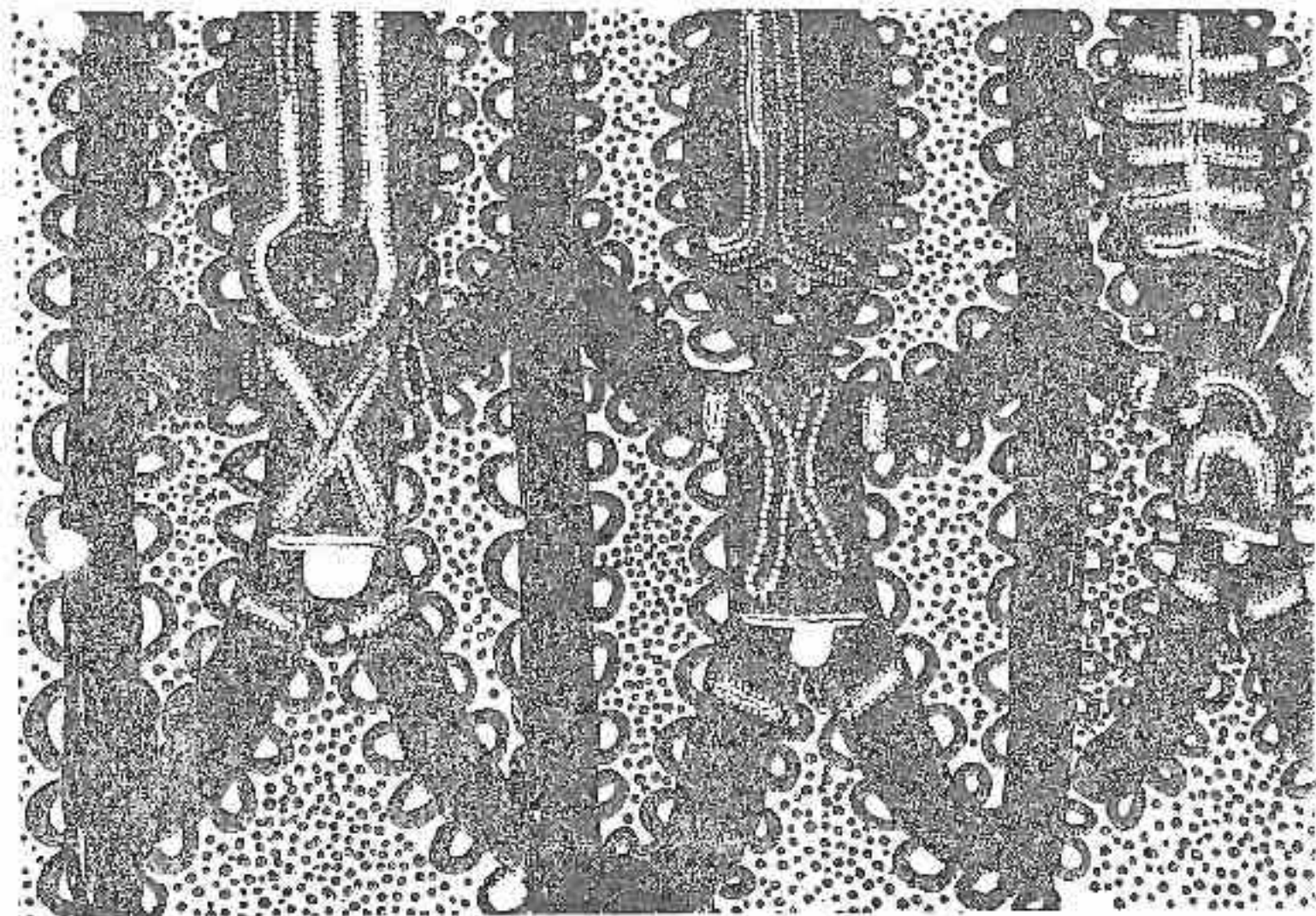




Newsletter of the
ASSOCIATION OF NORTHERN
and CENTRAL AUSTRALIAN
ABORIGINAL ARTISTS

Number 1, July, 1987



Front cover: *Traditional Wangkajunga painting by David Dawmes,
Fitzroy Crossing, W.A.
Ochre on canvas.*

Welcome - this is the first issue of your newsletter, and like ANCAAA itself, the success of the newsletter depends upon you. As you are aware, ANCAAA was formed on March 11, 1987, at a meeting of artists and art advisers in Darwin. It now represents the interests of artists of the following organisations:-

