



REGGIE ULURU

NEW YORK

2 OCTOBER – 7 NOVEMBER 2025

REGGIE ULURU

D · C



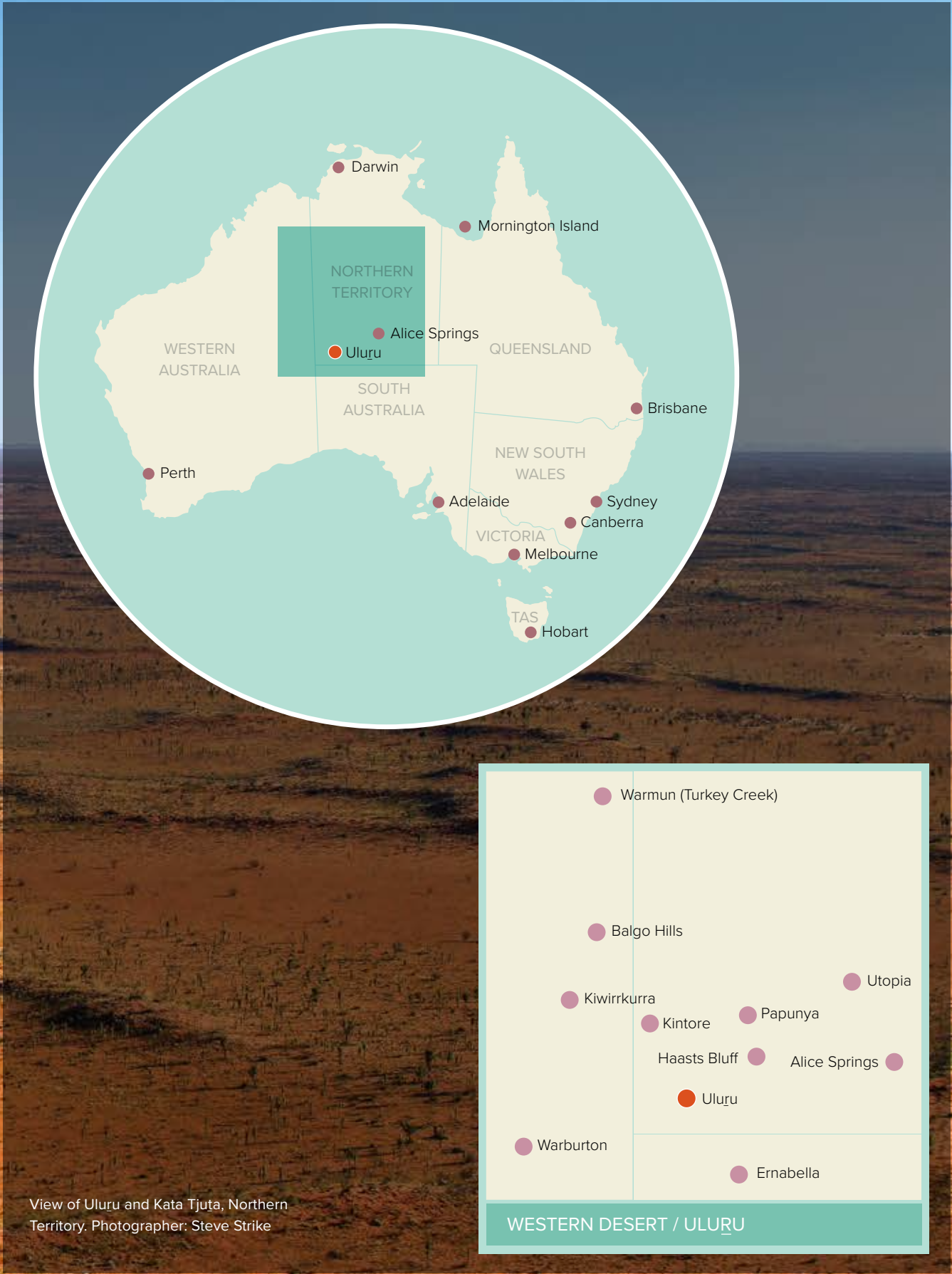
D'LAN CONTEMPORARY is honoured to present an exhibition of extraordinary recent works by Reggie Uluru. This important occasion coincides with the 40th anniversary of the official handback of Uluru to its Traditional Owners, the Anangu of Central Australia, when, on 26 October 1985, after decades of tireless campaigning, the Australian Government formally returned custodianship to them. Far more than a political decision, it was a defining moment in Australia's history and a milestone in Australian First Nations people's ongoing fight for Indigenous land rights.

For many, Uluru is an iconic natural wonder. For Anangu, it is the sacred heart of their Country, embodying their story, Law and identity. Reggie Uluru, a senior Anangu man and cultural custodian, holds these narratives with great care and authority. Through his paintings, he invites us to witness the Tjukurpa (Dreaming) of his ancestors, particularly the story of Wati Ngintaka, the Perentie Lizard. In this narrative, the wily and determined Wati Ngintaka journeyed vast distances in search of stolen tools, leaving behind a trail of sacred sites and knowledge that continues to shape life and Law in the desert today. Reggie's paintings distil this journey with a clarity and strength that transcends time, merging ancient knowledge with a contemporary and unmistakable personal voice.

With the intensifying focus upon the rights of First Nations people across the globe, it is important that this exhibition, and the 40th anniversary of the Uluru handback, is seen and felt here in New York. Reggie's paintings are a window into a cultural legacy that is tens of thousands of years old, yet alive with urgency and relevance today.

