

# The Arts Backbone

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## ELCHO ISLAND ART AND CRAFT— WHO ARE THEY ?

Elcho Island is a traditional aboriginal (Yolngu) community situated approximately 550 km North-East from Darwin, Northern Territory, and is the Southern most Island of the Wessel Island chain.

The length of Elcho Island is around 50 kms and only 6 kms wide, but because of the dirt, bush track roads it can take many hours by 4 Wheel Drive to get from one end to the other and at times in the wet season is inaccessible.

The township of Galiwin'ku is based at the Southern end of Elcho Island and has a floating population of around 1,500 Yolngu people which includes outstations at Mata Mata, Inglis Island, Maparru and Gariyak and many others.

Djambarrpuyngu and Gupapuyngu are the most commonly spoken Yolngu Mata languages, but there are perhaps another 12 languages, which are also spoken, for example Galpu clan members speaking Galpu language and Warramiri clan speaking Warramiri language.

Elcho is a tropical Island with varying terrain. The Eastern

side of the Island is banked with Mangroves and mud, a perfect situation for the locals favourite food, the mud crab and Barramundi .

The Western side of the Island consists of sandy beaches and reef where oysters, crayfish, various reef fish and turtles are hunted.

Areas of the Island consists of tropical rainforests, tidal creeks and large cliff areas containing brightly coloured ochre rocks which are used for body paint for ceremonies as well as for making paint for art works.

The Art & Craft centre on Elcho Island is owned by the local Galiwin'ku Community Council Inc and provides an outlet for locally made art and crafts so the community can continue to practise the traditional skills handed down to them.

The centre is perfectly situated on a cliff top on the outskirts of the township and has a spectacular view of the surrounding sea and Abbot Island, as well as being able to view the local children playing on Mission beach

and occasionally a huge crocodile that lives in the area.

The Art & Craft centre buys art and crafts from the local Yolngu people and sells to galleries, museums and souvenir shops all around the world as well as being involved in the promotion and exhibiting of the works.

It is also a culture centre and documents approved sacred stories from Yolngu elders/leaders that tell stories that have been handed down from generation to generation since the Dreamtime, and beginning of creation.

The Art & Craft Centre also has a stock of deceased artist's works, which are kept for safe keeping on behalf of the community, as well as collecting artwork and artifacts for our eventual museum.

Art and crafts produced on Elcho Island consists of Fibre Art, including baskets, mats and string dilly bags which are made with pandanus palm fronds or bush string made with the fibre

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## ANKAAA ONLINE—WWW.ANKAAA.ORG.AU

ANKAAA now has a new look web presence. Log onto [www.ankaaa.org.au](http://www.ankaaa.org.au) and you will find us.

The web page contains access to contact details for ANKAAA, who we are and what we do. It also includes access to the ANKAAA

member Art Centres and a hotlink to the [www.aboriginalart.org](http://www.aboriginalart.org) web-site.

You can also access past stories from the ANKAAA The Arts Backbone newsletter.

Other benefits include

downloadable files regarding Industry Issues, Positions Vacant within the industry, ANKAAA's Strategic plan, ATSIIC guidelines, web links to other arts organisations and government departments.

Check out the site at

### ANKAAA

Association of Northern, Kimberley and Arnhem Aboriginal Artists

#### ANNUAL GENERAL MEETING

29<sup>th</sup> November 2001, 9am  
Venue: Building 24,  
Northern Territory University, Casuarina Campus, Darwin.

Followed by a General Meeting to be held on the 30<sup>th</sup> November 2001, 9am

**All Members are urged to attend.**

RSVP:  
ANKAAA 8981 6134

## COOMALIE CULTURAL CENTRE, BATCHELOR NT

Coomalie Cultural Centre operates a gallery, retail outlet and Artist in Residence programme on campus at Batchelor Institute in Batchelor, en route to Litchfield National Park. Our exhibition programme is varied including commercial and non commercial indigenous exhibitions. We are open to ideas for exhibitions from art centres, individual artists and thematic exhibitions. Our retail outlet stocks artwork produced by students, independent artists and also from a range of art centres in the Top End and central Australia. From time to time we conduct special projects. Recently students of the Certificate II in Art & Craft painted a mural at CCC with the assistance of tutor and artist Annie Franklin. Students from the Land Management Course have planted a Bush Tucker garden which will be an ongoing project and feature of the Centre for visitors to enjoy. The Centre also hosted a *cuppamauri* feast – Torres Strait Islander style – to celebrate the opening of “Ngal-Pun Gugabi Zageth” – Our Art Work, a group exhibition by Darwin based Torres Strait Islander artists.

In 2002 the Centre will host a training workshop in Preservation Techniques for indigenous arts workers with the support of a grant from community Heritage Grants.

### Artist in Residence

Since 1994 Batchelor Institute of

Indigenous Tertiary Education has conducted an Artist in Residence (AIR) programme which aims to support and encourage emerging and established Indigenous artists. The majority of artists that participate in AIR are from remote and regional communities in northern and central Australia, however from time to time indigenous artists from other parts of Australia do participate. Artists are invited to participate in the programme on a remunerated basis and are asked to donate one piece of work, produced during the residency, to the Batchelor Institute Art Collection. Residencies can occur at any Batchelor Institute campus or annex in Batchelor, Katherine, Tennant Creek, Nhulunbuy and Alice Springs as well as in communities if appropriate.

Artists experience several benefits by participating in the AIR programme.

- Provides the opportunity for artists to work uninterrupted by daily and community commitments.
- Provides the opportunity for artists to learn from interaction with students and staff.
- The opportunity for artists to gain greater exposure.
- Raises the profile of the artist.
- Encourages and boosts the confidence of the artist.
- Develops the skills of the artist in understanding how different galleries and art centres operate.

