

The Arts Backbone

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INSIDE THIS ISSUE:

The Fred Hollows Foundation	2
4th NATSIVAC Report	3
Feature Artist: Aaron McTaggart	4
Feature Art Centre: Injalak Arts and Crafts	5
Beautiful Prints @ Northern Editions	7
Conservation Workshop @ CCC	8
Upcoming Exhibition Schedule	9

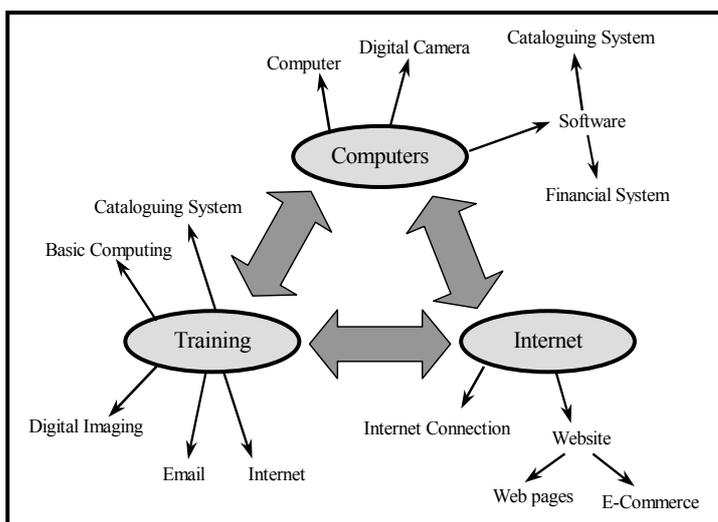
NETWORKING THE ANKAAA NATION

STORY BY IAN LEE—IT DEVELOPMENT OFFICER, ANKAAA

It's been three months now since my appointment as IT Development Officer with ANKAAA as part of the Networking the Nation Project with the Department of Communication, Information Technology and the Arts. ANKAAA members are getting closer to having an estimated 544.2 million people worldwide looking @ our members art works all day everyday. There is an estimated 10,630,000 Australians connect to the Internet as at February 2002. (www.nua.ie/surveys/how_many_online/)

Overview

Essentially ANKAAA's NTN project is to connect member art centres to the *Internet*, create an e-commerce *website* and *training* for art centre staff so they can maintain the website. Other things to be included are a computerised cataloguing system and a financial package (like MYOB or QuickBooks). As part of the computerised cataloguing system digital images will be required therefore a digital camera will also be supplied.



Left—This diagram shows the main components of the NTN project

There are **three** major areas for art centres that want NTN equipment and they are computer, training and the Internet.

1. Computer

The computer part also includes a cataloguing package, financial software, a digital camera and a modem to connect to the Internet.

2. Training

Training will be aimed both the managers and Aboriginal workers. If possible, and feasible, we would like to involve TAFE and/or adult education in the training so that formal qualifications can be obtained. However some training will be custom and will be conducted in small groups of 1-3 people. These training sessions will be held in the art centres on the new computers so the people are learning on the machine that they will be using everyday.

3. Internet

This covers the Internet connection (ISP) and the website. To ensure that the website is effective it has to be maintained regularly, as people do not return to a site unless they know that it is changing. So to ensure that the websites are updated or changed regularly it has to be a very easy process to do.

Portal Website

Further development of the www.aboriginalart.org portal website will commence soon and will be updated as art centre create their websites.

What's next?

I have been to all the member art centres in the Kimberley and I'll be around to visit the rest of the art centres real soon to assess each art centres needs on an individual basis. Once agreements and processes have been agreed upon we will start installing computers and conducting training.

For more information contact ian.ankaaa@octa4.net.au or Ph: 08 8981 6134 at the ANKAAA Office.

SPECIAL POINTS OF INTEREST:

- *Merrepen Festival, Daly River, NT 1st and 2nd June 2002.*
- *Yikwani—Contemporary Tiwi Ceramics on show at the National Gallery of Victoria.*
- *ANKAAA Brochure on the shelves in Mid June.*
- *19th Telstra National Aboriginal & Torres Strait Islander Art Award 10th August—27th October 2002.*
- *NAIDOC Week 7th—13th July—Celebrations are nation wide*



Exhibition Development Fund

Applications are invited from curators, artists and community groups 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



THE FRED HOLLOWES FOUNDATION WORKING WITH JARRALUK ARTS AND CRAFTS

The Fred Hollows foundation proudly supports the Jarraluk Arts and Crafts Corporation (formerly Wugularr Arts Centre) as a key component of our Jawoyn Region development program. Arts and crafts, performing arts and cultural activities are centrally important to improving the health of Aboriginal people. This is because culture and employment working together improves the life-style and self-esteem of large numbers of Aboriginal people who often have few other opportunities on their communities.

The Fred Hollows Foundation is committed to providing the broadest possible support to Jarraluk Arts and Crafts and all other community self-managed initiatives that improve the health, nutrition, education, training, employment, economic and social

development of Aboriginal people.

We would like to offer all of our best wishes and ongoing support to Jarraluk Arts and Crafts in their ambitious plans to develop arts and crafts retailing, dancing and culture in Katherine and beyond.

Story by Wayne Brocklebank, The Fred Hollows Foundation, Darwin, NT
Phone: 08 89415 145

What's happening at Jarraluk Arts and Crafts ?

