



ANCAAA

Newsletter of the
ASSOCIATION OF NORTHERN
and CENTRAL AUSTRALIAN
ABORIGINAL ARTISTS

Number 2, August, 1987



Peter Billy

CO-ORDINATOR'S REPORT

As you can see from this Newsletter we are starting to get a bit of momentum up. Thanks to all those who have contributed. More . . . more . . .

The telex to the Minister for Aboriginal Affairs, and a brief meeting with him by some ANCAAA members at Yuendumu has resulted in him agreeing to meet an ANCAAA delegation in the next few weeks. By the time you have received this we should have an exact date. In the meantime, the boycott of sales to AAA remains in place.

A draft constitution for ANCAAA is being prepared and this will be forwarded to all communities in the next few weeks. It is vital that you consider this carefully and send back comments - remember it's only a draft.

Kathy Barnes is preparing a submission to obtain funding for the establishment of the ANCAAA office in Darwin. Hopefully, the position of Co-ordinator will be advertised and a permanent office set up within the next couple of months. ANCAAA's success requires your continuing energy and commitment.

Thanks,

Mick,
ANCAAAman.

On the front cover is a screen print
by

Peter Billy

Aged 17 from Ngukurr
His clan is Rittarrangu

Copy of telex sent to Gerry Hand, the newly appointed Minister for Aboriginal Affairs on July 23rd, 1987.

Excerpts from the two reports mentioned in the second last paragraph are quoted on the following pages of the Newsletter. For those who want full copies of the reports, please contact your Regional D.A.A. office.

DEAR MINISTER,

CONGRATULATIONS ON YOUR APPOINTMENT. I WISH YOU WELL.

THIS TELEX IS BEING SENT TO YOU AS A MATTER OF URGENCY BY THE ASSOCIATION OF NORTHERN AND CENTRAL AUSTRALIAN ABORIGINAL ARTISTS (ANCAAA) ON BEHALF OF 5000 TRADITIONAL ABORIGINAL ARTISTS ACROSS THE TOP END OF AUSTRALIA AND DOWN THROUGH THE CENTRAL ULBERT COUNTRY INTO SOUTH AUSTRALIA.

SINCE APRIL OF THIS YEAR THERE HAS BEEN A BOYCOTT ON THE SALE OF ABORIGINAL ART TO THE GOVERNMENT SUBSIDISED NATIONAL MARKETING COMPANY ABORIGINAL ARTS AUSTRALIA FOLLOWING MOVES BY YOUR PREDECESSOR TO TAKE OVER COMMUNITY CONTROLLED ARTS CENTRES.

DESPITE FINALLY AGREEING TO REPEATED REQUESTS, MR. HOLDING HAD NOT, BY THE TIME OF THE ELECTION, MET WITH REPRESENTATIVES OF ANCAAA TO DISCUSS THE ISSUES WHICH LED TO THE BOYCOTT.

THE ABORIGINAL ARTS INDUSTRY IS VITAL TO ABORIGINAL CULTURAL STRENGTH AND ECONOMIC INDEPENDENCE (IT, INCIDENTALLY, REPRESENTS THE SECOND BIG T MANUFACTURING INDUSTRY IN THE N.T.). THIS ECONOMIC INDEPENDENCE FROM WELFARE SUPPORT IS PARTICULARLY CRUCIAL FOR HOMELANDS DWELLERS AND ANY PROLONGED BOYCOTT OF SALES TO THE NATIONAL MARKETING COMPANY WILL BE TO THE LONG TERM DETRIMENT OF BOTH ARTISTS AND THEIR ART - NOT TO MENTION THE ECONOMIC VIABILITY OF A.A.A. NEVERTHELESS, MAINTENANCE OF COMMUNITY CONTROL OF THEIR OWN ARTS ORGANISATIONS IS PARAMOUNT. ANCAAA HAS TWO IMMEDIATE REQUESTS:

1. THAT YOU MEET WITH A DELEGATION OF ANCAAA AS A MATTER OF URGENCY TO DISCUSS BOTH THE ISSUES LEADING TO THE BOYCOTT AND A RESOLUTION OF THE DISPUTE.
2. THAT YOU POSITIVELY RESPOND TO THE RECOMMENDATIONS OF BOTH THE HOUSE OF REPS. REPORT 'RETURN TO COUNTRY: THE ABORIGINAL HOMELANDS MOVEMENT IN AUSTRALIA' AND THE MILLER COMMITTEE REVIEW OF ABORIGINAL EMPLOYMENT THAT THERE BE A '... COMPREHENSIVE INDEPENDENT REVIEW OF THE DEVELOPMENT OF THE ABORIGINAL ART AND CRAFT INDUSTRY AND ITS MARKETING NEEDS.'

WHILST I RECOGNISE THE DIFFICULTY OF STEPPING INTO A NEW PORTFOLIO, PARTICULARLY SUCH A DIFFICULT ONE AS YOURS, I DO HOPE TO HEAR FROM YOU AS SOON AS POSSIBLE.

MICHAEL REID
COORDINATOR ANCAAA
TELEPHONE: (02) 211 0591 OR (02) 250 0647
ADDRESS: 'NAKATINGA'
GLENS CREEK ROAD, NYMBOIDA 2460

ELEX MESSAGE TELEX MESSAGE TELEX ME!

EXTRACTS FROM THE *MILLER REPORT*:

The report of the Committee of Review of Aboriginal Employment & Training Programs

Re: *THE ARTS*:

As mentioned earlier the main source of productive (or non-welfare) cash income in outstations is artefact production. While there is also some significant production in Aboriginal townships and on pastoral properties, outstation groups remain the major producers.

The reassertion of these producers' cultural identity and their need to gain additional cash for purchasing market goods, together with an increased appreciation both in Australia and by overseas tourists of Aboriginal material culture, has led to a major upsurge in production.

There are now estimated to be 5000 producers of Aboriginal artefacts most of whom reside in Northern Australia - 60 per cent of artefacts (by value) originate in the Northern Territory. There are large areas such as the whole of Western Australia and much of Queensland where, except in some isolated cases, the industry is grossly under-developed; and few opportunities for Aboriginal people to work as artists have been developed.

