GAPU-BUDAP

CROSSING THE WATER

NEW YORK

19 SEPTEMBER – 8 NOVEMBER 2024

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CROSSING THE WATER

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Gunybi Ganambarr

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GUNYBI GANAMBARR IN NEW YORK

D'Lan Contemporary is thrilled to unveil our latest exhibition, showcasing the compelling artistry of Gunybi Ganambarr. His works are now gracing our New York gallery, marking an important moment not just in the local art scene, but also in the global dialogue on Indigenous art.

Gunybi Ganambarr, a luminary in the contemporary art world, invites us into a world where ancient traditions and modern expressions harmoniously converge. His intricate artworks, rendered on a canvas of metal and bark, transcend geographical and cultural boundaries, delivering a potent narrative that speaks to and beyond the New York audience.

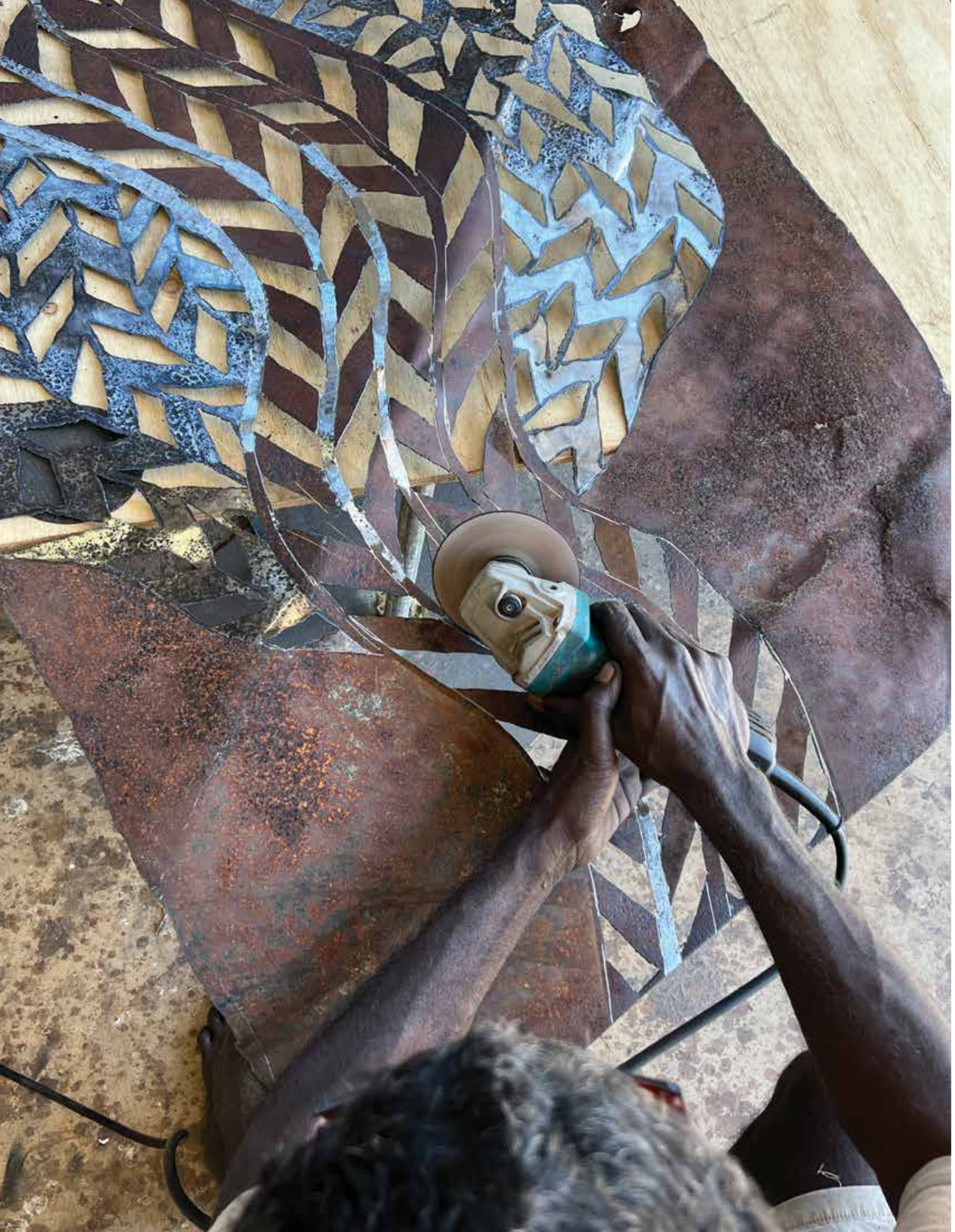
In his latest collection, *Gapu-Budap – Crossing the Water*, Ganambarr continues to innovate while remaining deeply rooted in his Yolŋu heritage. His practice is a profound exploration of miny'tji (sacred designs), drawing from the rich tapestry of Yolŋu cosmology and spiritual landscapes. With meticulous craftsmanship and a visionary approach, Ganambarr breathes new life into these age-old symbols, employing materials that bridge the traditional and the contemporary. His use of reclaimed industrial materials alongside traditional bark surfaces speaks to a practice that is both forward-thinking and deeply respectful of ancestral legacies.

This exhibition marks a significant milestone in Ganambarr's international journey. As he brings his compelling story to New York, his artworks offer an invitation to engage with the intricate beauty of Yolŋu culture and its enduring significance. We are particularly honoured to welcome the delegation from the Buku-Larrŋgay Mulka Centre in Yirrkala, Northern Territory, who will be joining us in New York for the opening.

D'Lan Contemporary is honoured to be the conduit through which these narratives are shared with a global audience, reinforcing our gallery's position as a leading voice of Australian contemporary Indigenous art. We extend our sincere thanks to Gunybi Ganambarr, coordinators David Wickens and Will Stubbs and the Buku-Larrŋgay Mulka Centre for entrusting us with this extraordinary collection. This exhibition not only celebrates Ganambarr's innovative spirit, but also affirms our commitment to presenting the most impactful and transformative works in the realm of Indigenous art. We invite you to witness the fusion of tradition and contemporary vision and to engage with the profound, transformative messages that Ganambarr's art delivers.