Jarraluk Arts and Crafts recently became separately incorporated and changed its name from Wugularr Arts centre. They gained approval from the Nitmiluk Management Board to have an Outlet at the Nitmiluk Visitors Centre, which we envisage to be in opera-

tion by mid May. They have also begun the season of Corroboree Dancing in conjunction with the KTRA, in Katherine 2 nights per week, one night for the Tourist, and the other night for General Public.

The Fred Hollows Foundation has been very supportive to the Jarraluk Arts & Crafts in implementing a 100 day Business Plan, including; Meetings, Electing Members, Constitutions Registration of Business, which the Arts & Crafts Members are so proud to own. There are 75 participating Artists and Crafts people, covering the Communities from Lake Evella (Gapawiak), Bulman, Beswick, Barunga, Katherine Gorge (Jodetluk), Manyallaluk and Pine Creek

Story by Veronica Birrell, Jarraluk Arts and Crafts. Ph: 08 8975 4520

YIKWANI—CONTEMPORARY TIWI CERAMICS ON EXHIBITION

YIKWANI – CONTEMPORARY TIWI CERAMICS was opened by ex-footballer Michael Long and Gerard Vaughan, Director of National Gallery of Victoria on May 2nd in Melbourne.

This exhibition features artists from Tiwi Design on Bathurst Island – John Patrick Kelantumama, Jock Puautjimi, Mark Puautjimi, CJ Kerinauia and John Bosco Tipiloura from Munupi Arts and Crafts on Melville Island. The exhibition showcases 16 contemporary works of art from these artists. Aside from Jock Puautjimi all artists attended the opening and conducted

workshops and floor talks at the National Gallery in the following week. Here they demonstrated their skills in sculpture building and made three small scale sculptures of an owl, the Moon Man and Purrukuparli while the general public and school groups watched.

The exhibition is on at the NGV until the 30th June 2002 and then tours regional Victoria and ends up at the Australian Museum in Sydney.

A full colour catalogue is available from Tiwi Design for \$20.00 and all

works on exhibition, including their stylish black plinths are available for sale through Tiwi Design – 08-8978 3982, or tiwides@octa4.net.au

Tiwi Design can keep you posted about the times and dates to listen in to their CAAMA radio interview, ABC radio interview on the National Arts Program and when to watch the ABC – Asia Pacific television segment.

Story by Anna McLeod, Manager Tiwi Design

Who's WHO AND WHAT'S NEW ...

The ANKAAA office has received a number of calls from concerned observers worried about the apparent rush to leave art centres. Please be assured the industry is not in crisis. We are seeing the natural ebb and flow of staff who have given their all to art centres and are now taking well deserved rests, travelling or delivering children into the world.

Anna McLeod is leaving Tiwi Design to restart her life in Melbourne. She joins Fiona Salmon (Maningrida Arts and Culture) who left for southern climes earlier this year. **Caroline Hunter** has replaced Anna and Fiona's successor is **Lucy Stewart**.

Una is heading down to NSW and is awaiting the delivery of her second child. **Diana Stewart** has taken over from Una at Jilamara Arts and Crafts. Tim and Erica are making plans for the next year and their jobs will now be in the hands of **Samantha Togni** and **Stephen Williams**. We wish the new incumbents good luck and plain sailing.

ANKAAA would like to extend our thanks to Una Rey, Anna McLeod, Fiona Salmon, Erica Izett and Tim Acker for their outstanding efforts and wish them well for the future. We also hope that they will continue to work for the indigenous arts industry. Their

expertise is hard to come by and we would like to see it put to good use again. Please guys!

After an absence of nine years, **Belinda Scott** is back at Bula'bula Arts. Belinda has accepted the position of Assistant Manager, working with Gabriel Magyar and Deborah Barber, joint Managers of Bula'bula Arts.

New staff at Mangkaja Arts and Waringarri Arts will be revealed next edition.

Story by Susan Congreve, Manager, ANKAAA

4TH NATIONAL ABORIGINAL AND TORRES STRAIT ISLANDER VISUAL ARTS CONFERENCE—ADELAIDE MARCH 2002

The 4th National Aboriginal and Torres Strait Islander Visual Arts Conference (NATSIVAC) was held in Adelaide on the 5-7th March 2002. The aim of the gathering was to facilitate an open forum in which people from diverse sectors of the Indigenous arts and craft industry could come together to discuss recent developments, strategise future plans, and strengthen and build networks. The steering committee, management team and sponsors should be congratulated on creating a program that catered to the needs of the broad range of industry stakeholders that attended. All those whom attended would have taken home very different impressions of the conference's overall success, depending on their perspective within the industry.

Themes discussed focused on issues including intellectual and cultural property rights, on the ground practice issues for artists, representation, curatorial practice and arts administration, commercial issues, funding and marketing.

A number of presentations proved highlights for me. Paul Greenaway (Director, Greenaway Art Gallery) gave a delightfully funny account of those "on the ground" managing art centres complete with theatrical costume by swapping a series of different hats to express the many roles of art centre managers worn daily (or a few at a time). Consultant, Felicity Wright posed an important question "Does the indigenous arts industry need a development plan?" but the conference delegation, in the time / structure provided, could not explore an answer!

Detracting from the success of the conference, however, was only a tiny number of art centre coordinators and managers who attended. Why is this the case? Obviously greater communication between the market and production industries needs to be implemented. NATSIVAC should be an obvious arena for creating such a dialogue, however, those outbush on the frontline, need to strengthen their voices in contributing to industry debates. Otherwise cultural issues and social realities will simply not be heard nor recognised by the economic wheels driving the Indigenous arts industry, particularly in the southern states.

