

# The Arts Backbone

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## FIRST ANKAAA AGM IN THREE YEARS ...

On November 28th 2001 40 artists and art workers converged on Darwin for the first ANKAAA AGM held in 3 years. Artists from the Kimberley, Tiwi Islands, Arnhem land and the Darwin / Katherine Region attended the AGM. The AGM was split over two days. The 29th November was all AGM issues including 3 years of audit to explain and pass, which went very well with the assistance of Henry Harper from ALPA Store, drawing a 3 year time line to explain the at times confusing financials. The day also included changes to the ANKAAA constitution. One of the main issues with not being able to have AGM's in the past was the quorum of 30 members. Therefore a change was proposed and carried to decrease the quorum from 30 to 20. To allow the ANKAAA Executive to be between 6 and 12, this allows for there to be vacancies on the Executive which

has been the case in the last 3 years. To reduce the number of regional meetings from 4 to 1 per region and an AGM. This decision was based on reduction of funding to allow these meetings to take place. The final major issue was changing the name of ANKAAA. It has been discussed more recently at the ANKAAA conference 2000 that ANKAAA should consider a name change due to its past history. However it was unanimously voted to remain the same, as ANKAAA has turned around and as Mr Marawili, the ANKAAA chairman stated "we need to acknowledge the past to go forward. There is no need to be ashamed of ANKAAA's past". ANKAAA accepted two individuals as members, Mr Freddie Timms and Ms Alice Snape. Four organisations Mimi Arts and Crafts (renewing their membership), Manyallaluk Arts and Crafts, Coomalie Cultural Centre and

Dunnilli Arts. This was followed by the Manager's report and the Industry Development Officer's report. The last hour of the meeting was discussion about future ANKAAA projects. The 30th November was the "fun" part of the AGM with presentations from a variety of Industry related speakers including the Yothu Yindi Foundation Garma video presented by Trevor van Weeren, Don Whyte (Bark Strapping Workshops), Warlayirti Artists Cultural Centre video presented by Jimmy Tchooga and Catriona Stanton, Leonie Molloy discussing Aboriginalart.org, Tiwi Network Marketing update by Izabela Sulek, followed by a tour of Northern Editions print workshop. Overall ANKAAA has received great feedback from the 2 days and thanks to everyone that was able to attend.

Story by Steph Hawkins,  
Industry Development Officer.

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### SPECIAL POINTS OF INTEREST:

- *4th National Aboriginal and Torres Strait Islander Visual Arts Conference, 5-7th March 2002, Adelaide.*
- *Tiwi Football Grand Final, Bathurst Island March 24th 2002.*
- *Merrepén Festival at Daly River, 1st and 2nd June 2002*
- *Jilamara Arts Managers Position to be advertised soon contact 08 8978 3901*

## ANKAAA SET TO NETWORK THE TOP END ART CENTRES

As many of you are already aware, ANKAAA has received \$596,000 worth of funding from the Department of Communications, Information Technology and the Arts. Under the Networking the Nation scheme, ANKAAA will use the funding to develop e-commerce systems and implement training programmes for art centre staff and artists.

An IT Project Officer will be employed to work on the project for a two year period. This new staff member will

be based in Darwin but spend much of their time travelling to art centres and assisting with computerised management systems and e-commerce facilities.

The overall aims of the project are to:

- \* Develop an on-line telecommunications network for the Top End and Kimberley art centres
- \* Develop a central portal under aboriginalart.org domain name
- \* Encourage indigenous artists' involvement in e-commerce
- \* Identify and target new markets for indigenous art

- \* Assist individual art centres with the implementation of benchmark practices. i.e. Administration, archiving, financial management
- \* Support individual art centres efforts to establish their profiles through regional marketing strategies
- \* Provide training to artists and art centre staff in the use of digital technology and on-line resources
- \* Source online IT solutions for marketing, stock control and administration
- \* Encourage other indigenous organisations to participate in the network and link up with other networks

- \* Facilitate easy access to online services
  - \* Increase returns to artists
- ANKAAA staff will work closely with all the art centre members to ensure that each organisation receives the assistance it requires and maximises its control over website content and marketing strategies.

Rollout of hardware and software for the project is expected to begin in April or May 2002.

For more information contact Susan Congreve, Manager of ANKAAA

## EXHIBITION : BUSH COLOUR

### WORKS ON PAPER BY FEMALE ARTISTS FROM THE MANINGRIDA REGION

Bush Colour brings to life for the first time, an exhibition of women's work on paper from the Maningrida region.

Large screen prints chart discreet seasonal phases while the drawings and etchings depict plant, animals and objects of material culture encountered in everyday bush life, along with mythological figures who shape and still inhabit the land. In its bold handling of subject matter traditionally dealt with and discussed by men, the exhibition makes a voluble statement and a resounding impression whilst celebrating the strength and vibrancy of women's art from remote Australia.

Artists included in the exhibition are Jay Rostron, Lena Kuriniya, Susan Marawar,

Barbara Gurawalwal, Annie Mulunwanga, Sandra Milmilkaima, Helen Lanyinwanga, Leah Rostron, Vicky Brown, Sonia Namarnyilk, Matilda Pascoe, Melba Gunjarwanga, Mary Marabamba, Mary Ngalwarrjerrk, Kate Milwulku, Elaine Dixon, Lulu Larradjbi, Marina Murdilnga, Edna Yiwuluma, Nellie Kurrawalwal, Linda Marawarr, Ezra Marrday.

*Bush Colour* began a 6-venue national tour in December after returning from an extensive tour in the United States during 2001.

The exhibition is tour managed by Artback NT Arts Touring, through the NETS (National Exhibition Touring

Support) program.

