

# ANKAAA Arts Backbone

Association of Northern, Kimberley and Arnhem Aboriginal Artists

Working together to keep art, country and culture strong

Volume 6: Issue 3 September 2006



Hector Jandany is the last surviving member of the first generation of ochre artists and storytellers who began painting on the banks of Turkey Creek (East Kimberley, WA) in the late 1970s. Hector's influence resonates in the work of more than 60 Gija artists painting today at the Warmun Art Centre overlooking that same Turkey Creek. Hector Jandany is pictured with his grandson Glen Carrington at the opening of Hector Jandany and Charlene Carrington's exhibition - *Ngarrgarroon Country* at Raft Artspace, Darwin. This exhibition showcases a master elder and his young granddaughter and is a tribute to the strength and longevity of the artistic tradition of Warmun, a remote community which produces extraordinary talent. Megan Buckley, Warmun Art Centre Coordinator © Warmun Art Centre 2006

Inside this edition of the ANKAAA Arts Backbone > ANKAAA News • The Biennale of Sydney - Zones of Contact • Young Guns • Musee du quai Branly • Yirrajirima Murrakupuni Ngawurraningimarri - Three Places Coming Together • Telstra National Aboriginal & Torres Strait Islander Art Awards • The Dreaming • Garma Festival • Peggy Griffiths - Waringarri Arts • New York New York • Selling Yarns • Screenprinting at Bula'bula Arts • Back Page News + Exhibitions & Events Calendar lift out

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ANKAAA is a non-profit incorporated Aboriginal Association

ANKAAA is proudly supported by:



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Information Technology and the Arts



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The dry season has proved to be a busy time for the Indigenous Arts Sector highlighted by the 23rd Telstra National Aboriginal and Torres Strait Islander Art Award (NATSIAA) which opened on the 11th August. Congratulations to Samuel Namunjdja from Maningrida Arts and Culture who won the Telstra Bark Painting Award and to Baluka Maymuru from Buku Larrnggay Mulka who won the Telstra Wandjuk Marika 3D Memorial Award (see story on centre spread of this issue for all the winners.)

As part of the Darwin Festival NATSIAA was one of a myriad of exhibitions that were visited over that weekend with ANKAAA members participating in a number of exhibitions including Waringarri Arts, Warmun Art Centre, Tiwi Art Network, Tiwi Design, Munupi Arts & Craft, Maningrida Arts and Culture, Bula'bula Arts, Buku Larrnggay, Jilamara Arts and Crafts, the ANKAAA photographic exhibition "Art, Country, Culture", and Individual members work on show including Jason Davidson, Karen Mills, Kathy Arbon and Gary Lee.

The Selling Yarns: Australian Indigenous textiles and good business in the 21st century conference was also held at the MAGNT on the 13-14th August which drew a full house for registrations and provided insight into the many interesting and successful textile projects happening around the nation. It was fantastic to hear from some of the ANKAAA members' projects including Injalak Arts and Crafts, Tiwi Design, Maningrida Arts and Culture and Elcho Island Arts and Crafts. In conjunction, Milingimbi Art Centre and Bula'bula Arts both

presented weaving displays and Bula'bula Artists delivered workshops on the Saturday Market day.

After a period of lobbying by both ANKAAA and Desert and other stakeholders, The Minister for the Arts and Sport, Senator Rod Kemp, announced on the 15th August 2006 there will be a Australian Parliamentary inquiry into the Indigenous visual arts and craft sector to examine and make recommendations on strategies and mechanisms to strengthen the sector. The committee will report to Parliament at the commencement of parliamentary sittings in February 2007. The Terms of reference allow for a thorough inquiry into this extremely valued and important sector focusing on the scale, benefits, priority needs and strategies to improve and sustain the sector including unethical conduct, government support and future opportunities. The full terms of reference are available from the DCITA website [www.dcita.gov.au](http://www.dcita.gov.au) ANKAAA encourages any interested parties to provide a submission to the Inquiry.

The next couple of months are also busy with the draft for the NAVA Indigenous Art Commercial Code of Conduct (IACCC) currently being finalised for distribution and consultation from the sector, the Regional Arts Australia Pacific Edge Conference, the Australian Indigenous Tourism Conference both in September, the ANKAAA regional meetings throughout October and November and finishing the year with the Annual Indigenous Artworkers Conference and ANKAAA's Annual General Meeting in December.