Banduk Marika (artist, Mawalan Marika project and native title) provided the forum with an excellent (and greatly needed) voice in raising issues faced within communities. She raised concerns about the significance of protecting cultural heritage and her discussion reminded all in attendance of realities and problems faced by those whom live remotely on cultural, social and environmental levels. Without an understanding of these issues, and the relationships between them, the Indigenous Arts Industry will miss an opportunity to increase shared alliances and strengthen networks.

Aside from a question and response time the written Program facilitated space for 'Talking Circles' at the end of each section. However, in practice these were not so successful. A suggestion would be for future chairpersons to literally assist in making a physical circle in order for

people to audibly and equally sit with each other after a presentation to discuss in depth how strategies could be implemented. This would establish a more positive note to end on for the many delegates who were anxious to explore stories / issues in more depth.

Better facilitated forums for debate and more precise summaries of proceedings would have enabled delegates to share opinions and begin to answer significant questions like those posed by Felicity Wright. Equitable representation and the viewpoints of those managing art centres remotely needs to be integrated into conferences of this profile. This year's 4th NATSIVAC succeeded in bringing people together to share their issues and stories – the 5th NATSIVAC should take the next step and recognise the importance of discussing how people / organisations from different industry sectors are affected – we may then begin to find some common ground for industry development despite the distance between our cultural and physical realities.

I look forward to the next conference and congratulations again to the speakers and organisers for their massive efforts in making this year's conference a stimulating event.

Story by: Carly Davenport
Manager, Munupi Arts & Crafts Association
PMB 163, Pularumpi
Melville Island NT 0822
Ph: 08 8978 3975 Fax: 08 8978 3907
Email: munupi@bigpond.com

LUKU-DHULANG - TO ALL ABORIGINAL ART CENTRES ACROSS AUSTRALIA

Our foundation, our arts, our land and our story is forever, from the beginning. We are proud to be (Yolngu) Aboriginal people. All the old people are gone and we the new generation have to stay firm in our foundation. On this foundation we Aboriginal people stand together and stand together strong, that is how we get our strength.

'Connectedness' is a cultural concern for everybody. For Yolngu it is central to our construction of reality.

Anthropologists have created an interpretative model of this Connectedness for Yolngu people –two complimentary halves, moieties known as Yirritja and Dhuwa, the two divide the Yolngu world. Each moiety has its own creation story, design and song. All plants, animals and people are either Yirritja or Dhuwa.

A Yolngu person is intimately connected to the land when we are born and the cultural inheritance that comes

with it. The land, the people and the law were given to us by our creator through our ancestors, it was these ancestors that moved through the land naming the creations.

Stay firm, stay strong for the right of our Yolngu Luku-Dhulang (art).

Story by: Djapirri Mununggirritj
Manager, Nambara Arts & Crafts
PO Box 420, Nhulunbuy NT 0881
Ph: 08 8987 2811

FEATURE ARTIST:**AARON MCTAGGART, MERREPEN ARTS, DALY RIVER NT**

*"Untitled" By Aaron McTaggart
© 2001 Merrepen Arts*

Aaron McTaggart, an up and coming young artist was born in Darwin. He attended school at St Francis Xavier School at Daly River and St Mary's in

Darwin. He graduated from St Johns College 1999.

The following year, he boarded the Young Endeavor in New Zealand as one of 2 Aboriginal people on the journey that changed his life. Aaron said that sailing the Young Endeavor helped him mature as a person and to work as a member of a team.

Aaron hails from a family of artists, notably his aunties Gracie Kumbi, Benigna Ngulfundi, (whose painting hangs in the Darwin Airport) Christina Yambeing, great grandmother Mercia Wawul, grandmother Molly Yawalminy and mother Patricia McTaggart.

He watched his mother paint as a young boy and was always interested in painting.

His images are about the environment.

He loves hunting and fishing with his family and draws inspiration from these trips.

He is greatly influenced by his aunty Gracie Kumbi with whom he is very close. His mother also taught him how to make didgeridoo.

One of his early designs was licensed to Community Aid Abroad for reproduction.

Aaron works in the Nauiyu Council Office as a trainee bookkeeper and hopes to be able to paint full time.

Please contact Meng Hoeschle, Merrepen Arts, Ph: 08 8978 2533

Fax: 08 8978 2766

Email: merrepen@bigpond.com for more information.

TEXTILE DYEING WORKSHOPS AT MANYALLALUK ARTS AND CRAFTS

Manyallaluk Art and Craft Centre hosted its first ever art class taught by Batchelor Institute during the week of April 15-19. The lecturers for the course were Brian Ash, the Senior Lecturer of Batchelor's Art Department, and Veronica Priestley, a well-known silk artist and a popular part-time lecturer with Batchelor. The title of the course was Textile Dyeing – Direct Painting and Printing and involved several techniques for painting on silk. There was also a unit in Occupational Health and Safety offered as part of the course.

Most of the time Manyallaluk artists work on their artefacts at home because there is no suitable community building for use as a studio workspace. Therefore we had to be a bit creative in improvising a place to set up school for the week. We managed to commandeer the council conference room for the duration and transformed it into a temporary art room, which worked out just fine.

Fifteen women had signed up for the course but when the time came for

class to begin, we wound up with about



Upper left - class photo from left: Standing - Brian Ash, Lecturer; Quentin Pamkal; Carol Pamkal holding John Dewar's scarf; Carol's daughter, Richelle, holding Quentin Pamkal's other scarf; Gabby Fordham; Cynthia Williri; Miliwanga Sandy; Veronica Priestley, Lecturer; Miliwanga's daughter, Mimi; Mavis Jumbiri; Seated - Loreena Cameron and three little girls © 2002

half that number. This was just as well—the room would never have been able to accommodate fifteen students, two teachers and all the gear. As the week progressed we had about ten students who joined in for the activities at one time or another.