At its heart, this exhibition is a cultural bridge, one that connects the red sands of Central Australia to the streets of New York. Reggie's voice speaks of resilience, of the value of listening to Indigenous perspectives and of our shared instinct to honour and protect the land that sustains us. Our hope is that those who see these works will walk away not only moved by their beauty, but with a deeper respect for the culture they express and for the artist who brings it to life.

We extend our thanks to Walkatjara Art for their dedication in supporting artists like Reggie Uluru, and for entrusting us with the privilege of presenting this work to a global audience. It is our sincere hope that this exhibition fosters a deeper understanding of the national treasure that is Reggie Uluru, and that the curiosity and connection his work invites stays with you long after you leave the gallery.



INTRODUCTION

In the heart of Australia’s Red Centre, beneath a vast blue sky and the red glow of Uluru, Reggie Uluru paints quietly in the garden of the aged care home in Muṯitjulu. His canvases are not simply visual artefacts; they are living transmissions of knowledge, Law and spirit. With almost every brushstroke, Reggie sings out loud. He paints in rhythm with his song, relaying the ancestral marks of his Tjukurpa story. Tjukurpa is the foundation of Aṇangu life, a deeply held system of knowledge that encompasses creation, Law and spirituality. It refers to the time when ancestral beings, the Tjukuritja, shaped the land and set in place the moral, legal and cultural structures that continue to guide Aṇangu today. To watch Reggie paint is to witness Wati Ngintaka move through him – the ancestral story flowing from hand to canvas in living memory. This exhibition in New York marks not only a significant cultural moment but also a rare opportunity to witness a visual embodiment of this ancient story, painted by one of its most respected custodians.

Reggie Uluru is a senior Traditional Owner, a ceremony songman of the Aṇangu and a revered Elder of Muṯitjulu community at the foot of Uluru. He was part of the landmark handback of Uluru to its Traditional Owners by the Australian Government in 1985 – a moment of powerful recognition of Indigenous sovereignty. For decades, he has been a bridge between cultures: guiding visitors through the sacred landscapes of Uluru, teaching the ways of his people, and now, through painting, sharing the ancestral knowledge that has shaped his land, his life and his identity.

At the core of this exhibition is the powerful narrative of Wati Ngintaka, the Perentie Lizard Man, a Creation ancestor whose story spans a sweeping arc across the arid landscapes of northern South Australia. This Tjukurpa is deeply embedded in Reggie’s being, handed down to him by his father, the late Paddy Uluru, and carried forward with the reverence and responsibility it demands. In these paintings, Wati Ngintak’s journey – his theft of a grindstone, his transformation and eventual fate – unfolds with layered intensity. Movement, shape and vibrant pigments intertwine, paying tribute to the story’s enduring spirit.

At its surface, the Wati Ngintaka story is a tale of pursuit, of theft and consequence, of transformation and creation. Within its deeper currents, though, lie teachings about Law, custodianship, morality and kinship with the land. These stories are not myths in the Western sense; they are lived truths, maps of understanding. They shape how Country is known, how people relate to it and to each other. Reggie’s art holds these truths with reverence, translating the ceremonial into the contemporary without losing its sacred charge.

In Reggie’s canvases, shimmering layers echo the heat and dust of the Central Desert, the ancestral heartbeat of the land. Brush and thumb marks stamp across the surface, not only in homage to the desert painting tradition of Reggie’s people but also in rhythmic alignment with his own body memory – as a songman who has danced this story countless times. The figures of Perentie Lizards, Woma Pythons and Brown Snakes emerge and retreat, some bold, others nearly camouflaged, a visual metaphor for the ever-present but often hidden spirit of the ancestors in the land. Colour pulses with meaning: earthy ochres for soil and rock, deep greens for vegetation, stark blacks and whites for contrast and movement – each choice a thread in the ancestral songline.

As Reggie says, ‘I feel proud to teach young ones about Country, my Tjukurpa, our learning stories. Show them the right way.’ In this way, painting is not simply a mode of



expression, but an act of teaching, of transmission. His works are declarations of cultural continuity and resilience, asserting that these stories – despite colonisation, despite dislocation – endure. ‘People will see what I’m trying to tell in the painting, my history, my culture. I’m sharing my culture through art.’

Though firmly grounded in his Country, Reggie’s work has travelled far – from the remote community of Muṯitjulu – to gain national acclaim. His achievements include winning the People’s Choice Award at the prestigious King & Wood Mallesons First Nations Art Award in Brisbane in 2023. His art has been exhibited widely, from *Desert Mob* in Alice Springs to solo exhibitions in Melbourne and beyond. Now, for the first time, it arrives in New York – a city far removed from the red sands of the Central Desert – where the resonance of his work will be received with fresh eyes.

This exhibition does not simply bring paintings to a gallery space; it brings story, song and Country. It brings an invitation to slow down and listen – not with ears alone – to partake with eyes, with body, with spirit. Reggie Uluru paints not for spectacle but for connection. In sharing his work, he is not merely telling a story but extending an invitation to participate – for others to witness the land as he knows it: alive and full of ancestral magic.

To encounter Reggie Uluru’s paintings is to witness the living breath of Tjukurpa given form in paint. To see the long tail of Wati Ngintaka, to feel the heat of his pursuit and the replication of ancient mark-making. This is not art made for markets, but for memory. Not art made for decoration, but for declaration – it reveals that this land, these stories, this culture are strong and enduring.