Returns to the artists have stagnated in recent years with most producers gaining a return of only about 16 to 33 per cent of the final sale price depending on the location of retail outlets. It is clear that the producers' returns become appreciably smaller when artefacts are sold in distant markets, with most overheads involved in renting premises and establishing sales outlets flowing to non-Aboriginal interests. (See Cooke, P (1983), Policies and Strategies for Future Funding of Aboriginal Community Craft Centres in the Top End of the Northern Territory, The Northern Territory Museum of Arts and Sciences Darwin; Altman, J.C. (1984), Marketing Aboriginal Art and Craft: Some Economic Realities and Subsidisation Options, Australian Institute for Aboriginal Studies Biennial Conference Paper 1, Canberra.)

Outstation producers have in many cases no other means to influence their access to additional cash income - they therefore, have little choice but to tolerate the abovementioned situation and continue to produce artefacts. A feature of the industry is the number of transactions that an artefact may be involved in between production and sale with each middleman taking their cut before a sale is actually concluded. The industry has three main retail tiers - the community craft centres, Inada Holdings Pty. Ltd. (a southern based marketing company owned by the ADC) and private outlets.

Producers are extremely geographically dispersed and isolated - in general, all artefacts are collected by community craft centres. Producers are not encouraged to deal directly with buyers (on the assumption they will be exploited). The fact that most community craft centres are located in closed Aboriginal townships on Aboriginal land has ensured that most production must be sent away to be sold.

Craft centres such as Mimi, located in Katherine, are open to tourists and sell a good deal of their produce locally. This ensures producers a higher return. In its submission to the Review, the Aboriginal Arts Board (AAB) pointed out that where such organisations have been developed they have proved that a locally owned and controlled organisation can provide a viable and ongoing operation that offers regular employment and income for hundreds of producers.

Another cause of the decreased return to producers is government pressure for the industry to become financially self-sufficient. The Committee considers that the aim of self-sufficiency is neither realistic nor appropriate to the industry at this stage. The Committee is of the view that if the producer is to gain a greater return then the industry needs to go through a sustained period of support subsidy, the alternative is a rapid decline in the industry.

While the potential economic benefits of art and craft production are self-evident, there are other less easily distinguished social benefits which are just as important to the artists and their communities, especially its important role in the preservation of Aboriginal cultural heritage. This is also of importance to the whole Australian community.

A removal of subsidies would hit producers hardest - mainly because they presently have no control over their returns and are not geographically or politically placed to argue their case living as they do in small remote outstation communities. Funding strategies should be based

on the total significance of Aboriginal arts and crafts to Aboriginal people - not exclusively on commercial aspects.

Subsidisation of Aboriginal arts and crafts marketing comes mainly from the Aboriginal Arts Board in the form of funding of community craft centres, whilst the DAA, the ADC, the Aboriginal Benefits Trust Account (ABTA) and State governments provide limited support usually in the form of one-off capital grants.

The producers themselves also provide funds towards the marketing of their work by allowing their local craft centres to accumulate operating surpluses. In 1982-83, for example, the AAB provided \$150,000 for the five Top End community craft centres with the craft centres themselves contributing \$140,000 from their operating surpluses.

These locally controlled craft centres are central to the entire industry. Their establishment has encouraged people to produce for the market and provided a buffer for artists to resist undue pressure from the less savoury aspects of commercialisation. However, the physical infrastructures of many of the craft centres is substandard and they lack proper facilities to store and conserve artefacts prior to sale. They have constant difficulties with a lack of cash reserves to pay producers a fair return at times of peak production and the Committee is of the view that funds should be made available to craft centres in the form of cash floats for buying purposes.

In relation to the marketing of art and craft, the Committee believes there should be a greater concentration on marketing artefacts locally thus shortening the marketing chain, rather than sending artefacts to southern markets to sell to tourists. We are aware of the arguments for the establishment of regional craft/cultural centres. These proposals would seem to have increasing weight with the rapid growth in the Northern Territory tourism industry. The AAB argued in its submission to the Committee that experience has shown that the success of existing craft organisations is greatly enhanced by developing a regional arts centre in areas where the art can be sold direct to the public.

It seems commonsense to market art in places such as Kakadu National Park, Uluru National Park, the Katherine Gorge and at Nhulunbuy. A combination of lower transport costs, low overheads, more direct markets (plus a means of educating the public in Aboriginal history and culture) make these centres likely to succeed.

These centres should not only provide items for sale but include a permanent collection area featuring a full range of art from the area with the aim of enabling visitors to develop an understanding and appreciate Aboriginal material culture. The great advantage of such centres is that Aboriginal people can use their own cultural resources to find employment and do it on their own terms. In this way Aboriginal people are in control of how their arts and culture are presented. Regrettably, unless Aboriginal people receive the resources to develop these centres quickly, then non-Aboriginal operators will soon take control of the cultural tourism business and the Aboriginal people will be in danger of being exploited financially, losing potential employment in the industry, and of having their culture trivialised and ultimately destroyed.

Some art fellowships have been awarded by the AAB to famous Aboriginal artists in the Northern Territory, a process similar to grants made by the Australia Council to other Australian writers and artists. These grants provide artists with an assured cash income and leave them to work without due regard to market pressures. The Committee considers that such fellowships should be extended to other Aboriginal artists to recognise, as much as nurture, this important part of the nation's heritage.

Recommendation 83. A review should be made of the current arrangements relating to the marketing of Aboriginal arts and crafts particularly as regards to the Northern Territory. The objectives of such a review should be to determine why returns to producers are stagnating, examine means by which returns to artists can be maximised, and consider the potential for development of regional marketing centres/museums in Northern Territory national parks under local Aboriginal control.

Recommendation 84. In view of the cultural significance of Aboriginal arts and crafts the Aboriginal Arts Board should increase the number of fellowships currently available to Aboriginal artists.

Extract from the House of Representatives Report

'RETURN TO COUNTRY : THE ABORIGINAL HOMELANDS MOVEMENT IN AUSTRALIA'

ARTEFACT PRODUCTION

8.23 Given the potential importance of the art and craft industry to the economic position of homeland dwellers, the Committee considers that the development and marketing of Aboriginal art and craft requires urgent attention. The Miller Committee Review of Aboriginal employment and training recommended that a review be undertaken of marketing arrangements of Aboriginal art and craft.²⁴ It is understood that an internal review of the operation of Inada Holdings is being undertaken by the Aboriginal Development Commission. Such a review would not incorporate the breadth of issues envisaged in the review recommended by the Miller Committee nor would it necessarily have the independence that this sort of review requires. The Committee believes that a comprehensive independent review of the development of the Aboriginal art and craft industry and its marketing needs to be undertaken. In recommendations made later in this chapter for the support of income generating projects in homeland centres the Committee also recommends that art and craft projects receive particular attention in terms of capital and recurrent costs.