During 2001 the following artists were involved:

- Lillian Kerinaia— Ngaruwanajirri, Bathurst Island, Painter
- Jane Tipuamantumirri— Ngaruwanajirri, Bathurst Island, Painter
- Hermy Munich— Nungalinga College, Darwin Textile Artist / Screen printer
- Mervyns Bishop— Freelance Artist, Dubbo, Photographer
- Barney Campbell Tjakamarra - Alice Springs / Kintore, Painter
- Bridget Wallace—Keringke Arts, Lytentye Apurte, Painter
- Rosina Ryder—Keringke Arts, Lytentye Apurte, Painter
- Ken Thaiday (Senior) - Freelance Artist, Cairns, Sculptor
- Lena Freddy Nakamarra— Anyinginni Arts, Tennant Creek, Painter
- Myra Patrick Ngungarrayi— Lajamanu, Painter
- Rosie Tasman Napurrula, - Lajamanu, Painter

For more details about Coomalie Cultural Centre and the Artist in Residence programme please phone Joanna Barrkman on 08 89397404 or email [joanna.barrkman@nt.gov.au](mailto:joanna.barrkman@nt.gov.au)

## Elcho Island Arts and Crafts - continued from page 1

from the Kurrajong tree.

Carvings are usually carved with a light, soft wood called ‘milk wood’, usually depicting birds or Mukoy/spirit man (or both) or of animal totems belonging to the artist. Fine details are created onto the carving with a sharp razor blade.

Paintings are still traditionally made with Natural ochres on Barks as well as canvas or paper with either natural ochres or artist’s acrylic paint.

Animal totems, ancestral beings, areas of the land and the landscape belonging to the artist’s clan are commonly painted onto Yolngu paintings. Permission or authority is needed to paint sacred stories and to tell the story for documentation.

Didgeridoos (yidaki), spears (Gurra), woomeas, Morning star poles (Banumbirr) and the occasional item used

in ceremony are sold to the Art & Craft centre.

Some of the art has an influence from the Maccassan people in Indonesia. Each year with the North Winds Maccassan sailors sailed by prau to Elcho Island to trade metal, tobacco, rice and cloth with the Yolngu in return for fresh water and Trepan (sea slug).

The local language still includes macassan words for example ‘rupiah’ is used as the word ‘money’

Maccassan bloodlines continue on Elcho Island today as evidence of the interactions of the Maccassan men and the local Yolngu women, a few of the women “marrying” and returning to Indonesia with the sailors.

**WORK-EXPERIENCE AT M.A.G.N.T**  
Peter Datjing Burarrwanga & Priscilla Ganangarpul Dhamarrandji from **Elcho Island Arts and Crafts**, will be attending work-experience at the Darwin Museum from the 19<sup>th</sup> November to 23<sup>rd</sup> November.

Both Peter and Priscilla have previously spent one weeks work-experience at the MAGNT last year, and will be expanding on what they have previously learnt about documentation, preservation, packaging and restoration. They will be also assisting Margie West in documenting and upgrading the data base with old art and craft items from the Elcho Island

Story by Brenda Westley, Manager,  
Elcho Island Arts and Crafts.  
Ph: 08 8987 9252

## ART ON A STRING

### THREADED OBJECTS FROM THE CENTRAL DESERT AND ARNHEM LAND

*Art on a String* opened at Object Gallery on the 13th October at Customs House, Sydney.

This exhibition will be an introduction for many to the contemporary innovative art/craft practice of threaded or beaded objects by Indigenous artists. In recent years we have become familiar with many Indigenous art/craft practices such as batik, weaving and sculpture. Like these, art on a string is contemporary art embedded in traditional practice, this type of work is often relegated as women's domestic craft, and is neglected by the art market, gallery shows and critical appraisals.

Curators Dr Louise Hamby and Dr Diana Young aim to promote this art form, bringing it to the forefront of discussion, review and theoretical development of

contemporary Aboriginal art. The exhibition *Art on a String*, references not only their construction, but also their undervalued position in the market place, and their neglect in the gallery context.

Aside from the importance of the project for its contextual basis, and its promotion of a contemporary indigenous art practice, the full exhibition itself is an opportunity to see over 90 beaded necklaces, bracelets and screens, demonstrating the powerful and dynamic design sensibility of many of the artists involved. An extensive and thoroughly researched 96-page color catalogue accompanies the exhibition. The catalogue will help fill the gaps in current understanding about these striking items of material culture, and will be a primary reference for the future. The catalogue is

available wholesale through Thames and Hudson and available through mail order at retail for \$39.95 + postage via Object Gallery 02 9247 9126.

Story by Object—Australian Centre for Craft and Design

web: [www.object.com.au](http://www.object.com.au)

*Art on a String* 13 October—2 December 2001 at Object galleries, Sydney

*Art on a String*, Melbourne Museum 20th December—January 2002

This Exhibition has Visions Australia funding and will travel to Albury, Adelaide, Perth, Wagga Wagga, Alice Springs, Canberra and Brisbane.

## Artists Management System (AMS) Database

AMS is a database application designed specifically for the community based art centre.

This system was originally developed in conjunction with Warlayirti Artists and is being increasingly adopted by aboriginal art centres in W.A. and the N.T. It helps the business to manage: cataloguing of art works; artist details; consignment and sale of art works; payments to artists and tracking of funds through a trust account. The specific functional areas include:

**Cataloguing** - This is where the artworks are added into the system. They can be entered into to the system under separate categories (Barks, Paintings, Prints etc), there is also an easy way to auto number prints and add them to the system.

**Accounts** - In this section we can see at a glance the Artists account balance as well as the Art Centres. The Art centre accounts include: art centre purchases, other sales, GST received. We can also write cheques to artists from this screen.

**Artists** - This section keeps Artists

details, from Sales details, catalogue details to artist image. The "... " on each catalogue take you to the next form (Artworks).

**Artworks** - This form holds all the details of each catalogued artwork. This includes a certificate that is custom made for each site; it also records the history of the artwork.

**Consign, Cash Sale, Credit Sale, Refund and Credit Memo** - All these forms follow a similar format, and produce printable Tax Invoices and Consignment notes where applicable.

**Customers** - This section stores all customer details and history.

**Web and Email posting** - This aspect of the database is a very useful part to remote areas, enabling them to post images and sales details to almost anyone of your choice, be it a website or an individual wanting to see a few images of their favourite Artist works.

Reporting, Graphing, Certification and Tags are all part and parcel of the database.

All financial transactions can be exported to QuickBooks® and M.Y.O.B.® for a complete financial record.

For screen shots of AMS visit our website.  
<http://www.gfcomms.com.au/ams/>

Developed by John Barton and Warlayirti Artists

Modules by John Barton and Adam Griffiths

Note: Currently AMS only works with IBM Compatible PC's.