Before the course actually got started it

was nigh onto impossible to get any of the men interested in signing up because most of them had the idea that painting on silk was only for women. Once the class was underway and people could see how exciting it looked to be working with this new and vibrant medium, several of the men decided to have a go after all. The students who participated were Mavis Jumbiri, Cynthia Williri, Jocylene (Lisa) Miller, Jocelyn Miller, Miliwanga Sandy, Loreena Cameron, Gabby Fordham, John Dewar, Quentin Pamkal and Darryl Miller.

At the week's end there was much photographing of student artwork and everyone was really pleased with the results of their efforts. All agreed that this first art class was a huge success and we are already looking forward to our next session on lino printing.

Story by Kathleen Donald, Manager , Manyallaluk Arts and Crafts

Ph: 08 8975 4306

Email: Manyallaluk@bigpond.com

NEWS FLASH ... NEWS FLASH ... NEWS FLASH ... NEWS FLA

- Artists from Buku Larrnggay Mulka in Yirrkala are traveling to Sydney for the opening of 8 Ceremonial memorial poles on the 26th May at the Benalong Restaurant at the Sydney

Opera House.

- Maningrida Arts and Culture to host Bark Strapping Workshop in June 2002 thanks to NT Department of Employment, Education and Training..

- Meet and Greet Marketing Workshops will begin for the Katherine and Arnhem land regions in June and July. The workshops are in conjunction with ANKAAA and Artsmark.

FEATURE ART CENTRE: INJALAK ARTS AND CRAFTS, OENPELLI NT



Some of the Injalak team outside the art centre © 2002

The Arts Centre

Injalak Arts and Crafts Assoc. Inc. (pronounced In-ya-luk) is a wholly Aboriginal owned and operated enterprise which began as a screenprint workshop in 1986. It is located at Gunbalanya (formerly Oenpelli) in Western Arnhem Land adjacent to the Kakadu National Park and 300kms east of Darwin. The art centre is situated in a most breathtaking location adjoining the Gunbalanya floodplains and billabong with the Arnhemland escarpment or 'stone country' rising forebodingly to the east. Injalak supports ten active outstations as well as occasionally receiving artists from as far away as Croker and Goulburn Islands.

Injalak strives to assist artists to produce and market their art. In doing so, we aim to preserve, maintain and promote the culture of the Kunwinjku people in a culturally sensitive and appropriate manner.

The Art

The Kunwinjku artists paint in the x-ray style synonymous with Western Arnhem Land in which the internal organs and skeletal structures of the animals painted are depicted. Their endeavors represent the world's longest continuing artistic tradition dating back to ancient rock art images.

The weavers of the area have a long-standing reputation for producing superb baskets and other fibre products utilising local and natural materials.

Injalak wholesales and retails a diverse range of quality art reflective of the creative ingenuity of the Kunwinjku (language group) people of the region including: natural ochre paintings on bark and paper, carvings, didgeridus, limited edition prints and fibre prod-

ucts such as baskets, mats, dilly bags and string bags. Screenprinted fabric, silks and t-shirts are also produced in our workshop.

Brief history of the artistic endeavor in the region

Archeological evidence suggests that the rock art dates back to 50,000 years old. It is considered that painting on bark shelters would have been contiguous with rock art painting. The Kunwinjku credit the elusive mimi spirits with having taught them painting skills (mimis also taught bush skills and some ceremonies). Bark paintings from shelters were first collected by Europeans in the 1870's at Port Essington (north of Gunbalanya) from abandoned campsites. The Aboriginal Protectorate, Sir Baldwin Spencer, began commissioning barks in 1912. He was assisted by the pastoralist, Paddy Cahill, and continued to collect up to 1919. The collection is now kept at Museum Victoria.

It was not until 1948 when Charles Mountford and shortly afterwards Ronald and Catherine Berndt conducted research in the region that broader interest in this style of art was generated. These researchers were mainly anthropologically trained and interested in Aboriginal mythology, kinship, rituals and ceremony particularly as depicted in art. Art from the region began entering the public domain in a commercial sense in the 1960's through the Church Missionary Society. There is evidence to suggest that the Anglican Mission, established in 1925, discouraged bark painting for some time due to it 'being of the devil'. Barks were effectively marketed by Peter Carroll of the Church Missionary Society in the 1970's and later by Dorothy Bennett through Aboriginal Arts and Crafts.

Inspiration for contemporary Kunwinjku art is derived from several traditional sources such as rock art, ceremonial body painting and painting on ceremonial objects.

General

A successful **exhibition** at the Australian Embassy in Paris has just run from April through May of works on paper from artists such as Isaiah Naggurrba, Gabriel Maralngurra, Bob

Namundja and Lofty Bardayal Nadjamerrek. Further exhibitions are planned.

At Injalak we are coming out of the wet season where from December to April the floodplains surrounding Gunbalanya fill up and the community literally becomes an island. The only means of access is by air charter. As the season changes from wet (kudjawk) to dry (bangkereng) usually around April/May, artists commence '**harvesting**' barks. Injalak still regards the bark painting tradition as a most significant practice. Barks are weighted for three months in a climate controlled room before being offered for sale.