8.24. The Committee recommends that:

- A comprehensive review of the development of the Aboriginal art and craft industry and the marketing of Aboriginal art and craft be undertaken with emphasis being given to the maximisation of the return to artists, this being the means by which the art and craft industry can support the homelands movement.

MINUTES OF
ANCAAA STEERING COMMITTEE MEETING 20TH JUNE, 1987
HELD IN KATHERINE, N.T.

In attendance were:

John Mundine
Diane Moon
Martin Hardie
Mick Reid
Joe Edgar
Charlie Godjuwa

John Mundine was elected Chairperson

1. John gave an outline of the meeting held in Alice Springs.

i.e.

- i) decision to extend boycott
- ii) need for co-ordinator to incorporate ANCAAA so aims and objectives can be realised.
- iii) importance of links established with Boomalli Artists from Sydney.

John elaborated on the needs and roles of the co-ordinator, and the fact of the availability of an office in the N.T. Arts Council. It was decided to appoint Mick Reid immediately part-time to establish ANCAAA and help prepare for a full time co-ordinator.

2. Jobs for Interim Co-ordinator

a. Incorporation of Association.

b. Constitution i.e. who can join the Association, how are delegates elected. Each craft centre should be able to change its delegate at any time to allow for social changes etc.

c. Membership.

d. Structure - meeting procedures

- A.G.Ms.
- Executive
- Steering Committee meetings
- power of Steering Committee
- decision making powers
- Steering Committee should possibly evolve into the Executive.
- The need for the Steering Committee to be able to meet in emergency situations to react to possible developments.

e. Meetings - Possible A.G.Ms. to be held annually
Steering Committee Meetings 3 months
Regional Meetings 6 months

f. General structure - Individuals or organisations may be members.

Mike Reid will put together options for the structure and procedures for members and meetings.

3. Restructuring of AAA - does ANCAAA replace the Company or do they work side by side?
- the aims and objectives of AAA need to be redefined.
- a view was expressed that if ANCAAA did not draw up a plan or strategy urgently, the wheels of government would carry on without us.

It was decided the Co-ordinator should draw up options and the relationships between ANCAAA and AAA.

4. Newsletter - The Co-ordinator to establish an ANCAAA Newsletter.

5. Co-ordinator - Possible tenure of employment
- 2 months part-time

Duties to include incorporation, Newsletter, and to correspond with government departments etc.

It was discussed the need to get things approved by Steering Committee quickly, especially in period up to forthcoming election. This was agreed and Mick Reid should contact two members of Steering Committee on the telephone on any major issue.

It was also discussed that craft centres should contact Mick Reid if any meetings occur with politicians and Craft Officers.

Mick Reid does not want the Co-ordinator's job full time, but is interested in helping establish ANCAAA as the initial Co-ordinator.

It was agreed there would be no community visits at this stage, but also agreed that they were needed.

It was decided the most important issue to be dealt with was a strategy to deal with the government.

Mick Reid outlined his ideas re: ANCAAA. i.e.

- a) communication and co-ordination about a whole range of things, training, pricing, exhibitions, markets.
 - b) regional influence on retail outlets
 - c) role and structure of Company
 - d) The Co-ordinator should establish links with government bodies to set up nationally approved schemes for Art Centres, i.e. training, funding, etc.
 - e) Need to establish awards, conditions, etc. for workers and artists, and problems with these for artists, such as Social Security payments, taxation, etc.
6. Subsidy for ANCAAA - Maggie Sydenham (N.T. Arts Dept.) has reaffirmed offer of office in Smith Street. This office should be appropriated immediately for use by ANCAAA and craft centres.
 7. Fears were expressed given statements by public servants that DAA funded centres will not be funded in the next financial year.
 8. Charlie Godjuwa is attending N.L.C. Full Council Meeting at Lake Bennett. He will take letter to N.L.C. re non craft centre buyers in communities. The letter will also be sent to C.L.C., Tiwi and Kimberley Land Councils.
The N.L.C. and other Land Councils have taken into account the views of ANCAAA/craft centres when issuing permits for art buyers.
It has been acknowledged that all Land Councils recognise and support ANCAAA.

Martin Hardie

3rd August, 1987

Dear ANCAAA-ettes,

It has become evident that the Womens Exhibitions (KARNTA) requires a central co-ordinating point. Kathy Barnes with Therese and Di have been doing a lot of unpaid work in facilitating the exhibitions and are therefore aware of what needs to be done.

Discussions between Kathy, Martin and Flick were held at Yuandumu Sports on 3/8/87 and the following was drafted:

DUTY STATEMENT for Kathy Barnes as KARNTA Exhibitions Co-ordinator.

- ◊ Will arrive/be at venue 1 week prior to opening of exhibitions
- ◊ At the galleries : contacting local media
 - * checking that mailing lists are complete and invitations have been sent
 - * hanging posters
 - * receiving freighted goods
 - * hanging works
 - * compiling catalogue for each show/price list
 - * present at opening
- ◊ Performers/Artists
 - * Arrange program of performances for the opening (N.B. will not be organising accommodation or transport for visitors).
 - * Will be present at exhibition for 2-3 days following opening. (Gallery will be responsible for dismantling and returning works or forwarding to another KARNTA exhibition.)
 - * Drafting a contract to be made between ANCAAA and Galleries.
 - * Will ensure that Gallery abides by terms of contract re payment to ANCAAA.
 - * Informing communities/centres re sales and paying communities once payment is made to ANCAAA.
- ◊ Responsible for distribution of catalogue/book, T-shirts and posters.
- ◊ Organising production of above.

REMUNERATION

Kathy would prefer to be paid a fee for her work.

It has been suggested that the "wall price" be distributed as follows:

- 30% to Gallery
- 10% to ANCAAA
- 15% to ANCAAA if canvases used need to be stretched

*** Kathy to be paid minimum of \$500 per exhibition regardless of sales and a maximum of 5% of work sold.

The remaining ANCAAA money will cover travel and accommodation for Co-ordinator (other costs necessary as well).

Money for ANCAAA will be generated through merchandising.

Kathy's role needs to be formalised as quickly as possible. If you have any further queries, ideas or suggestions re the duty statement please ring or write to Mick Reid. If you are happy with everything don't bother ringing or writing.