#### Itinerary

Museum of Victoria 6 Dec 2001- 25 Feb 2002

Mildura Regional Art Centre 7 April 20 - 26 May 2002

Lake Macquarie Regional Gallery 15 June - 28 July 2002

Bathurst Regional Gallery 24 August - 7 Oct 2002

Lismore Regional Gallery 13 November - 15 December 2002

Stanthorpe Regional Gallery 7 February - 4 March 2003

## KATHERINE ARTS MUSTER 25TH—27TH NOVEMBER 2001

Territory artists and arts workers gathered in Katherine in late November to take part in the first arts workers' forum since 1977. The Katherine Arts Muster, held from 25 to 27 November 2001, was initiated by Jayne Nankivell at Arts Katherine, planned by an arts sector steering group and facilitated by Karyn Sassella. It included artists and art organisations from the Alice Springs, Katherine, Barkley and Top End regions.

Steering committee member Ken Conway said that the Muster provided Territory artists with the opportunity to network, identify issues of mutual interest and to explore and discuss practical ways of working together, particularly in regard to regional development.

"The Muster allowed arts workers two days of focused discussion at both the policy level and the grass roots level of

arts practice and arts administration, away from the immediate pressures of daily operations. By holding the Muster in Katherine there was a natural emphasis on regional development, which is an important issue to the Territory wide arts sector," he said.

"As part of the feedback process the Muster program was extended to include an open public forum to discuss the implementation of a peer assessment process in the particular circumstances of the Northern Territory."

One practical outcome of the Muster was the formation of an NT Arts Alliance. The Alliance will provide an ongoing network for the Territory's arts community, with members put forward to provide an initial point of contact on areas such as Training and

Professional development, Advocacy and Lobbying, Information and Networking, Employment, Policy Development and Regional Issues and Development. The Alliance plans for representatives to meet regularly throughout the year with a major annual meeting, such as the Muster, for all arts workers.

Outcomes from the Katherine Arts Muster will also inform the Arts Working Party, a forum convened by Arts and Museums in July 2001 to address current key arts sector issues and to explore future opportunities for arts sector development in the Northern Territory.

The Muster was funded with more than \$8,000 from the Northern Territory Government's Arts Sponsorship Programme.

Story provided by Artsmark and Jackie

## WHO'S WHO AND WHAT'S NEW ...

Since the first edition of ANKAAA The Arts Backbone there have been several changes and additions to ANKAAA Art Centre Staff.

**Bima Wear**, Chris Handicott has taken on the role of Manager.

**Bula'bula Arts** has recruited Gabriel

Magyar and Deborah Barber as time-share Managers.

**Injalak Arts and Crafts** have recruited Gloria Morales in the position of Arts and Cultural Officer.

**Maningrida Arts and Culture**, Lucy Stewart has taken over the from Fiona

Salmon as Director of MAC.

**Mimi Arts and Crafts**, Barbara Ambjerg Pederson has taken on the role of Manager.

## NEWS FROM MANINGRIDA

2001 ended well for Maningrida Arts & Culture. The first ever exhibition of cast metal work was held at Gallery Gabrielle Pizzi in Melbourne. These works, produced in collaboration with Urban Art Projects, included pieces in bronze and aluminium by Lena Yarinkura, Bob Burruwal, Stephen Kawurlkku, Crusoe Kurddal and Brian Njinawanga. The show was a huge success, with extensive press coverage and many sales.

Bob Burruwal and Lena Yarinkura travelled to Melbourne for the opening. Whilst there, they were invited by the Melbourne Museum to run a number of workshops at Bandjilaka, a wing of the Museum dedicated to Aboriginal culture. They worked for three days with school children and other visitors, producing works in pandanus and paperbark.

Bob and Lena also travelled to Canberra. Lena's work 'Camp Dogs', a collection of 5 dogs modelled on her own, was selected for the inaugural National Sculpture Prize, held by Macquarie Bank and the National Gallery of Australia.

The prize was open to all artists Australia-wide and Lena was the only artist to represent the Top-End. Unfortunately her work did not win, but it did attract a lot of attention and will hopefully create opportunities for her to do more of this kind of work in the public realm.

At the end of January, Lucy Stewart commenced as the new Director of MAC. She was selected by a panel of artists and Bawinanga staff late last year. Her prior experience working in Alice Springs with Arts NT and with communities from the Central Desert will be invaluable. She will join Michelle Culpitt, Kelly Austin and Christiane Keller in keeping the art centre a strong and vital part of the community and the wider arts industry.

As for me, I am returning to Melbourne, to undertake new projects. I leave with a sense of sadness as it has been an incredibly stimulating, inspiring and challenging time. Moreover working with the artists and learning about the art

and culture of the Maningrida region has been a real privilege. Thanks for the opportunity and good luck to everyone for the future.

Fiona Salmon  
Macsa@maningrida.bu.aust.com

ANKAAA Executive and staff, and ANKAAA Art centres would like to wish Fiona all the best with her future ventures.



Buffalo by Brian Njinawanga, Bronze. Image Courtesy of Maningrida Arts and Culture© 2001

## NEW ABORIGINAL AND TORRES STRAIT ISLANDER ART CURATOR FOR THE NGA

The Director of the National Gallery of Australia, Dr Brian Kennedy, has announced the appointment of Ms Brenda Croft as the new Senior Curator of Aboriginal and Torres Strait Islander Art.

'I am delighted to welcome Brenda Croft, who has already gained an impressive reputation for strong, exciting and innovative indigenous art projects. She is an excellent communicator and will bring new energy to the Gallery's major role as the institution charged with presenting the best of Australian art, nationally and internationally.'