LUCY FOSTER
Gallery Manager, D'Lan Contemporary, New York

Gunybi Ganambarr
Milŋurr Ŋaymil I 2024 (detail)



INTRODUCTION

In May this year, members of the D'Lan Contemporary team travelled to the community of Yirrkala in north-east Arnhem Land to meet with Yolŋu artist Gunybi Ganambarr. We'd come to one of Australia's most dynamic art centres, Buku-Larrŋgay Mulka. For generations this dynamic powerhouse has been producing some of Australia's most exciting groundbreaking artists. Buku-Larrŋgay Mulka's ethos and success has always relied on a concentration of convergences – tradition and originality, function and beauty, education and art, culture and commodity, individual and collective, Yolŋu and everything else.

At the crest of Buku's current wave of creativity is Gunybi Ganambarr, Buku's most influential, radical and consistent champion of innovative Yolŋu art. Gunybi's short stint as a house builder in his early twenties informs his contemporary practice, so too his cultural knowledge and the designs it manifests. For nearly twenty years, his pioneering practice has stretched the parameters of art making in the region. Using ecologically opposed materials, Gunybi continues to confront the status quo. His standing as one of Australia's most celebrated artists suggests he has prevailed, yet he remains driven to push the boundaries of his own making.

Gunybi Ganambarr is Yolŋu, from the Dhuwa moiety and the Ŋaymil clan, whose ontological and spiritual world is the foundation of his innovation. One can only be radical if one first understands the laws and systems of the ancestral age, to know where the 'loopholes' are and enter the new dawn. Gunybi's extensive exhibition history and multiple accolades reflect not only his success but also his influence in contemporary art in north-east Arnhem land, where Yirrkala and Buku-Larrŋgay are undisputedly at the centre.

Buku's reach and power in sharing Yolŋu knowledge and aesthetics through the numerous superstars it has nurtured within the canon of Australian art is remarkable. The major survey exhibition *Madayin: Eight Decades of Bark Painting from Yirrkala*, which is auspiciously showing at the Asia Society New York currently, delivers a thorough history of Yolŋu art practice and its pioneers. Curated and narrated by the Yolŋu people of north-east Arnhem Land, the exhibition provides the context in which to place the work of Gunybi Ganambarr, an artist who has grown out of this history, and has managed to drive ahead of his contemporaries and become an integral part of the future.

During our stay at Yirrkala, we met with Gunybi and cherished the brief but valuable moment that we were able to steal between his many cultural duties. At the time, he was also consumed in the creation of the exquisite *Gunḏalmirri* (pp. 34–35). At the art centre, however, we found his myriad projects, all in various stages of completion, a valuable insight into the mind of this great artist. David Wickens, Buku's coordinator, generously toured us through the stall of ideas and mediums – masterfully painted barks alongside unexpected materials such as rubber, foil insulation and various sheets of metal: twisted, rusted, etched, welded, hammered, bent and buffered.

The rich stores of the studio reflect the assessment of the acclaimed Australian art critic John McDonald: 'Ganambarr is a master of thinking outside the square; for him, the first question is always: "Why not?" '[1]

As the pieces were viewed and discussed over the following days, the exhibition *Gapu-Buḏap – Crossing the Water* materialised. The mirrored bark and metal works, a nod to the bark painting tradition and the metal work movement in which Gunybi was the catalyst, are a central theme in the exhibition and flank the sculptural series of elegantly plasma-cut wings of *Guḏurrku* (pp. 30–31) – the brolga. The Found movement is represented by the striking *Spring Water Running Through Reeds* (pp. 8–9) and a group of reclaimed satellite dishes adorned with clan designs – miny'tji of Buyku and Guṉḏalmirri – the epic etched aluminium panels *Gunḏalmirri* 2024 and *Ŋaymil Font* 2021 superbly present Gunybi's sculptural mastery.

In a city that embraces the courageous and pioneering, it is an honour to present *Gapu-Buḏap – Crossing the Water* in New York, our first exhibition in collaboration with the Buku-Larrŋgay Mulka art centre and Gunybi Ganambarr.

VANESSA MERLINO
Head of Research, D'Lan Contemporary

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1. John McDonald, 'Down to the wire', *Sydney Morning Herald*, 10 November 2013.

