



**ANCAAA**

Newsletter of the  
**ASSOCIATION OF NORTHERN  
and CENTRAL AUSTRALIAN  
ABORIGINAL ARTISTS**

Number 4, February 1988







TEXT OF MESSAGE TO

Gerry Reid  
Minister for Aboriginal Affairs  
Parliament House,  
CANBERRA.

FROM: NICK REID  
NATIONAL CO-ORDINATING  
ASSOCIATION OF NORTHERN AND CENTRAL  
AUSTRALIAN BUSH STRAP ARTISTS (ANCSA)

January 19th, 1988

Dear Gerry,

It is our understanding that an extraordinary meeting of Aboriginal Arts Australia (AAA) was held in Canberra on the morning of Friday, January, 8th 1988.

We believe the shareholders in the company present were Mr. Bob Winson and Ms. Shirley McPherson was represented by Mr. Michael Pope. We have been advised that the majority shareholders in the Company Papunya Tula Artists Pty. Ltd. did not attend the meeting or register a vote.

At the meeting Mr. John Maddison was expelled from the Board of Directors of AAA. Quiet apart from any other considerations we question the legality of this action as Mr. Winson and Ms. McPherson hold only 2 of the 7 issued shares in AAA.

You will recall that in our previous correspondence we expressed concern over the possible dismissal of Mr. Maddison. Mr. Maddison was appointed to the board to directly represent the interest of the community craft workers and artists.

It is the intention of ANCSA to meet during February to discuss this provocative action.

We are deeply concerned that this action has taken place prior to your review of the Aboriginal Arts Industry.

It is probable that a decision to at least renege the boycott on AAA will be made at the meeting.

We seek your urgent intervention in this matter given its potential to undermine the industry.

We feel that AAA should have a representative on its board from ANCSA and the community craft centres at this time.

attendance to meet the artists, including Dorothy Waganm, Sakka Maymuru, Bakulungay Marawili, and Waljinbu Marawili, and to experience the culture which bore them.

The works are akin to the great religious art treasures from the European masters.

It occurred to me on the way back in Darwin we hear very little good news from Aboriginal communities.

Aboriginal art is the Territory's most underrated export industry.

There are more than five thousand Aboriginal producers of art and craft in the Territory and they contribute more than \$1 million a year in export sales to the local economy.

That's good news ... in anyone's language.

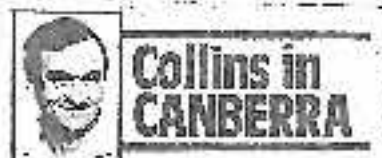
No sooner had I arrived back in Darwin in the middle of the week when I found myself aboard another plane bound for Nhulunbuy.

Mind you, I wasn't complaining. I was bound for an historic Aboriginal cultural event.

The opening was by former Labor prime minister, Sir Gough Whitlam, of the Buku-Larrngay arts museum and arts exhibition at Yirrkala.

The museum project has been in the works for fifteen years.

The exhibition presented a unique opportunity for those in





Marjorie Arts held an exhibition in late 1987 of a number of Kenyan artists.