Dr Kennedy paid tribute to Mr Wally Caruana, who has been such a respected and admired Senior Curator of Aboriginal and Torres Strait Islander Art. After some twenty years building up the NGA's collection, publishing and exhibiting it throughout Australia and abroad, Mr Caruana will be taking a personal post with the Gallery to complete a number of publications and as co-ordinating curator of the much anticipated exhibition Oceania, scheduled for the NGA in March 2004.

'Wally Caruana has been a truly exceptional curator', Dr Kennedy said.

'A loyal and wise colleague, his patient and kind personality have endeared him to all. His professional expertise in the area of indigenous Australian art is unparalleled at this time.'

Ms Croft's appointment was also welcomed warmly by Mr Wally Caruana.

Ms Croft, currently the Curator of Indigenous Art at the Art Gallery of Western Australia, is a distinguished artist, lecturer, writer and arts Administrator.

## NEWS FLASH ... NEWS FLASH ... NEWS FLASH ...

**Ngaliwurru-Wuli Association**, Timber Creek is planning to set up the Art centre in the new financial year. There are plans on the drawing board for the construction and operation of a Culture Centre in a few years in conjunction with the Association's involvement with the Joint Venture with the Gunamu Tourist Park in Timber Creek.

The **Merrepen Festival** will be held over the 1st and 2nd June 2002. Merrepen Arts is looking for traditional dance groups from 4 different communities to perform at the Festival. Your services will be paid for and you also get the opportunity to participate and experience in a fantastic weekend of cultural

activities. If you can assist us please contact Merrepen Arts, Daily River, NT on ph 08 8978 2533 or email merrepen@bigpond.com

**RAFT ARTSPACE** has moved from Francis Bay, NT to Parap, NT.

## FEATURE ARTIST: JACK LANNIGAN, YARLIYIL ARTS AND CRAFTS, WA



Jack Lannigan with one of his paintings.  
Image courtesy of Yarliyil Arts and Crafts  
©2002

Jack Lannigan is a regular figure at Halls Creek's Yarliyil Art Centre. Born in 1924, old Jack has lived, by his own words, a 'hard but good' life. Small in stature, but not in character, Jack has done it all. As a young man he began working in Wyndham, but as there was no money about he tried his hand at prospecting, looking for gold. He also did his share of station work, spending time at Ruby Plains station and Wungu. Truck driving was another of his occupations.

Jack stresses that he always worked for his tucker, he never bludged and that when times were tough and there were no blankets, he relied on camp fires for warmth.

These days Jack has things a little easier. He spends his spare time painting and most days his shuffling figure can be seen making its way through the streets of Halls Creek as he goes about his business. His warm smile and gentle nature make

him a favourite with the people he meets.

But it is as an artist that Jack's reputation is growing. A successful exhibition in Perth in 2000 was just the beginning. Jack's work was then used as a part of Yarliyil's display at the Commonwealth People's Festival in Brisbane last year, and now a joint exhibition with fellow artists Willy Billa-bong and Maggie Long has been confirmed for Adelaide in June this year.

Jack takes it all in his stride, painting when he feels like it, or just sitting and yarning, depending on his mood at the time. For Jack there is no urgency in what he does. He just takes his time. He knows he doesn't have to work for his tucker anymore.

Story by Sean Q Lee, Manager,  
Yarliyil Arts and Crafts, Halls Creek,  
WA

## BALGO GLASS AT WARLAYIRTI ARTISTS

In July 2001 just before the opening of the Warlayirti Culture Centre in Balgo Hills, a truck pulled in to drop off a new kiln in the custom-built shed adjacent the art centre. Kristen McFarlane, a postgraduate student from Monash University was there to supervise it's positioning and to set up and operate the first workshop in the Warlayirti's new glass studio.

Artists looked on curiously as shelving was put up, and racks provided for all sorts of objects, from colourful pliers and new gym shoes, to goggles and clay molds, and of course the many sheets of colourful glass stacked into



Glass workshop at Balgo. Works ready to go into the kiln.

Warlayirti Artists © 2001

racks. Kids helped paint the shelves and within five days the studio was finished and ready for the first participants.

No one in Balgo had used glass before but it was commonly approved of as an exciting new medium and pictures of coloured works from other artists drew exclamations of approval.

The workshop was to run for two weeks, but was extended by more than 10 days, and even then there were too many candidates. It was a challenging medium, especially for the older artists, to grapple with small pieces of glass and turn them into the maps and stories they are so used to expressing in paint.

Opening the kiln after the first firing was very exciting, seeing the layers and colours all fused together. It inspired artists to try again, improving their techniques and bringing out more expressive work on each firing.

The new line of Balgo glass, which are all smaller, tabletop sized platters, plates and various bowl-like shapes were officially launched at the Culture Centre opening. Since then they have sold well, and the glass will be part of this year's group shows in



Senior artist, Tjumpo Tjapanangka working on a piece of glass.

Warlayirti Artists © 2001

several places.

Warlayirti Artists will be holding another glasswork during the first 3 weeks of February 2002.

Story by Erica Izett, Warlayirti Artists. [www.balgoart.org.au](http://www.balgoart.org.au)





Djijapuny the Dreamtime water snake, resembling Rainbow Serpents. At the centre of the painting is the sacred water hole, Boplinymarr. Protruding from the head of the snake is the ceremonial fresh water lily,

kaparlma. England Banggala\* © 2001  
Courtesy of Injalak Arts and Crafts.

England Banggala \* ceremonial leader and artist born at Cadell River, in central Arnhem Land, c. 1925 died Royal Darwin Hospital December 2001, aged about 76. Cadell River is the home of his An-nguliny clan and Gun-nartpa language group.