NO NEWS IS GOOD NEWS

Yours in co-operation

Flick Wright and Martin Hardie



NATIONAL ASSOCIATION FOR THE VISUAL ARTS

Office: 1st Floor, 100 George St. Sydney Telephone: (02) 277995
Correspondence: P.O. Box N296, Grosvenor St. Sydney 2000, Australia

NAVA TRAVEL SURVEY

NAVA has undertaken to present a proposal, via a number of agencies, to the major companies involved in transporting and accommodating both the people and the art works involved in the visual arts industry. We hope to utilise the collective buying power of the industry in order to negotiate a 'travel package' for the visual arts and thus gain substantial discounts in the following areas:

Air travel - domestic and international
Accommodation
Hire car
Freight - both domestic and international ground
and air freight.

This type of arrangement already exists within the entertainment industry and NAVA feels it is long overdue in the visual arts.

From our initial discussions with the agencies involved we have put together a survey which will help us better judge the needs and budgets of all sections of the industry. Our main aim is to gauge the overall business dollars generated by the visual arts in the areas covered by the 'travel package'. For this reason we would appreciate even those organisations who do not envisage making use of the NAVA travel package completing this survey.

I am not sure whether the Association of Northern and Central Australian Aboriginal Artists can directly provide information about its members' needs. If your members would like to take advantage of any possible new scheme negotiated by NAVA, I will send you additional forms which can be completed by individuals.

The information you provide will be collated to form the basis of the proposal to be put to the companies involved. The names of organisations and individuals will not be used. All information provided will be regarded as confidential.

If you require further clarification about the survey or its aims please contact me on (02) 277995.

Thank you for participating in the NAVA Travel Survey.

NAVA is the national advisory body for artists and visual arts organisations. NAVA acknowledges the support of the Australia Council and the Visual Arts, Crafts, Aboriginal Arts and Community Arts Boards.

* Please contact NAVA direct for the application forms.

ART EXPO AUSTRALIA

SYDNEY EXHIBITION CENTRE
18-22 MAY 1988

ART EXPO AUSTRALIA
71 TOORAK ROAD,
SOUTH YARRA, VICTORIA, AUSTRALIA, 3141
PHONE (03) 266 8173 / 266 5462

Art Expo Australia is a major International Art Fair being held at the new Darling Harbour Exhibition Centre from May 18-22 1988. As an International Exhibition, the standard of art will be very high, thus encouraging a large participation from buyers all over the world. The venue will cater for over 320 booths over 60,000 s/f. in the latest and largest exhibition centre in Australia.

Booth sizes are 100 s/f with hard wall dividers, carpets and signage included in a unit cost of \$1900.00 reducing for multiple booths. We feel that Aboriginal Art in various forms should be included in such an important fair, realising of course the benefits in making contact with so many overseas and local art buyers and galleries.

We seek the Boards help in establishing contact with individuals, groups or galleries who deal in Aboriginal art, to encourage participation. Additionally, would you mind sending information on any assistance these artists may be able to receive to attend.

Thankyou for your help in this matter.

Yours Sincerely,


R.C. GARDNER.
Art Expo Australia



THE FOURTH NATIONAL ABORIGINAL ART AWARD 1987

The National Aboriginal Art Award is coming up again at the Museums and Art Galleries of the Northern Territory in Darwin. The exhibition is open to all Aboriginal and Islander artists throughout Australia and will open during National Aborigines Week (NADOC) between 12 - 27th September.

This year the First Prize of \$5,000 will be offered to the overall best artwork. This prize money will include the purchase of the work as well. In addition there will be three other prizes of \$1,000 for the best artwork in three media categories which are as follows:

\$1,000 MUSEUMS AND ART GALLERIES AWARD

for the best painting in traditional media (ochres on bark)

\$1,000 ROTHMANS FOUNDATION AWARD

for the best painting in introduced media (acrylics, watercolour, oils)

\$1,000 MEMORIAL AWARD FOR MAWALAN'S ELDEST SON ***

for the best artwork in mixed media (sculpture, batik, silkscreen etc.)

These prizes are outright gifts to the artists, however the Museum will also acquire these winning artworks for the permanent collection if funds are sufficient.

This is your award so your support is essential to make it a continuing success. Between 5-10 good quality works from each community would be good. Entries must be in by 5th September.

It's important to note that this year FREE freight both to and from Darwin for both local and interstate artists is being provided by TNT Air Freight.

For entry forms please contact:

M. West
Co-Ordinator
National Aboriginal Art Award
Museums and Art Galleries of the Northern Territory
Conacher Street, Fannie Bay N.T. 5790
PO Box 4646, Darwin N.T. 5794
Telephone (089) 824211

*** (This award was established this year in memory of one of the Marika family from Yalangbara near Yirrkala who died recently. This man who did so much during his lifetime to promote Aboriginal art and culture, was the first Chairman of Aboriginal Arts Board and was one of the judges in the 1985 National Aboriginal Art Award.)

Exhibitions

WARLUKURLANGU ARTISTS

ASSOCIATION - YUENDUMU

via Alice Springs
PMB 5751

From Flick Wright (Arts Advisor) comes the following calendar of their exhibition schedule over the next three months:-

AUGUST 10/11TH at Reconnaissance Gallery, 72 Napier Street, Fitzroy, Melbourne. The show will run for two weeks. This is the first time we have worked or exhibited with Reconnaissance - we're planning to attend the opening for publicity, dancing, and a look around and will be taking about 14 artists in a minibus. There will be approximately 30 paintings for sale.

AUGUST 25TH : Bronson (Frank) Jakamarra Nelson, winner of the 1986 National Aboriginal Art Award is to be a guest artist at an exhibition at Coventry Gallery, Sydney. Bronson has prepared five paintings for the show and will be attending the opening. He will be presented as a member of Warlukurlangu.

SEPTEMBER : The first of the Women's exhibitions to open in Darwin. We will be including work and taking artists.