Story by Adam Griffiths, GFComms, [agriffiths@gfcomms.com.au](mailto:agriffiths@gfcomms.com.au)



## Mould in the Djómi Museum, Maningrida Arts and Culture

Looking after the bark paintings and other objects in the museum presents special problems in Maningrida's hot, humid and dusty climate.

After the last wet season a lot of mould was growing on surfaces and objects inside and outside the show-cases. Using the research visit of three conservators to Maningrida in May this year we asked for their help with this problem. The Conservators went out bush with John Mawurndjul, Jimmy Gulura-wuna and Sam Gumugun to see how they cut down trees and how they treated the bark in preparation for painting. The aim of the research is to find out how much moisture is contained in the bark and how much the bark curls

back after the artist has flattened it ready for painting. This information will help to conserve bark paintings in the Djómi and other museums.

Help from Canberra came in form of the permanent loan of two data loggers and a thermo hydrograph to the Djómi Museum. Now we are able to constantly monitor the relative humidity and temperature in the museum. The measurements showed that the relative humidity ranges constantly above 65% and the mould grows happily, despite the fact that the museum is fully air-conditioned and dehumidifiers are installed. We found that this condition is due to some malfunction of air-controlling equipment. Also the air-conditioning creates a microcli-

mate where the cold air condenses on warmer surfaces such as show-cases. By improving of the conditions we hope to get a grip on the problem.

Christiane Keller  
Cultural Research Officer  
Maningrida Arts & Culture

Special Thanks: to Nicky Smith, Kyle Roth & Ella McFadyen from the National Museum of Australia, Gloria Morales from the National Gallery and Bob Tacy of Applied Risk Management for the loan of special equipment, expert advice and generous support of

## NATIONAL SCULPTURE PRIZE AND EXHIBITION

The **National Gallery of Australia** and **Macquarie Bank** are delighted to announce the 31 artists short listed for the inaugural National Sculpture Prize and Exhibition.

These artists include some of Australia's best-known and respected sculptors as well as many new talents. The Exhibition will be held at the National Gallery of Australia from 30 November 2001 to 10 March 2002 and will showcase the diversity and strength of contemporary sculpture in Australia.

The winning sculpture will be chosen from the works exhibited and announced on 29 November 2001.



The winning artist will receive \$50,000, and all artists short listed for the Exhibition will receive \$2,000, making the National Sculpture Prize and Exhibition one of the most generous art prizes in Australia.

Rembarrnga artist Lena Yarinkura has been selected as one of 31 artists nationwide. Lena is the only artists represented from the NT and works with Maningrida Arts and Culture. Competition winner is to be announced in Canberra at the NGA on November the 29th.

## CHRISTMAS IS COMING, MAGPIE GEESE ARE GETTING FAT .... OPENING AND CLOSING DATES FOR ART CENTRES OVER THE CHRISTMAS / NEW YEARS PERIOD. MERRY CHRISTMAS AND HAPPY NEW YEAR TO ALL

The ANKAAA office will be closed 24th December until 2nd January  
**Buku Larrnggay Mulka** will be open over the Christmas and New Year period  
**Dunnilli Arts** will be closed from 22nd December until the 25th January  
**Injalak Arts and Crafts** will be closed 24th December until 2nd January  
**Jilamara Arts and Crafts** will be closed 21st December until 14th January  
**Nambara Arts** will be closed 21st December until the 2nd January

**Maningrida Arts and Culture** will be closed 24th December until 2nd January  
**Merrepen Arts** will be closed 25th December until the 7th January  
**Milingimbi Arts and Culture** will be closed 19th December until 14th January  
**Munupi Arts and Crafts** will be closed 18th December until 8th January  
**Ngaliwurru-Wuli Assoc** will be closed from 24th December until 2nd January  
**Tiwi Design** will be closed from 16th December until 14th January

**Waringarri Arts** will be closed 22nd December until 10th February  
**Warlayirti Artists** will be open over the Christmas / New Year period  
**Warmun Art Centre** will be closed from 12th December until 20th January.  
**Wugularr Arts Centre** will be closed from 24th December until 7th January  
**Yarliyil Art Centre** will be closed from 8th December until 14th January.  
**Yuriny Cultural Centre** will be closed from 14th December until 21st January.

## MILINGIMBI GAṬJIRRK EXHIBITION

Milingimbi Art Centre held the Milingimbi Gaṭjirrk Exhibition at the Darwin Supreme Court, from September 16th to October 1st 2001.

Milingimbi, an island community off the Arnhem Land coast 400km East of Darwin, is home to over 800 Yolngu people from a number of different clan groups. The community has a long tradition of producing high quality bark paintings, carvings and weavings and many of its artists are represented in collections throughout the world.

It has been suggested that Aboriginal people have a tradition of bark painting that extends back thousands of years. What is certain is that bark paintings were being commissioned in Arnhem Land as early as 1912 and that paintings were collected at Milingimbi in the 1920s virtually from the time of the arrival in the area of the first Methodist missionaries. While the production of paintings and other crafts was encouraged as a commercial activity by some of these early missionaries, it was not until the 1960s that painting, along with carving and weaving, became a major source of income for Yolngu artists.

In the early 1970s two of the most respected Yolngu leaders, Tom Djawa and David Malangi (both now deceased) became concerned to see that their art would be preserved for their children and

grandchildren. As a result of their initiative the Milingimbi Educational and Cultural Association was formed and this became the genesis of the Milingimbi Collection. 130 bark paintings, together with 150 other non-sacred craft objects, representing in all the work of 90 artists, were collected over the decade of the 1970s and housed at Milingimbi.

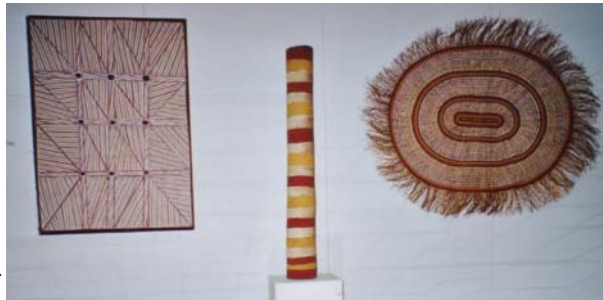
Sadly, in 1982, this unique and most valuable collection was taken from Milingimbi and became the subject of a legal dispute over ownership. The case dragged on for many years, however in February 2001 the dispute was finally

decline. However, with the establishment over the last three years of the community owned Milingimbi Art and Cultural Centre this decline has been reversed. The paintings, carvings and weavings on show comprise the first exhibition to come out of the Centre and showcase the work of both emerging and established artists. Today people are again engaged creatively and there is a palpable sense of the renewal of a tradition that links the artists and their community back to earlier generations.