It was as an artist that England came to prominence in the 1980's at the Maningrida Arts Centre after commencing to paint for the public domain in 1974. However, he was also a driver of development, and a visionary for the advancement of Aboriginal enterprise. Cadell River runs into the Blyth River and is a most fertile and picturesque region. Accordingly, in the late 1960's, Cadell River was selected to develop a market garden to supply the Aboriginal township of Maningrida. The site became the first outstation, Gochan Jiny-jirra. Gochan Jiny-jirra was realised even before the homelands movement of returning Aboriginal people from mission and government ran settlements to their traditional lands gained momentum. At the time, returning Aboriginal people to their homelands was not government policy. England, saw the benefits of returning to homelands and was a major proponent of the concept.

A young Bob Collins, later to become a Senator and first and only NT Minister under the Hawke and Keating Governments, was employed to put in place the market garden's infrastructure and assist England and the people of Cadell River. As the senior man for his

## OBITUARY FOR ELDER FROM CADELL RIVER

*England's family has granted permission to use his name in this article*

country, England took on the responsibility of ensuring that the garden prospered and survived. Unfortunately, despite his best efforts, the garden required government subsidy which ran out in 1979 and was closed. Collins spent four years living and working at Cadell. He was adopted by England as his 'skin' brother. They maintained contact up until his death. "It was absolutely an extraordinary experience and most valuable time in my life," Collins said. "Banggala took me through ceremony and most significantly, through him, I learnt the real and spiritual connection between Aboriginal people and their land".

Like many of his contemporary generation, England moved around a lot prior to settling at Gochin Jiny-Jirra. During the war he went with his father to Milingimbi Mission where he worked in the garden. It was here that the local Missionary gave him the name England, although it is not clear why. Prior to the establishment of Maningrida as an Aboriginal settlement in 1957, three times as a young man he traveled from Maningrida to Darwin, a journey of some 500kms and undertaken ostensibly on foot. Even now stretches of this journey are strictly four wheel drive. He spent much of the 1950's living and working in Darwin. It was this period of his life that he learnt his carving skills from Tiwi artists at Bagot Community.

He is renowned as an artist of great endeavour, enormous repertoire and cultural integrity. It is the waterways and flood plains his country which are home to his many themes and subjects. These include spiritual and ancestral beings, animals, fish and the naturally occurring phenomena of the region which feature prominently in his paintings. *Wangarra* (Devil Devil) spirits, *Jingabardabiya* the female water spirits who traveled from east at the creation time and metaphorised into triangular pandanus mats at the sacred water hole, Boplinymarr, *Lorrkon Djang* (hollow funeral log dreaming), *Djijapuny* the ancestral water snakes which resemble Rainbow Serpents and which England painted in several guises, are all significant mythology interconnected through a complex network existing over several sites. The sites are also home to a number of totemic beings, including, Frog, Mullet, Kapalma (Water Lilly), Leech, Long-Necked Turtle, Barramundi,

Long Tom and Crocodile. England would also 'map' the waterways of his land.

It is difficult to typify Banggala's painting. A strong graphic design sense, purposeful symmetry and contemplative serenity are all prevalent in his wide repertoire. He was also capable of producing works of exuberant, almost chaotic energy while exploring rhythmic possibilities of movement in his totemic fresh water beings. It is argued that, from the late 1980's, his painting was energised through his relationship with the innovative Rembarrnga artist Les Mirrikurriya where he utilized greater density in imagery, intricate decoration and became more adventurous in his use of colour.

He was adept at a variety of mediums and techniques. The eucalyptus tedrodonta or stringy bark was his preferred medium, he also made carvings such as mimi figures and lorrkon (hollow funeral logs). In 1983 learnt lithography at the Canberra College of Art and produced prints. Later, he came to prefer the more readily accessible cotton paper and spent long times 'sitting down' at Gunbalanya (Oenpelli), painting for the Injalak Arts and Crafts Assoc.

England ensured that the stories of his clan were instructed to his children. Significantly, he taught his daughter, the renowned artist Dorothy Galaledba, how to paint them. In 2000, Dorothy won the male dominated bark painting section of the Telstra National Aboriginal & Torres Strait Islander awards.

As an Art Coordinator at Injalak Arts and Crafts Assoc. I came to know England during the last four years of his life. What never ceased to amaze me was his artistic drive and ability to produce high quality art even though his health was failing. After a mild stroke in 1999, he convalesced for a month at my house. We all mistakenly thought that his art producing years were sadly behind him. England went on to make a full recovery and after some early tentative efforts began producing his usual high standard works right up until his fatal bout with pneumonia. When he came to 'sit down' at Gunbalanya, he began to stay

## CONTINUED FROM PAGE 5

regularly with me. His generosity in sharing his stories and on one memorable occasion taking me through his clan lands to ensure that I personally experienced the origins of his stories are treasured memories. It is England's well advanced sense of humor, always delivered with a cheeky grin and a twinkle in his eyes which left the most lingering impression with those who came to know him. Many people have suffered at the sting of his wit. On one occasion, which Injalak artists have never let me forget, I was

wistfully watching him in the office. He looked quizzically at me and said, loud enough for all to hear, "what you looking at me for manager? I think you *love* me" (his emphasis).

England's artistic achievements are too numerous to list here. He has been extensively exhibited, his works are held in numerous collections and his bibliography is large.

England's passing is a great loss. Through his art and ceremonial leadership he leaves a significant living and dynamic legacy.

England was married to Mary Karbirra

(dec) and is survived by Patrick, Archin, Mick, Allan, Crusoe, Sammy, Jennifer, Dorothy Galedba and many grandchildren. England's oldest son Talbot died suddenly. England's family has granted permission to use his name in this article. Out of respect, his name should not be spoken. Some information drawn from articles by Margie West and Margaret Carew, with thanks.