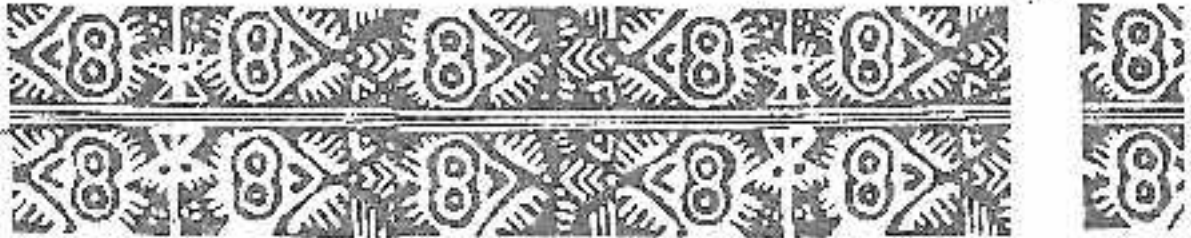
It featured work by

Les Midinwa

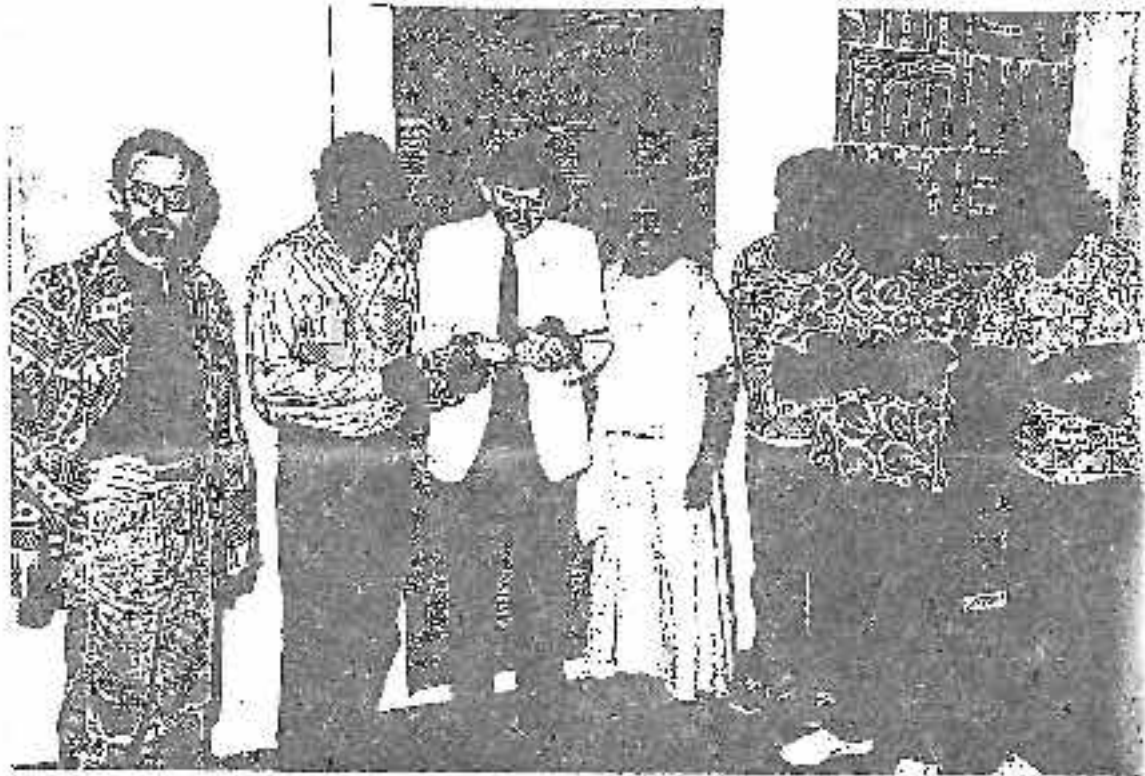
(2nd from the left)

The show was a tribute to Les' older brother who sadly died recently.

Review Pg.



At the opening of the Tisa Exhibition at the Bink Warri Gallery, Kibera.



Left to right: Steve Anderson, Bodo Turgutalum, Joe Hawkins, Bill Chingiso, John Patricia, Kelenumana, John Inson, Tipi Ouk, Jacky Postini.

An exhibition of Australian Aboriginal Women's Art of the North-West and Central Regions.

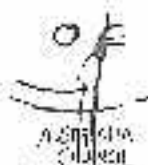
**EXHIBITION TOUR OF SOUTH-EAST ASIA IN 1988**

- Singapore
- Manila
- Jakarta
- Kuala Lumpur
- Bangkok
- Hongkong
- Hanoi
- Burien

ANCAAA (The Association of Northern and Central Australian Aboriginal Artists) is a recently formed organisation which aims to establish the independence of Aboriginal craft centres as the nucleus for Aboriginal Artists controlling the production and marketing of their own arts.

The Karra exhibition was organised by the ANCAAA in order to demonstrate the independence, strength, diversity and vitality of the arts of Australian Aboriginal women.

The 1987 touring tour successfully promoted the ANCAAA objectives and led to this permanent collection of works and the subsequent invitation to tour Australia's overseas markets.



Jointly funded by ANCAAA and the Visuals Department of the Adelaide Festival Centre, South Australia's major Cultural and Performing Arts Centre.

Funded by the Aboriginal Arts Board of the Australian Council and funded by the Department of Foreign Affairs and Trade.

