

**D'LAN CONTEMPORARY ANNOUNCES
LAUNCH OF A CENTRAL TRUST FUND
IN A MARKET-LEADING MOVE THAT WILL CHANNEL ART SALE PROCEEDS
BACK TO INDIGENOUS AUSTRALIAN ARTISTS AND THEIR COMMUNITIES**

(Melbourne, Australia) February 11, 2021—D'Lan Contemporary, a leading gallery of Australian Indigenous art, announces the launch of The National Endowment for Indigenous Visual Arts (NEIVA), a new central trust fund with the mission to build a sustainable market for Australian Indigenous art and support the Australian Indigenous arts ecosystem. The market-leading initiative will centralise and distribute proceeds from Australian Indigenous art sales directly back to artists, art schools that educate Indigenous artists, and the broader Indigenous communities.

With a shared passion for Australian Indigenous art and culture, D'Lan Contemporary has formed NEIVA in partnership with art collectors Steve Martin and Bruno Raschle as part of a greater vision and intent to change the way the art market currently operates. The program aims to create a more transparent and sustainable primary and secondary marketplace for Australian Indigenous art in Australia and internationally, paving a more viable career path for a younger generation of Indigenous artists and the art ecosystem as a whole. Martin and Raschle will partner with D'Lan Contemporary as financial investors, as well as leverage their network and visibility to raise greater awareness of NEIVA's goals and mission.

“Art sales are often the primary source of non-government income for remote Indigenous Australian communities. The existing primary and secondary Indigenous art market, however, does not generate sufficient revenue to support both the artists and their broader communities. We want to change this,” says D'Lan Davidson, a leading international art consultant and dealer in Australian Indigenous art and Founder of D'Lan Contemporary.

In January 2020, D'Lan Contemporary introduced the Voluntary Resale Royalty Initiative, which offers every seller the option to donate 2.5% of sale proceeds – which D'Lan Contemporary matches to 5% – to generate a positive revenue stream for Indigenous artists and their communities. The launch of NEIVA further develops this initiative, and all funds generated by the existing initiative will now be centralised to NEIVA and distributed to Indigenous artists and their communities. D'Lan Contemporary will contribute between 2.5% and 10% of future sale proceeds from primary and secondary art market sales to the Fund.

NEIVA will be independently managed by a licensed trustee company with annual distributions to be guided by an independent committee comprised of Indigenous visual art leaders. The Fund will support important programmes such as Desart's (Association of Central Australian Aboriginal Arts and Crafts Centres) Art Worker Program, which offers Australian Indigenous arts professionals career training and mentoring, as well as opportunities to connect with State and National cultural institutions.

“Our intent is to develop a market for a younger generation of Australian Indigenous artists and artist estates – both here in Australia and overseas – and to help support and develop the broader Indigenous art industry and their communities at the same time,” continues Davidson.

“Ever since I began studying and collecting contemporary Indigenous Australian art, I have valued D'Lan's guidance, expertise and inclusive approach. By becoming involved with The National Endowment for Indigenous Visual Arts, I hope to help raise awareness of these talented Indigenous artists and drive revenue to the fund to support the artists and their remote communities”, says Steve Martin, who collects Australian Indigenous art in-depth.

“I love this idea, which moves the market towards more of an inclusive and transparent narrative, whilst bridging past cultural heritage with the younger generation of Indigenous communities,” says Bruno Raschle, who has one of the largest private collections of Australian Indigenous art in the world.

The launch of NEIVA coincides with D’Lan Contemporary’s expansion into the primary Australian Indigenous art market and artist estate management, broadening the gallery’s annual exhibition programme to incorporate a series of curated survey exhibitions. The exhibitions, which will take place in D’Lan Contemporary’s new gallery space in Melbourne and partner venues in Sydney, will highlight the work of a select group of important Australian Indigenous artists whose work did not receive recognition during their lifetime. Exhibitions will also be presented overseas when circumstances allow, elevating exceptional Australian Indigenous art on an international stage with rich art historical context.

About D’Lan Contemporary

D’Lan Contemporary was founded in 2016 by D’Lan Davidson, a leading international Australian Indigenous art consultant and dealer with over 20 years’ industry experience.

Located in Melbourne, Australia, D’Lan Contemporary hosts annual exhibitions of exceptional Australian Indigenous Art in Melbourne, Sydney and New York.

With the view that Australian Indigenous Art can and should stand alongside the greatest art in the world, D’Lan Contemporary aims to engage and educate audiences and elevate Australian Indigenous Art on the global stage. In late 2020, the gallery brokered the largest single private acquisition of Australian Indigenous Art in history, following the sale of more than 250 works from the Santa Monica, California-based Kelton Collection, the largest private collection of Australian Indigenous Art in North America, to the Swiss collector Bruno Raschle.

D’Lan Contemporary maintains strict ethical practices and aims to create a sustainable marketplace for Australian Indigenous Art by exclusively handling artworks with a clear line of community provenance, respecting the integrity of the artist, the buyer, and the seller, and protecting them - and the marketplace - from fraudulent sales or unethical procurement.

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