# Zones of Contact - the Biennale of Sydney 2006 + Young Guns

Djambawa Marawili, Buku Larrnggay Mulka - Yirkala, Arnhem Land



Djambawa leading his dancers into his exhibition at the Biennale of Sydney 2006

Yilpirr Wanambi, Dhangayal Marawili, Yinimala Gumana, Gunybi Ganambarr and Bandarr Wirrpanda went down to Sydney in June; in addition to opening the Biennale of Sydney as dancers in the Djambawa Marawili exhibition on Pier 2/3 under the Sydney Harbour Bridge, they also opened their own show 'Young Guns' (held in conjunction with Andrew Blake's magnificent first solo exhibition) at Annandale Galleries.

The reaction of the public was intense. People found it hard to believe that these were the works of unknown young men. The outcome was that the show was quickly bought up. The explanation for how these young artists could have reached such a level of excellence probably lies in the mentorship provided by their older family members who are famous artists and ceremonial leaders. **Will Stubbs, Buku Larrnggay Mulka**

**Djambawa Marawili** - "It was happening to me too when I became an artist. I was following my old man and painting the same way as my father did. So, one day I decided to make more interest for the people so they can see. I have to do it different way of shaping it...shaping it but the pattern and design and the stories were all still the same.

I can see the young people looking at what I am doing. That's the future for them. They are following what they want to do so they can become an artist and not only that but as well in the Yolngu world they are knowledgeable. That's their path.

We are leading them. We did lead them. We ourselves were led before. Those old people have all gone away now.

The old people said 'Why are you digging our mind and our'... they used the names 'Milngurr and Gayulindjil' (sacred foundational spring) for Dhuwa and Yirritja.

I said to them 'This is to show what is written in your heart and in your mind and where the country is'. So from that time on, I did opposite way, just to bring it up into a stage so that Ngapaki (non - Indigenous) can see... and the Yolngu.

It is almost getting really stronger and stronger. I think. That is what I feel. It's a long way for them to go yet.

Their future, I cannot tell them, because it will be their future. But I think they'll be really strong and they'll teach their children. I am really pleased with them because I can see that they

are getting strong.

They are all involved in the men's ceremony or Ngara. Gunybi and Yilpirr are married to my daughters Lamangirra and Liyamadal#2 and are both Djungayi caretaker for both Madarrpa and Dhalwangu. Bandarr is my young brother-in-law and he is also a custodian between Madarrpa and Dhalwangu. These three are Dhuwa men from the Ngaymil, Marrakulu and Dhudi Djapu clans learning their mother's law. Of course my son Dhangayal has to follow my footsteps and Yinimala who is a Dhalwangu is my brother from a third young mother. Like the others he is taking a big role in men's ceremony.

It is not just me that these men are learning from both on the inside and outside. Gawirrin Gumana, Dhukal Wirrpanda and Galuma Maymuru, Boliny, Ralwurrandi, Wukun Wanambi and Nawurapu Wunungmurra have all shared their knowledge."

Transcript of statement 4th May 2006



## Opening of the Musee du quai Branly, Paris

Apolline Kohen, Maningrida Arts & Culture



**The much awaited Musee du Quai Branly was opened on the 22nd of June by French President Jacques Chirac in the presence of numerous officials, key partners and of course, the Australian team who worked for two years on the commission.**

Artists Gulumbu Yunupingu, Judy Watson, Nyakul Dawson (representing Tommy Watson) and John Mawurndjul were present at the opening along with curators Hetti Perkins and Brenda L Croft, architects Judy Cracknell and Peter Lornergan, Chris Sarra from the Australia Council and artists' representatives from the Michael Riley foundation, Papunya Tula, Jirrawun Art, Buku Larrnggay Mulka and Maningrida Arts & Culture. It was a week of celebrations, parties and exhibition openings for the Australian contingent in Paris. As Will Stubbs from Yirrkala said 'It was the best week of my life'.

Brenda L Croft, Senior Curator of Aboriginal & Torres Strait Islander Art at the National Gallery of Australia & co-curator with Hetti Perkins of the commission, said "Well, now that the dust has settled somewhat (not sure if it really has in Paris, as workmen were still madly finishing, rendering, painting, installing, crimping, sweeping, lighting, and labelling right up to the day of the opening) it's weird how it already all seems so long ago. I guess that's because I had to leave and come straight back to install 'Michael Riley: Sights Unseen' at the National Gallery of Australia.

...what a joy to be involved in this all-consuming, inspiring, draining, magnifique project. Had we known what we were getting ourselves into four years ago would we have still leapt in feet first? I can only say yes, and to paraphrase Paul Sweeney of PTA, it was a total blast, being there with Johnny

M, the glorious Gulumbu Y, Mr Nyakul Dawson, the shining Judy Watson, Michael Riley's rep, Linda Burney, all the mob representing those who could not be there with us.