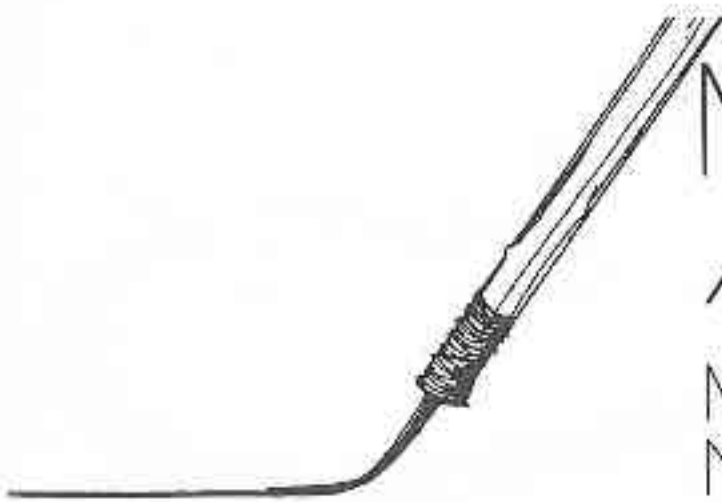
OCTOBER 10TH : Limona's Gallery in Florence, Italy. We will be contributing to an exhibition planned by Alchera International. At this stage it is fairly certain that six artists/dancers from Yuendumu will be going to Florence for a couple of weeks to accompany the exhibition.

AND STILL TO COME :

At Chapman Gallery, Canberra, Judith Behan will be staging a joint Papunya Tula/Warlukurlangu Exhibition sometime in the next few months.

AND JUST PUBLISHED:

The Yuendumu Doors book has been published and launched. The book will retail at \$22.95 (or about) and is well worth looking at. Money raised from the sale of the book is to support Warlukurlangu Artists.



MANINGRIDA ARTS & CRAFTS

Maningrida via Darwin
NT 5791

Contact: Diane Moon

Mid-August: Tracey Moffatt is coming to Maningrida with the Aboriginal Arts Board's assistance to photograph women and their weaving for future catalogue to accompany Maningrida Weaving Collection.

Early September: Johnny Bulun Bulun will be showing at Hogarth Gallery in Sydney.

31st August - 12th September: Elements of the Maningrida Collection will be displayed at the Performing Arts Centre Gallery. There will be a public slide showing/talk by Diane on Friday evening, 4th September and on Saturday 5th and Sunday 6th, workshops in different weaving techniques and materials to be conducted by 6 Maningrida women. There will be twelve participants at a cost of \$70 each, bookings through Crafts Council of the N.T., Bullocky Point. The workshops will be held outside the gallery in an enclosed space with room in an outdoor walkway to boil and pound dyes. This is subject to funding, but it seems a certainty. It will enhance the collection for sale which opens at the Esplanade Gallery on Sunday and which will be quite an event!

Just gone: Lin Onus, a member of the Aboriginal Arts Board has just spent two weeks in Maningrida with his family. He looks like producing some incredible work as a result.

Good News: The Australian National Gallery has just purchased an incredible bark painting by Jack Wunuwun of the Murrungun Language Group from Gamedj Outstation near Maningrida. The painting is titled "Barnumbirr - Morning Star Creation", it has been described by the A.N.G. Board as a "masterpiece". Jack is currently working for one year with support from the Aboriginal Arts Board. As well as this bark, he is doing a series of small paintings representing each song of the Barnumbirr Manikay and one large canvas depicting the whole story. Arts Board support has been invaluable for this project.



AUSTRALIAN

EMPORIUM

Exhibitions

98 Oxford Street
Paddington
Sydney 2021
Ph: (02) 332 1544

Contact: Adrian Newstead.

SEPTEMBER 9TH - 27TH: TRADE ROUTES II: The Desert and Beyond.

To be held at the Crafts Council of the A.C.T. It will have a large section of Central and Western Desert paintings, including those from Lajamanu, Balgo and Yuendumu, but will also include Arnhem Land.



AUSTRALIAN NATIONAL GALLERY

Contact: Wally Ceruans, Curator, Aboriginal Art

RUNNING THROUGH TO MID-OCTOBER : An exhibition put together around the theme of Aboriginal art in non-traditional media. This show includes Papunya Yuendumu paintings, Turkey Creek, Utopia and Ernabella textiles, Thancoupie and Tiwi pottery, baskets from West Arnhem Land, drawings by Joe Nangan, a sandstone head by John Dodo, prints by various urban based artists and paintings by Trevor Nickolls, Jimmy Pike and Robert Campbell Jr. The show is very exciting and gives a different perspective on the Aboriginal achievement.

**BIRUK
MARRI**

BIRUKMARRI GALLERY

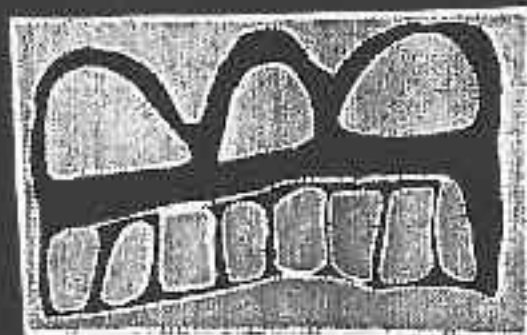
THE ART OF THE FIRST
AUSTRALIANS

47 HIGH STREET
FREMANTLE
WESTERN AUSTRALIA
6160

Telephone (09) 335 4741

INVITATION

**Exhibition of
Traditional and Contemporary Art
from the East Kimberley
AUGUST 9th - 31st**



officially opened by the
Hon David Parker MLA Minister for the Arts
3 - 5 p.m. 9th August

Gallery Hours

Mon - Sat 9.30 am - 5.30 pm

Sun 11.00 am - 5.00 pm

August '87 **KIMBERLEY EXHIBITION**

Traditional & Contemporary Art
from the East Kimberley.
9th - 31st August, 1987 3-5pm.

Exhibition opened by the
Hon. David Parker
Minister for The Arts

Community:

Waringarri Arts & Crafts,
Kununurra. W.A.

September '87 **HAROLD THOMAS
& ABORIGINAL
CONTEMPORARY
ARTISTS**

An exhibition of works by Artist
Harold Thomas. Harold designed the
National Aboriginal Land Rights
Flag. His exhibition will be on
during NADOC Week and coinciding
with this Exhibition the Gallery
will be hosting some of W.A.'s
top Aboriginal Contemporary Artists.