In late August of each year, the community hosts a **Cultural Open Day** of which Injalak is a major focus. Permits are not required for visitors who are welcome to experience many cultural activities as well as visit rock art sites. As yet a date has not been set for 2002. Primarily, the day is set aside for the community to have some fun.

Fibre craft at Injalak is of a high quality and a diverse range of works are produced. An exciting project to help raise the profile of the fibre artists is developing. It is proposed that a touring exhibition and a publication will be just two of the outcomes. Injalak will be assisted in this initiative by Louise Hamby.



Injalak Committee members and weavers, Hannah Nawirridj and Roslyn Nayilibidj proudly show off some of Injalak's beautiful baskets. Image courtesy of Injalak Arts and Crafts © 2002

FEATURE ART CENTRE: INJALAK ARTS AND CRAFTS, OENPELLI NT CONTINUED

Profile on Story Man - Thompson Yulidjirri

Many artists choose to paint at Injalak for a variety of reasons including the social interaction and general support that the art centre provides. It is common to see up to twenty artists painting on our verandah. Significantly, Injalak sees itself as an art school with Thompson Yulidjirri as its Artistic Director.



'School is in'. Senior Injalak man, Thompson Yulidjirri, instructs emerging artist, Joey Nganjmirra. Image courtesy of Injalak Arts and Crafts © 2002

While most artists learn to paint from their families, at Injalak it is Thompson Yulidjirri who is credited with teaching stories to artists and demonstrating techniques. As Isaiah Nagurrurba said, 'He taught us all, that old man. From when we first opened right up to now, old Thompson was showing us and teaching us. He is real Injalak man. This place (Injalak) owes him a lot'. These comments are reflected by many other artists. Staff rely heavily on Thompson for advice on cultural issues.

Each year, Thompson works with the community school to show children the traditional way to collect and prepare barks. The young students then sit with 'the old man' at Injalak while they paint under his guidance and listen to his stories. It is a role which he takes most seriously.

Thompson can usually be seen painting under the verandah of the art centre and generously explaining his stories to curious but attentive visitors. Thompson is a renowned artist. His works are held in many collections and a large example hangs at the Darwin airport. Thompson has travelled extensively nationally and internationally. His most recent travels have been as author, storyteller and music man with the Stalker/Marrugeku Theatre Company through their two collaborative creations, Mimi and Crying Baby.

Through these productions, Thompson communicates directly across cultures to a wide, live audience. In May, Crying Baby will be staged as part of the 'Cultura Inglesa' in Sao Paulo, Brazil and Thompson will be a guest of the Ambassador. Once again, we know he will act as a great ambassador for the culture of the Kunwinjku people of Western Arnhem Land.

Thompson is approximately 72 years old. Injalak owes an inestimable debt to this old man.

Location

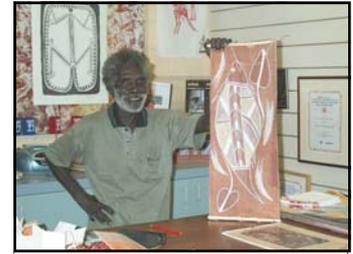
The community of Gunbalanya is located in the most western part of Arnhem Land and only seventy kilometers east of Jabiru. Western Arnhem Land is an area of freshwater billabongs, expanding floodplains, cascading waterfalls, granite outcrops and the sandstone escarpment. It is literally dotted with extensive galleries of Aboriginal rock art which George Chaloupka has mapped extensively and published in his book, 'Journey in Time'.

Rock Art Tours

Injalak has been entrusted with the 'custodianship' of Injalak Hill by Traditional Owner, Donald Gumurdal. It's a role we take most seriously. With Donald's permission, Injalak conducts tours of Injalak Hill, a superb sandstone monolith, rich in rock art. It encompasses majestic panoramic views of the floodplains and the escarpment. Most guides have achieved a certificate 1 in site guiding. Guides will be undertaking certificate 2 this year. Senior guide, Gabriel Maralngurra and Howard Mungaribi coordinate the guide pool and ensure a unique cultural experience. Tours cost \$45 per person and usually commence before 9.00am.

Getting There

Injalak is accessible by road from May through to November and by air during the wet season from December to April. 4WD is strongly recommended although road conditions do allow for conventional vehicles at times (please check). Permits are required from the Northern Lands Council Offices either in Darwin or Jabiru and cost \$13.30. Visitors are welcome and usually met by Injalak stalwart, Bundine 'Thomas' Nabegeyo.



Injalak stalwart, Bundine 'Thomas' Nabegeyo behind the gallery counter welcomes visitors to the art centre. Image courtesy of Injalak Arts and Crafts © 2002

It is fair to say that, like many community art centres, Injalak has had its 'ups and downs' in recent times. Currently, Injalak is enjoying one of its most fruitful cycles. Unlike previously, however, steps are in place to ensure that our current success is sustainable. Works being produced now are of the highest standard for some years and artists are demonstrating creative flair which seems to work in parallel with a stable art centre environment.

We would welcome any inquiries from galleries who may be interested in exhibiting our artists.

Injalak can be contacted at:

Injalak Arts and Crafts
PMB 131
Oenpelli
NT 0822

Ph: 08 8979 0190
Fax: 08 8979 0119
Email: injalak@austarnet.com.au

Story by Anthony Murphy, Manager.