The exhibition then is a celebration of the rebirth of the production of art and crafts at Milingimbi which promises to bring with it significant economic benefits to the community. It is also a celebration of the resolution of the dispute over the Milingimbi Collection with its assurance that the paintings will, in time, return from Darwin to a new keeping place in the community. For the Yolngu, whose parents and grandparents are represented in the Collection, this will be a deeply emotional event and the fulfilment of the original vision: that the art of the Yolngu be preserved in their own communities to remind and inspire future generations.

Story by David McClay. As published in the Milingimbi Gaṭjirrk Exhibition Catalogue.

For more information contact Damon Lewis, Milingimbi Art Centre [Milingimbiartcentre@bigpond.com](mailto:Milingimbiartcentre@bigpond.com)



L to R, Tony Dhanyula, 'Milmindjarrk' acrylic on canvas, Tony Dhanyula, Hollow Log, Lena Walunydujalil, pandanus mat. © 2001

resolved out of court and ownership of the Collection acknowledged to rest, through the Association, with the Yolngu people at Milingimbi and Ramingining.

After the Collection left the island the focus of arts and crafts in the area shifted to Ramingining and the work at Milingimbi went into something of a

## Meet and Greet Marketing Workshops

artsMARK in conjunction with ANKAAA have devised one day workshops for Indigenous artists focusing on "Meet and Greet" Marketing techniques.

The first workshop took place at Tiwi Design with 20 artists from Jilamara Arts and Crafts, Munupi Arts and Crafts and Tiwi Design.

The purpose of the workshop is to provide artists with new communication skills to deal "one on one" with tourists visiting the art centres. The workshop consists of care and handling of art work and how tourists view the art centre.

Other elements involve the types of questions asked by tourists the artists may be faced with, the type of information tourists expect to receive when visiting. The artists then took part in role playing scenarios with artists taking turns in being tourists.

The "Meet and Greet" workshop has also been run at the Darwin Correctional Centre with the support of the Education Department. This workshop also included role playing between the artists and Gallery owners.

These workshops will be conducted in other art centres, early next year.



Edwin Fernando and Cyril James Kerinauia participating in role playing at the Marketing Workshop at Tiwi Design ©

## BULA'BULA ARTS ABORIGINAL CORPORATION

It's been a busy few months at Bula'bula Arts. We pulled together an exhibition of works on paper for Gallery Gabrielle Pizzi in Melbourne opening on 23<sup>rd</sup> October. This will be the first commercial exhibition of Bula'bula Arts to be held in Melbourne for some years.

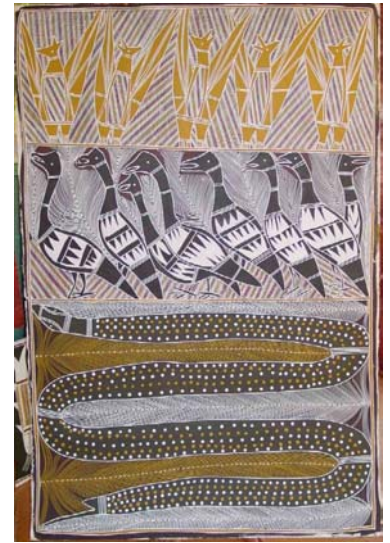
Simon White conducted a Northern Editions screen print workshop in the second week of October and Andrew Blake visited for 2.5 weeks to work directly with artists. There have been visitors, commissions, confirmation of exhibitions and trips.

Gladys Womati, Robyn Djunginy and Elizabeth Djutarra attended the Tracking Kultja Festival in Canberra in mid October to demonstrate weaving techniques. Despite two days sitting in a draughty tent on the shores of Lake Burley Griffin the women enjoyed the trip and made some sales of baskets, mats and small paintings.

Bula'bula Arts has recruited for the sen-

ior staff member for the position of Facilitator/Manager -Gabriel Magyar and Deborah Barber will be job sharing the position of facilitator/manager at Bula'bula Arts. They have been living in S.W. of WA for the last decade or so but have previously worked at Mindibungu and Mulan communities (near Balgo) and on the Cocos (Keeling) Islands. They have a mixed enterprise, accountant, textile artist and trainer, local gallery and eco tour background. Gabriel will commence in late November and will begin by attending an ARDS community development worker course in Nhulunbuy and will then head to the ANKAAA AGM with members. Deborah will start in mid December.

During the Change Agent consultancy we have been able to undertake some governance training for the executive committee and half a strategic development workshop but a range of community events have somewhat delayed the process.



*work on paper by Charlie Djurritjini. © 1030 x 1530 mm. This work will be featured in the exhibition at Gallery Gabrielle Pizzi*

Story by Flick Wright,  
Change Manager, Bula'bula Arts.  
Bulabularts@bigpond.com

## MAVIS GANAMBARR—SOLO EXHIBITION OF FIBRE ART

Mavis Ganambarr is a Datiwuy woman who lives in the community of Galiwn'ku on Elcho Island in the northeast Arnhem Land. She has been making fibre objects such as bags and baskets for approximately 15 years. Mavis states "I was taught fibre art by my grandmother Djulka when I was 19 years of age and have been continually creating weavings since then and I am very proud of what my grandmother taught me to do, but now I am making a different style of my own ideas" (May 2001). Most recently



*Mavis Ganambarr ©2001*

Mavis is producing an exciting range of pandanus objects that draw on classic styles from the area but contain elements that are emerging as traits unique to her work. She

creates the labour intensive work while looking after her family of five children and husband Mark Bukulatjpi.

**"Mavis Warrngilna Ganambarr Gunga Djama Mirr"**  
Exhibition runs from the 15-29 November 2001 at Bandigan Aboriginal Art and Craft, 185 Macquarie St, Sydney.  
Story by Louise Hamby

Full text available on the  
[www.ankaaa.org.au](http://www.ankaaa.org.au)

## INJALAK ARTS AND CRAFT WELCOMES NEW STAFF

Injalak Arts and Crafts is excited to advise of the recruitment of Gloria Morales in the position of Arts and Cultural Officer.