Sally Morgan
Neil Carter
Byron Pickett
Allana Bonney
Sue Wyatt
Gladys Coronna
Lance Chadd



*Jenny
Allana*



Jill

The Print Council of Australia invites you to an exhibition
of contemporary Aboriginal prints and political posters:

ABORIGINAL AUSTRALIAN VIEWS IN PRINT AND POSTER

JULY 25 — SEPTEMBER 17, 1987

Opening: Saturday, July 25, 2pm
at the Print Council of Australia

172 Roden Street, West Melbourne. Telephone (03) 328 2140

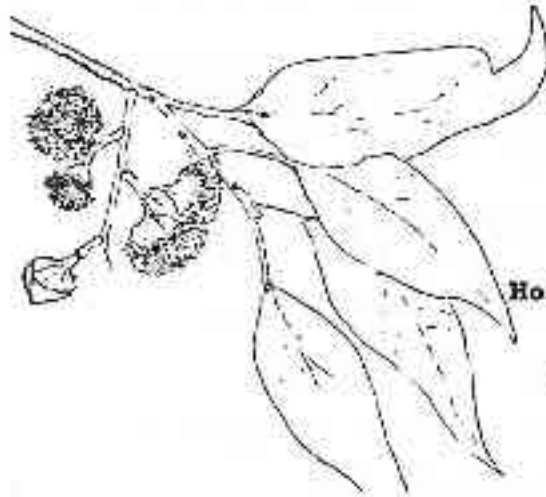
Hours: Tues-Fri 10am-5pm / Sat 1-5pm



Before the Dancing

Sally Morgan

Going, going
... gone ...



The Crafts Council of the Northern Territory
invites you to a Preview of an exhibition by

**UTOPIA BATIK
MIMI ABORIGINAL ARTS
& CRAFTS**

to be opened by

Hon. Don Dale MLA, Minister for Health & Community Services

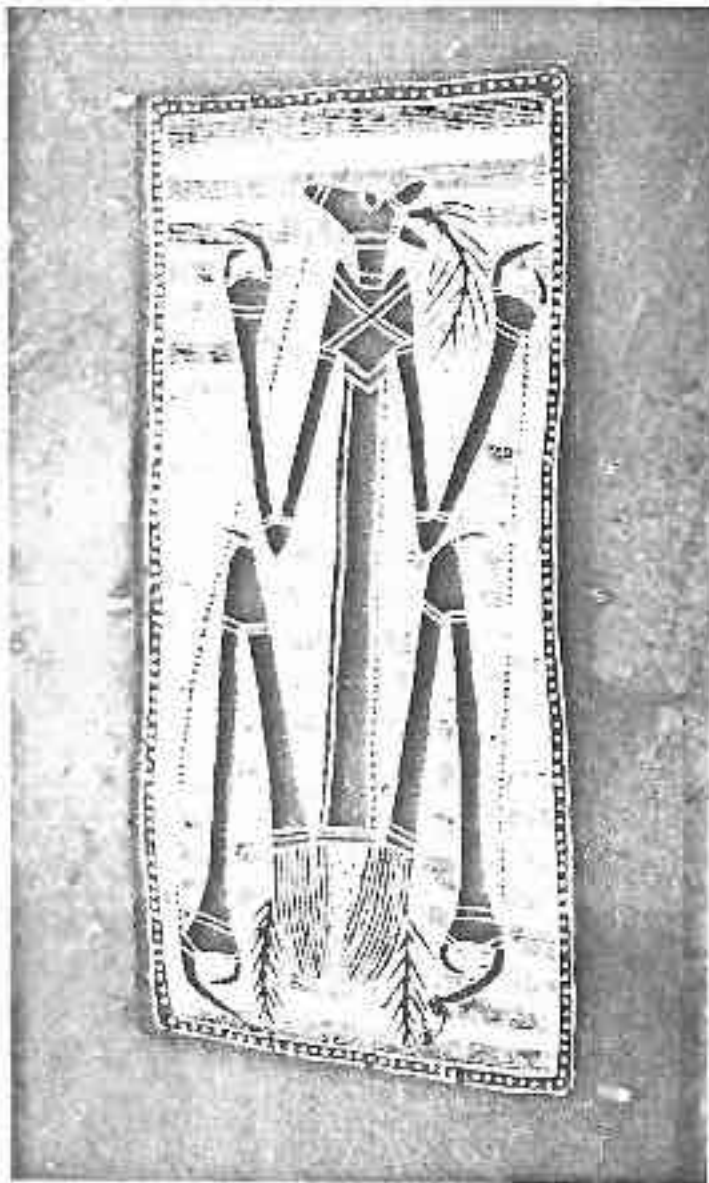
on Thursday 23rd July, 1987 at 8pm

at the

Crafts Council Gallery, Conacher St Darwin

Exhibition Dates

24th July - 9th August, 1987



Artist: Didi Lawonga
"Namaroto Shooting
Star Spirit"

Bindi Arts & Crafts



"FROM YAPA TO YULNGU"

An exhibition of paintings and artefacts by Warl-
piri and Angham Land artists.

Presented by Mimi Aboriginal Arts & Crafts
Katherine, N.T.

From Thursday 2nd July to Saturday
18th July 1987

OPEN: Monday to Saturday 10 a.m. - 6 p.m.
(or by appointment)

ROZELIE 614 Darling Street

818-1251

**Aboriginal art
to be exhibited**

Bindi Arts and Crafts,
614 Darling Street, Ro-
zelle, is exhibiting Aborigi-
nal arts and crafts.

Bindi Arts and Crafts
has an ongoing exhibition
of bark paintings, sand
paintings, carved animals,
didgeridoo, music sticks,
hand-printed tablecloths,
Aboriginal books, spears,
barring boomerangs and
postcards.

The gallery is open six
days a week, Thursday,
July 2 to Saturday, July 18,
from 10 am to 6 pm.

**ENGLAND BANGALA
LES MIDIKURIA
TERRY NGAMANDARRA**



*The artists live and work at
Gochan Jiny-Jirra which lies east
of Maningrida at the Cadell River,
also known as Cadell Outstation.*

England Bangala, a senior man of the Gunardba group, has tribal and practical responsibility for this land, which is the inspiration for the works on show.

Bangala is represented in the Australian National Gallery Collection who have acquired a number of his barks and prints.

Les Midikuria is married to Bangala's daughter Dorothy and the exhibition includes weaving from Dorothy and her mother, Mary Galbirda.

Les won the prestigious Barunga Art Prize of 1987.

Terry Ngamandarra, a young artist, has rather recently started painting under the guidance of England Bangala.

Ngamandarra is represented in the National Gallery of Victoria collection.

THE ESPLANADE GALLERY
presents an exhibition and sale of
important paintings from these
fine Aboriginal artists.

The Esplanade Gallery
Cnr Knuckey St and Esplanade,
Darwin City. Phone 81 5042.