Written by Anthony Murphy

## PRINTS ROLL ON IN 2002 AT NORTHERN EDITIONS



Basil Hall with a few of the large etching plates produced by Freddy Jones and Dave Ross from Urapuntja Artists of Utopia, Image courtesy of Northern Editions © 2001

### Happy New Year to all from Northern Editions!

We are open again and gearing up for the year ahead. Our most important news at this stage of the year is Basil Hall's resignation as Editioning Manager. Basil is leaving at the end of February to pursue his own printmaking venture in Darwin and will continue his work with both indigenous and non-indigenous artists nationally. Basil has made an enormous contribution to the growth of Indigenous printmaking through the development of Northern Editions' activities over the last five and a half years. Basil's involvement with Indigenous artists began in 1990 when artists from Munupi traveled to Canberra's **Studio One** to learn about reduction linocut techniques. Over the next six years Studio One's printers continued to work with Munupi artists and conducted workshops in Warmun (Turkey Creek), Indulkana, Utopia and Arnhem Land. Many urban-based Aboriginal artists also worked at Studio One including Treahna Hamm, Judy Watson, Gordon Hookey, Arone Meeks and Karen Casey.

In 1993 Basil and Theo Tremblay

represented Studio One at the important "Getting into Prints" Symposium at NTU in Darwin. In 1995 Basil was invited to Yirrkala to work with Andrew & Dianne Blake and Marnyula Mununggurr to establish lino printing in **Buku Larrngay's** new Print Space. This signalled the beginning of an ongoing relationship with this community that continues to support printmaking at Yirrkala today.

Significantly, Naminapu Maymuru-White's lino print "Nyapilingu", printed by Basil & Theo Tremblay, won the 1996 Telstra presents the National Aboriginal & Torres Strait Islander Art Award (Works on Paper Section). Half way through 1996 Basil was appointed Head of Printmaking at NTU and Editioning Manager for the Aboriginal & Torres Strait Islander Print Workshop. Also that year, Basil participated in the **Kaltja / Business Conference** at NTU, working with forty five artists from Warmun, Fitzroy Crossing, Lajamanu, Utopia, Yirrkala, Ali Curung, Melville Island, Haast's Bluff, Ernabella and Darwin along side Leon Stainer and Jan Hogan. In 1997 **Northern Editions** became the new name for the Aboriginal & Torres Strait Islander Print Workshop and this year saw the launch of the Australasian Print Project, involving artists from Yirrkala, Indonesia, Philippines and New Zealand in collaboration with Northern Editions' staff. During the next five years over 200 artists from 22 communities and numerous individual artists from the major cities worked with the team at Northern Editions to produce over 600 editions of prints! In celebration of these achievements, a small book, called "**Land Mark: Mirror Mark**" was produced in 2000. The launch of the book coincided with a tour of framed prints produced between 1993-1997. The exhibition toured to several venues in the USA as well as the Drill Hall Gallery and NTU in Australia.

In 2001 Northern Editions collaborated with the Warlukurlangu Artists to produce the **Yuendumu Doors** suite of etchings. The suite was exhibited in Brisbane, Canberra, Sydney, Alice Springs, Melbourne and Darwin and won the Works on Paper category of the Telstra presents the 18<sup>th</sup> National Aboriginal & Torres Strait Islander Art Award. 'The Doors' have been highly sought after and have become part of many national, state and private collections. Earlier in the year, Basil's trip to Athelye saw the production of an important suite of large etchings from Urapuntja.

Basil represented Northern Editions at the **2001 International Works on Paper Fair** in Sydney where he promoted over 100 Territory artists. Following this Basil once again brought together a diverse group of artists and printers to participate in an **International Woodcut Workshop** to produce a large collaborative woodcut print. Of course there has been many other initiatives, schemes, dreams and plans generated by Basil's endless enthusiasm and passion and the staff at Northern Editions feel privileged to have worked alongside him. We wish him every success in the future. Northern Editions continues to operate as usual offering workshops, editioning and marketing services.

Please don't hesitate to contact Basil (until the end of February), Rose or Tara for more information. 08 8946 6325

[northern.editions@ntu.edu.au](mailto:northern.editions@ntu.edu.au)

## FEATURE ART CENTRE : TIWI DESIGN ABORIGINAL CORPORATION BATHURST ISLAND



### TIWI DESIGN ABORIGINAL CORPORATION

The year was 1969 when Bede Tungatalum and Giovanni Tipungwuti began producing wood block prints on Bathurst Island under the guidance of art teacher Madeleine Clear. This event marked the beginnings of Tiwi Design Aboriginal Corporation. Situated under the Catholic Presbytery the two Tiwi artists produced single motif designs that were printed onto tablemats, fabric lengths and wall hangings. By mid 1969 the artist's had a portfolio of 60 designs.

The following year, Tipungwuti and Tungatalum entered into a partnership and in September held their first exhibition at Sydney University. Demand greatly exceeded supply for printed fabrics during these early years - a bittersweet effect of an arts centre operating on limited funds, equipment and cash flow. By 1974 the product range evolved to include sarongs and tablecloths which were mostly sent to arts and crafts stores in Darwin, Alice Springs, ACT and Sydney. Here, Tiwi Design became the first Aboriginal arts enterprise to use the silkscreen process and hence Tungatalum and Tipungwuti were the first Indigenous screen printers in Australia. A basic shed was eventually built to house an arts centre which by this time included Tiwi pottery along with traditional arts and crafts such as bark painting, tungas (bark baskets) and ironwood carving, with many works of art originating from the Paru settlement across the Apsley Strait on Melville Island. By 1980 Tiwi Design became an incorporated body complete with members and an executive committee and the rest, as they say, is history.