NORTHERN EDITIONS—BEAUTIFUL PRINTS

Northern Editions is under new management and has already had many exciting workshops and residencies this year. Having moved into a new studio space (still located within the School of Art & Design, NTU) and with brand spanning new equipment, we are ready to travel to deliver quality services in printmaking. Recent changes have injected an enthusiasm and vitality into the team at Northern Editions. Through our collective and wide-ranging expertise, we can extend each artist's technical abilities. Rose and Monique are keen to discuss ideas for workshops, editioning and any specific projects you may have in mind.



Simon, Rose, Monique & Jo in the Northern Edition Studio © 2002

Our printmaking team is comprised of three tertiary trained and experienced full-time printers. Monique Auricchio, Acting Editioning Manager, has worked for 15 years in printmaking, including a year in Bangkok where she established the printmaking studio at Vajiravudh College. She has won a number of awards for her own artwork and is keen to pass on her expertise in etching, silkscreen, linocut and other printmaking mediums to other artists.

Having worked as a senior printer, lecturer, tutor and technician, Monique has also conducted numerous workshops throughout the top end over the past five years.



Monique working with Tracy Puruntatameri during a workshop at Munupi, Melville Island © 2001

Jo Diggins has worked with visiting artists and has assisted Monique during workshops. She has been working at Northern Editions since 1997 and is recognised for her collaborative skills and extensive knowledge in etching. Northern Editions also offers the expertise of Simon White, our silkscreen specialist who has many years experience in commercial silkscreen production. Simon conducts workshops and can assist communities with any silkscreen requirements. Printmaking lecturers at the NTU School of Art & Design include Leon Stainer who has initiated training and workshops in remote areas over the last decade and established close relationships with many communities. Lithographs are the domain of Dian Darmansjah who trained in USA at the world-renowned Tamarind Lithographic Studio in New Mexico where the highest quality of lithographic techniques and editioning skills are taught. Both lecturers are available for special workshops.

Northern Editions is the largest producer of Indigenous prints in Australia and we value our long-standing relationships with clients. Expanding Northern Editions' services is one of our immediate plans. Workshops can be conducted in remote communities or at our studio which is surrounded by tropical gardens ...great for outdoor workshops. Artists can expand their skills and techniques through experiencing a new medium, resulting in a new creative energy and dynamism. Producing limited editioned prints provides the artist with an increased income and an expanded market.



Amy Johnson "Buffalo" Ngukurr silkscreen editioned by Simon White © 2002.

Prints are displayed and promoted at NTU. Rose Cameron has been working as Northern Editions' Business and Marketing Manager over the last 3 years and has an extensive knowledge of indigenous art. Over the last six years Northern Editions has established a strong client base which, includes State and Territory Galleries, institutions, and private collectors interstate and overseas.

Contact Rose or Monique to discuss workshops. PH: 8946 6325 or email northern.editions@ntu.edu.au

19TH TELSTRA NATIONAL ABORIGINAL & TORRES STRAIT ISLANDER ART AWARD

Story by Margie West, MAGNT

The Preselection process for the 19th Telstra National Aboriginal & Torres Strait Islander Art Award has been completed and 136 works have been selected. Works are from regions Australia-wide with a strong representation again from the remote area art centres from WA, NT and Qld, so thanks again to all the artists and their advisers for their ongoing support of the Award. This year the 3D section is particularly strong with 24 selected works including some exceptional fibre

pieces- Lena Yarinkura has again come up with a wonderful quirky work of bush rats climbing a tree! A bronze dingo from last year's winner of the Wandjuk Marika 3D memorial Award Craig Koomeeta, a hollow log installation from Yirrkala artists plus a range of other sculptures and ceramics will make the sculptural component a focus of this year's exhibition. Paintings are the overall strongest category as usual and again some exceptional works were entered, including an 8 metre collabora-

tive work from the Mangkaja artists and some interesting works from the recently established Irrunytju Arts. Local Larakia artists, Prince of Wales, Anthony duwun Lee and Koolpinyah Richard Barnes are showing along with other well-known artists Judy Watson, Brenda L Croft, Ian Abdulla, Richard Bell, Julie Dowling, Darren Siwes, John Mawurndjul, Kathleen Petyarre, Arone Meeks, Gabriella Wallace, Kitty Kantilla, Helicopter, Linda Syddick, and Naata Nungurrayi just to name a few.

MERREPEN ARTS FESTIVAL 1ST AND 2ND JUNE 2002

The annual Merrepen Arts Festival began 15 years ago. The festival opened its doors in 1988 to coincide with the celebration of the bi centenary of Australia. From its humble beginning, the festival has grown from strength to strength.

In 1998 the community was dealt a devastating blow with the flooding of the community. The residents were evacuated to Batchelor College, where they stayed for 3 months. When we eventually returned to the community the clean up was an arduous task. All paintings, fabrics, stock and equipment were a crumbled mess. Nothing was salvageable. The task of rebuilding was slow. The artists were not able to focus on anything but getting their lives back to normal. The thought of not having a festival was very close. The residents rallied together and managed to hold the festival, but it was one

month late. Nevertheless the festival was organized with lots of help from people in the wider community. We are forever grateful for all the nameless volunteers who lent a hand to put us back on our feet.

The orchestra was invited to perform in 2000. The concert was held at the Daly River Crossing. This year's performance of "Outback Pops" will be the 3rd performance in conjunction with the Merrepen Arts Festival. The event this year will also include Archie Roach and Ruby Hunter to start the concert off on Saturday evening. During intermission dancers from Palumpa will be performing a corroboree.

On Saturday there will be play offs in footy, softball and basketball. The grand finals will be played on Sunday mid morning.