Tiwi Pima Art (Bathurst Island)
Tiwi Designs { " " }
Tiwi Pottery { " " }
Maningrida Arts and Crafts
Ramingining Arts
Buku Larnggay (Yirrkala)
Mimi Arts & Crafts (Katherine)
Weringarri Arts (Kununurra)
Coolarabooloo Arts (Broome)
Marra Worra Worra (Fitzroy Crossing)
Wanang Ngari Arts (Derby)
Warlukurlangu Artists (Yuendumu)
Utopia Batik
Papunya Tula Artists
Maruku Arts (Uluru)
Aparawatatja Arts & Craft (Fregon)
Ernabella Batik
Tangentyere (Alice Springs)
Anyinginyi Congress (Tennant Creek)
Baigo Warlayirti Artists

Also affiliated with ANCAAA are:

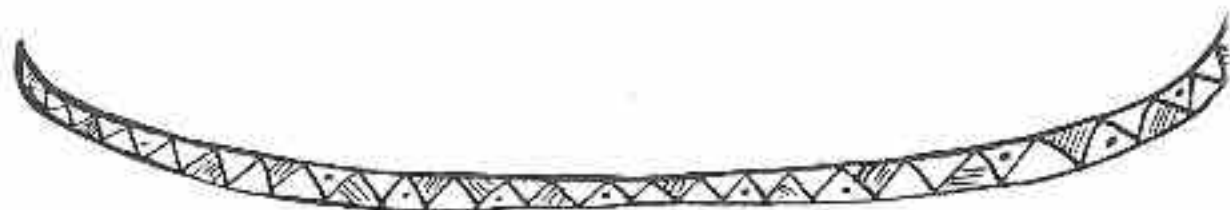
Boomalli Aboriginal Artists Residents Ko-operative (Sydney)
Birukmarri Gallery (Fremantle)
Raintree Gallery (Darwin)

The aims and objectives of ANCAAA are:

1. that Aboriginal art is controlled by Aboriginal people
2. that the Association protect the autonomy of existing craft centres and help establish new craft centres in places where they are needed e.g. Port Keats, Oenpelli, Grootte Eylandt, Tennant Creek, Alice Springs
3. that the Association plan, co-ordinate and support activities between the craft centres and the industry, i.e. to act as a resource centre for all craft agencies
4. that the Association develop policy for an equitable return for prices paid to artists and craft centres
5. that the Association supports the protection and strengthening of Aboriginal culture
6. that the Association recognises that the Aboriginal Art industry is an important economic source for Aboriginal people
7. that the Association supports, co-ordinates and plans training schemes for all craft centres and craft workers
8. that the Association negotiate and establish an award for all craft centres
9. that the Association develop guidelines for fees paid to Aboriginal artists e.g. film and television appearances, appearance at exhibitions etc
10. that the Association act as an advisory body for both craft centres and funding agencies

We would like your comments on these aims and objectives. In the next newsletter, following your comments, we will have these finalised.

EXHIBITIONS



We plan to have a permanent section in the newsletter of exhibitions planned and reports and reviews of just completed exhibitions. Could you please send us details of exhibitions you propose to hold (i.e. date, location, theme etc.). It is also just as important to have feedback on the successes and failures of exhibitions which have already been mounted.

Ramingining Arts have just had a very successful exhibition at Surfers Paradise and the woman who owns the gallery is keen to have further exhibitions. Her name and address is:

Fran Considine,
Centre Gallery,
135 Bundall Street,
Surfers Paradise, Queensland.

As part of the Surfers Paradise Exhibition, a mural was painted by David Malangi with Avril Quail and Raymond Meeks from Boomalli Aboriginal Artists Residents Ko-operative.

“FROM YAPA TO YULNGU”