Aside from textiles Tiwi Design has explored poster printing, batik, patchwork quilts and rugs, ceramics – both functional and sculptural, ironwood carvings, paintings on paper and canvas, pandanus weaving, bark paintings and tunga, bronze sculpture and various Tiwi artefacts. Tiwi Design artists are also prolific mural

artists having painted many of the Nguiu community buildings as well as businesses offshore.

Pushing the creative boundaries even further, Tiwi Design members are spirited dancers and perform occasionally for special events such as The Festival of Dreaming in Sydney 1997 and graduation ceremonies at Batchelor College, among others. Supported by Tiwi Design many members joined a band in the 1980's and performed locally and regionally with 'The Tiwi Wailers' and later 'The Missing Mattress'. The latter was named after unfounded accusations from a resident Catholic nun that the band stole a mattress from the school premises, hence the Wailers became the Missing Mattress band!



Up to 60 artists from Bathurst Island use the facilities and services of Tiwi Design with a regular steady stream of 15-20 artists. Five members in supervisory roles are trained in various aspects of running the arts centre including packaging and freighting, bookkeeping, maintenance, training, cataloguing and customer service. Last year Tiwi Design employed a Tiwi bookkeeper and a pottery co-ordinator funded solely by Tiwi Design through income derived from sales of art. Whilst lack of funding generally permits any one area from maximising its true economic potential, Tiwi Design is fortunate in that it services many different markets and has around 3,000 tourists visit annually. Tiwi Design's greatest threat today is the lack of experienced administrative assistance due to funding restraints and the general disinterest by a younger generation to carry on the skills of their forebears.

The Tiwi football grand final (March 24, 2002) is an excellent opportunity to sell to visitors, and making its first appearance this year in the Tiwi Design carving shed is the Tiwi Art Network - a collaboration between Tiwi Design and Munupi Arts and Crafts and Jilamara Arts and Crafts on Melville Island. Up and coming events include solo shows by emerging artists in Sydney and Melbourne; a national touring sculptural ceramic exhibition launched at the NGV on Russell in May; screen printing workshops developing new designs by women and new products; Indigenous ceramic artists' exchange with regional Victorian communities; exhibitions of established artists in the NT and ACT and a feature senior artist represented in the new NGV at Federation Square mid year.

Tiwi Design artists are incredibly proud of their vibrant history and most artists who have been involved with the arts centre have remained in close contact with its operations ever since. For further information please call the arts centre on (08) 8978 3982.

Anna McLeod, Manager

Tiwi Design. [www.tiwiart.com](http://www.tiwiart.com)



Bima—Ironwood Carving by Carmelina Puantulura Image courtesy of Tiwi Design ©2001



## THAT MIMI IS BACK ...

**Mimi Art & Craft** of Katherine has had a very difficult time during the last few years, since the disastrous Australia Day floods of 1998 all but destroyed us, but you know the old saying, 'you can't keep a good (Mimi) down'.

**Mimi Art & Craft** has a very long history in the Top End of the Territory. It was first seriously mooted in 1978 and came into being in 1979 and has been working for the Aboriginal Australian art community of the Katherine region since then. Therefore, it is very pleasing to be able to report that we are feeling very strong and positive and 'arin' to face the future.

Mimi is proud to announce the arrival of Barbara Ambjerg Pedersen, the new Manager/Coordinator and warrior(ess)

indefatigable – we hope!!

Barbara is an expat Territorian having lived in Mataranka as a youngster and nursed in Darwin, moving South and then overseas before starting a family and then returning to the Territory again and working at Elsey Station when her second son was born. Work and family took her away overseas again for a few years. The Territory was in the blood though, and two of the three sons and one daughter returned to set up home in the Territory.

After several years of University study, including Aboriginal Art, Issues and Languages, working in Flinders University Art Museum/Gallery and also with Aboriginal Legal Aid –and after the last fledgling left the nest, it was an automatic move back to the

Territory. The added advantage of doing something in the arts field that excites and challenges is an absolute plus.

Mimi Art & Craft have plans to work together with the Aboriginal Art & Craft Industry in the whole Katherine region with a view to providing support to the artists and artisans and to making that arts region locally, nationally and internationally known and respected.

Mimi Art and Craft  
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Email: [mimiart@nt-tech.com.au](mailto:mimiart@nt-tech.com.au)  
Contact Barbara Ambjerg Pedersen

## MANYALLALUK ARTS AND CRAFTS

Manyallaluk, 100 kilometers southeast of Katherine NT, has been in the aboriginal culture tour business for ten-plus years. The tour demonstrates traditional skills, arts and crafts and includes a nature walk. Although the tour guides have always made artifacts for sale to tourists, artifacts played second fiddle to the tourism product.

Starting in 2001 Manyallaluk Art and Craft Centre opened a new space with a small gallery and an arts worker was assigned to coordinate the operation.

With these changes Manyallaluk arts have blossomed. More artists are producing work, new artists are coming forward and even the children are getting involved. Word of mouth advertising in Katherine has led to an increase in the number of visitors to the Centre.

Manyallaluk Art and Craft Centre sells mainly bark and canvas paintings, didgeridoos, and pandanus crafts.

Occasionally there are small carvings and jewellery as well.