GUNYBI GANAMBARR
born 1973
Yolŋu
Ŋaymil clan

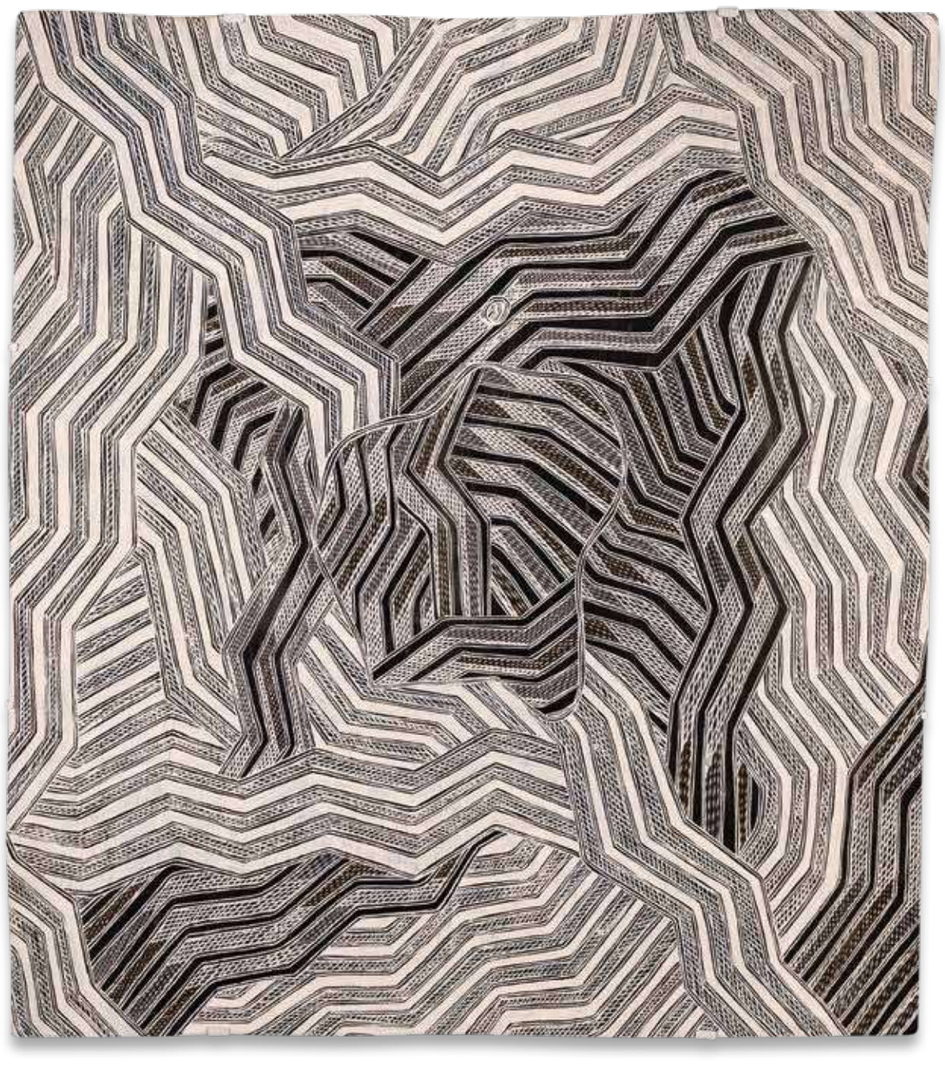
Spring Water Running Through Reeds 2024
etched steel panel
228 × 125 cm

USD 85,000

GUNYBI GANAMBARR
born 1973
Yolŋu
Ŋaymil clan

Dhalwaŋu Saltwater I 2024
natural earth pigments on stringybark
99.5 × 90 cm

USD 35,000



GUNYBI GANAMBARR
born 1973
Yolŋu
Ŋaymil clan

Dhalwaŋu Saltwater II 2024
etched aluminium
90 × 90 cm

USD 40,000

GUNYBI GANAMBARR
born 1973
Yolŋu
Ŋaymil clan

Milŋurr Ŋaymil I 2024
natural earth pigments
on stringybark
153 × 88 cm

USD 40,000

GUNYBI GANAMBARR
born 1973
Yolŋu
Ŋaymil clan

Milŋurr Ŋaymil II 2024
etched steel panel
149 × 88 cm

USD 45,000

GUNYBI GANAMBARR
born 1973
Yolŋu
Ŋaymil clan

Ḏarra I 2024
metal
110 × 56 cm

USD 30,000

GUNYBI GANAMBARR
born 1973
Yolŋu
Ŋaymil clan

Ḏarra II 2024
natural earth pigments
on stringybark
126 × 71.5 cm

USD 30,000

GUNYBI GANAMBARR
born 1973
Yolŋu
Ŋaymil clan

Garrapara I 2022
natural earth pigments
on stringybark
58 × 36 cm

USD 12,000

GUNYBI GANAMBARR
born 1973
Yolŋu
Ŋaymil clan

Garrapara II 2023
etched aluminium
61.5 × 34 cm

USD 12,000

GAPU-BUḎAP
CROSSING THE WATER

Gunybi's trajectory has been like an arrow. It is a long but perfectly straight line from his artistic beginnings in a tiny homeland settlement in remote Arnhem Land to this prestigious gallery in New York.

Along the way he has ticked every box. He won first prize in the 2008 Xstrata Coal Emerging Indigenous Art Award. In 2011, he won first prize in what was then Australia's richest Indigenous art award, the West Australian Indigenous Art Award in Perth. In 2018, he reached the pinnacle, winning the overall first prize in the National Aboriginal and Torres Strait Islander Art Awards in Darwin. He has been included in over ninety exhibitions and this is his seventh solo show.

In 2001, Gunybi joined the Yolŋu delegation to the opening of the National Museum of Australia in Canberra as a yiḏaki (didjeridu) player. This was his first visit to an art institution.

Shortly after his return, he was walking through the bush when he spotted a peculiar-shaped half-burnt tree. He felt that it was calling out to him. He could see the shape of a wurran (a cormorant-like bird called an Australasian darter) in the partially burnt ironwood tree. It was this moment of inspiration that set him on his course as a visual artist. He started in the way that he has continued – by innovating. Ironwood had only been used to make ceremonial items before this, and was never painted.

Gunybi had spent his twenties working as part of a building crew for the local cooperative. The crew would travel between the tiny remote homelands, building houses for the Yolŋu people living on their own sacred lands. These homelands are usually a scattering of a few dwellings next to an airstrip, surrounded by eucalypt forest, and often next to a beach or river. They are extremely isolated and lack any mains power, shop or modern infrastructure.

He gained the skills and confidence to work with his hands and to operate machine tools. In the hours sitting around the fire after work, he learnt sacred Law from the Elders of each community.

In 2005, Djambawa Marawili AM challenged his art centre to explain what its plans were for developing the careers of young artists in the region. He was dissatisfied with the centre's response and sent the group away again to come back with concrete initiatives. This resulted in two shows at Annandale Galleries called *Young Guns I* and *Young Guns II*, which both featured Gunybi.

Because of Gunybi's facility with recycled industrial materials, and his role as progenitor of the Found movement, it might be assumed that his career started in this genre. The Found movement saw Gunybi embrace the use of recycled industrial detritus, encouraging a group of fellow artists to do the same. In reality, he was already recognised as a groundbreaking, innovative artist well before he first used fabricated material.