Gloria comes to Injalak from her current position as Assistant Curator of Aboriginal and Torres Strait Is-

lander Art at National Gallery of Art. She was previously the Conservator of Aboriginal and Torres Strait Islander Art. Injalak is fortunate to have someone with her skills and experience prepared to make a commitment to the Centre. The Injalak executive is confident that

Gloria can contribute in myriad ways to Injalak's development. Gloria is looking forward to working with the artists and crafts people of the western Arnhemland region and developing a greater understanding of their art and culture.

## TIWI ART NETWORK — YEPERENYE AND TRACKING KULTJA FESTIVALS

The **Tiwi Art Network** has been busy over the last 2 months. We have participated in two indigenous festivals – Yeperenye Festival in Alice Springs in September and Tracking Kultja in Canberra in October, where we were invited to have a stall with Tiwi art and crafts.

**Yeperenye Festival** in Alice Springs, was a hectic event, Izabela Sulek (The Tiwi Network Marketing Officer) ran the stall on her own over the 2 days. The atmosphere was electric and it was great to have a presence in Central Australia, as many people were not familiar with Tiwi art or the location of the Tiwi Islands! Sales were good and it was a great networking opportunity.

**Tracking Kultja** was a fantastic but tiring experience. The Tiwi group was made up of 3 artists, Natalie Tungatalum, Tim Womatakimi (both from Tiwi Design) Raelene Kerinauia (Jilamara Arts and Crafts) and Tracey Puruntatameri (Munupi

Arts and Crafts), Anna McLeod (Manager Tiwi Design) and Izabela Sulek. We had a large stand to display the wide range of works over the weekend. Sales were excellent, with the Canberra crowd buying everything from small carvings to top-quality canvases. The artists braved the cold and worked outside the stand, much to the delight of the visitors. On Monday the artists conducted a workshop to make feathered ceremonial armbands, which the participants

really enjoyed. The rest of the time we spend sightseeing and exploring the fantastic indigenous collection at the National Museum of Australia.

It was also gratifying for the Tiwi to be able to recognise the unacknowledged artists who carved some of the Pukumani Poles on display at the Museum. The artists were also interviewed by ABC Radio National, talking about Tiwi culture.

Direct contact with visitors to the stand is really the best way of selling and creating awareness. Running a stall is hard work, but time spent planning the event in advance really pays off. We hope that Tracking Kultja becomes a regular large-scale event, and that other centres get to go in the future.



Natalie Tungatalum (sitting), Raelene Kerinauia (standing) out the front of the Tiwi Islands Stand at tracking Kultja. ©Tiwi Network 2001

Story by Izabela Sulek, Tiwi Network Marketing Officer, [tiwiart@octa4.net.au](mailto:tiwiart@octa4.net.au)

## Rom Ceremony to Celebrate AIATSIS Opening.



(from right) Jim Roy, Leon Ali, Clancy Roy and Sam Gumunug present the body design of *berrepberrep*, the masked plover © 2001

Rom, a 'ceremony of friendship', establishes or reaffirms good relations between people of different communities. AIATSIS in Canberra invited for the third time a group of Burarra people, mainly from the mouth of the Blyth River in Arnhem Land, to perform this ceremony to open the new premises of AIATSIS.

Beginning in June the ceremonial regalia was prepared and the songs and dances practiced. Mid September a group of 18 people travelled to Canberra for a 3-day performance. An ATSIC film crew ac-

companied the performers and filmed the activities on video. The whole visit was very well organised and hosted by AIATSIS staff the ceremony was very successful and many onlookers thoroughly enjoyed the colourful performance.

The performers are owners and managers of two major song cycles called *Jambich* and *Goyulan*. They are all Burarra speakers from different clan groups living west and east of the



The dancers present the pole. Going from front to back: Men: Gerald Roy, Gordon Machbirrri, Sam Gumugun and Dominic Mason. Women: Edna Darcy, Maggy Zitha, Alice Ganuwarrbi and Betty rrabangurraba. © 2001



Clancy Roy presents the paraphernalia belonging to the two Rom poles. Sitting in the background is Jim Roy and Horace Olsen. Standing up: Betty Ngurrabangurraba, Sam Gumugun and Dominic Mason. © 2001

Blyth River in East Central Arnhem Land. Story and photographs by Christiane Keller, Cultural Research Officer Maningrida Arts & Culture [maccro@maningrida.bu.aust.com](mailto:maccro@maningrida.bu.aust.com)

## WARLAYIRTI ARTISTS GO BACK TO THEIR COUNTRY



*Nynmi outstation, west of Kiwirrkurra with artists going to have a look at the flooded soak water of Nynmi. © 2001*

In early October Warlayirti Artists took ten artists for a trip back to country. The original plan was to travel the Canning Stock Route to Well 33 and then head east. Last minute enquiries revealed that the track was flooded at the both ends, so rather than cancel, it was decided to travel the long detour via the west coast.

The three troopies headed through Broome, Port Hedland, Marble Bar and Telfer; 2400 km rather than the original 600. Tired from the many kilometres the artists enjoyed meeting with family that turned up unexpectedly at the Marble Bar garage from Jigalong and a swim at the picturesque pool of Marble Bar. Wherever we stopped or whatever country we passed through, there was family to meet or stories to tell, a continual reminder of how extensive and indivisi-

ble the connections of country and family are amongst the people.

Then it was east into the Great Sandy Desert along the excellent roads and extraordinary views of the changing country. From plains and mesas it changed to big red dunes with the gravel roads that hugged their sides, avoiding the lakes that were between all the dunes, still here from the last two big wet seasons.

Soon there were salt lakes on the horizons and we crossed a last sand dune into the very picturesque community of Punmu on the shores of Lake Dora. There were more reunions and drink stops before we headed to Kunawarritji, or Well 33. After the big wets the country was overloaded with tucker and we couldn't drive far without everyone calling out for another hunting stop; from delicious sugar bushes to the tart sweet bush raisins, yellow bush tomato and lush bush tobacco leaves, we soon had stashes throughout the troopies.