In a world in search of meaning, Reggie Uluru offers not just meaning, but continuity, ancient song and the glow of ancestral presence.

NANCY GREEN / WALKATJARA ART, ULURU

REGGIE ULURU
born c. 1940
Pitjantjatjara language
Wati Ngintaka (Perentie Lizard Man) with Kuniya (Woma Python Woman) and Young Lungkata (Blue Tongue Lizard) 2024
synthetic polymer paint on linen
36.2 × 36.2 inches (92 × 92 cm)

PROVENANCE
The Artist, painted at Mutitjulu,
Northern Territory
Walkatjara Art, Northern
Territory, cat. no. 24-781
AUD 25,000
USD 16,250



REGGIE ULURU
born c. 1940
Pitjantjatjara language
Wati Ngintaka (Perentie Lizard Man) with Young Lungkata (Blue Tongue Lizard) 2023
synthetic polymer paint on canvas
40.2 × 22 inches (102 × 56 cm)

PROVENANCE
The Artist, painted at Mutitjulu,
Northern Territory
Walkatjara Art, Northern
Territory, cat. no. 23-159
AUD 18,000
USD 11,700



REGGIE ULURU
born c. 1940
Pitjantjatjara language
*Wati Ngintaka (Perentie
Lizard Man)* 2023
synthetic polymer paint on canvas
26 × 26 inches (66 × 66 cm)

PROVENANCE
The Artist, painted at Mutitjulu,
Northern Territory
Walkatjara Art, Northern
Territory, cat. no. 23-216
AUD 15,000
USD 9,750



REGGIE ULURU

born c. 1940
Pitjantjatjara language
Wati Ngintaka (Perentie Lizard Man) with Kuniya (Woma Python Woman) and Young Lungkata (Blue Tongue Lizard) 2025
synthetic polymer paint on linen
42.1 × 42.1 inches (107 × 107 cm)

PROVENANCE

The Artist, painted at Mutitjulu,
Northern Territory
Walkatjara Art, Northern
Territory, cat. no. 25-1227

AUD 30,000
USD 19,500



REGGIE ULURU

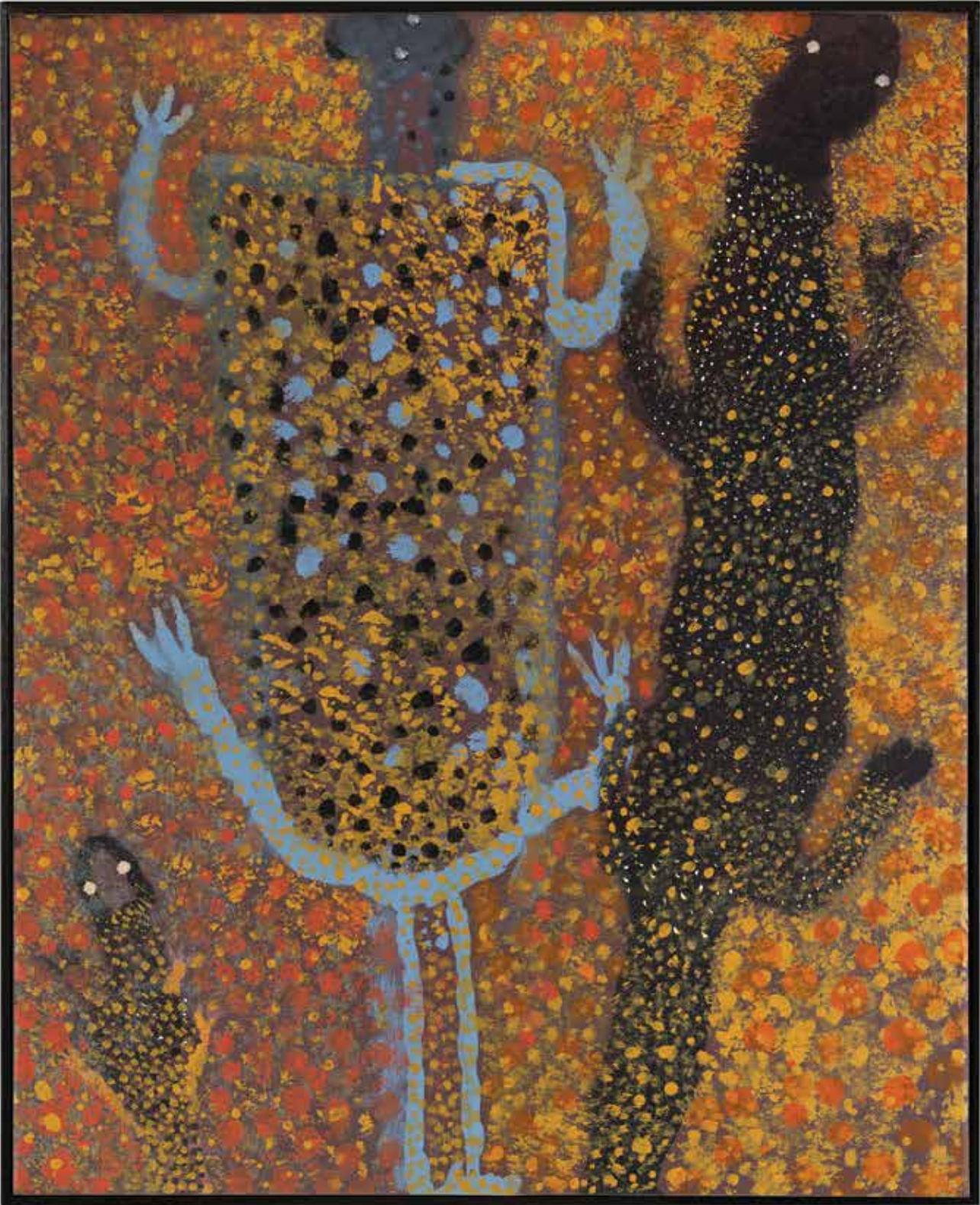
born c. 1940
Pitjantjatjara language

*Wati Ngintaka (Perentie Lizard
Man) with Young Lungkata
(Blue Tongue Lizard) 2025*
synthetic polymer paint on linen
32 × 26 inches (81 × 66 cm)