KARRA EXHIBITION ITEMS

		Photo credit
<u>BAHNGGEMIDJ ARTS</u> (Mandingaling)	YILPA woven macoussu saps MORUPDI, DUMKIDJI bark painting	Reg Morrison (1)
<u>WINE APIS &amp; CRAFTS</u> (Karrbarra)	HUNY BUCANAN dancing beads (red & white) MOLLY BUDJIBIRI, MOLA woven basket LANGGALMA MUALMI woven basket (shepherd) INA KAPILLI, AIL, dancing board LOUISE WILFRED sewing, baby bag	Joan Daniels (2)
<u>YUWIKANA ARTS</u> (Ludjalkana)	SARIE JINGUR lino car print Unknown artists: Acrylic painting Larced painting Burl sculpture	Ann. Info Service (2)
<u>KARINGARBI ARTS</u> (Kamuuara)	LIZI YASARTHA painted rationsome (?)	Joel Parker (1)
<u>WALCAYIITE ARTS</u> (Wingit)	JANE GARDY sand painting (with Goolyartoo) KARRAKI, MUMI, FERE sand painting	Joel Parker (1)
<u>GOLYARTOOLOS ARTS</u> (Goolyartoo)	YONK, YARRAK sculpted dance necklaces EILEEN LYNN, henna hair care hair	Joel Parker (2)
<u>APALJARAALIA ARTS &amp; CRAFTS</u> (Ewajara)	JIMPIWUN silk batik (2 large) x KALENE cotton batik	Kate Stacey (2)
<u>BERBUDJIA ARTS (INGLI)</u> (Berbudiya)	MELINDA STANLEY grey silk batik ANNA LUNLEY brown silk batik ANGALITA SPURBY silk organza batik DURKAYA WARRAK silk batik (6x)	Ann. Info Service (1)
<u>WALUKARLARGO ARTISTS</u> (Wandjirral)	DOROTHY WARRAK small seed painting RHBY COLLINS large seed painting LUCKY, LISA & JOON WARRAKIARBE seed painting	Joel Parker (2)
<u>YUWI PIMA ARTS</u> (Yupinpa, Yilpan)	YUWIKIPA KANTILLA lino paper basket ELANDE PIR WARRAKIARBE smaller lino basket JILY WARRAKA descriptive neck and anklets (2 of each)	Reg Morrison (2)
<u>WIKIPIA ARTISTS</u> (Wikipia)	SPURBY WARRAKA long silk batik MOLLY WARRAKA yellow lino scarf MAGGIE WARRAKA silk batik	S. Harris (2)
<u>WARRAKIARBE ARTS &amp; CRAFTS</u> (Warrakiarbe)	MARY COLLINS, henna basket with handles LUCASIE WARRAKA wide Fladenus basket LISA WARRAKIARBE bark painting	Reg Morrison (2)
<u>YUWIKIPA</u> (Yupinpa Springs)	YUWIKIPA WARRAKA sand painting DOROTHY WARRAKIARBE seed painting	S. Harris (2)
Various communities	Nine separate bead necklaces	

### TIWI POTTERY

Exhibition shows work by 3 potters from Bathurst Island

JOHN BOSCO PIPILIMIRA  
JOHN PATRICK KILANTOMAMA  
JOCK PAIJIJIMA

Over a period of 4 years, the best few pots from every kiln firing have been secreted away and shown for this exhibition.

Previous exhibitions of Tiwi Pottery have all been a selling success, starting with a 1977 showing at the Aladin Gallery Sydney, then at the N.T. Museum and Art Gallery 1978.

This was followed by an enormously popular exhibition at the Pottery Society in Sydney in 1980, then in 1982, Melbourne saw Tiwi Pots at the West Market Exhibition Centre.

Of the individual potters:

- John Bosco, along with Eddie Purontatamari started the Tiwi Pottery on Bathurst Island way back in 1971 and has been an inspirational and steady source of artistic talent for all these years.

- John Patrick joined the pottery as an apprentice in 1977 but quickly realised his present talent was more suited to making pots than simply clay and glaze.

- He still accepts the technical challenge of the processing machinery and glaze mixing for all the potters.

- Jock Paijiimi started potting in late 1979 and has not looked back. His creative nature prompted him to look further a field than Bathurst Island and headed to Sydney for a bit more training. The sight of big city life did not appeal after 6 months so he returned to the North and spent a year at potting at the Darwin Community College. That year led to a very successful one man exhibition of Jock's pots in Darwin. He now holds on Bathurst Island but always with an eye for something new.