Our destination was Nynmi, an outstation of the drowned community of Kiwirrkurra, set in a huge, ancient forest of kurkapi, or desert oaks and with abundant witchetty grub trees. The tin houses with their cosy verandahs were a welcome place from which to watch huge thunderstorms come through.

Being back in this remote stretch of Australia was a delight for the artists and there was a huge pride in showing off the sites of their youth and the sites of their family inheritance. For us it was a privilege to see the waterholes and hills and to taste the foods and be witness to the stories that fuels peoples' paintings and motivates them when they live so far from the country that is theirs.

Story by Erica Izett, Manager, Warlayirti Artists.  
balgoart@agn.net.au

Warlayirti Artists is located in Balgo Hills in the Kimberley Region , WA.



*Helicopter, Lucy Yukenbarri and Catriona at Mylilly, along the Gary Highway, east of Kunawarritji (Well 33) ©*

## YARLIYIL ART CENTRE WORKING WITH KIDS

Yarliyil Art Centre, based in Halls Creek, WA, in conjunction with the Halls Creek District High School, has began an exciting new program aimed at getting some of the town's young people interested in art.

Every Thursday morning, a small group of students visit the art centre and try their hand at painting. For some of the students it is their first time painting on canvas, and the early results have been pleasing.

"The kids have been great," said Yarliyil manager Sean Lee. "The program at this stage is for the kids who have perhaps been underachieving at

school.

The art seems to have really captured their interest. They come in and paint for about two hours every Thursday morning and their concentration is so intense. It is great to see them channeling their efforts into this and their talent is undoubted."

Parents of the students are also welcome to attend the sessions, and one of the real positive aspects of the program is having the mums and dads spending quality time with their children. The program will run through until December when it will be reassessed. It is hoped that it will continue with the new school year in 2002.

Story by Sean Lee, Yarliyil Art Centre  
yarliyil@bigpond.com



*Ten year old Adrian Fletcher with his painting at Yarliyil Art Centre © 2001*



## INJALAK ARTS AND CRAFTS—TOUR GUIDE VENTURE

In the early 1990's, Injalak was handed custodianship of the Long Tom dreaming site, Injalak Hill, by Gunbalanya's Traditional Owner, Donald Gumurdal. Injalak Arts is named after the sandstone monolith, a mystical site incredibly rich in Aboriginal rock art and boasting panoramic views of the ancient Arnhemland escarpment and floodplains.

Since that time we have conducted regular hill tours for tourists and supervised the numerous requests for access from reputable documentary

film crews (including David Suzuki this year).

In an informal arrangement with Max Davidson's Arnhemland Safari camp at Mt. Borradaile just north of Gunbalanya, tour guides from Injalak and Gunbalanya will be undertaking further specialized, accredited training with NTU, through NTETA. Training will be spread over two years. This will have positive outcomes for Injalak and Davidson's as well as providing opportunities for the Binninj people in Gunbalanya not associated with Injalak. Tour guides from Injalak recently visited Davidson's camp and were very impressed

with the site and Max's expert tour guiding. Interestingly, however, it was Max who was more impressed with our guides and their experience and wealth of local knowledge. An impromptu corroboree after a few refreshments hopefully went a long way to cultivating a sustainable relationship from which all can benefit.

Injalak conducts tours of Injalak Hill from May to November. More information can be provided by contacting Injalak on (08) 8979 0190.

## NT ARTS WORKING PARTY

In May 2001, the previous Minister for Arts and Museums approved the establishment of an arts sector working party to address current key arts sector issues and to explore future opportunities for arts sector development in the Northern Territory. The Working Party was to provide a report and recommendations addressing possible strategies or outcomes for consideration by the Minister.

The agreed Terms of Reference cover the following key issues for investigation:

- Sector Structure and Resource Sharing,
- Skills Development Opportunities for NT Artists,
- Improving Collaborative Marketing, Partnership Strategies, Networking and Advocacy,

- Developing Arts Infrastructure, and
- Peer Assessment.

A progress report will be presented to the Minister for consideration by November 2001 and a final report and recommendations will be tabled in February 2002.

The Working Party has met four times (17 July, 15 August, 25 September and 29 October 2001), two co-chairs have been selected (Susan Ditter and Harriet Gaffney) and progress has been achieved in consideration of the key issues for investigation.

The seven Working Party members, and two Department staff to act as secretariat, are:

- Ms Fiona Carter, artsMARK, Arts Marketing.
- Ms Susan Congreve, ANKAAA.

- Mr Ken Conway, Brown's Mart Community Arts.
- Ms Susan Ditter, Corrugated Iron Youth Arts
- Ms Harriet Gaffney, Watch This Space.
- Ms Denise Officer, Artback NT Arts Touring.
- Ms Robyn Waite, NT Writers' Centre.
- Mr Chris Capper, Director, Arts NT. Ms Kate Peake, Projects/ Research Officer, Arts NT.

Any persons interested in Arts policy may wish to contribute to these discussions before the document is finalised.

For further information contact Susan Congreve, ANKAAA on 08 8981 6134 or Fiona Carter, artsMARK on 08 8924 4418.

## MR GABRIEL MARALNGURRA, ANKAAA EXECUTIVE MEMBER

Gabriel Maralngurra is still a young man but a driving force behind Injalak since its modest beginnings as a screen-printing Adult Education Course in 1986.

Gabriel was on Injalak's inaugural Executive Committee when Injalak was built and incorporated in 1989. Apart from two breaks, he has been on the Committee in various roles, including President, ever since. He has also served previous terms on the ANKAAA Executive.

Gabriel is an emerging artist possessing the most intense and precise rarrk (cross hatching) of any of his peers. Works by Gabriel sell quickly at Injalak. Some of his themes include, baby djang, Bewk Bewk and billabong/freshwater scenes. He has been included in many group exhibitions, represented Injalak on numerous occasions and even went to Shanghai, China, in 1995 at a Department of Foreign Affairs and Trade exhibition of Injalak paintings. Gabriel is also a talented and experienced screen printer.

Gabriel lives at Gunbalanya (Oenpelli) western Arnhemland, is currently 33 and has three children. His social affiliations are: Yirritja moiety; Nawakadj subsection; Ngalangbali clan.

Story by Anthony Murphy, Manager, Injalak Arts and Crafts.

Injalak Arts and Crafts is located in Gunbalanya, western Arnhemland. Permits are required to visit the community.