Did I really get to shake Kofi Annan and President Chirac's hands? Not to mention Alexander Downer... and it wasn't all easy going – imagine finding out a truck has just smashed into Judy's window, narrowly missing damaging John's pole in the bookshop! But I can't wait to get back there and see all the works with fresh, revived eyes. A huge thank you to everyone who was involved – the memories are etched on my mind like Judy's artwork on the glass window. C'est belle, c'est tres magnifique."

***This was the best opening and I shook the hand of that president. Balandas from all over the world, maybe millions will see my column and ceiling in the new Museum. I am very happy, very proud and I am number one artist!*** John Mawurndjul

Galumbu Yunupingu said at the opening: "this is my gift to you, to the world, from my heart".

This is a week that we will all remember and we hope that many Australians will have the opportunity to see the works integrated to the building one day. This unique project has certainly opened new opportunities for Indigenous artists and many exhibition projects are already on the way.

Images on this page - Top left, French President Jacques Chirac with John Mawurndjul and Apolline Kohen, Mawurndjul's ceiling in the bookshop at the Museum. Left - Gulumbu Yunupingu, John Mawurndjul, Judy Watson, Michael Riley's representative Linda Burney and Nyakul Dawson representing Tommy Watson.



# Yirrajirima Murrakupuni Ngawurraningimari - Three Places Coming Together

Niru Perera, Tiwi Art Network

We've just wrapped up what has been a very successful yet terribly crazy few weeks. The Tiwi Art Network held its first ever NATSIAA-time exhibition this August – the culmination of several months of preparation and anticipation! We wanted to hold an event that showed people the beautiful and high standard of work that is coming out of the three Tiwi Art Network Art Centres at the moment. We also wanted to celebrate the fact that 5 Tiwi artists were chosen as finalists in the NATSIAA. It's a great achievement, especially to see a tutini (Tiwi mortuary pole) and yimolika (tunga basket) get selected. So while we're boasting, let's congratulate the finalists, Clementine Puruntatameri, Jean Baptiste Apuatimi, John Martin Tipungwuti, Nina Puruntatameri and Susan Wanji Wanji. We thought it was a good opportunity to highlight their work at our exhibition. We were also really lucky to be sponsored by Paspaley Pearling Company who gave us a shop space in Smith Street Mall (centre of Darwin) to use for two weeks. It was a great location and allowed us to attract many passersby, dry season tourists, and Darwin Festival goers.

We decided to open the



Crowds enjoying the wonderful art & breakfast, Regis Pangiraminni from Munupi Arts & Crafts and Minister Marion Scrymgour

exhibition on the morning of the NATSIAA with a breakfast gig. We are grateful to Ali Mills who welcomed the guests to Larrakia country and sang her beautiful Arafura Pearl song. Also, we are grateful to Marion Scrymgour who came to officially open the exhibition and support her fellow Tiwi. Art Centre staff and artists put in a lot of hours into getting the artwork across the sea and up on the walls. Those days were a muddle of comings and goings, rushing around, airport trips, last minute deliveries – it's a logistical feat to get an exhibition and artists and staff over from the Tiwi Islands, but everyone was there with purpose and energy. We were quite amazed at how well the work from the three communities looked together in the one room – stylistically different yet very complimentary. The reactions from the 100+ guests

confirmed the pride we were all feeling that morning. That was evocative enough for the emotions! Then John Martin and Clementine gave two very heartfelt and personal speeches about what their art means to them and how they connect it to their identity and family. I remember looking around the room of stunned and moved people. To hear John Martin's and Clementine's stories was a special beginning to what was to be an exciting day of celebration for Indigenous art and culture.

**Thanks to all the helpers – Fiona, Susan, Regis (a great MC), Donna & Tara from Munupi, Jean, Clementine, Ita, Josette, Luciano, Angela & Tim from Tiwi Design, and John Martin, Brian, Janice, Danielle & Steve from Jilamara. Thanks also to all the people that came to support Tiwi art.**



Left to right - Ali Mills, Regis Pangiraminni, John Martin Tipungwuti, Jean Baptiste Apuatimi, Clementine Puruntatameri & Susan Wanji Wanji ©

## Telstra weekend in Darwin for Maningrida Arts & Culture

By Apolline Kohen, Maningrida Arts & Culture

It all started in Maningrida with a MAGNT phone call announcing that Samuel Namunjdja won the bark prize at Telstra. With a winner, 8 artists in the awards, an opening at MAC Darwin shop and the Selling Yarns conference, it was to be an exciting and busy weekend for Maningrida artists.