**TIWI  
FOCUS**

## BEDE TUNGUTALUM - TIWI ARTIST

Bede has been closely linked to the sporting and world since leaving school in 1958.

He spent six months of 1960 learning Pottery at the Roper Training Centre in Darwin under the guidance of the N.T. Welfare Branch. He then came back to Bathurst Island and together with Giovanni Tjupungari and Eddie Purontatamari started learning woodblock printing techniques which led to the establishment of Tiwi Designs.

Tiwi Designs, with Bede as the main designer has prospered continuously since 1969 in its present position as a leader in fashion fabric design. Bede's first involvement with exhibitions of his art was at the Arnhem Centre in Sydney in 1976 showing woodblock prints. Various fashion parades in Darwin showed his designs on clothes.

In 1970 Bede and Giovanni went to the Commonwealth Games at Edmonton, Canada as ambassadors of Aboriginal Art and again in 1980 Bede went to New Guinea as part of the South Pacific Festival of Arts.

In 1982, Tiwi Designs held an exhibition at the Fogarty Gallery in Sydney displaying many of Bede's fabric designs. During this year he was also instrumental in organising a Rock/Kaytee band of all the Tiwi Design workers - "Tiwi Walkers". Bede is quite a competent guitar player. This band performed on Bathurst and Melville Islands for quite a few years.

In 1990 Bede and his wife, Francine, were invited to St. Andrews University in Adelaide as artists-in-residence.

1991 saw another exhibition of Tiwi Design fabric at Coorow Regional in Sydney but this time introducing some of Bede's silk screened/hand painted panels. During this year Bede completed some commissions for these large framed panels for A.D.C. in Darwin and Coorow and Sydney, our neighbours. Also, in 1984 Bede and Giovanni attended the A.I.A.S. bi-annual conference in Canberra where Bede spoke on Tiwi Designs and the problems of overseas piracy of his designs.

In 1986 Bede won a \$1,000.00 prize in the National Aboriginal Art Award for a combination silkscreen/painted panel.

Bede is represented in the current Print Council of East point show touring Australia with 2 woodblock designs.

Bede is 35 years of age and married to Francine, a fully qualified teacher at the Bathurst Island school.