## SALT OF THE EARTH

### Dorothy's Napangardi's 'Salt on Mina Mina' wins the \$40,000 Telstra First Prize

In the face of funding cutbacks to some remote Indigenous art centres, it's little irony that all five prizes at the 18th Telstra presents the National Aboriginal & Torres Strait Islander Art Award were presented to north Australian artists. This emphasises the tremendous talent that exists in the remote regions of Australia and the necessity of maintaining adequate levels of funding for artists whose regional locations often disadvantage them in the market place. Four of the winning five artists are from the Northern Territory and with one exception, are members of local community-run art centres.

Dorothy Napangardi, a Warlpiri artist now based in Alice Springs, was an obvious choice for the acquisitive \$40,000 Telstra First Prize, according to the judges - Koori photographer/film maker/ director and writer Michael Riley and former Director of the Museum of Contemporary Art, Bernice Murphy. Napangardi's monochromatic canvas of trailing and intermeshing dots, entitled *Salt on Mina Mina*, is a masterful work that develops her new oeuvre of painting that began several years ago.

The other media based prizes of \$4,000 each, went to some of the Territory's most senior artists. Paddy Japaljarri Sims and Paddy Japaljarri Stewart from Yuendumu were awarded the Telstra Work on Paper Award for their substantial suite of 30 etchings based upon the original Yuendumu Doors project. The fact that these men were the driving force behind the original Doors mural and its reinterpretation as exquisite small prints, highlights their continued sig-

nificance as senior ceremonial leaders and artists within the community.

Another important leader to receive an award was Darwin's Midbul, Prince of Wales, who won the Telstra General Painting Award for his painting *Body Marks*. Midbul is one of the surviving original claimants of the long running Kenbi Land Claim, and his nomination for the award was a timely recognition of his art and his pivotal significance within the local Larrakia community.

John Bulun Bulun is another important ritual leader from central Arnhem Land and custodian for the Morning Star ceremonial complex. His painting *Magpie Geese* centres upon the waterhole and related wildlife from his clan country. It is an image that he has reproduced many times over the years. An early example belonging to the Museum & Art Gallery of the Northern Territory was reproduced without permission onto t-shirts, leading to a copyright infringement case being mounted against the manufacturers by Bulun Bulun in 1989. The case was settled out of court but resulted in the first in-principle recognition of Indigenous copyright in Australia. Bulun Bulun has been a staunch supporter of such issues over the years and is currently on the ANKAAA executive.

Out of the various ceramics, sculptures in metal and wood, fibre and jewellery, Craig Koomeeta's *Saltwater Crocodile* was awarded the Wandjuk Marika Three-dimensional Memorial Award. At twenty-four years old, Craig is the youngest carver at the remote Cape York community of Aurukun, and this was only the second sculpture he has ever produced for

exhibition.

Along with the prize winners, the 18th NATSIAA exhibition displays a diverse range of contemporary art of exceptionally high quality from around the country, from Torres Strait Islands to Tasmania, by both emerging and established artists. The outstanding talent of these artists makes this exhibition such a highlight in the arts calendar each year and the Museum would like to thank all the participants and their agents for their contribution and support.

The exhibition will be at the Museum and Art Gallery of the Northern Territory, Darwin until 6 January 2002. A full colour catalogue will be available via the Museum Shop along with the artworks on show. The website [http://](http://gallery.discoverymedia.com.au/magnt/home.htm)

[gallery.discoverymedia.com.au/magnt/home.htm](http://gallery.discoverymedia.com.au/magnt/home.htm)

Another MAGNT exhibition currently on tour is Telstra presents *Transitions, 17 Years of the National Aboriginal & Torres Strait Islander Art Award*. Final venue Museum of Melbourne 29 October 2000 - 4 February 2001

Contact Details  
NATSIAA Coordinator  
MAGNT  
PO Box 4646 Darwin NT 0801  
Phone 08 89998228  
Facsimile: 08 89998289  
e-mail: [margie.west@nt.gov.au](mailto:margie.west@nt.gov.au)  
Story by Margie West, Curator of Aboriginal Art, MAGNT.  
Full story available on the ankaaa

### FOURTH NATIONAL ABORIGINAL AND TORRES STRAIT ISLANDER VISUAL ARTS CONFERENCE (NATSIVAC), ADELAIDE 2002

ATSIAB and ATSIC hosted the 4th National Aboriginal and Torres Strait Islander Visual Arts Conference in Adelaide from 5-7th March, 2002.

NATSIVAC is being co-ordinated by a Committee including Brenda L Croft, Avril Quail, Maureen Williams, Karen

Mills, Brian Robinson and Djambawa Marawili, with Tamelyn Hall (ATSIC) and Carol Innes (Australia Council) as observers.

For more information on the conference, log onto the website at [www.indigenousvisualarts.com](http://www.indigenousvisualarts.com)



#### Exhibition Development Fund

Applications are invited for developing touring exhibitions of NT contemporary visual art and craft.

Projects are generally funded for up to \$4000.

For information and guidelines contact -

Vanessa McRae

Ph 08 8924 4192

Fax 08 8924 4181

Email : [vanessa.artback@octa4.net.au](mailto:vanessa.artback@octa4.net.au)



## CALENDAR of useful dates

### DECEMBER 2001

- 15th December **Australia Council** closing dates for Aboriginal & Torres Strait Islander Arts—New work, Presentation and promotion, Skills and Arts Development.
- 31st December— AGM requirements to **Registrar of Aboriginal Corporations**.

### JANUARY - FEBRUARY 2002

- **ATSIC 2/4 PFS** (Period Financial Statement) due.
- Quarterly BAS statement due

### MARCH 2002

- **Arts NT Arts Sponsorship Program** closing date 15th March.

### APRIL 2002

- **ATSIC 3/4 PFS** (Period Financial Statement) due
- Quarterly BAS statement due

### JUNE 2002

- 30th June end of financial year

### JULY 2002

- **ATSIC 4/4 PFS** (Period Financial Statement) due
- Quarterly BAS statement due
- 15th July **Australia Council** closing dates for Aboriginal & Torres Strait Islander Arts—New work, Presentation and promotion, Skills and Arts Development.