New this year will be a preview of paintings for sale on Saturday afternoon. Sales begin at 10.00am on Sunday. Also, on sale will be batik t-shirts, screen printed fabrics, silk lengths and scarves and limited edition etchings. Pulumpa Dancers will perform a welcome dance. The official opening at 11.00am by Chief Minister Ms Clare Martin will follow a welcome speech by the President of Merrepen Arts. The art auction begins at 12.00 pm. The Daly River Band will be performing throughout the day, along with dancers from Maningrida and Pulumpa. This year students from Marrara Christian School have been invited to perform at the festival. Food and drinks will be available. Camping facilities are also available throughout the area. The festival continues till late. For further details contact; Merrepen Arts; Ph (08) 8978 2533 Fax (08) 8978 2766 or email – merrepen@bigpond.com

CONSERVATION WORKSHOP AT COOMALIE CULTURAL CENTRE

A two-day workshop was held at the Centre on 29 and 30 April at Batchelor Institute Campus. Kim Tough, a conservator from the Museum and Art Gallery of the Northern Territory, conducted the workshop. Representatives attended the workshop from Warlayirti Arts (Balgo Hills), Mimi Arts & Crafts (Katherine), Maningrida Arts & Crafts (Maningrida of course!), Warmun Art Centre (Turkey Creek), ANKAAA and Northern Territory University. Staff from Coomalie Cultural Centre and Batchelor Institute also participated in the workshop. The workshop focused on preventative conservation. Topics covered included:

- Causes of deterioration.
- Demonstrations of how to read temperature, humidity and light levels.
- How to battle against insects.... We all made a very sticky insect trap!
- How to handle artworks and do condition reports...nothing got broken!
- Ideas about storage of artworks
- Techniques for hanging and displaying artworks, including labeling techniques.

The Batchelor Institute Art Collec-

tion* was used as a point of reference... we tested light and humidity levels on artworks hung around the campus, dusted off some old bark paintings, did a condition report on some ceramics and explored some suitable storage options for the collection. This gave participants the chance to put some of the theory into practice. The social aspect of the workshop was also enjoyed.... it was good for people to meet one another and exchange ideas and opinions. The Batchelor Art collection was also enjoyed as everyone got a good look at works displayed on campus.

The Community Heritage Grants of the National Library funded the workshop. Additional to the workshop Kim Tough, the MAGNT conservator, will be undertaking an assessment of the Institute's art collection with the aim of identifying future management issues for the collection.

* Batchelor Institute has an art collection comprising of approximately 520 artworks. The collection is diverse and represents the regions from which the

Institute's students live. It consists of works on canvas and paper, prints, ceramics, weavings, textiles carvings and toys. The collection contains major works by established Indigenous artists as well as works by students. The collection continues to grow annually with works from the Artist in Residence Program, acquisitions and occasional commissions. In July 2002 an exhibition of bark paintings, from the collection, will be shown at Coomalie Cultural Centre.



Participants at the workshop © 2002

Story by Joanna Barrkman, Manager,
Coomalie Cultural Centre
Ph: 08 8939 7404

COMING SOON—The NEW ANKAAA Brochure—watch your mail box and post bag mid—late June !!

UPCOMING EXHIBITION SCHEDULE

MAY—DECEMBER 2002

MAY

Art from Balgo Hills, Gallery Gondwana, Alice Springs 12th April – 4th May 2002

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

Warmun Group Show – featuring the work of established and emerging Warmun Artists, Turkey Creek, Framed gallery, Darwin 17th May – 3rd June 2002

Yikwani - Contemporary Tiwi Ceramics, National Gallery of Victoria, 2nd May to 30th June 2002.

Balgo Colour – featuring glass and paintings, Fremantle Art Centre, Fremantle 17th May – 15th June 2002

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

Eubena Nampitjin & Balgo Glass, Alcaston Gallery, Melbourne 31st May – 25th June 2002

Mega Art Exhibition, World Trade Centre, Melbourne 18th May – 1st June 2002

Tommy Carroll solo show Warmun Art Centre, Turkey Creek, Vivien Anderson Gallery- Melbourne May 30- 22 June 2002

Stories of Country, paintings and dupun by artists from Bula 'bula Arts, Ramingining, Indigenart Gallery, Fremantle, WA 24th May - June 2002

Bush Fruits, Anyinginyi Arts & Crafts. An Artback Touring exhibition. Coomalie Cultural Centre, Batchelor NT 29 May - 5 July 2002

JUNE

Wolpa Wanambi, Niagara Galleries, Melbourne 4th —29th June 2002

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

Warmun Group Show – featuring the work of established and emerging Warmun Artists, Turkey Creek, WA Framed Gallery, Darwin 17th May – 3rd June 2002

Willy Billabong, Jack Lannigan and Maggie Long - artists from Yarliyil Art Centre, Kintolai Gallery, Adelaide 6th June - 6th July 2002

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

Jean Baptiste Apuatimi, Solo Exhibition, Tiwi Design, Bathurst Island. Aboriginal and Pacific Art Gallery, Sydney 6th June – 29th June 2002

Selected Warmun Artists Show, Warmun Art Centre, Turkey Creek, Gallery Gabrielle Pizzi- Melbourne 25th June – 13th July 2002

Warmun Artists Group Show Warmun Art Centre, Turkey Creek, Thornquest Gallery, Gold Coast 28th June- 27th July 2002

JULY

Elizabeth Nyumi and Balgo Glass, Warlayirti Artists, Balgo, Aboriginal and Pacific Art Gallery, Sydney, 11th July – 3rd August 2002