PROVENANCE

The Artist, painted at Mutitjulu,
Northern Territory
Walkatjara Art, Northern
Territory, cat. no. 25-1228

AUD 18,000
USD 11,700



REGGIE ULURU

born c. 1940

Pitjantjatjara language

Wati Ngintaka (Perentie Lizard Man) with Kuniya (Woma Python Woman) and Young Lungkata (Blue Tongue Lizard) 2025

synthetic polymer paint on linen
35.8 × 31.9 inches (91 × 81 cm)

PROVENANCE

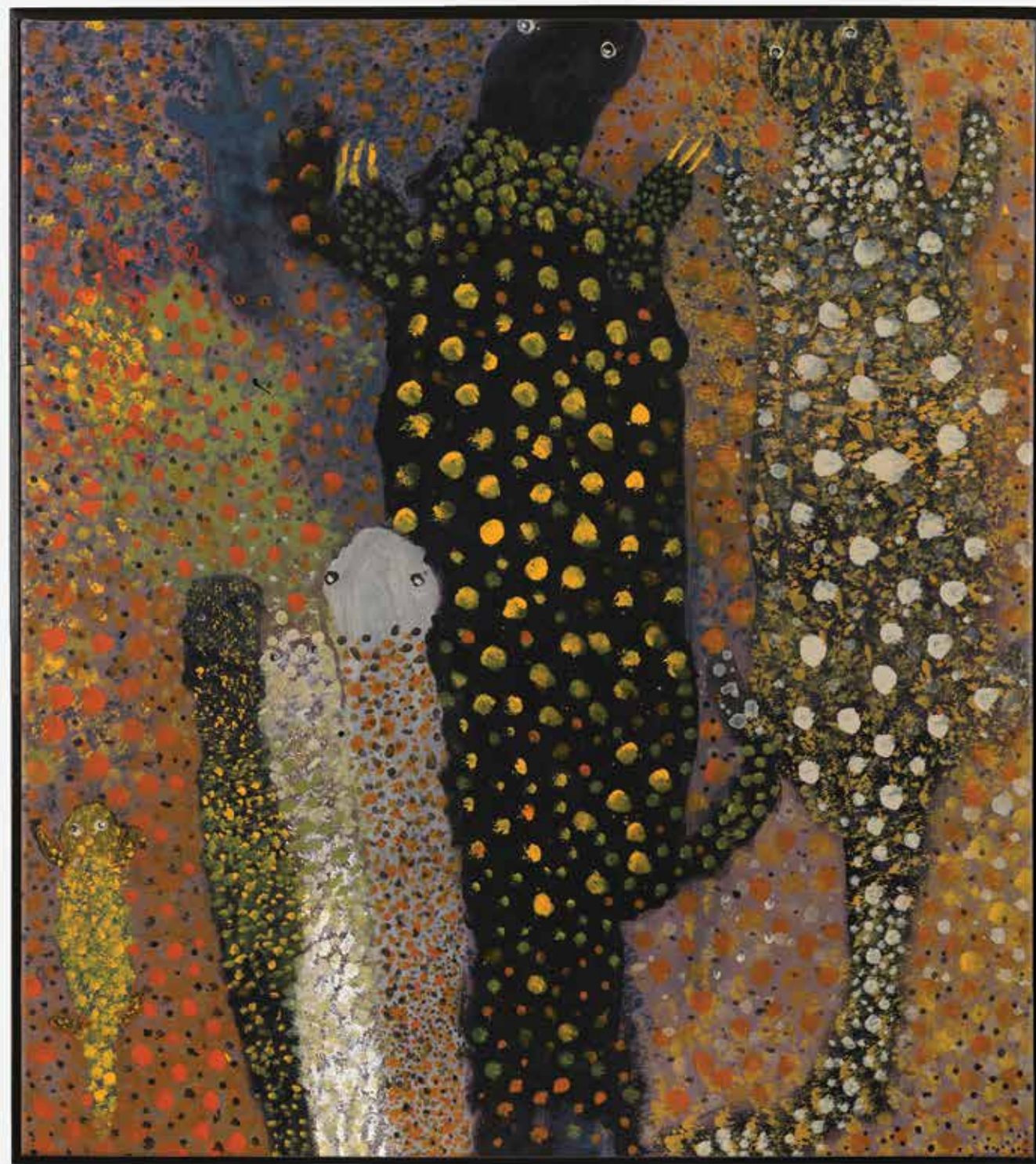
The Artist, painted at Mutitjulu,

Northern Territory

Walkatjara Art, Northern
Territory, cat. no. 25-1230

AUD 22,000

USD 14,300



REGGIE ULURU
born c. 1940
Pitjantjatjara language
Wati Ngintaka (Perentie Lizard Man) with Young Lungkata (Blue Tongue Lizard) 2025
synthetic polymer paint on linen
30 × 30 inches (76 × 76 cm)