An exhibition of paintings and artefacts
by Warpiri and Arnhem Land artists

PRESENTED BY

**Mimi Aboriginal Arts and Crafts
Katherine N.T.**

AT

Bindi Arts and Crafts

614 Darling Street,
Rozelle 2039
Phone (02) 818 1251

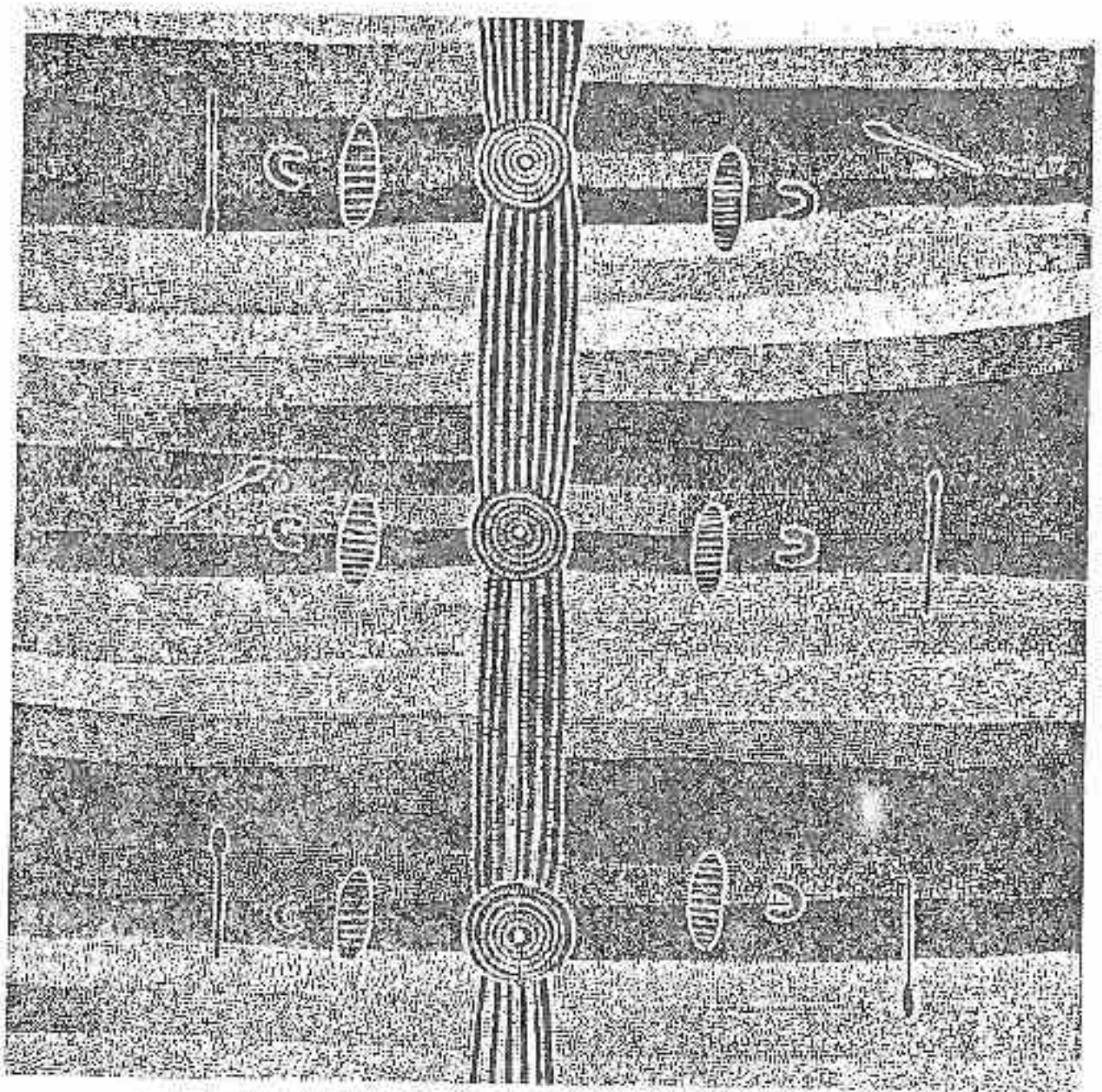
Exhibition

Thursday 2 July 1987 to Saturday 18 July 1987

Hours

10 a.m. to 6 p.m. Monday — Saturday
or by appointment

A series of exhibitions of women's art is planned for later this year. The exhibitions are to take place in Perth, Darwin, Melbourne and Sydney over September, October, November and December, and will be staged under the auspices of ANCAAA. The Aboriginal Arts Board has contributed towards the publication of a booklet to accompany the art pieces. If any community has not heard of this and would wish to be involved, you should contact Therese Burstow at Katherine, Diane Moon at Maningrida Arts and Crafts or Kathy Barnes at Utopia, urgently.



*MITUKATJIRRI, Acrylic on canvas, by Narpula Scobie
Shown at Portsmouth Festival, U.K. (9 May to 14 June, 1987)*

BIRUKMARRI GALLERY

THE ART OF THE FIRST
AUSTRALIANS

47 HIGH STREET
FREMANTLE
WESTERN AUSTRALIA
6160
TEL. 09 335 4741

BIRUK
MARRI



EXHIBITION OF PAINTINGS
AND WORKS ON PAPER BY
ABORIGINALS IN WEST
AUSTRALIAN PRISONS

JUNE 7-21

Gallery Hours

Tues-Sat 9.00 a.m. to 5.30 p.m.
Sun 11.00 a.m. to 5.30 p.m.