## Art Centre Snap Shots

**HAPPY BIRTHDAY MANGKAJA ARTS** - Mangkaja Arts is ten years old. To celebrate they are having their anniversary exhibition called Mangkaja: Ten Years On at Tandanya in Adelaide, opening on Sunday the 28th of October and running until the 8th December. It is hard to believe that ten years have passed since we made the journey to Adelaide, in a very old coaster bus. Much has been achieved over that time and it is hoped that the exhibition will provide appropriate recognition for the

combined achievements of a dynamic group of artists. The first show in 1991 was Karrayili: Ten Years On. (At that time we were administered through Karrayili Adult Education Centre)

Mid to late January 2002, **Tiwi Design**, Bathurst Island will be holding a screen printing workshop at Tiwi Design to develop a new range of funky t-shirts, cotton shirts, sarongs and fabric lengths.

## Sidelines

### Corrections -

The Kitty Kantilla Exhibition is to be held at the Aboriginal and Pacific Art Gallery not Gallery Gabrielle Pizzi as previously stated in the last edition of ANKAAA The Arts backbone. Apologies for any confusion this may have caused.

The Title on page 8 should have read <http://www.aboriginalart.org> not <http://www.aboriginalart.com> as printed in the last edition of ANKAAA

the Arts backbone. Apologies for any confusion this may have caused.

Further to the article on the restructuring of Bula'bula Arts Aboriginal Corporation Bula'bula Arts wish to advise that former employees, Elizabeth and Kieran Rayner, were made redundant and finished upon 27<sup>th</sup> June 2001.

### ANKAAA STAFF

Susan Congreve—Manager

Stephanie Hawkins -Industry Development Officer.

Erica Luchich—Office Manager

### ANKAAA EXECUTIVE COMMITTEE

Djambawa Marawili—Chairman

Pedro Wonaeamirri—Deputy Chairman

BJ Timaepatua

Belinda Lee

John Bulun Bulun

Adrian Isaacs

Gabriel Maralngurra

## NEWSFLASH !

ANKAAA has been successfully granted **\$596,940** from the Department of Communications, Information Technology and the Arts—Networking the Nation initiative- [www.dcita.gov.au/ntn](http://www.dcita.gov.au/ntn)

The grant will establish e-commerce websites, linked to a central portal, and provide training for ANKAAA's member Indigenous art centres located in the Top End of Australia. Equipment provided in the art centres will also be made available to the broader community as a community access point.

More information in the next issue of ANKAAA The Arts Backbone

# ANKAAA Association of Northern, Kimberley and Arnhem Aboriginal Artists

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This project has been assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body.

## UPCOMING EXHIBITION SCHEDULES

### November

Art on a String, Object Gallery, Sydney, 12th October—9th December.

Works on Paper by Bula'bula Artists of Ramingining, Arnhem Land, Bula'bula Arts, Gallery Gabrielle Pizzi (Gallery B), Melbourne, 23rd October—24th November.

Recent paintings by artists of Ikuntji Women's Art Centre, Haasts Bluff, Gallery Gabrielle Pizzi, Melbourne, 23rd October—24th November.

Mulgra Jimmy Nerrimah Jila wanti, Jumu wanti and Pirntirri, Mangkaja Arts, Artplace, Claremont, WA, 2nd November—25th November.

Mangkaja: Ten Years On, Mangkaja Arts, Tandanya, Adelaide 28th October—8th December.

Kitty Kantilla, Jilamara Arts and Crafts, Aboriginal and Pacific Art Gallery, Sydney, 29th November—22nd December

Taykwapi Tiwi (Everyone Tiwi) Tiwi Design and Jilamara Arts and Crafts, Raft Artspace, Darwin, 9th November—1st December

From Old to New, Buku Larrngay Mulka, Annandale Gallery, Sydney, 7th November—7 December.

Gunga Djama Mirr (Pandanus work) Solo exhibition by Mavis Warrngilna Ganambarr, Elcho Island Arts and Crafts, Bandigan Aboriginal Art and Craft, Sydney, 15th November—29th November.

Out of the Mould An exhibition of first works in bronze and aluminium sculptures from Maningrida Artists of Arnhem Land, Maningrida Arts and Culture, Gallery Gabrielle Pizzi, Melbourne, 27th November—18th December.

Minyma Pampa Tjutaku Tjukurpa Stories from the old women of the Irrunytju community. Artplace, Claremont WA, 30th November—21st December

18th NATSIAA Exhibition, MAGNT, Darwin, 15th September—6th January.

Transitions, 17 Years of the National Aboriginal & Torres Strait Islander Art Award, Museum of Melbourne, Melbourne, 8 November—27th January.

Merrepen Arts minatures & prints, Darwin Entertainment Centre, 30th November—2nd of December.

National Sculpture Prize and Exhibition, National Gallery of Australia, Canberra, 30th November—10th March.

### December

Yirrkala Buku Larrngay Mulka, Alcaston Gallery, Melbourne, 8th December—24th December.

Bushcolour: An Exhibition of works on paper by artists from the Maningrida Women's centre. Melbourne Museum, Melbourne, 6th December—February.

Art on a String, Object Gallery, Sydney, 12th October—9th December.

Mangkaja: Ten Years On, Mangkaja Arts, Tandanya, Adelaide 28th October—8th December.

Kitty Kantilla, Jilamara Arts and Crafts, Aboriginal and Pacific Art gallery, Sydney, 29th November—22nd December

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18th NATSIAA Exhibition, MAGNT, Darwin, 15th September—6th January 2002.

Art on a String, Melbourne Museum, 20th December—January 2002

Spirit Country Contemporary Aboriginal Art of Northern and Central Australia in Spirit country. Organised by Baillieu Myer. Melbourne Museum, 26th December—17th February 2002

National Sculpture Prize and Exhibition, National Gallery of Australia, Canberra, 30th November—10th March 2002

### January / February 2002

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Transitions, 17 Years of the National Aboriginal & Torres Strait Islander Art Award, Museum of Melbourne, Melbourne, 8 November 2001—27th January 2002

Art on a String, Melbourne Museum, 20th December—January 2002

Spirit Country Contemporary Aboriginal Art of Northern and Central Australia in Spirit country. Organised by Baillieu Myer. Melbourne Museum, 26th December—17th February 2002

Owen Tipiloura—Solo Show, Aboriginal and Pacific Art Gallery, Sydney. February—March,

**Note : dates and titles were correct at time of printing.**