PROVENANCE
The Artist, painted at Mutitjulu,
Northern Territory
Walkatjara Art, Northern
Territory, cat. no. 25-1231
AUD 18,000
USD 11,700



REGGIE ULURU

born c. 1940

Pitjantjatjara language

*Wati Ngintaka (Perentie Lizard
Man) with Kuniya (Woma
Python Woman)* 2025

synthetic polymer paint on linen

36 × 26 inches (92 × 66 cm)

PROVENANCE

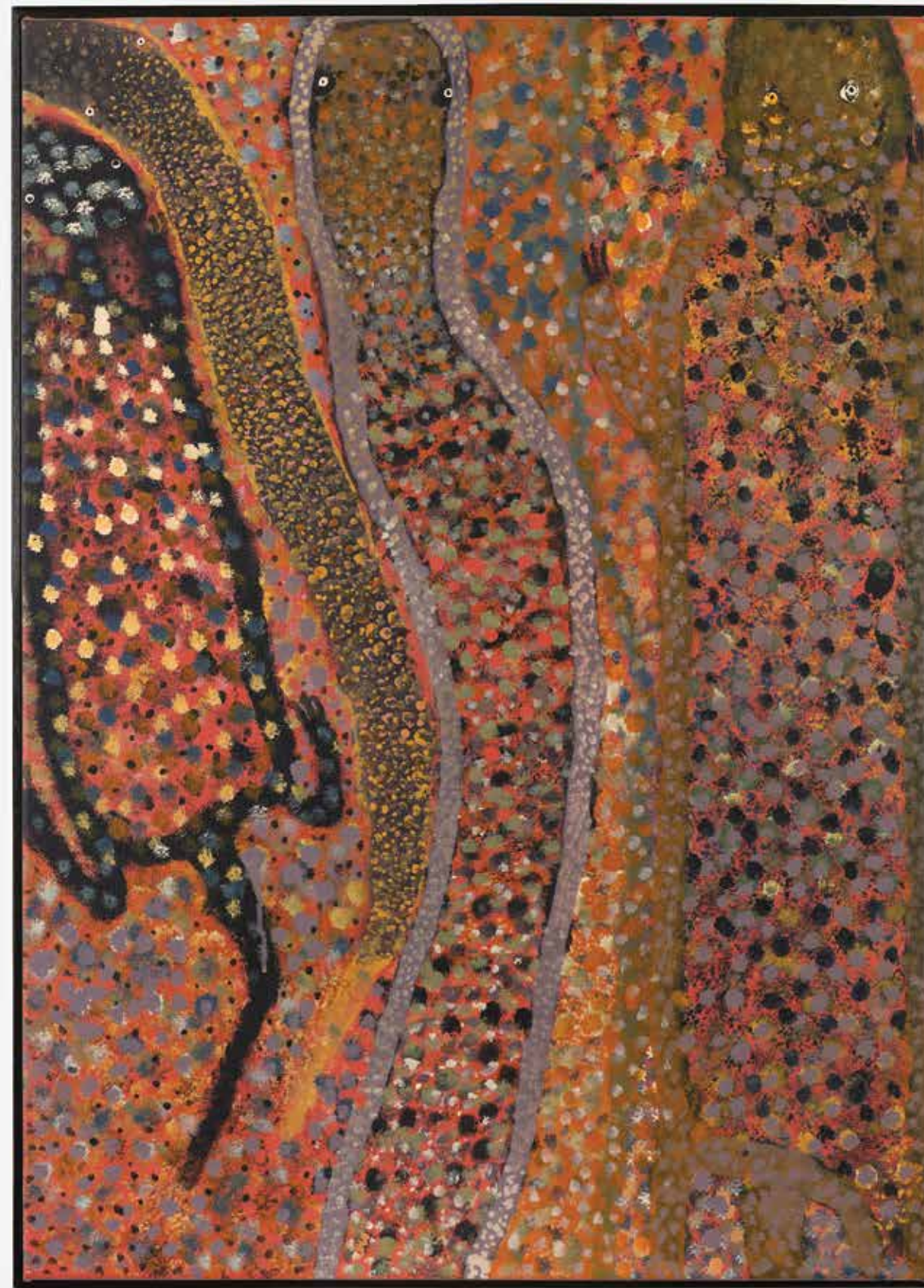
The Artist, painted at Mutitjulu,

Northern Territory

Walkatjara Art, Northern
Territory, cat. no. 25-1229

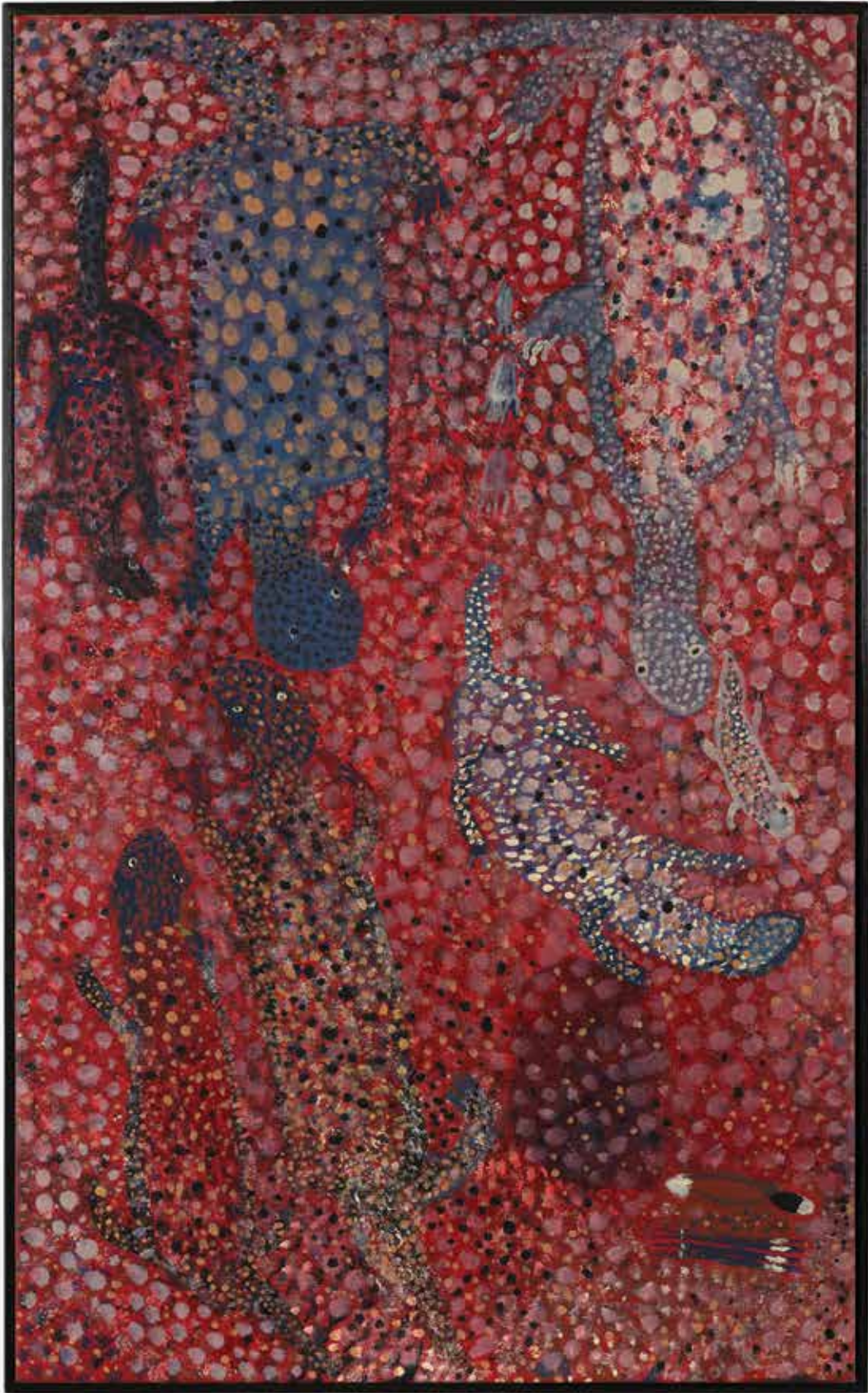
AUD 20,000

USD 13,000



REGGIE ULURU
born c. 1940
Pitjantjatjara language
*Wati Ngintaka (Perentie
Lizard Man)* 2023
synthetic polymer paint on linen
42.1 × 26 inches (107 × 66 cm)

PROVENANCE
The Artist, painted at Mutitjulu,
Northern Territory
Walkatjara Art, Northern
Territory, cat. no. 23-152
AUD 22,000
USD 14,300



“

I paint Ngintaka – the Perentie, that one, that Perentie. That's our Dreaming story. And Tinka – the Goanna, those one's are important. In the old days they used to hunt and eat them. At one time it was a favourite food. All those animals were hunted – rabbits, mala [rufous hare wallaby] – hunted at night.

That Perentie story arrived here [Uluru]. He rested here for a moment, then travelled on to return somewhere else out west, somewhere in Western Australia. He left this place to return to his own Country and another group were running after him to another Country.