Gallery and Cafe Hours
10 am - 5 pm
Seven Days

*The Hon. Bob Collins will officially
launch the exhibition at 4.30pm
on Sunday 12th July 1987*

*Exhibition runs until
Friday 24th July.*

Going , going

Mimi recently completed their first exhibition for a number of years at the Bindi Gallery in Sydney. The exhibition was the premiere for new canvas work from the Lajamanu Warlpiri Painters and from Ngkurr on the Roper River in S.E. Arnhem Land.

The exhibition was opened by Mimi Director Samuel Bush. Samuel's expenses for the exhibition were covered by the Commonwealth Education Department under their Aboriginal study tours scheme which allows members of Aboriginal communities to travel to gain experience and knowledge of the workings of enterprises such as art centres in the wider marketplace. DEIR also provided funds for the exhibition so that one of Mimi's Aboriginal trainees, Adrian McDonald, could also attend the exhibition.

Mimi has negotiated with DEIR funding for trainees to attend exhibitions and we are currently negotiating to allow groups of artists to also attend under their WITS (Work Information Tours Scheme).

UTOPIA Batik and MIMI have also recently held a successful joint exhibition at the Crafts Council Gallery in Darwin. This small exhibition focused on smaller works and was used to feature the type of art and craft both centres felt appropriate for sale in proposed cultural centres.

gone

ANCAAA exhibition at the Esplanade Gallery

The Esplanade Gallery in Darwin has on display a superb collection of bark paintings from Arnhem Land. These works come from Gochan Jiny - Jirra, an artist on the Cadell River and feature paintings by England Bangala.

England Bangala is the leader of the An-ngulin Clan of the Gwardin Group and has ceremonial and practical responsibility for Gochan Jiny-Jirra. He is renowned as a fine artist with a bold, innovative style of expression.

Lee Midikuris is also represented with a number of works. His Rainbow serpent painting is an outstanding study in fine detail and expression of one of his traditional stories. Lee recently won the Barunga Art Prize.

Terry Ngamandarra is a young artist who started painting about two years ago under the guid-

ance of England Bangala. His paintings in the collection stand out as contemporary bark paintings but still speak of the traditional stories.

Mary Galbraith and Dorothy England, England Bangala's Wife and Daughter have some Pindjarrri woven baskets on display. The craftsmanship in these baskets is to be admired. Various natural dyes are used before the baskets are woven to make these beautiful useful items.

The exhibition has been purchased in its entirety for the Robert Holmes a Court collection of Aboriginal Art. Plans for the collection include touring it around Galleries all over Australia and publication on the artists and their art. The collection will be added to when other significant works become available.

The exhibition was organised by members of The Association of Northern and Central Australian Aboriginal Artists, which is a group of Aboriginal artists and others working in this field.

The association (A.N.C.A.A.A.) was formed this year to foster Aboriginal art and artists and promote its accessibility to the public and ensure the continuation of new and traditional art forms.

The next A.N.C.A.A.A. exhibition and sale at The Esplanade Gallery will be in September with "Karrta" - a Women's show with Art and Craft from various communities.

Peter and Dawn Chalmersley of The Esplanade Gallery said, "We are pleased to host exhibitions of Aboriginal Art. With our busy program of shows changing every two

weeks it makes for a more interesting art space to alternate Aboriginal Art and European Art".

There is a renewed interest internationally in primitive Art. What is happening in the Northern Territory is very exciting in terms of new and traditional Art.

The Esplanade Gallery is on the corner of Knookney St and Esplanade Darwin City. It is open seven days, 10am-5pm and opens a new exhibition every two weeks.

Opening this Sunday is a collection of drawings by Jane Moore, a long term Kakadu resident who had an exhibition at The Esplanade Gallery last year and sold out. Jane's exhibition should not be missed as she feels strongly for the protection of Kakadu as a wilderness and this shows in her work.

PHOTO:



ENGLAND BANGALA

*The Birakmarri Mob has compiled a list of
the TEN MOST WANTED MEN
Here's Man No.1
Man No.2 will appear in the next issue.*



*Pole by Bede Tungutalum
Balhurst Island.*



>>>>>> STOP PRESS <<<<<<<

Please forward all contributions, correspondence, cartoons,
Logo suggestions, photos (preferably black & white)
exhibition notices, reviews, articles, suggestions, complaints
and more to:-

Mick Reid
"Makatingu"
Glens Creek Road
Nymboicia NSW 2460

— 'DEADLINE' 22ND SEPTEMBER, 1987 —

If you need to phone use the Sydney numbers please
(02) 660 0003
or
(02) 260 0847

Feedback

From **WARLUKURLANGU ARTISTS ASSOCIATION, YUENDUMU, N.T.**

Re: The Newsletter : "We were really pleased to get copies of the ANCAAA Newsletter. somehow the Association seems more real and powerful when we have a tangible forum for communication."

Re: The logo : "not crazy about it . . ." Come on all you creative folk out there . . . more suggestions . . . drawings.

FROM A FAN WHO SHOULD REMAIN ANONYMOUS FOR HER OWN PROTECTION.

Re: John Mundine ... "Do you think he'd be interested in posing with fewer clothes on and a little more imagination? Funny, I don't recollect Cleo magazine ever utilizing poles in their coy centrefolds, John could be a first. It would probably boost art sales and the Newsletter's circulation. Just let him know my camera is loaded."

FROM OTHERS:

Need more time to consult with communities on issues.

The ANC written separately from the AAA of ANCAAA has reminded at least a couple of folk of the African National Congress . . . so there should be no confusion. we've taken to running ANCAAA back together.

The Darwin office of AUSTRADE (the Federal Govts. O.S. Trade Development Authority) recently contacted ANCAAA. The Darwin office said that it was of benefit to AUSTRADE to have a body such as ANCAAA in existence as they are receiving a number of requests and expressions of interest from overseas concerning the marketing of Aboriginal Art.

AUSTRADE felt that ANCAAA was a good idea as it allowed them to contact a number of Art producing centres without dealing with a middle person.

AUSTRADE will be formally writing to ANCAAA in the near future with proposals and contacts overseas. They have offered ANCAAA members the use of their services such as commercial intelligence and research. And its free. (STOP PRESS . . . see attached letter.)