Telephone (09) 335 4741

Opened by the Minister for
Aboriginal Affairs
MR ERNIE BRIDGE
June 7th at 3 p.m.

Birukmarri Gallery at Fremantle, W.A., has just finished a successful exhibition of Aboriginal prisoners' art. This Gallery is managed by Jill Chumside and Allana Bonney under the oversight of a committee of W.A. artists.



John M. Mundine - Craft Adviser Extraordinaire

PRESS RELEASE FROM ASSOCIATION OF NORTHERN AND CENTRAL AUSTRALIAN
ABORIGINAL ARTISTS

WEDNESDAY MARCH 11 1987

The largest ever meeting of Aboriginal artists and their representatives was concluded today at the N.T. Museum of Arts and Sciences in Darwin.

Representatives of 16 Aboriginal art communities in the N.T., W.A. and S.A. attended the meeting and agreed to form the Association of Northern and Central Australian Aboriginal Artists (ANCAAA).

Information available at the meeting indicated that the Minister for Aboriginal Affairs, Mr. Clyde Holding, had proposed that "the employment of Art Advisors be given to Aboriginal Arts Australia on behalf of the Aboriginal Development Commission."

The meeting strongly endorsed the principle of arts centres being owned and controlled by artists themselves. The artists and their advisors stated that "the production and marketing of Aboriginal art should be controlled by artists through their own art centres based within their own communities and not through a remote national organisation based in Sydney or Canberra."

In order to protect the principle of independence the 16 centres have agreed to form the ANCAAA to begin to strengthen the existing centres and to establish new centres in areas where artists currently have no support (for example Tennant Creek, Oenpelli and Alice Springs).

The meeting has also decided to ban sales of Aboriginal Art to the ADC's national marketing company if the Ministers for Aboriginal Affairs and Arts Heritage and Environment do not meet urgently with ANCAAA to discuss their commitment to ongoing support for independently-owned and controlled craft centres and to negotiate the provision of the necessary financial commitment for the establishment of ANCAAA, so that it can develop appropriate strategies for the Aboriginal Art Industry.

The meeting also strongly endorsed the role of the Aboriginal Arts Board as co-ordinator of Aboriginal Arts programs nationally.

The meeting also resolved that ANCAAA offer support for the action taken by the Milingimbi and Ramingining people who are attempting to regain control of a valuable collection of Aboriginal paintings and artefacts.

The Milingimbi collection as it has become known, is currently stored in the N.T. Museum and has been the subject of controversy in recent months. The ownership of the collection has been a matter of dispute.

The Milingimbi and Ramingining people are seeking to prevent the sale of the collection and are seeking to regain control over it. The matter is currently the subject of legal investigation.

Aboriginal artists give ultimatum

NT News
By DAVE NASON, 11 MAR 1981

Aboriginal artists representing 18 communities in three states and the NT threatened today to block ban a Federal Government-funded art retailing company. The ultimatum came after the artists agreed at a meeting in Darwin to form the Association of Northern and Central Australian Aboriginal Artists (ANCAAA) to protect their independence and creative integrity.

The association is opposed to a plan by Aboriginal Affairs Minister, Mr Clyde Holding, to centralise existing Aboriginal art support services for Aboriginal artists and to institute control of the creative level.

It said it would ban Australia Pty Ltd to Aboriginal art shops in Darwin, Alice Springs, Perth, Sydney and Melbourne.

Mr Holding and Arts Minister, Mr Barry Cohen, did not support the principle of independently owned and controlled craft centres.

- Enable Aboriginal artists to bypass existing art organisations and buy directly.
- Transfer art activities currently employed by the individual communities to the Aboriginal Development Commission.
- Introduce a ten per cent salary cap on the communities when art is produced.
- Mr Alfred Gungahlin, Chairman of the Ramingining Centre said: "We can do it ourselves. We can talk about it and do what the community says. We can learn to our own conditions."

This is the text of the press release from ANCAAA after the June Alice Springs meeting:-

Due to the lack of satisfactory response from the Federal Minister for Aboriginal Affairs, Clyde Holding and the Minister for Arts, Barry Cohen, the second meeting of the newly formed Association of Northern and Central Australian Aboriginal Artists (ANCAAA) unanimously agreed to maintain the boycott of all sales of Aboriginal art to the federally funded Aboriginal art marketing company, Aboriginal Arts Australia (AAA).