In 2009, Australia's most influential art critic, John McDonald, wrote, 'At 36, Gunybi is not only the brightest new talent in the ranks of indigenous artists, he provides a reason for feeling optimistic about the future of Aboriginal culture.'[1]

It was in the catalogue for Gunybi's subsequent 2012 show *From My Mind* that McDonald wrote, 'When one hears about an artist "revolutionising" a medium, it is usually hype and bluster … Gunybi's ability to re-invent his chosen medium seemed miraculous. No artist, not even Picasso, had ever managed to come up with so many revolutionary gestures in the course of a single exhibition. If the 2009 show was mind-boggling, it is astonishing to find that three years later, Gunybi is back with an even more radical set of new departures.'

Yolŋu language has only been written down since the 1950s. Prior to this, it was the miny'tji, or sacred designs, that were the vessel which held the deep wisdom of Yolŋu culture. These mnemonic designs encoded thousands of epic poems contained in song cycles akin to the *Odyssey*.

Indeed, there was a time when paintings made by Yolŋu people were not considered to be art at all. Because these designs often followed a template embodying coded meaning, they were not considered 'original' and were thus not even protected by Australian copyright law.[2]

The argument about whether Indigenous art made in the modern era should be disqualified from being viewed as contemporary fine art has long been settled in Australia. But these tensions were also mirrored on the other side of the cultural divide. Because of the sanctity of these designs and their specific ownership by particular clans, their use was policed very strictly by the Yolŋu theocracy. This issue came to a head with the commissioning of the new Yirrkala Print Space press when it became clear that the mass production of such designs by unauthorised people would be a breach of the intellectual property and sanctity of that information.

BELOW: Gunybi at the Buku-Larrŋgay Mulka Centre, Photgrapher Leicolhn McKellar

After a period of discussion and reflection, the verdict of the Elders was 'if you are going to paint the Land, you must use the Land'. This edict indicated that the sacred identity of the various estates encapsulated in the coded designs could only be reproduced by an individual with authority using natural media harvested from the land.

When Gunybi began to harvest discarded industrial items and convert them into art that included the sacred identity of his own and his mother's land, the art centre was concerned that the leadership would see this as a breach of this decree. The authorities were convened again to consider the question. Their response was overwhelmingly positive. Rubbish dumped on his land should be considered a natural resource free to be used as if it had grown there.

Since then, Gunybi's adventurous spirit, his instinct for experimentation and his gifted hands have taken him on an endless journey to explore new materials and techniques. Like the milŋurr, or sacred font, at Gunḏalmirri, which he often depicts, the new forms and materials have flowed without interruption or apparent effort. He has charted a course not seen before, the end of which is not in sight, nor predictable. Most typically, he has not taken this road alone. From the very first, he has encouraged his peers to join him in experimentation and the exercise of whatever skill they have.

In the exhibitions *Found*[3] and *Murrŋiny – a Story of Metal from the East*,[4] he was joined by multiple other Yolŋu artists he had directly influenced and assisted to take up this new oeuvre. He constantly emanates this selfless generosity and easy courage, which characterises his approach to life and art. In this regard he is a true reflection of the ceremonial, collectivist non-material culture that he comes from.

Upon reflection, it seems inevitable that Gunybi's talent would be recognised at the highest level of the art world. But at the same time there is no greater distance (literally and figuratively) between his tiny homeland settlement in north Australia and this gallery in New York. In this show he is effortlessly playing with the forms that he has himself spawned. Putting the same compositions against each other on both bark and metal, he is telling us that one is not better than the other, that there is joy in difference and truth in contradiction.

Gunybi grew up without any formal schooling let alone art training, speaking only his own Indigenous language and being groomed into the role of a ceremonial lawman. Without any driving ambition to prove himself better than anyone else, he has been solely motivated by the shapes in his mind and the desire to make them real.

This exhibition feels like the end of a thrilling journey. But, knowing Gunybi, there is undoubtedly more to come.

WILL STUBBS
Coordinator Buku-Larrŋgay Mulka Centre,
Yirrkala, Northern Territory

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1. John McDonald, 'Spirit of the land captured in bark', *Sydney Morning Herald*, 7 November 2011.
2. *Yanggarriny Wunungmurra v. Peter Stripes Fabrics* (Federal Court of Australia, January 1983).
3. Annandale Galleries, 23 July 2013.
4. Northern Centre for Contemporary Art / Salon Art Projects, Darwin, 7 August 2018.