He was running and as [as they chased him] they were wondering 'Hey, where is he going?' They were seeing what he was discarding [as he travelled]. There were the remains of animals everywhere, many blue-tongue lizards, those kinds of creatures.

Their remains were scattered across the bush as evidence of his insatiable gluttony feasting on those creatures. That's the way he was living for a long time during those old days. He had no awareness of his actions at all, he was just a glutton for meat.

— REGGIE ULURU

Courtesy of Walkatjara Art, Uluru, 2023



REGGIE ULURU
born c. 1940
Pitjantjatjara language
*Wati Ngintaka (Perentie
Lizard Man)* 2025
synthetic polymer paint on linen
78 × 78 inches (198 × 198 cm)

PROVENANCE
The Artist, painted at Mutitjulu,
Northern Territory
Walkatjara Art, Northern
Territory, cat. no. 25-1230
AUD 65,000
USD 42,250



REGGIE ULURU
born c. 1940
Pitjantjatjara language
*Wati Ngintaka (Perentie
Lizard Man)* 2025
synthetic polymer paint on linen
35.4 × 35.4 inches (90 × 90 cm)

PROVENANCE
The Artist, painted at Mutitjulu,
Northern Territory
Walkatjara Art, Northern
Territory, cat. no. 25-1342
AUD 24,000
USD 15,600



REGGIE ULURU

born c. 1940

Pitjantjatjara language

Wati Ngintaka (Perentie

Lizard Man) 2025

synthetic polymer paint on linen

35.4 × 23.6 inches (90 × 60 cm)