The boycott announced in Sydney on April 2 by Aboriginal artist, Tracey Moffat, is an attempt by ANCAAA to get full consultation with Aboriginal artists concerning the Minister's proposals to restructure the Aboriginal arts and craft industry.

The meeting, held over the weekend, in the Central Land Council offices, Alice Springs, was attended by delegates from 20 community-based art and craft centres.

One of the immediate aims of the Association is to canvas support from Aboriginal artists throughout Australia. Two Sydney artists representing Boomalli Aboriginal Artists Residents Ko-operative, flew to Alice Springs to voice their support for the Association and the boycott.

The development of long term strategies to ensure Aboriginal control at all levels within the industry is seen as a priority of the Association. Of prime concern is the present situation within AAA galleries throughout Australia, whereby the employment of Aboriginal staff and management is virtually non-existent.

A newsletter is to be prepared by the newly appointed ANCAAA co-ordinator and will be circulated within the Aboriginal communities throughout Australia.

RECENT NEWS RELEASE FROM THE
ABORIGINAL ARTS
BOARD

188 Wicker Street
North Sydney NSW 2060
PO Box 302
North Sydney NSW 2060
Telephone (02) 923 3333
Toll Free (008) 22 6912
Telex 26023

Facsimile 9227560
Telegrams Grants Sydn

The Australia Council is
an independent statutory
authority established by
the Commonwealth
Government to assist and
advise on the promotion
of the arts in Australia.

APPOINTMENT OF DIRECTOR OF
ABORIGINAL ARTS BOARD

NEWS

The General Manager of the Australia Council, Max Bourke, today announced the appointment of Gavin Andrews as Director of the Aboriginal Arts Board. He will take up his appointment on 9 June.

Gavin Andrews is currently a Policy Officer with the New South Wales Department of Mineral Resources involved in work on the impact of mining and exploration on the Aboriginal community.

He has a strong educational background in architecture, science and environmental studies and brings a wide experience in Aboriginal and community affairs to this position.

As Treasurer of the New South Wales Land Council (1985-86) Gavin Andrews was actively involved in negotiations with the NSW government to amend the Aboriginal Land Rights Act. He was also involved in the acquisition of Aboriginal artefacts from private collections on behalf of the Land Council to return to the respective Aboriginal communities around Australia.

He is a member of the Therawal Local Aboriginal Land Council which is developing an Aboriginal Cultural, Education and Arts Centre at Thirlmere, NSW.

He has also been a teacher of Parks Management, worked in community and recreation planning and management in local government, and as a landscape architect.

ASSOCIATION OF NORTHERN AND CENTRAL AUSTRALIAN ABORIGINAL ARTISTS

In March, the largest ever meeting of Aboriginal artists and their representatives was held at the N.T. Museum of Arts and Sciences in Darwin.

Representatives of 16 Aboriginal art communities in the N.T., W.A. and S.A. attended the meeting and agreed to form the Association of Northern and Central Australian Aboriginal Artists (ANCAAA).

Information available at the meeting indicated that the Minister for Aboriginal Affairs, Mr. Clyde Holding, had proposed that 'the employment of Art Advisors be given to Aboriginal Arts Australia on behalf of the Aboriginal Development Commission.'

The meeting strongly endorsed the principle of arts centres being owned and controlled by artists themselves. The artists and their advisors stated that 'the production and marketing of Aboriginal art should be controlled by artists through their own art centres based within their own communities and not

through a remote national organisation based in Sydney or Canberra.'

In order to protect the principle of independence, the 16 centres have agreed to form the ANCAAA to begin to strengthen the existing centres and to establish new centres in areas where artists currently have no support (for example Tennant Creek, Oenpelli and Alice Springs).

The meeting has also decided to ban sales of Aboriginal Art to the ADC's national marketing company if the Ministers for Aboriginal Affairs and Arts Heritage and Environment do not meet urgently with ANCAAA to discuss their commitment to ongoing support for independently-owned and controlled craft centres and to negotiate the provision of the necessary financial commitment for the establishment of ANCAAA, so that it can develop appropriate strategies for the Aboriginal Art Industry.