GUNYBI GANAMBARR
born 1973
Yolŋu
Ŋaymil clan

Ŋaymil Font 2021
etched aluminium composite board
237 × 117.5 cm

USD 65,000

GUNYBI GANAMBARR
born 1973
Yolŋu
Ŋaymil clan

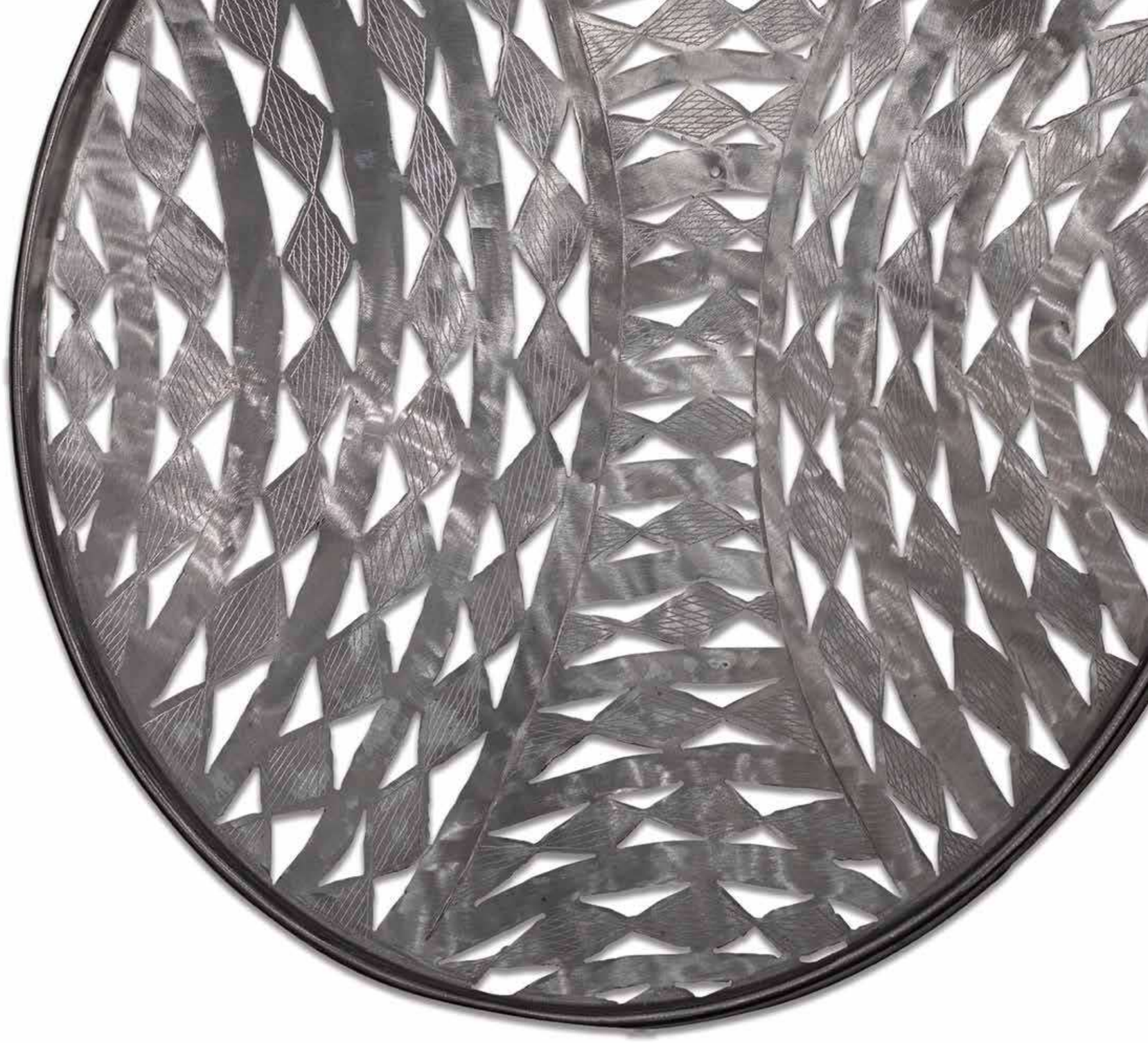
Sacred Font I 2023
etched steel
81.5 × 92 cm

USD 40,000

GUNYBI GANAMBARR
born 1973
Yolŋu
Ŋaymil clan

Buyku 2024
etched steel
81.5 × 80 cm

USD 40,000



GUNYBI GANAMBARR
born 1973
Yolŋu
Ŋaymil clan

Sacred Font II 2024
etched steel
110 × 103 cm

USD 45,000

GUNYBI GANAMBARR
born 1973
Yolŋu
Ŋaymil clan

Dhangultji 2024
galvanised steel
127.5 × 49 cm

USD 55,000

This is a recovered steel culvert which would have been used in roadworks along the 675-kilometre Central Arnhem Road between Nhulunbuy and Katherine. There are multiple small creeks and floodways along this road which are washed out during the Wet Season. In reconstructing the road, the bulldozer will sometimes just have to scrape these into the bush. The deformation that results reminds the artist of the wings of Dhangultji – the brolga.

GUNYBI GANAMBARR
born 1973
Yolŋu
Ŋaymil clan

Guḏurrku 2024
galvanised steel
123.5 × 73 cm

USD 85,000

GUNYBI GANAMBARR
born 1973
Yolŋu
Ŋaymil clan

Ŋaymil Wings 2024
galvanised steel
145 × 107 cm

USD 85,000

GUNYBI GANAMBARR
born 1973
Yolŋu
Ŋaymil clan

Guŋ̲dalmirri 2024
etched aluminium
composite board
250 × 150 cm

USD 120,000

GARRAPARA

Garrapara is a striking rocky coastal headland and bay area within Blue Mud Bay on the eastern coast of Arnhem Land. Sketched in 1803 by English artist William Westall, who worked as a painter on Matthew Flinders' voyage of discovery to Australia, it is known on maps in English as Mt Grindall and Djalma Bay.

This miny'tji (sacred clan design) identifies the Dhalwaŋu saltwater estate of Garrapara, which is depicted by the wavy zigzag design for Yirritja salt water called Muŋurru. The Muŋurru is deep water with many states. Its currents and tidal actions connect it with the sacred waters of the land estates. This sacred design shows the water of Djalma Bay chopped up by the blustery South Easterlies of the early Dry Season.

Garrapara marks the spot of a sacred burial area for the Dhalwaŋu clan, a site where disputes were formally settled by Makarraṭa (a trial of ordeal by spear that settled serious grievances and sealed the peace forever). At Garrapara, sacred casuarina trees held these barbed spears when not in use. This Country belongs to Gunybi's mother's clan.

During the creation times of the 'first mornings', ancestral hunters left the shores of Garrapara in their canoe called Yinikambu. They headed towards the horizon to hunt for turtles. Sacred songs and dance narrate the heroic adventures of these two men as they passed sacred areas and rocks and saw ancestral totems on their way. Their hunting came to grief, with the canoe capsizing in deep waters due to a tsunami, and the hunters drowned. The currents and the tides washed the bodies back to the shores of Garrapara, the Wangupini (maternal thunderhead cumulo-nimbus cloud) following with its rain and wind. Their canoe along with paddle and their totems Makani (queenfish), Minyga (long tom) and Gärun (loggerhead turtle) are all referred to in the songs and landscape.

Their deaths led to the first Dhalwaŋu Yiŋapuŋapu mortuary ceremony and the construction of the sand sculpture used for the initial rites for the dead. Placing the body within the sand sculpture's oval confines the contamination. The Maŋgalili, Madarrpa and Dhalwaŋu clans use Yiŋapuŋapu in rituals, the detail in its construction identifying clan ownership, thus tenure to its site.