Water and Stone, Maningrida Arts and Culture, Raft Artspace, Parap, Darwin 12th July – 3rd August 2002

Mowanjum Festival Exhibition, Mowanjum Community, Derby, WA 10th – 11th July 2002

Batchelor Institute Art Collection Exhibition Featuring the Institute's collection of bark paintings. Coomalie Cultural Centre, Batchelor, 10th July - 16th August 2002

AUGUST

2 Solo's – Susie Bootja Bootja, Nora Wompi, Warlayirti Artists, Raft Artspace, Darwin, 10th August – 31st August 2002

Work by 4 emerging Warmun artists- Mark Nodea, Katie Cox, Marcia Purdie and David Cox, Warmun Art

Centre, Vivien Anderson Gallery, Melbourne. 15th August – 7th September 2002

Jimmy Nerrimah Exhibition, Mangkaja Arts Resource Agency, Coo-ee Gallery, Sydney, 5th – 20th August 2002

Betty Carrington Solo Show, Warmun Art Centre, Alison Kelly Gallery, Melbourne, August – September 2002

Mona Chuguna and Ngarta Jinny Bent Exhibition, Mangkaja Arts, Alcaston Gallery, Melbourne 23rd August – 13th September 2002

Boundless – Contemporary Art from Country WA, AGWA, Perth 3rd August – 3rd November 2002

Tayikwapi (everyone) works on paper by artists of Ngaruwanajirri Inc, Bathurst Island. Coomalie Cultural Centre, Batchelor, 21st August – 27th September 2002

SEPTEMBER

Desert Mob Exhibition, Araluen Art Centre, Alice Springs, 1st September – 6th October 2002

OCTOBER

Hector Jandany and Jack Britten- old men from Warmun, Warmun Art Centre, Vivien Anderson Gallery, Melbourne, 3rd – 26th October 2002

Melbourne Art Fair

NOVEMBER

Willy Billabong Solo Exhibition, Yarliyil Art Centre, Artplace, Perth 14th – 30th November 2002

Djambawa Marawili Solo Show, Gallery Gabrielle Pizzi, Melbourne, 12th November 2002

DECEMBER

Warmun Country- an educative exhibition featuring all the artists from Warmun, Flinders University Art Museum- Adelaide, 14 December – February 2003

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

ANKAAA

Association of the
Northern, Kimberley and
Arnhem Aboriginal Artists

GPO Box 2152
Darwin NT 0801
Frog Hollow Centre for the
Arts
56 Woods St Darwin 0800

Phone: 08 8981 6134

Fax: 08 8981 6048

Email: ankaaa@octa4.net.au

Web: www.ankaaa.org.au

Edited by Stephanie Hawkins, ANKAAA
Industry Development Officer © 2002

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**Australia Council
for the Arts**

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

OZeCulture 2002: Taking the next step - 28th -30th May 2002 Location: Sydney.

For more information on OZeCulture projects and the conference contact

www.cultureandrecreation.gov.au/conference or freecall 1800 065 754

MANINGRIDA ARTS AND CULTURE WORKING WITH OZECULTURE

In March this year Maningrida Arts & Culture were advised that their application for funding for the Remote Access e-commerce project had been approved by the Department of Communications, Information Technology and the Arts.

The project involves a major overhaul of the existing website including two new exhibition facilities. The first of these is a quarterly online exhibition with extensive background information that can be used to promote new artists. The second feature will incorporate a search & view facility that will be

developed with Adam Griffiths from GFComms and will be compatible with AMS. It will allow users to search a database of works available for sale by a number of criteria including artist, language & theme then work with their selection to find the works they like.

Apart from Adam Griffiths, we will also work with Marketing Consultant, Tania Crosbie and Jon Altman from CAEPR has come on board as Quality Assurance Consultant. As part of the project myself, Lucy Stewart, Director and

Ningle Waramanba, Arts Worker will be attending the OZeCulture workshop and Conference in Sydney, May 17-30. We would like to thank ANKAAA, Injalak Arts & Culture, and art centres for their ongoing support and Peter Eve for his advice with studio design. We will advise in a later issue the launch date of our first online exhibition in January 2003.

Kellie Austin
IT & Marketing
Maningrida Arts & Culture
Ph: 08 8979 5946

Email:

masaa@maningrida.bu.aust.com

DATES TO REMEMBER ...

MAY 2002

- **OzeCulture:** Taking the Next Step Conference Sydney, 28th -30th May
- **The Gordon Darling Foundation** Submissions close 31st May

JUNE 2002

- **Merrepen Festival**, Daly River, NT 1st - 2nd June
- **The Myer Foundation**—Arts and Humanities Submissions close 13th June
- 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.
- **Mowanjum Festival**, Mowanjum Community, Derby WA 10th—11th July

AUGUST 2002

- **19th Telstra National Aboriginal & Torres Strait Islander Art Award** 10th August—27th October
- **Oenpelli Open Day**

ANKAAA STAFF

Susan Congreve—Manager
Stephanie Hawkins -Industry
Development Officer.
Ian Lee—IT Development
Officer
Erica Luchich—Office
Manager

ANKAAA EXECUTIVE COMMITTEE

Djambawa Marawili—
Chairman
BJ Timaepatua
Belinda Lee
Terry Ganadila
Ivan Namirrkki
Adrian Isaacs
Gabriel Maralngurra
Raelene Kerinauia

2002 is an election year for the
ANKAAA Executive
Committee. Nominations will
be accepted at the 4 Regional
meetings and voting will take
place at the ANKAAA AGM
(dates to be advised).