PROVENANCE

The Artist, painted at Mutitjulu,

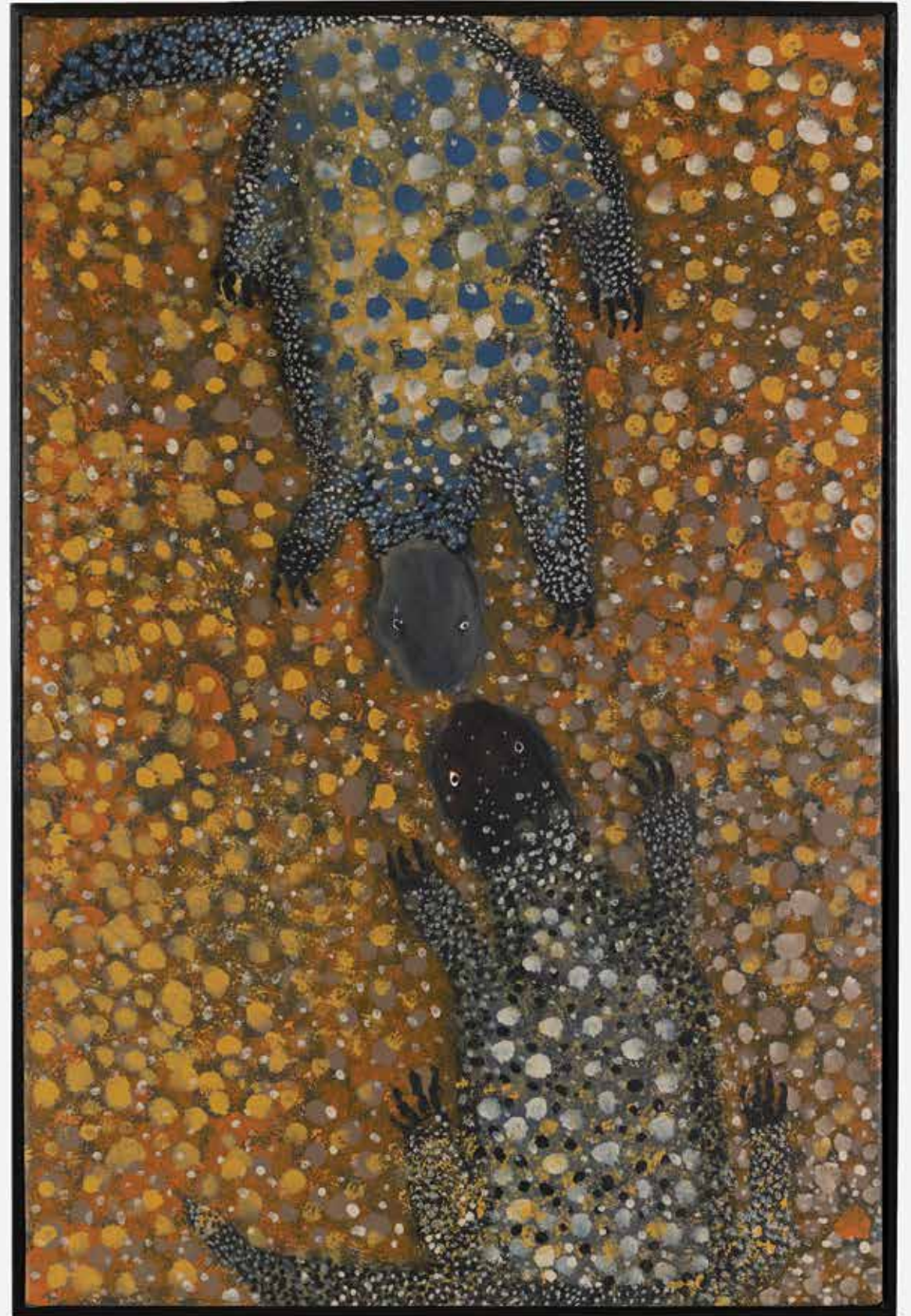
Northern Territory

Walkatjara Art, Northern

Territory, cat. no. 25-1341

AUD 12,000

USD 7,800



REGGIE ULURU

born c. 1940

Pitjantjatjara language

Wati Ngintaka (Perentie Lizard Man) with Kuniya (Woma Python Woman) and Young Lungkata (Blue Tongue Lizard) 2025