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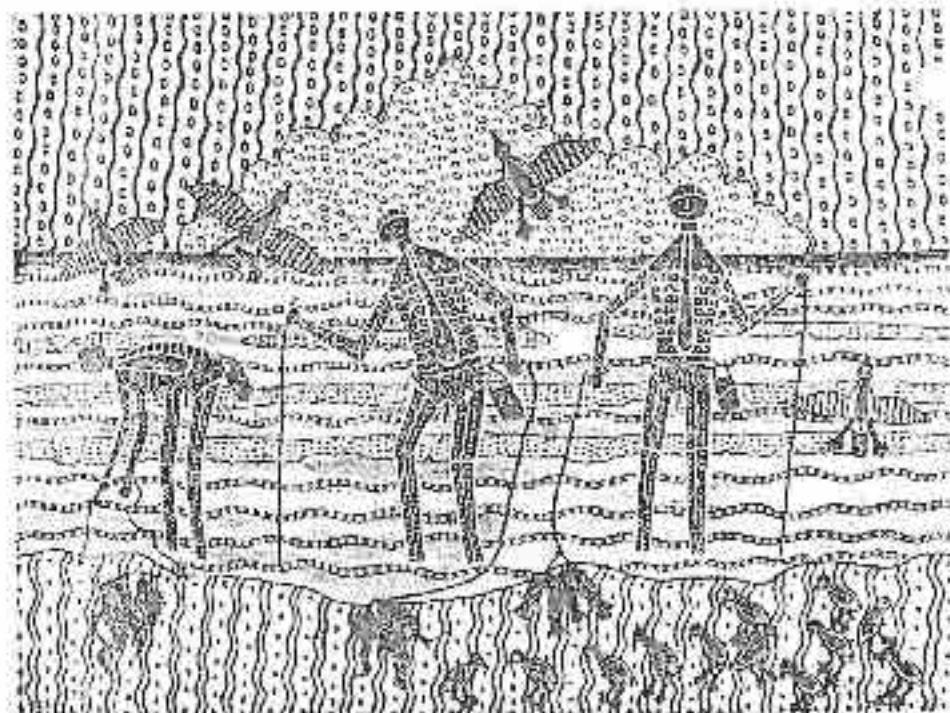
of the Aboriginal Arts Board as coordinator of Aboriginal Arts programs nationally.

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Robert Campbell
"Warm Coasters" 1987



5th Festival of Pacific Arts, 1988

FESTIVAL OF PACIFIC ARTS, TOWNSVILLE, 1988

The 5th International Festival of Pacific Arts is to be held in Townsville, Queensland, 14-27 August 1988. The Festival is the Pacific nations' major cultural gathering, consisting of performances of indigenous theatre and music; demonstrations of traditional crafts; and related exhibitions.

Two thousand people from 25 Pacific nations will attend the Festival including more than 300 Australians, mainly Aboriginal and Islander people.

The Festival is separate from Australia's Bicentennial celebrations.

The Australian Government is providing \$4.8 million over the next two years for the planning and management of the Festival. The Government expects that the Festival's management will raise an additional \$200,000 through marketing activities and private sponsorship.

The first of these Festivals was held in Fiji in 1972. It was held in response to the perceived erosion of the cultural heritage of the nations of the South Pacific region through exposure to western influences in the last few centuries. It was designed to give people pride in their nations and their way of life and to foster an increased sense of identity in the nations of the Pacific. The Festival is held under the aegis of the Council of Pacific Arts.

Festivals have since been held in New Zealand (1976), Papua New Guinea (1980) and French Polynesia (1985). They have drawn together, for the purpose of cultural exchange, people of diverse ethnic backgrounds from over 25 nations spread across the Pacific.

The sixth Festival is planned to be held in the Cook Islands in 1992.

The Festival is primarily focussed on the indigenous peoples of the region. Australia's Aboriginal and Islander people will therefore have a major role in organising the Festival.

The Festival's program is to be developed in conjunction with the Council of Pacific Arts and participating countries.

A company, Festival of Pacific Arts Ltd, based in Townsville, has been established to plan and conduct the Festival. Aboriginal and Islander people form a major part of the company's Board of Directors and its staff are expected to be largely drawn from those communities.

Arrangements have yet to be made for bookings for the Festival. Bookings received by the company will, however, be put in the hands of a reliable, Townsville-based travel agent.

The company's address is: The Festival Director, Festival of Pacific Arts, P.O. Box 720, Townsville, Queensland, Australia, 4810

ABORIGINAL ARTS BAN CONTINUES

In Alice Springs last week Aboriginal artists and the staff of Aboriginal community controlled craft centres reaffirmed their bans on sales to the government subsidised Aboriginal Arts Australian (AAA).

The bans were announced on April 2 by Sydney Aboriginal artist, Tracey Moffat, at an AAA exhibition. The bans have meant withholding all sales of art and craft to AAA outlets.

The boycott was imposed in response to moves by Minister for Aboriginal Affairs Clyde Holding to establish a centralised monopoly over Aboriginal art through government subsidy and control of employment at community craft centres.