Another example of ANCAAA's growing reputation of being the voice of Aboriginal art has been the informal discussions that have been taking place between ANCAAA reps and the N.T. Tourist Commission. After the recommendations of the N.T. Tourist Advisory Council to the N.T. Government, after a meeting attended by Dennis Graham and Martin Hardie, the Tourist Commission has initiated discussions regarding the development of an Aboriginal Cultural Centre in a proposed Tourist precinct in the Berry Springs area near Darwin. The Cultural Centre would incorporate a permanent collection, an exhibition space, a retail outlet and performance area for dancing.

The Tourist Commission envisage that the centre have the widest possible base, i.e. that as many different art schools and centres have the opportunity to utilise the centre. An idea is to rotate the focus of the centre by rotating the focus of the exhibition space and dancing ground on a fortnightly basis. The Tourist Commission and the Conservation Commission are preparing guidelines preparatory to calling for expressions of interest on the development of this proposal.

Members of ANCAAA should give this idea serious consideration and those who want to know more should contact Chris Burchett on (089) 81 7899.

Feedback

Kathy Barnes is currently working on a submission to the Arts Branch of the N.T. Dept. of Health and Community Services. Maggie Sydenham is acting Director of the Branch and is keen to support ANCAAA by providing finances for a full time Co-ordinator and office in Darwin.

If anybody is keen to have any input into this, they should contact Kathy Barnes at 9 Goyder Street, Alice Springs, telephone on weekends (089) 52 5625 or during the week for the month of August at Yuendumu on Alice Springs Radio Tel. 357.

CONGRATULATIONS AND BEST WISHES ETC.

from Martin:

To Art Advisor Extraordinaire, John M. Mundine, we hope he is recovering and feeling well after his recent sojourn in Gove District Hospital. For the gossips out there the nature of John M.'s illness is strictly confidential. ANCAAA Newsletter informants understand that John M. is back on his feet in Ramingining.

To Ex Central Lands Council employee, Warren Snowden, ANCAAA would like to congratulate him on being elected to the House of Reps in Canberra. Not only did Warren, a great advocate for Aboriginal people controlling their own affairs, beat the pants of the other candidates, but was elected with the largest swing to the ALP in the country. ANCAAA members can be assured that Warren will be working for the best interests of Aboriginal artists and the N.T. as a whole.

To the new Minister for, or is that Minister Assisting, Aboriginal Affairs, Gerry Hand, best wishes and best of luck in your new job. Gerry has been a member of both the Caucus Committee on Aboriginal Affairs and the House of Reps Standing Committee on Aboriginal Affairs. He has acted as an effective lobbyist for Aboriginal interests in the ALP Caucus. Gerry attended the Yuendumu Sports Weekend in early August and spoke with Art Advisors present. Gerry and his wife Marie viewed work by the Warlukurlangu Artists and told those present that although he had a lot on his plate and everybody and his camp dog wanted an urgent meeting, ANCAAA could expect to sit down with him in the next month. Thank you Gerry.

To Bob Collins congratulations on your status as Senator, ANCAAA wishes you well and hopes that he will work closely with Warren and Gerry to resolve the current dispute and work towards serious development of the Aboriginal Art industry.

Kathy Barnes has regrettably resigned from Utopia Batik. Kathy is currently working on a batik program at Yuendumu.



City Mutual Building
82 Cavenagh Street, Darwin,
GPO Box 2449, Darwin NT 5784 Australia

Telephone: (089) 81 8666
Telex: 85210
Facsimile: (089) 81 4349

Reference: 357/1
456/1

5th August, 1987

A.A.N.C.A.
C/- Mr M Hardie
Mimi Aboriginal Arts
and Craft
6 Pearce Street
KATHERINE NT 5780

Dear Mr. Hardie,

ART - FRANCE

Our Paris office has been contacted by the following French company seeking assistance in establishing the marketing of Australian artworks;

Artisanart - France
23 Rue Paul Bert
78700 Conflans-Ste-Honorine
FRANCE
TLX: 699880 ARTISAR
PH: 39197888
CONTACT: Mr. Phillip Macaigne

Their interest is in high quality original works such as ceramics, sculptures, glassworks, paintings, textiles and wood. Works must be unique or produced in very limited quantities only. We have further checked with Mr Macaigne and confirmed that his interest extends to high quality Aboriginal paintings and artefacts.

The company intends to conduct exhibitions of the works in major cities with attendant publicity. As works are sold, the intention is to have the artist forward other new works to replace them. Thus the exhibitions are held over a period of months with sufficient interval between to allow stock replenishment.

Mr. Macaigne has visited Australia recently and has arranged to represent the works of about a dozen artists so far. Ideally, he would like to show the works of about twenty-five artists and is therefore interested in receiving details of artists who may have appropriate products. Normally 3-5 works from each artist would be shown.

All works are taken on commission in principle, but for smaller items Macaigne usually buys on his own account. The forthcoming exhibition series in France will commence with a display in the Embassy and then go on tour to Versailles, Nice, Toulouse, Grenoble and eventually to Belgium, Germany and Switzerland. The exhibitions will commence in November.

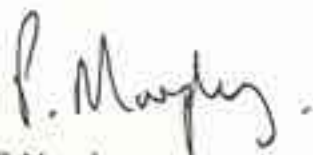
Mr. Macaigne intends to visit Australia again in September and would be pleased to receive offers from artists in advance of his visit. Offers must be received before August 20 and a decision as to his interest will be given by September 15. Artists interested should send photographs/slides of their works with a description of size, weight and price (FOB Australia). A biographical note on the artist must also be included.

Whilst the timing may be too short to take advantage of this time he will no doubt have further exhibitions. In any event, if interested, I suggest that you make direct contact with Mr Macaigne as soon as possible.

Mr Macaigne seems well regarded and he has demonstrated his competence already and his marketing ideas are thorough and appropriate for that market.

If there is anything arising from the above, please do not hesitate to contact us.

Regards



P Murphy
State Manager
NORTHERN TERRITORY

FROM: MIMI

MIMI
ABORIGINAL ARTS & CRAFTS
ABORIGINAL SONG & DANCE AGENCY
P.O. BOX 2052, KATHERINE, N.T. 5780
PHONE: 72 2022



PHILLIPE & DOMINIQUE FAUCHET

Phillipe & Dominique recently visited Mimi.

- they are interested in organising exhibitions in France starting late 1987/early 1988
- with the view of eventually opening a gallery in Paris
- they are particularly interested in Western Desert Painting
Bark Painting
Carving

aimed at the Art Market rather than "artefact" market.

They would like to use Mimi as a contact for any interested Craft Centres.