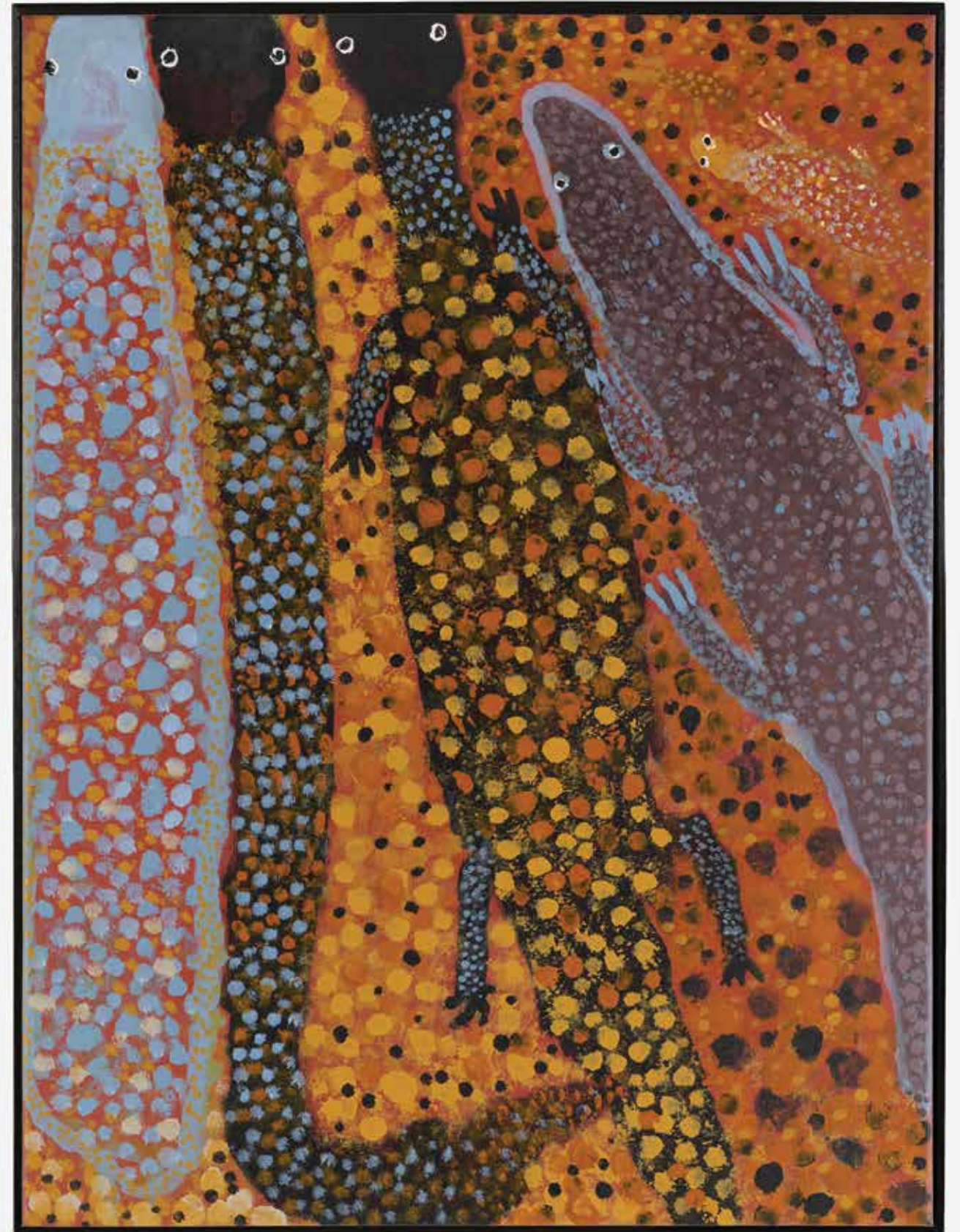
synthetic polymer paint on linen
31.9 × 24 inches (81 × 61 cm)

PROVENANCE

The Artist, painted at Mutitjulu,
Northern Territory
Walkatjara Art, Northern
Territory, cat. no. 25-1343

AUD 16,000

USD 10,400



REGGIE ULURU
born c. 1940
Pitjantjatjara language
Wati Ngintaka (Perentie Lizard Man) with Kuniya (Woma Python Woman) and Young Lungkata (Blue Tongue Lizard) 2025
synthetic polymer paint on linen
18.1 × 29.9 inches (46 × 76 cm)

PROVENANCE
The Artist, painted at Mutitjulu,
Northern Territory
Walkatjara Art, Northern
Territory, cat. no. 25-1309

AUD 12,000
USD 7,800



REGGIE ULURU
born c. 1940
Pitjantjatjara language
Wati Ngintaka (Perentie Lizard Man) with Young Lungkata (Blue Tongue Lizard) 2025
synthetic polymer paint on linen
26 × 26 inches (66 × 66 cm)

PROVENANCE
The Artist, painted at Mutitjulu,
Northern Territory
Walkatjara Art, Northern
Territory, cat. no. 25-1232
AUD 15,000
USD 9,750



REGGIE ULURU
born c. 1940
Pitjantjatjara language
Wati Ngintaka (Perentie Lizard Man) 2023
synthetic polymer paint on linen
53.5 × 18.1 inches (136 × 46 cm)

PROVENANCE
The Artist, painted at Mutitjulu,
Northern Territory
Walkatjara Art, Northern
Territory, cat. no. 23-157
AUD 20,000
USD 13,000





Central Desert aerial. Photographer: Steve Strike



Published in 2025 by
D'Lan Contemporary Pty Ltd

25 East 73rd Street
New York NY 10021
USA

DLANCONTEMPORARY.COM.AU

—

National Library of Australia
ISBN: 978-1-7638984-5-5

CATALOGUING & RESEARCH
Isabella Wadley
Luke Scholes

DESIGN
Liz Cox, www.studiomono.co

PHOTOGRAPHY
Leslie Haworth

PRINT
Ellikon Fine Printers

© Copyright D'Lan Contemporary Pty Ltd, 2025

COPYRIGHT

© Courtesy the Artist and Walkatjara Art

ABOUT

Established in 2016, D'Lan Contemporary presents exceptional modern and contemporary art by leading and emerging First Nations artists at its galleries in Melbourne, Sydney and New York alongside an international program of exhibitions, educational talks and events that celebrate and promote the rich art and culture of Australian First Nations peoples.

ETHICS

D'Lan Contemporary maintains strict ethical practices and is committed to creating a sustainable marketplace for this important segment of Australian art and culture. The gallery contributes 30% of its annual net profits to artists, artist projects and their 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 Scougall – 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

DLANCONTEMPORARY.COM.AU