The giant tide that capsized the ancestral hunters' canoe and washed it back to shore cleansed the site of Yiŋapuŋapu. The seas, imbued with the Dhalwaŋu life force of the deceased, were washed back to the sanctified salt waters of Garrapara. According to Gunybi, the water traces kinship, the region's political and physical aspects, and is a metaphor for the cycle of life and death.

BUYKU

This is one of the miny'tji (sacred clan design) of the Dhalwaŋu clan, one of the eight clans belonging to the Yirritja moiety (half) in north-east Arnhem Land. This sacred diamond design for the Dhalwaŋu clan reflects the patterning of the muddied fresh water streaming from the body of ancestral creator being Barama as he emerged from these waters at Gäŋgaŋ with weed hanging from his arms. This clan is Gunybi's mother's clan. Today, appropriately, senior ritual participants wear sacred feathered strings attached by armbands, their chests painted with the Dhalwaŋu design of fresh water.

These totemic ancestors of the Dhalwaŋu clan are all associated with this site at Gäŋgaŋ, from which all Yirritja creation began. They are seen as embodiments of the disciples or companions of Barama himself. The manifestation of Barama is the long-necked tortoise, the chief totem for the Dhalwaŋu – Minhala. His disciple is Dhakawa – freshwater crayfish. In a period called Wangarr, the world creation times of the first mornings, the ancestral beings came to the Country to give lore and title to the land and its people. The Yolŋu world is based on a duality of two moieties of equal status that integrate through a complex kinship system. Clan groups in this area, known as Miwatj Country, belong to the Yirritja or Dhuwa moieties.

Barama came to Gäŋgaŋ from the saltwater country of Blue Mud Bay, emerging from the waterhole named Gulutji to establish his Law among the people there. These original Dhalwaŋu, referred to as the Banatja, were said to be led by Galparimun, who received council from Barama. A third player of Law in these times was Lanytjuŋ, who walked to Gäŋgaŋ to meet up with Barama.

Barama brought with him to Gäŋgaŋ the hardwood raŋga (sacred objects) in which the sacred knowledge of his Law was instilled. He also had marks on his body left by the waters from where he had come. This sacred miny'tji later became the sacred clan design for the Yirritja moiety.

The sacred diamond design generally refers to the waters around Gäŋgaŋ. The triangles also show the structure of the fish trap made during Mirrawarr (early Dry Season) with rangan (paperbark) and wooden stakes. Gäŋgaŋ is the Buyku, or fish trap, area, which is 'company' land (i.e. shared by all the people who live by / sing the river). The Dhalwaŋu and allied groups participating in this song cycle and fishing activity are hunting baypinŋa (saratoga), as does the gany'tjurr (reef heron), which they identify as the archetypal Yirritja hunter.

GUṈḌALMIRRI

This design vividly portrays the freshwater place Guṉḍalmirri, a spiritual reservoir of profound significance to the Ṇaymil/Datiwuy clan. These sacred waters are nestled in Ṇalkan, a region on Ṇaymil land and sea, between the Gurrumuru and Cato Rivers that flow into the vast Arnhem Bay. Within this area, a watercourse leads to a sacred freshwater spring, Balawurru, endowed with unique qualities. It is at this point, the meeting place of the natural and spiritual worlds, that the souls of the Ṇaymil clan embark on their eternal journey. The sacred songs performed in mortuary ceremonies, which narrate the ancestral events of the original creator beings, echo the cyclical journey of the Yolṉu soul.

Djanda, the sacred goanna, swims in the lagoons created by the spring. This movement and the force of the water surging from under the ground cause rippling patterns to be made on the surface of the water covered by the totemic water weed Ḏarra. It is a broad-leaf emergent plant that sits within the water and forms floating forests in only a few very sacred locations, flowering in vibrant yellow in September.

The brolga, known as Dhangultji or Guḏurrku, is a significant part of the spiritual narrative of the Ṇaymil. These majestic birds inhabit the adjacent floodplains in large numbers during the late Dry Season, from July to August. They drink from subterranean springs that emerge in the vast flat plains, providing a safe place to rest, mate and nest. In their avian form, they are a manifestation of the Djaŋ'kawu Sisters' party, which travel throughout the eastern Top End, shape-shifting and giving birth to the various clans of the Dhuwa moiety, including the Ṇaymil.

Warrukay or Murrukula (barracuda), a power totem for the Ṇaymi, also inhabit these waters, and at certain times make their way up to Balawurru freshwater spring, bringing muddied water with them. There is a connotation of fertility in the work, as the muddied water points to the area in which birth, death and the passing of souls take place. A sacred song cycle is connected to the embedded narrative, through which Gunybi Ganambarr's intricately carved translations of miny'tji (sacred designs) depict the continuous cycle of life.

EXHIBITION HISTORY

SOLO EXHIBITIONS

2023 *Mali – The Reflection/My Spirit*, Annandale Galleries, Sydney
2020 *Dhaŋun Ŋalma – Here We Are*, Annandale Galleries, Sydney
2016 *Gunybi Ganambarr*, Annandale Galleries, Sydney
2015 Asia Pacific Triennial 8 – Gunybi Gananbarr, Queensland Art Gallery of Modern Art, Brisbane
2012 *New Work: Gunybi Ganambarr*, Annandale Galleries, Sydney
2009 *Gunybi Ganambarr*, Annandale Galleries, Sydney