Artists Samuel Namunjdja, Irenie Ngalinba, Anniebell Marrngamarrnga, Tommy Gondorra Steele and Owen Yalandja travelled to Darwin for the event. Samuel received with pride his award for his painting *wind dreaming with goanna track* and all the other artists were busy talking with collectors admiring their work in the display area.

As usual, the opening at the MAC shop was packed and most of the works were sold on the day. This year, MAC exhibited works by the artists having works in Telstra and new prints by leading artists. Sculptor Owen Yalandja and fibre artist Anniebell Marrngamarrnga caught the attention of the public with their magnificent yawkyawk spirit figures. 'They all want one' said Anniebell and MAC is now preparing an exhibition of her work for next year.

On Sunday Anniebell and Apolline attended the Selling Yarns conference and gave a paper about the innovative fibre sculptures from the Maningrida region.



### It's a family affair

There were all sorts of connections going on at Telstra when Baluka Maymuru was presented with his prize for three dimensional work. The prize was named in memory of Wandjuk Marika and was presented by his son Mawalan II Marika who is close family for Baluka. As a young man Baluka was tutored by Wandjuk and his father Mawalan 1.

At Baluka's request, his sister Naminapu Maymuru-White acted as translator into English. Coincidentally, Naminapu was presented with the same prize

**Pictured right - Charlene Art Centre, Turkey Creek of Texas Downs which was of Western Australia before joint exhibition with her g at Raft Artspace. Charlene Leanne Mosquito is helping**

## The 23rd Telstra National A

was presented to Ngoia Napaltjarri Pollard from Mt Liebig, for the work *Swamps West of Nyirripi* on Friday the 11<sup>th</sup> of August.

In addition to the Telstra Award, prizes were awarded in four other categories: The \$4,000 Telstra General Painting Award, was awarded to Alice Springs-based artist Linda Syddick Napaltjarri for her work *The Witch*

*Docto*  
*Painti*  
*Mank*  
*(Wind*  
*Work*  
*Judy*  
*bloo*  
*Mem*



in the previous years competition by... you guessed it, Mawalan II Marika.

The circularities didn't stop there as it was the second time that Baluka had won the exact same prize although in 1987 it was known as 'the eldest son of Mawalan memorial prize'. To top things off, Baluka's prize was danced on stage by the Numbulwar Red Flag dancers who are his maternal grandmother clan!

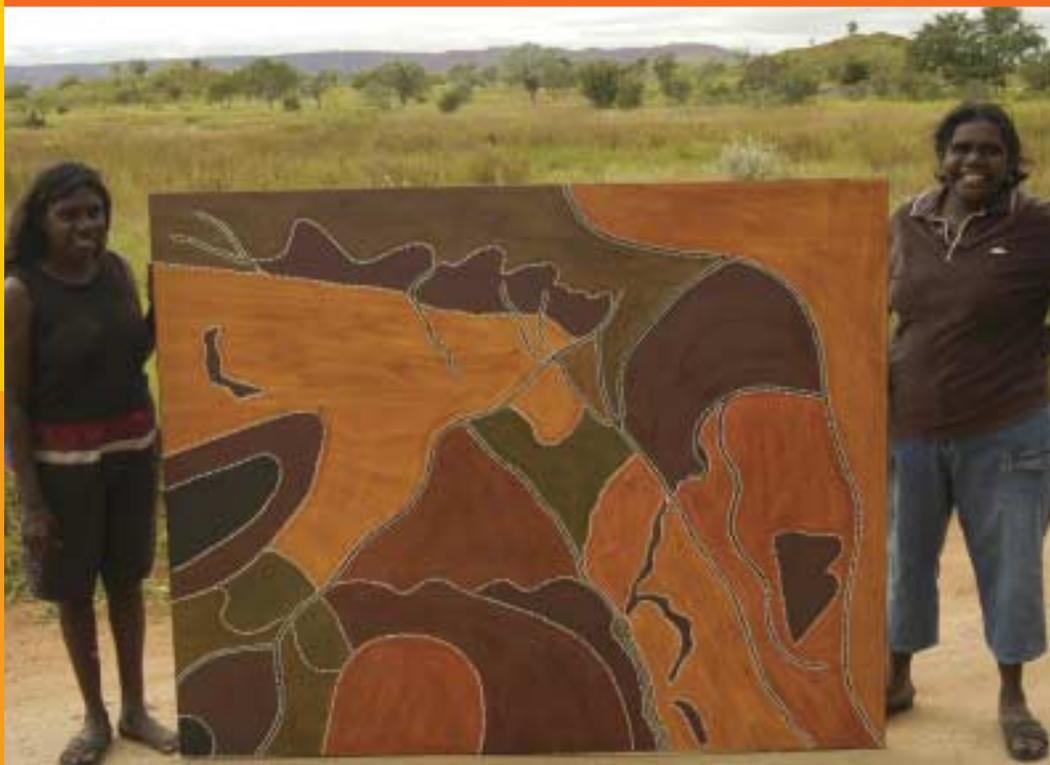
The winning Iarrakitj group has been purchased by the Museum and Art Gallery of the NT where it will join works by another sister, Galuma Maymuru (winner Best Bark 2003) and his fathers Narritjin and Nanyin Maymuru.