### *Manyallaluk Arts and Crafts*

*PMB 134*

*Katherine NT 0851*

*Ph: 08 8975 4306*

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*Email: [manyallaluk@bigpond.com](mailto:manyallaluk@bigpond.com)*

*Contact: Kathleen Donald*

## WORKSHOPS IN COMMUNITIES FACILITATED BY ANKAAA

The Regional Museums Program at MAGNT ran two separate **packing workshops** for artists last year. One at Injalak Art and Crafts at Oenpelli and the other, more recently at Munupi Arts and Crafts, Pularumpi, Melville Island. The workshops were run by Serena Milne, MAGNT Collections Manager—Aboriginal Heritage.

The workshops provide hands-on experience in packing objects for transportation using appropriate packing techniques and packing materials available at the art centres. The workshops are tailor made using artworks produced specifically at each of the art centres. It is anticipated that the pack-

ing workshops will continue throughout the dry season with several art centres including Merrepen Arts, Maningrida Arts and Culture, Jilamara Arts and Crafts.

Two of six planned **Bark Strapping Workshops** supported by NTETA, through ANKAAA, have successfully been completed at Buku Larrnggay Mulka, Yirrkala and Elcho Island Arts and Crafts. The Bark Strapping Workshop was developed and facilitated by **Don Whyte**. The strapping system used on the 'Bark Art' was designed by the conservators at the Australian Museum in Sydney.

Don Whyte attended the Australian Museum for training in this particular technique. It is a five-day workshop that covers all aspects of the archival technique. For example topics covered include: Handling of tools; health and safety in the use of the tools; competency in tool usage; protocol with ordering of materials/contact with suppliers; costings; care and maintenance of the tools and workplace; handling of Bark Art; step by step through to completion; quality control; and participant production of templates to accompany the job breakdown sheet. The other 4 workshops are to be held at Injalak Arts and Crafts, Bula'bula Arts,



## UPCOMING EXHIBITION SCHEDULE

### - FEBRUARY—JUNE / JULY 2002

#### FEBRUARY

*Big Colour, My Country:* Artists from Warlayirti Artists, Thornquest Gallery, Gold Coast 8<sup>th</sup> January – 16<sup>th</sup> February 2002

*Five Darwin Painters* - an exhibition of Indigenous and non-Indigenous painters Kathy Arbon, Rob Brown, Bryan Bulley, Karen Mills, Jacqui Stockdale. 24HR Art, Darwin 22<sup>nd</sup> February—9<sup>th</sup> March 2002

*Banumbirr Morning Star Pole Collection*, Australian National Maritime Museum, Sydney 27<sup>th</sup> February – 27<sup>th</sup> July 2002

*Bush Colour* – works on paper by female artists from the Maningrida Region, Museum of Victoria 6<sup>th</sup> December 2001- 25<sup>th</sup> February 2002

*Colleen Carter, Katie Cox and Tommy Carroll* – New work by Warmun Art Centre's emerging elite. Span Galleries, Melbourne, 5—23<sup>rd</sup> February 2002

*Murrumburra – Old men from Warmun.* Featuring Hector Jandany, Jack Britten, Beerbee Mungnari and Patrick Mung Mung. Artplace Gallery, Perth 27<sup>th</sup> February – mid March 2002 dates to be confirmed.

*Two Laws ... One Big Spirit.* Goldfields Art Centre, Kalgoorlie 8<sup>th</sup> February – 10<sup>th</sup> March 2002

#### MARCH

*Charlene Carrington Solo Show* (from Warmun Art Centre) Kintolai Gallery, Adelaide 3<sup>rd</sup> -30<sup>th</sup> March 2002

*Yirrkala barks*, Galuma Maymuru and her husband Dhukal Wirrpananda representing the sacred art of their respective clans, Mangalili and Dhudi-Djapu. Featuring a collection of Larrakitj (Memorial poles) from just one clan- the Gumatj. Framed Gallery, Darwin, 8<sup>th</sup> – 28<sup>th</sup> March 2002

*Warmun Easter Group Show* – featuring the work of Senior Artists from the Warmun Community, Turkey Creek, WA. 22<sup>nd</sup> March – 10<sup>th</sup> April 2002

*Namiyal Bopirri Solo Show*, Helen Maxwell Gallery, Canberra, From 26<sup>th</sup> March - 22<sup>nd</sup> April 2002.

*Bula'bula Arts -Exhibition of Works on Paper* including Dorothy Djukulul, Charlie Djuritjinni, Philip Gudthaykudthay, Roy Burnyila, Peter Minygululu and Namiyal Bopirri Framed Gallery, Darwin, 30<sup>th</sup> March - 16<sup>th</sup> April 2002.

*Owen Tipiloura Solo Show*, Tiwi Design, Aboriginal and Pacific Art gallery, Sydney March / April dates to be confirmed.

#### APRIL

*Art from Balgo Hills*, Gallery Gondwana, Alice Springs 12<sup>th</sup> April – 4<sup>th</sup> May 2002

*Bush Colour* – works on paper by female artists from the Maningrida Region, Mildura Regional Art Centre 20<sup>th</sup> April - 26<sup>th</sup> May 2002

*Warmun Easter Group Show* – featuring the work of Senior Artists from the Warmun Community, Turkey Creek, WA. 22<sup>nd</sup> March – 10<sup>th</sup> April 2002

*Freda Warlapinni Solo Show*, Aboriginal and Pacific Art Gallery, Sydney 18<sup>th</sup> April-11<sup>th</sup> May 2002

*Two Laws ... One Big Spirit.* Holmes a Court Gallery, Perth 25<sup>th</sup> April – 12<sup>th</sup> May 2002

#### MAY

*Art from Balgo Hills*, Gallery Gondwana, Alice Springs 12<sup>th</sup> April – 4<sup>th</sup> May 2002

*Bush Colour* – works on paper by female artists from the Maningrida Region, Mildura Regional Art Centre 20<sup>th</sup> April - 26<sup>th</sup> May 2002

*Warmun Group Show* – featuring the work of established and emerging Warmun Artists, Turkey Creek, WA 17<sup>th</sup> May – 3<sup>rd</sup> June 2002

*Yikwani* - Contemporary Tiwi Ceramics, National Gallery of Victoria, 2<sup>nd</sup> May to 30<sup>th</sup> June 2002.

