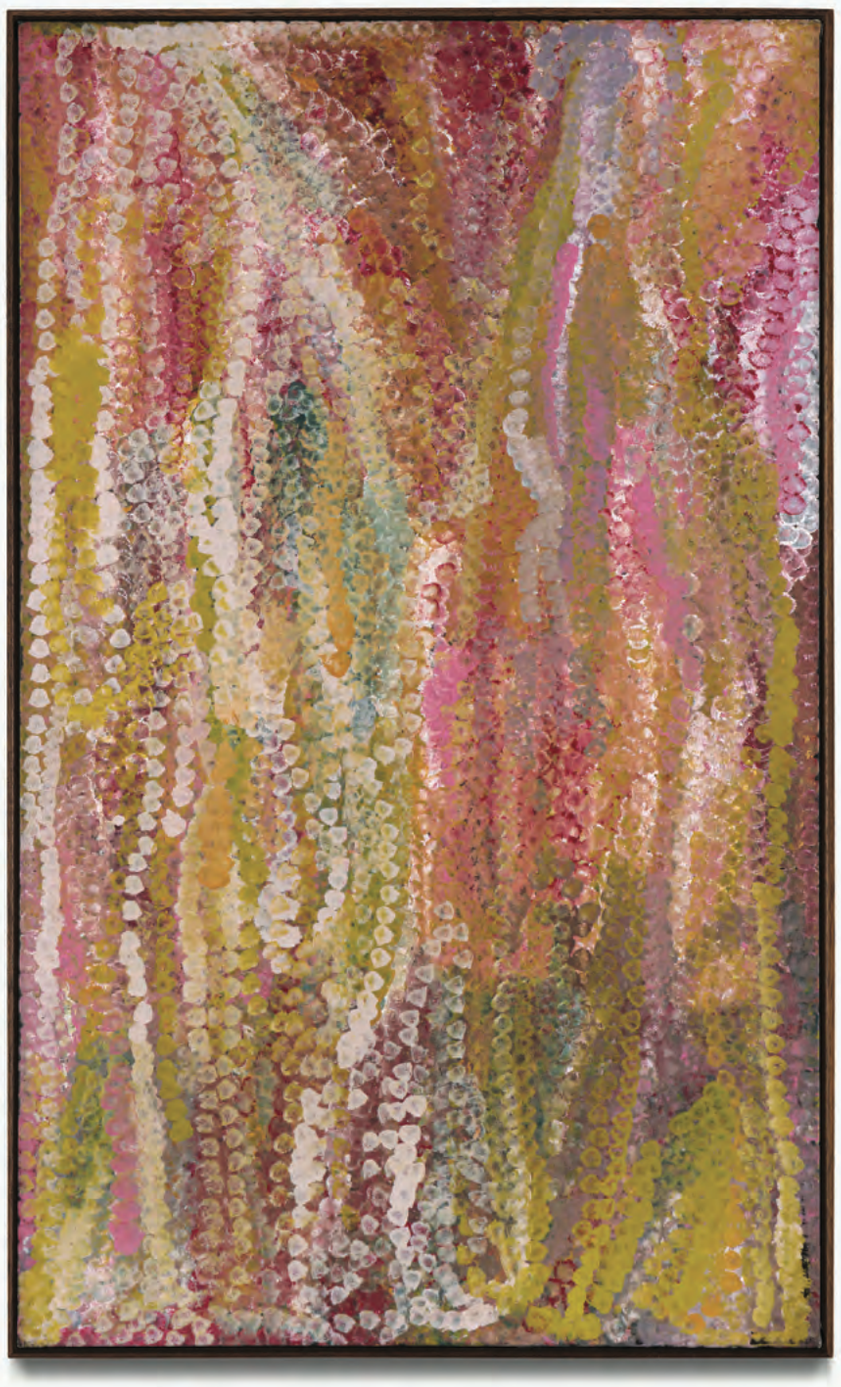
In 2023, D Lan Galleries presented a significant selection of Kngwarray's works at Frieze Masters in London, highlighting the exceptional quality of the artist's hand and the distinctive stylistic shifts that defined her short yet prolific career. Since then, D Lan Galleries has maintained a sustained commitment to bringing Kngwarray's work to international audiences — conducting the sale of *The Hicks Collection* of works by Emily Kam Kngwarray at our New York gallery, and co-presenting solo exhibitions of her work with Pace Gallery, London in 2025 and Pace Gallery, New York early in 2026.

These presentations mark significant milestones in the history of D Lan Galleries, furthering our commitment to sharing the extraordinary breadth, innovation and genius of Kngwarray's practice with audiences around the world. D Lan Galleries has placed Kngwarray's most significant works into major public collections, including the National Gallery of Australia, the Museum of Modern Art (MoMA) in New York, and the National Gallery of Art in Washington, D.C. — alongside important private collections and foundations internationally.



(left)
EMILY KAM KNGWARRAY
c. 1914 – 1996
Anmatyerr language

Awelye 1990
synthetic polymer
paint on linen
152 × 61 cm
280,000 AUD



(opposite)
EMILY KAM KNGWARRAY
c. 1914 – 1996
Anmatyerr language

Untitled 1995
synthetic polymer
paint on linen
152 × 92 cm
450,000 AUD

A small, rare group of paintings and works on paper by the late Gija artist and lawman Paddy Nyunkuny Bedford (c. 1922 – 2007) forms an important part of our presentation at Sydney Contemporary and of D Lan Galleries' stable. D Lan Galleries has represented the artist's Estate since 2023, continuing the work of our dear late friend and colleague William Mora, who was entrusted with managing the Estate of Paddy Bedford following the artist's death in 2007.

We are pleased to announce a solo presentation of Paddy Bedford's work at our Sydney gallery later in 2026, celebrating the artist's dynamic and lyrical works on paper from the Estate. This exhibition will be the final release of works from the Estate, and whilst the Gallery will go on representing the Artist's Estate by furthering his great legacy, this exhibition will mark the conclusion of D Lan Galleries' stewardship of Bedford's remaining body of work. It will also coincide with the 20th anniversary of Bedford's major solo presentation at the Museum of Contemporary Art Australia (MCA), marking two decades since this significant institutional recognition of his practice.

See the full catalogue here:

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(below clockwise)

PADDY BEDFORD
1922 – 2007
Gija language

42. Untitled 2005
gouache on acid-free crescent board
51 × 76 cm
12,000 AUD

43. Untitled 2005
gouache on acid-free crescent board
51 × 76 cm
12,000 AUD

41. Untitled 2005
gouache on acid-free crescent board
51 × 76 cm
12,000 AUD

(opposite)

NOŊGIRRŊA MARAWILI
1939 – 2023
Maḏarrpa clan

Tea Pots 2012 (detail)
natural earth pigments and synthetic fixative on eucalyptus bark
214 × 57 cm
65,000 AUD



D LAN GALLERIES