**Images** - Clockwise top left, Samuel Namunjaja, Lawrie Mortimer from Telstra Country Wide, Mawalan II Marika, Baluka Maymuru & Naminapu Maymuru-White, Irenie Ngalinba with Kylie with her Iorrkon (hollow log) at the NATSIAA ©

the Carrington from Warmun  
 nek with her large painting *Map*  
 was acquired by the Art Gallery  
 fore the opening of Charlene's  
 r grandfather Hector Jandany  
 ne is on the left and her friend  
 ing her. [www.warmunart.com](http://www.warmunart.com)

Northern Editions and Jilamara Arts and Crafts opened **Jilamara: new etchings from Melville Island** over the busy 'Telstra Weekend' in Darwin. The exhibition celebrates the release of a stunning collection of limited edition etchings by prominent Tiwi artists Raelene Kerinauia, Janice Murray, Pedro Wonaeamirri, Dymphna Kerinauia, Timothy Cook, Kenny Brown, Glen Farmer and Conrad Tipungwuti. Produced in collaboration with printmakers Dian Darmansjah, Leon Stainer and Trent Walter, this body of work reveals the rich and diverse artistic tradition of some of Australia's most exciting contemporary artists.

Image - Raelene Kerinauia, Kayimwagakimi Jilamara III, 2006, etching. Printer: Dian Darmansjah. Image courtesy of the artist, © Jilamara Arts and Northern Editions



## Aboriginal & Torres Strait Islander Art Award

*Doctor and the Windmill*. The \$4,000 Telstra Bark Painting Award was awarded to Samuel Namunjaja from Ankorlod in west Arnhem Land for his work *Gungura* (Vind Dreaming with Goanna Track). The \$4,000 Telstra Works on Paper, was awarded to Brisbane-based artist Sydney Watson for her work *a preponderance of aboriginal food*. The \$4,000 Wandjuk Marika Three-Dimensional Memorial Award, sponsored by Telstra was awarded to

Baluka Maymuru from Yirrkala, east Arnhem Land for his work *Dhakandjali*.

A whirlwind of exhibitions & events from across the ANKAAA membership - 14 exhibitions featuring more than 70 artists from 16 Art Centres & Individual Darwin based ANKAAA member artists preceded & followed the NATSIAA presentations.

# The Dreaming

Australia's International Indigenous Festival



Above; The festival grounds at Woodford, far right - Buku Larrnggay Mulka prints on display. Below; Geraldine Pilakui, Regis Pangiraminni & Ita Tipungwuti outside the ANKAAA Gallery, inside the ANKAAA Gallery, Thelma Dixon & Violet Hammer from Waralungku Arts, Borrooloola.



**In June ANKAAA staff Stephanie Hawkins and Michelle Culpitt and 15 artists and Art Centre staff from Darwin, the Tiwi Islands, Borrooloola and the Kimberleys travelled to Woodford to attend the Dreaming Festival. We installed the ANKAAA exhibition Art, Country, Culture for display during the Festival. We promoted ANKAAA and the Art Centres to the hundreds of visitors to our ANKAAA tent over the Queen's Birthday Weekend through talking, handing out materials, artists demonstrations and screening the ANKAAA and Art Centres' DVD's.**

My task at the festival was to introduce myself to visitors and show them and tell them about my Art Centre and what I do

there. I'm a shy person and don't do much talking to people, so for me I've learned to communicate more openly to people, especially non-Indigenous people. Now I can do more of that back at Mangkaja. We all went there as a group and worked as a group to represent ANKAAA. The ANKAAA staff were very supportive. Some people asked some questions about ANKAAA that I was not sure of, other members were near by to help me out, like Regis Pangiraminni (Munupi Arts & Craft, Tiwi Islands.)