GROUP EXHIBITIONS

2023 *The Shape of Time: Art and Ancestors of Oceania from The Metropolitan Museum of Art*, Museum of Art Pudong, Shanghai; National Museum of Qatar, Doha
2023 *Goyurr – Journey*, Salon Art Projects / Praxis Art Space, Adelaide
2023 *Story, Place*, Sullivan+Strumpf/Cork St Gallery, London
2023 41st Telstra National Aboriginal & Torres Strait Islander Art Awards, Finalist, Museum and Art Gallery of the Northern Territory, Darwin
2023 Tel Aviv Biennale of Crafts and Design 2023, Tel Aviv
2022–2023 *Maḏayin: Eight Decades of Aboriginal Australian Bark Painting from Yirrkala*, Hood Museum of Art, Hanover, New Hampshire, USA; Katzen Art Centre, American University, Washington DC
2022 Melbourne Design Fair – Collectable Contemporary Design, National Gallery of Victoria, Melbourne
2022 *Our Blue Planet: Global Visions of Water*, Seattle Art Museum, Seattle
2021 *Exposure: Native Art and Political Ecology*, IAIA Museum of Contemporary Native Arts, Sante Fe
2021 *Murrŋiny – a Story of Metal from the East*, Northern Centre for Contemporary Art / Salon Art Projects, Darwin
2017–2020 *Steel: Art Design Architecture*, Touring Exhibition, Pine Rivers Art Gallery, Strathpine, Qld; Cairns Art Gallery, Cairns, Qld; Hervey Bay Regional Art Gallery, Qld; QUT Art Museum, Brisbane; Bathurst Regional Art Gallery, Bathurst, NSW; Western Plain Cultural Centre, Dubbo, NSW; Lake Macquarie City Art Gallery, Lake Macquarie, NSW; Hawkesbury Regional Gallery, Windsor, NSW; Australian Design Centre, Sydney; Wagga Wagga Art Gallery, Wagga Wagga, NSW; Mornington Peninsula Regional Art Gallery, Mornington, Vic; Mandurah Performing Arts Centre, Mandurah, WA; Bunbury Regional Art Galleries, Bunbury, WA; Signal Point Gallery, Goolwa, SA; Murray Bridge Regional Gallery, Murray Bridge, SA
2019 *Gurrutu*, Tarnanthi 2019, Art Gallery of South Australia, Adelaide
2019 *Mother and Child*, Jam Factory, Adelaide
2019 *Mittji – The Group*, Hugo Michell Gallery, Adelaide
2019 36th Telstra National Aboriginal & Torres Strait Islander Art Awards, Finalist, Museum and Art Gallery of the Northern Territory, Darwin
2015–2019 *Balnnhdhurr – A Lasting Impression*, Touring Exhibition, Tarnanthi 2015, Adelaide College of the Arts, Adelaide; Charles Darwin University Gallery, Darwin; University of Newcastle Gallery, Newcastle, NSW; Castlemaine State Festival, Castlemaine Market Building, Castlemaine, Vic; Bayside Arts and Cultural Centre Gallery, Brighton, Vic; Tasmanian Museum and Art Gallery, Hobart; Griffith Regional Art Gallery, Griffith, NSW; Caboolture Regional Art Gallery, Caboolture, Qld; Warwick Art Gallery, Warwick, Qld; Wollongong Art Gallery, Wollongong, NSW; Cowra Regional Art Gallery, Cowra, NSW; Whitlam Institute Gallery, UWS, NSW
2019 *Unbranded*, La Trobe Art Institute, Bendigo, Vic
2018 35th Telstra National Aboriginal & Torres Strait Islander Art Awards, Overall Winner, Museum and Art Gallery of the Northern Territory, Darwin
2018 Wynne Prize 2018, Finalist, Art Gallery of New South Wales, Sydney
2017 *Notions of Country Bark: Paintings & Ceremonial Poles*, Annandale Galleries, Sydney
2017 *Earth Matters: Aboriginal Artwork from the Kimberley and Arnhem Land*, FORM, The Goods Shed, Perth
2017 34th Telstra National Aboriginal & Torres Islander Art Awards, Finalist, Museum and Art Gallery of the Northern Territory, Darwin
2017 Wynne Prize 2017, Finalist, Art Gallery of New South Wales
2017 The National, Art Gallery of New South Wales, Sydney
2016 *Gapan 16 – Prints from Garma 2016*, Chapman & Bailey and Hanging Valley, Melbourne
2016 32nd Telstra National Aboriginal & Torres Strait Islander Art Awards, Finalist, Museum and Art Gallery of the Northern Territory, Darwin
2016 *Yirrkala Print Space Group Show*, Koskela, Sydney
2015 *Revolution: New Work Celebrating 20 Years of Printmaking at Yirrkala Print Space*, Nomad Art, Darwin
2015 *Buku-Larrŋgay Mulka – Yirrkala Print Space Exhibition*, Gapan Gallery, Garma Festival, Gulkula, north-east Arnhem Land, NT
2014 31st Telstra National Aboriginal & Torres Strait Islander Art Awards, Finalist, Museum and Art Gallery of the Northern Territory, Darwin
2013 *Buku-Larrŋgay Mulka – Yirrkala Print Space Exhibition*, Gapan Gallery, Garma Festival, Gulkula, north-east Arnhem Land, NT
2013 *Found*, Annandale Galleries, Sydney
2012 *Ancestral Modern Australian Aboriginal Art*, Kaplan and Levi Collection, Seattle Art Museum, Seattle
2012 Gan'yu Gallery, Darwin Festival, Darwin
2012 *UnDisclosed: 2nd National Indigenous Art Triennial*, National Gallery of Australia, Canberra
2011 28th Telstra National Aboriginal & Torres Strait Islander Art Awards, Finalist, Museum and Art Gallery of the Northern Territory, Darwin
2011 West Australian Indigenous Art Award, Winner, Art Gallery of Western Australia, Perth
2010 27th Telstra National Aboriginal & Torres Strait Islander Art Awards, Finalist, Museum and Art Gallery of the Northern Territory, Darwin
2010 *Larrakitj – The Kerry Stokes Collection*, 17th Biennale of Sydney, Museum of Contemporary Art, Sydney
2010 Togart NT Contemporary Art Awards, Chan Contemporary Art Space, Darwin
2009 *Larrakitj: The Kerry Stokes Collection*, Art Gallery of Western Australia, Perth
2009 Togart NT Contemporary Art Awards, Parliament House, Darwin
2008 Xstrata Coal Emerging Indigenous Artist Award, Winner, Museum of Modern Art, Brisbane