*Balgo Colour* – featuring glass and paintings, Fremantle Art Centre, Fremantle 17<sup>th</sup> May – 15<sup>th</sup> June 2002

*A Tour Around Australia* Featuring Betrayal “Lofty” Nadjamerrek, Bruce Nabegeyo, Gabriel Maralngurra and Isaih Nagurrurrba. Australian Embassy, Paris 27<sup>th</sup> March—8<sup>th</sup> May 2002 and Gallerie Commines, Paris 28<sup>th</sup> March—27<sup>th</sup> April 2002

*Eubena Nampitjin & Balgo Glass*, Alcaston Gallery, Melbourne 31<sup>st</sup> May – 25<sup>th</sup> June 2002

#### JUNE/JULY

*Wolpa Wanambi*, Niagara Galleries, Melbourne 4<sup>th</sup> —29<sup>th</sup> June 2002

*Reparata Orsto Papajua Solo Show*, Munupi Arts and Crafts, Gallery Gabrielle Pizzi, Melbourne 25<sup>th</sup> June – 13<sup>th</sup> July 2002

*Warmun Group Show* – featuring the work of established and emerging Warmun Artists, Turkey Creek, WA 17<sup>th</sup> May – 3<sup>rd</sup> June 2002

*Willy Billabong, Jack Lannigan and Maggie Long* - artists from Yarliyi Arts and Crafts, Kintolai Gallery, Adelaide 6<sup>th</sup> June - 6<sup>th</sup> July 2002

*Bush Colour* – works on paper by female artists from the Maningrida Region, Lake Macquarie Regional Gallery 15<sup>th</sup> June – 28<sup>th</sup> July 2002

*Jean Baptiste Apuatimi, Solo Exhibition*, Tiwi Design, Bathurst Island. Aboriginal and Pacific Art Gallery, Sydney dates to be confirmed.

Please note dates, titles and venues all correct at time of printing.

# ANKAAA

Association of Northern,  
Kimberley and Arnhem  
Aboriginal Artists.

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ANKAAA Industry Development  
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## ATSIC

Due to funding restrictions  
ANKAAA The Arts Backbone can  
only be produced with minimal  
colour reproductions. Our apologies  
for any inconvenience.

## DATES TO REMEMBER ...

### FEBRUARY 2002

- **ATSIC PFS** (Period Financial Statement) due.
- Quarterly **BAS** statement due
- **ATSIC 02/03 Grant Applications Due**
- **Adelaide Fringe Festival** 22nd February to 17th March 2002.
- **ArtsWA Grants** closing date 22nd February

### MARCH 2002

- **4th National Aboriginal and Torres Strait Islander Visual Arts Conference**, Adelaide 5-7th March
- **Arts NT Arts Sponsorship Program and NT Regional Arts Fund** closing date 15th March.
- **Tiwi Football Grand Final** 24th March
- **NT Regional Museums Grant Support Program** closing date 25th March
- **ATSIC Setting the Agenda**, National Policy Conference, Canberra, 25-27th March

### APRIL 2002

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

### MAY 2002

- **OzeCulture: Taking the Next Step** Conference Sydney, 28th -30th May

### JUNE 2002

- **National Library of Australia Community Heritage Grants** closing date 28th June
- 30th June end of financial year

### JULY 2002

- **ATSIC PFS** (Period Financial Statement) due
- Quarterly **BAS** statement due
- **Arts WA Grants** closing date 5th July
- **Australia Council** closing dates for Aboriginal & Torres Strait Islander Arts—New work, Presentation and promotion, Skills and Arts Development 15th July.

#### ANKAAA STAFF

Susan Congreve—Manager

Stephanie Hawkins -Industry  
Development Officer.

Erica Luchich—Office Manager

#### ANKAAA EXECUTIVE COMMITTEE

Djambawa Marawili—Chairman

BJ Timaepatua

Belinda Lee

John Bulun Bulun

Adrian Isaacs

Gabriel Maralngurra

Raelene Kerinauia

## THE 19<sup>TH</sup> NATIONAL ABORIGINAL & TORRES STRAIT ISLANDER ART AWARD EARLY IN 2002

The Telstra presents the National Aboriginal & Torres Strait Islander Art Award will kick off on the presentation night Friday the 16th August 2002. This is a month earlier than last year, so the Call for Entries will begin soon on the 23 February. Artists who are interested in entering will need to have their Preselection Forms with an image of the proposed work sent into the Museum & Art Gallery of the Northern Territory by 15 April.

For Preselection Forms please write to the NATSIAA Coordinator MAGNT GPO Box 4646 Darwin NT 0801 or Telephone 08 89998228. Most community art centres are on the data base list and will automatically receive

their forms in the mail when they are available.

#### *People's Choice Nomination*

At the conclusion of the 18<sup>th</sup> NATSIAA in January this year, the Museum was able to announce the winner of the People's Choice, the work voted as the most popular by visitors to the exhibition. A high percentage of voting visitors agreed with the judges' nomination of Dorothy Napangardi's work *Salt on Mina Mina* for the Telstra First Prize. The all out favourite from the floor was however Julie Dowling's painting *Nana Everlasting*. Congratulations Julie along with all the other winners and entrants for 2001. You can view Julie's work and other artworks from the 18<sup>th</sup> NATSIAA on the MAGNT website

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