I am happy to be a part of the ANKAAA membership and am learning more about ANKAAA as I go along.

I got to know about other

member Art Centres, what they sell and make.

In the future I would like to do more training in communication, being able to speak more strongly about our culture and Art Centres and I would like to visit Art Centres outside of W.A to see how they operate.

My favourite part of the trip was meeting different people and learning about their culture and lifestyle.

The Dreaming Festival was a great experience for me and I hope to go again next year.

**Tina Hobbs, Mangkaja Arts**

[www.mangkaja.com](http://www.mangkaja.com)

Left to right; Marissa Kinglsey, Stephanie Hawkins, Tina Hobbs, Gary Lee, Marika Patrick, our fantastic volunteer Satara, Ita Tipungwuti, Simona Wonaemirri & Geraldine Pilakui conducting an artists' demonstration, Freddie Timms & Marika Patrick ©



## Garma Festival

### Anindilyakwa Arts



Anindilyakwa Art on Groote Eylandt is only very new—less than 1 year old. This year Garma called to us... and we packed up the troupe on the barge and headed off on our first artist trip away.

Garma gave our artists the opportunity to try lino prints, and most went back for a second go.. Everybody loved the experience and we will definitely be having another workshop on Groote to share our experiences with the other local artists.

Harry Mununggurr & Hilda Wurrawilya usually spend their time on Groote Eylandt making didgeridoos and painting barks and shells. They also help with the local culture classes we hold

at the 3 local schools on Groote.

Everybody is now asking if we can go again next year.

Announced at Garma were the winners of the competition Design for a Sea Change, run by the Carpentaria Ghost Net Program [www.ghostnets.com.au](http://www.ghostnets.com.au)

The aim was to design something using ghost nets that people in communities could reuse nets off the beach make a product and sell. Art Centre Coordinator Kristyne Love collected the People's Choice Award "My bag was for mud crabbing, collecting mussels, fish when spear fishing or just plain old shopping." Kris' prize was a Screen print donated by Buku Larrnggay Mulka Art Centre [www.yirrkalprints.com](http://www.yirrkalprints.com)

Visit Anindilyakwa Arts [www.anindilyakwaart.com](http://www.anindilyakwaart.com)

Images - Left; Kristyne Love with her winning net bag. Top right; Hilda Wurrawilya and Joanna Wurraramara, below Jamilia Gurriwiwi



## Peggy Griffiths

Waringarri Aboriginal Arts, Kununurra W.A

Peggy began working with Waringarri Aboriginal Arts in 1985, carving and painting boab nuts and boomerangs. She progressed to painting on canvas and working with limited edition prints becoming the first indigenous artist to win the prestigious Fremantle Print Award.

She is committed to passing on the stories of her grandfather, Charlie Mailman, and showing that traditional culture and the spirit of the land is still very much alive. Her recent works capture the movements of wind and the spirit through the spinifex grasses of her traditional country.

Peggy and her husband Alan whom she was promised to

and married when she was 16, often paint side by side and are key performers and teachers of corroboree and traditional dances for their community. They have travelled widely performing traditional dancers at arts festivals and events and are both culturally active through out the year in the community.

Peggy is one of the senior women artists at Waringarri Arts, teaching and assisting other artists and has been the Chairperson of Waringarri Aboriginal Arts for a number of years. She is committed to both her painting and the success of the Art Centre. Peggy is also Secretary on the ANKAAA Executive.

Image Peggy Griffiths © Waringarri Arts



## New York, New York

Karen Mills on the Wenten Rubuntja Fellowship



Artist residencies have an enormous capacity to provide a rich learning experience & benefit an artist's career through the development of new skills, knowledge & professional networks to promote their work. The inaugural Wenten Rubuntja Indigenous Artist Fellowship to New York was no exception.

At first I found the amount of people, traffic on the roads, tall buildings & noise in New York City overwhelming. The challenge of living in a different country, culture & climate, finding my way around the busy streets, riding the subway, meeting new people & simply dealing with the fast pace of everyday life in one of the world's largest cities was both daunting and rewarding.

No matter that sometimes I felt isolated & a long way from home I became entranced by New York's dynamic energy. It was simply amazing to visit art museums, such as Museum of

Modern Art & Dia:Beacon, feel inspiration & joy from seeing work by Pollock, Rauschenberg, Rothko, Serra, Pollock, discover the art of Lee Mullican as well as learn from the artists, collectors, curators, & many other people with whom I shared conversations during my stay.