2008 *Important Aboriginal Art*, Caruana Reid Fine Art, Sydney
2008 *Young Guns II*, Annandale Galleries, Sydney
2008 *Bitpit: New Growth*, Artists of Yirrkala, RAFT Artspace, Darwin
2007 *Bukulungthunmi: Coming Together – One Place*, Raft Artspace, Darwin
2007 24th Telstra National Aboriginal and Torres Strait Islander Art Awards, Finalist, Museum and Art Gallery of the Northern Territory, Darwin
2006 Yirrkala Print Space exhibition, Galuku Gallery – Buku-Larrŋgay Mulka, Darwin Botanical Gardens, Festival of Darwin, Darwin
2006 *Young Guns*, Annandale Galleries, Sydney
2005 *National Sculpture Prize Macquarie Bank Travelling Exhibition*, QCA, Brisbane
2005 National Sculpture Prize and Exhibition, National Gallery of Australia, Canberra
2005 22nd Telstra National Aboriginal & Torres Strait Islander Art Awards, Finalist, Museum and Art Gallery of the Northern Territory, Darwin
2004 *Circle Line Column*, Annandale Galleries, Sydney

COLLECTIONS

Artbank, Sydney
Bega Valley Regional Gallery, Bega, NSW
Charles Darwin University Art Collection, Darwin
Hood Museum, Dartmouth College, Hanover, New Hampshire, USA
Ian and Anne McLean Collection
Kerry Stokes Collection, Perth
Levi and Kaplan Collection, Seattle, USA
Museum of Contemporary Art, Sydney
National Gallery of Australia, Canberra
National Museum of Australia, Canberra
Queensland Art Gallery and Gallery of Modern Art, Brisbane
Richard and Harriet England Collection
South Australian Museum, Adelaide
The Metropolitan Museum of Art, New York
Wayne and Vicki McGeogh Collection

AWARDS

2018 35th Telstra National Aboriginal & Torres Strait Islander Art Awards, Museum and Art Gallery of the Northern Territory, Darwin – Overall Winner
2011 Western Australian Indigenous Art Awards, Art Gallery of Western Australia, Perth – Winner
2011 Myer Foundation Creative Fellowship 2011–2013
2008 Xstrata Emerging Indigenous Artist Award, Queensland Art Gallery, Brisbane – Winner

COMMISSIONS

2021 Hood Museum, Dartmouth College, Hanover, New Hampshire, USA – etched aluminium panel for vitrine
2020 Column, Chancellors Building, Monash University, Clayton, Vic
2017 Pacific Bondi permanent wall work, Sydney
2016 Djambawa Marawili & Gunybi Ganambarr collaboration with Seattle-based Native American Glass artist Preston Singletary

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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.

D'Lan Contemporary allocates 30% of annual net profits to centralise and distribute proceeds from art sales back to Australian First Nations artists and their working communities.

PROVENANCE
Every work of art exhibited and sold by D'Lan Contemporary has a clear line of provenance.

Documentation we draw upon to establish provenance includes:

- Community Art Centre certificate of provenance/authenticity
- Transfer of ownership documentation
- Purchase receipt or invoice
- Inclusion in academic / art historical publications
- Inclusion in exhibitions, and exhibition catalogues (private and/or public institution)
- Collection/exhibition inventory numbers (private and/or public institution)
- Inclusion in auction catalogues
- Documented appraisals

D'Lan Contemporary's guidance on best practice for buying Australian Indigenous art is:

CONTEMPORARY AUSTRALIAN INDIGENOUS ART (1980–PRESENT)
All contemporary Australian Indigenous works of art should be accompanied by documentation linking the artwork to the artist via their Community Art Centre or their primary gallery/representative.

Community Art Centres operate with an ethical focus and establish their own individual guidelines by which all artworks are sold.

Primary market artworks should only be bought from a Community Art Centre or an official artist gallery/ representative.

Secondary market artworks should only be bought with a source of provenance from a Community Art Centre or an official artist gallery/representative.

MODERN INDIGENOUS AUSTRALIAN ART (1950S–1980)
For artworks created prior to the establishment of Community Art Centres, such as bark paintings, Hermannsburg watercolours, Papunya boards and sculptural artworks made for sale, there is less necessity for Community Art Centre provenance.

However, artworks from this period with no traceable history are likely to have less market value than those that do – even when an artwork is clearly authentic.

Highly desirable provenance for artworks from this period includes Papunya Tula Artists, Stuart Art Centre and Maningrida Arts, or a clear link to a primary collector such as Geoffrey Bardon, Dorothy Bennett, Sandra Le Brun Holmes or Dr 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, proven provenance can greatly impact value.

Before acquisition, research should be undertaken to ascertain the origin of the artefact or object, and how and when it left its country of origin.

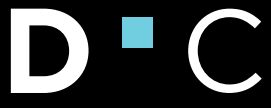
Best practice in this segment is to obtain advice from a trusted industry expert before buying or selling.

PROTECTION OF MOVEABLE CULTURAL HERITAGE ACT
The *Protection of Moveable Cultural Heritage Act 1985* (PMCH Act) implements Australia's obligations under the UNESCO Convention on the Means of Prohibiting and Preventing Illicit Import, Export and Transfer of Ownership of Cultural Property, 1970 (1970 UNESCO Convention), to which Australia is a State Party.

The 1970 UNESCO Convention requires State Parties to ensure that no collecting institution accepts illegally exported items.

The Australian Government administers the PMCH Act through the Ministry for the Arts. The PMCH Act regulates the export of Australia's most significant cultural heritage objects by implementing export controls for objects defined as 'Australian Protected Objects'.

If you have any questions about acquiring or selling Australian Indigenous Art, please contact us at:
enquiries@dlancontemporary.com.au

Banambarrŋa (Rainbow Cliff)
Photographer Steve Strike

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