The artists and staff of these community craft centres had rallied to a meeting in Darwin in early March. It was the largest ever held of Aboriginal artists, and drew delegates from South Australia, Western Australia and the Northern Territory. At the meeting, the artists formed the Association of Northern and Central Australian Aboriginal Artists (ANCAAA).

After discussing the evidence regarding Holding's proposals (see LRN Vol 2, No 2 March 1987), the meeting decided to implement a boycott of AAA's shops if Holding and Arts Minister Cohen did not meet with ANCAAA to affirm continued commitment to independently controlled craft centres.

Holding responded to ANCAAA's calls by claiming that Aboriginal artists had been misled by people who wanted to "protect their own particular

vested interests". Confirming his plans to go ahead and concentrate power in the hands of AAA, he denied that local communities would be swamped by a government sponsored million dollar buying fund saying "they can choose whether they want to use it or not".

Secretary of the Department, Charles Ferzins followed with an attack on the craft centres and their artists, labelling artists — who earn an average of perhaps \$1,000 per annum — as selfish. He also questioned the right of the artists to organise and hold their own meetings.

After a number of attempts by ANCAAA to meet with Ministers Holding and Cohen had failed, the boycott was announced. The announcement of the bans by Koori photographer Tracey Moffat marked an escalation in the dispute as it marked the beginning of discussions between traditional artists and their urban counterparts over the way their art is bought and sold.

THREAT

Since the April announcement, Holding has effectively ignored requests by ANCAAA to meet, replying that he would put something in place in the next few months. Arts Minister Cohen has refused to comment, although he is responsible for the majority of Aboriginal arts funding through the Aboriginal Arts Board of Australia.

The lack of control Cohen seems to exercise over those parts of his portfolio that concern Aboriginal people is perhaps best illustrated by a

Article published in "Land Rights News", vol.2, No.3, June, 1987

voiced threat from Holding that the Aboriginal Arts Board might not survive coming budget cuts.

The Alice Springs meeting was called after three months of inaction by the Ministers and two months of boycotting AAA outlets. The meetings discussed matters related to the AAA dispute, as well as future directions for ANCAAA.

Delegates told of how AAA had attempted to salvage their operations and boost their dwindling stocks by travelling onto Aboriginal land without permits or in disguise to purchase art. They have also boosted stocks of factory made "souvenir" art as well as purchases from Queensland Government controlled outlets.

ANCAAA agreed that it should continue to operate as an advisory body and resource agency and that the national marketing body AAA be totally restructured so as to act in the best interests of the artists and community craft centres. In a step towards creating and encouraging solidarity with urban artists, ANCAAA accepted a request for affiliation by a Sydney based Aboriginal art group, the 200mali Aboriginal Artists Residents Co-operative, two of whose members attended the Alice Springs meeting.

It was after a closed session of Aboriginal artists and advisers only that the maintenance of the bans on AAA was confirmed. The meeting called for the development of long term strategies for the industry which would ensure Aboriginal control.

REPORT OF KATHERINE MEETING

The most recent meeting of the executive of ANCAAA was held at Katherine on 20 June, 1987. The meeting was chaired by John M. Mundine and the minutes of the meeting will be sent to you soon by Martin Hardie.

Three main things were discussed at Katherine.

- : the effect and contribution of the boycott of art sales to Aboriginal Art Australia (AAA)
- : the selection and duties of the ANCAAA co-ordinator
- : the planning of the women's art exhibition

It was reaffirmed that the boycott would continue and an urgent meeting would be asked for immediately after the election with the new (?) Minister for Aboriginal Affairs. Some stories were told of how people who work for the AAA company were going to communities and trying to buy art without permits. Because of this, ANCAAA has sent letters to the Central, Northern and Tiwi Land Councils and the Kimberley Law and Cultural Centres asking them to let communities know what was happening and making sure that permits would only be issued if they were asked for by the artists or the art centres.

The initial duties of the co-ordinator were agreed upon as follows:

- : to start the newsletter
- : to draft a constitution for discussion. This constitution will include agreed objectives of ANCAAA, membership details, rules and regulations etc.
- : to commence organising for a permanent ANCAAA co-ordinator and office based in Darwin.

I was asked to be the initial co-ordinator for a period of three months after which time, it is hoped funds will be available to appoint the permanent position.

One of the things talked about at Katherine, was how would the membership of ANCAAA be organised. It was agreed that all Aboriginal artists in Northern and Central Australia would be asked to contribute \$2 each year to ANCAAA which would constitute membership fee. It will be up to each art centre to organise the fee collection.