My paintings were on show at the Australian Consulate General in New York & I got the chance to tell people about ANKAAA & the [aboriginalart.org](http://aboriginalart.org) website at my welcome reception.

In late June I went to Washington DC to attend the opening of Dreaming Their Way, an exhibition of Australian Aboriginal Women's paintings at the National Museum of Women in the Arts. I also visited the National Museum of the American Indian & Kluge-Ruhe Collection of Australian Aboriginal Art at the University of Virginia in Charlottesville, Virginia. The positive interest

shown by the American audience to the Dreamings exhibition & learning more about the late Edward L Ruhe's passion for Australian Aboriginal Art really highlighted how art brings people together from different cultures & places in the world.

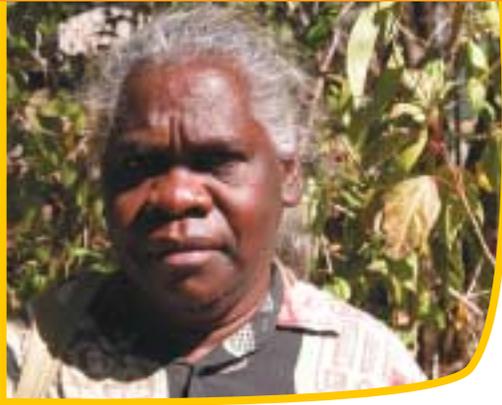
In all my New York sojourn was a time of significant personal & artistic growth. I'm excited to begin a new body of work drawing on my recent experiences & I'm looking forward to seeing what I will achieve next in my artist career.

Special thanks to Marc Sobel for his encouragement and hospitality.

The Wenten Rubuntja Indigenous Artist Fellowship was a pilot venture supported by Woodside, Advance-Global Australian Professionals & the Northern Territory Government.

Images from top left; New York City, Karen with Gulumbu Yunupingu's works at the Roving Eye Exhibition at Gigantic Art Space, NYC. Below left to right - Marc Sobel, Karen Mills, Margo Smith from the Kluge Ruhe Collection at the University of Virginia, Faye Ginsberg, Nana Booker, Fred Myers, Karen Mills, Michael Mills, Franchesca Cubillo. Both images taken at the opening of Dreaming Their Way, at the National Museum of Women in the Arts.





Mimi Arts had a very exciting and most interesting time in Darwin over the NATSIAA/"Selling Yarns" weekend.

Initially we were to be accompanied by 4 artists but Sorry Business and family matters prevented Marilyn Nakamarra from Katherine and Rachel Rennie from Lajamanu attending.

The artists who came were Margaret Duncan and Bessie Moore from Urapunga. We were

very excited; especially Margaret as she had her artwork hung in the Telstra Award. Unfortunately our bus broke down as we were about to leave and we were late for the Artist's Preview, but we saw the work on the night and we were all very pleased with the exhibition and with the comments made about Margaret's work. The busy, busy crowd was confusing though, especially after lovely peaceful Urapunga. The prize giving ceremony was very beautiful. We loved the lady who danced for Judy Watson's prize, she was so very graceful it made our hearts feel good.

Margaret says of the weekend "It was so good to get to meet other ladies who are making weaving and things in the same and in different style to us. We saw the Tjanpi ladies and others from all around who are using different design and different method. It was good and funny to see the

Beanie thing from Alice Springs and very interesting to see the Kaltjiti work. So different. Good that they start ideas. Make me think a lot about my community. Make me think to do something for my community.

The cloth print and the bags and the beads. We can do all of them.

I never seen them possum rug before and how they make them. They are lovely and soft and beautiful.

Some of the talks were very interesting; some too hard to listen. It was really fun and good at the conference dinner.

I hope to be in Telstra again next year and learn new things from other peoples. It makes me remember and know things we can do."

Image Margaret Duncan © Mimi Arts

## Screenprinting at Bula'bula Arts Ramingining, Arnhem Land

The print workshop at Bula'bula Arts Aboriginal Corporation (BAAC) began in 1984 and ceased in the mid 1990s. Bula'bula Arts has now been given an exciting opportunity to revitalise this aspect of our operations through DCITA.

Screenprinting is targeted towards two specific groups within Ramingining. Firstly, as an activity for school leavers. This project will offer training and skills development within a fun environment for many for whom there is not much else to do within the community. For these individuals, it is anticipated that they would join the screenprinting project through CDEP (or a similar scheme in the future). It is possible that we would have men only and women only days operating at the art centre.

Secondly, we would like to work with the Ramingining Community Education Centre (CEC) to offer

screen-printing as part of the art and design curriculum for secondary students.

It is anticipated that the screenprinting operation would become a cottage industry for the Ramingining community. Screenprinted lengths of material would be made for sale as well as local items such as t-shirts for the football team and other organisations or commissions where required. Screenprinting on paper is also a possibility.

What is of greater importance, however, is that the re-introduction of screenprinting offers a wonderful opportunity for artists to work in a new medium before they reach the ritual maturity to begin painting.

After one year, it is anticipated that members of the community will take responsibility for the screenprinting room and will be in charge of this area of operations.



We are therefore in a unique position to be able to create a position at Bula'bula Arts for Yolngu management of one of the production areas at BAAC.

The project will provide younger artists and youths with the means for creative expression and ensure that BAAC is a relevant organisation for all members of the Ramingining community.

Image Bula'bula Arts Screenprinting 1991 ©

## Back Page News

**Moses Gibson from Mangkaja Arts** at Fitzroy Crossing has been selected to undertake a short internship at the National Gallery of Australia in Canberra with the Aboriginal & Torres Strait Islander Art department. The department is currently staffed by Senior Curator, Brenda L. Croft a Gurindji/Mutpurra woman, Curator, Tina Baum a Larrakia/Wardaman woman and Trainee Assistant Curator, Simona Barkus Meriam Mer/Muralag woman. This internship is supported by the Emerging Curators Program, Arts WA supported by the Visual arts and Craft Strategy, an initiative of the Australian, State and Territory Governments.



### 2006 Memento Australia Awards

Bula'bula Arts is excited to announce that we have four finalists in the 2006 Memento Australia Awards - Elizabeth Djakurrurr, Margaret Mayal, Judy Baypungala and Betty Matjarra. Djakurrurr is becoming celebrated for her innovative "triangle" shaped bags (see image this page) one of which was displayed in this year's Telstra

National Aboriginal and Torres Strait Islander Art Awards. The other three fibre artists have been selected for their finely woven and brightly colored mindirr. Memento is a National Award that has been assisting Australian artists and designers to link makers with the market for eight years.

Elizabeth Djakurrurr, Marley Djangarri (a fine young weaver



and family member) and Louise Partos will be attending the Awards ceremony in Brisbane on Tuesday 12th September. Following the ceremony is a "Product Authenticity Forum" and "Product to Market Workshop".

Attendance by Bula'bula Arts at the three events has been supported by Indigenous Business Australia.

**ANKAAA Chairman Djambawa Marawili** recently joined other elders including Telstra 3D winner Baluka Maymuru in their appeal to the full Federal Court, sitting in Darwin, Gawirrin Gumana and others v Northern Territory of Australia. This is an appeal against the original decision by the Federal Court in the Blue Mud Bay case that Yolngu clans do have native title over their sea country but can't exercise any control over it including input into the issue of commercial fishing licences in relation to the inter-tidal zone. This is the latest stage of a struggle that was initiated by Djambawa through the "Saltwater; Yirrkala Bark Paintings of Sea Country" exhibition and book nine years ago in response to the desecration of a sacred site near his homeland of Yilpara.

The Minister for the Arts and Sport, Senator Rod Kemp, announced on the 15th August 2006 there will be a **Australian Parliamentary inquiry into the Indigenous visual arts and craft sector** to examine and make recommendations on strategies and mechanisms to strengthen the sector. The committee will report to Parliament at the commencement of parliamentary sittings in February 2007.

## ANKAAA Executive and Staff

### ANKAAA Executive

Chairperson **Djambawa Marawili** Buku-Larrnggay Mulka Arnhem Land Region

Vice Chairperson **John Martin Tipungwuti** Jilamara Arts & Craft Tiwi Islands Region

Secretary **Peggy Griffiths** Waringarri Aboriginal Arts Kimberley Region

**Freddie Timms** Jirrawun Arts Kimberley Region

**Tommy May** Mangkaja Arts Kimberley Region

**John Mawurndjul** Maningrida Arts & Culture Arnhem Land Region

**Richard Birrinbirrin** Bula'bula Arts Arnhem Land Region

**Gary Lee** Darwin based artist & curator, Individual Artists

**Regis Pangiraminni** Munupi Arts & Crafts Tiwi Islands Region

**Karen Mills** Darwin Based Artist Public Officer

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