Mick.

>>>> STOP PRESS <<<<

- : Deadline for next Newsletter; 1st August, 1987
- : Please let us know how many copies of the next issue of the Newsletter your organisation would like.

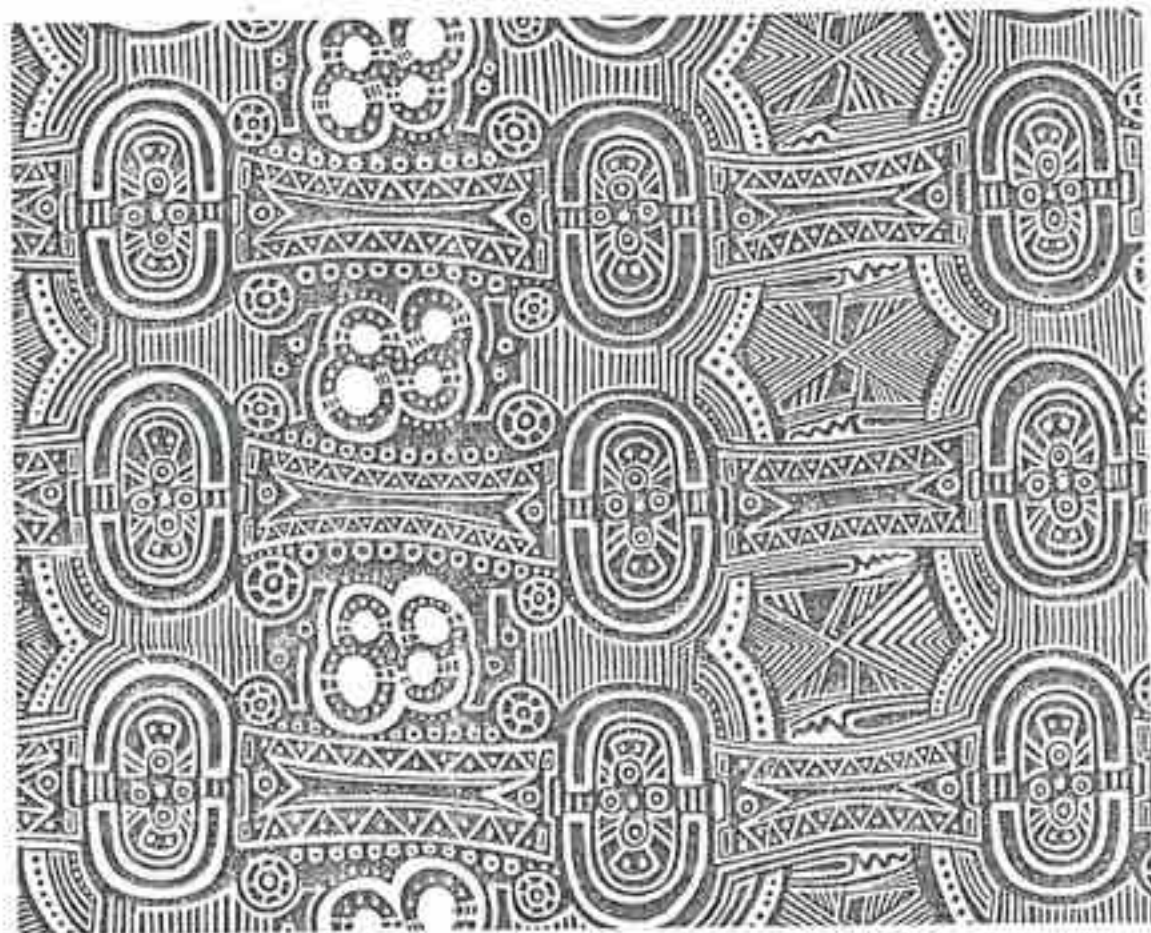
The Logo on the front cover? The intention of the logo is to represent the significance of "northern" and "central" Australian Aboriginal artist's physical location the dip in the band of gold symbolizing the "centre" well, it could be your logo How do you like it? Yes? No? This is your organisation and your newsletter let's hear!

All contributions for inclusion in Newsletter No.2, whether art, stories, photos, articles, views, news (including details of exhibitions), letters, cartoons - you name it are welcome.

Please send all correspondence to:

Michael Reid,
Co-ordinator ANCAAA,
"Makatinga",
Glens Creek Road,
Nymboida, N.S.W. 2460.

Phone: (066) 49 4230



Tiwí Designs
KURLAMA (Yam) Screenprint on cotton/linen