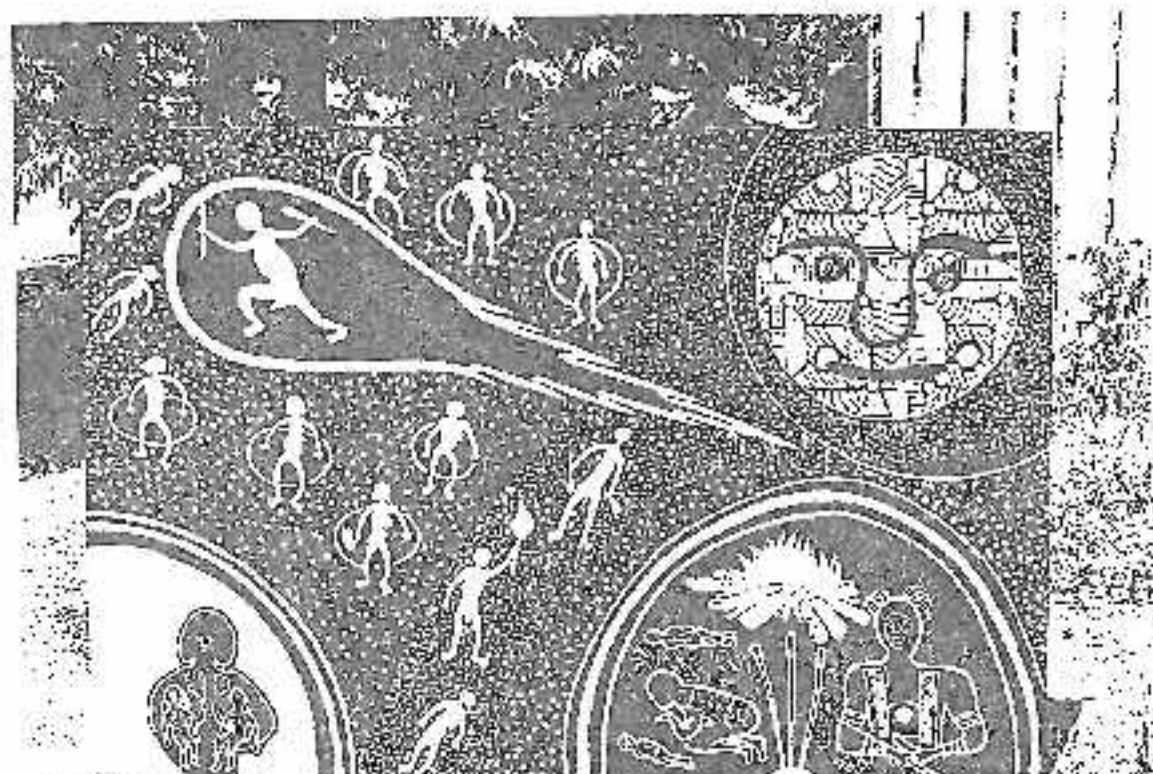


BATHURST ISLAND N.T.

"Story of the Creation"

Bede Ingjalalun

Screen printed and hand painted, January 1988



The 5th Festival of Pacific Arts will be held in Townsville, Queensland, from 14-27 August, 1988. The festival is a major cultural event for Indigenous people of the Pacific region. Some 2,000 performers from 26 Pacific nations will take part.

## 5<sup>th</sup> FESTIVAL OF PACIFIC ARTS NOMINATIONS

*For the Australian delegation*

### PARTICIPATION

The primary basis for participation is individual artists with an artistic merit. All costs, nomination, with taking part in the festival, travel, accommodation and meals, and to travel home, will be met by the Festival of Pacific Arts Ltd.

### ARTFORMS

Activities associated with the Festival include:

- DANCE
- DRAMA
- MUSIC
- CRAFT DEMONSTRATION

The Aboriginal Arts Board is assisting the Festival of Pacific Arts Ltd. to select the Australian delegation.

### CLOSING DATE

Nomination forms can be submitted to the Aboriginal Arts Board on or before 15 March, 1988. The Aboriginal Arts Board and the Festival of Pacific Arts Board will meet during the week of 15-20 May, 1988, to select the Australian delegation. Successful applicants will be notified during the following week.

The Festival is not part of Australia's Bicentennial Program.  
Nomination forms are available from the Aboriginal Arts Board. Please contact:

David Andrews,  
Director, Aboriginal Arts Board (IROPAN),  
P.O. Box 302, NORTH SYDNEY, NSW 2060.  
PHONE: (02) 921 3034.

For further information about the 5th Festival of Pacific Arts contact:  
Festival Director,  
Festival of Pacific Arts,  
P.O. Box 770, TOWNSVILLE, QLD 4810.  
PHONE: (077) 21 3403.

## ABORIGINAL ARTS CALENDAR

### 15 - 29 February

Textiles, weaving and basketry from Raminging Arts and Crafts. Work by 100 Aboriginal artist Leannea Ualin who has been working in conjunction with traditional artists of Raminging including Wendy Wharings, Jimmy Wulla, Tony Oanyak and Sam Ashby.

Birmingham Gallery, 47 High St, Fremantle, Western Australia.

### 9 - 23 February

One-man exhibition by Betty Yelwanga from Yalmin, Gumburra near Maningrida. Curated by Maningrida Arts and Crafts. Garry Anderson Gallery, 102 Burton Street, Darlinghurst NSW.

### 23 February to end June

Maningrida Weaving Collection. Over 400 items representing all language groups in the Maningrida area. Traditional fish traps, milk trees, bags, song ornaments etc. The collection is owned by Maningrida Arts and Crafts but is available for touring around the country.

Department of Anthropology Museum, University of Queensland, St. Lucia, Brisbane, Queensland.

### February onwards

Permanent exhibition of Aboriginal Australia from the NSW Museum collection. The collection has been greatly expanded over the past 5 years, and has now been housed on permanent display at the Museum. Includes important historical works from the past 100 years as well as significant contemporary works. NSW Museum, College Street, Sydney, NSW.

### March

An exhibition of contemporary Aboriginal paintings from Ngukurr (Roper Flats) in the Northern Territory. The first major showing of work from the great artists of canvas. Gallery Gabrielle Pizzi, 141 Flinders Lane, Melbourne, Victoria.

### 22 March - 5 April

An exhibition of carvings from Pora, McMillan Island. A collection of two stories by women of Pora, curated by Tim Price Arts. Aboriginal Artists Gallery, Kent Street, Sydney NSW.

From: Land Rights News.

THE KIMBERLEY CRAFT CONFERENCE  
A LETTER FROM ADRIAN BRADSHAW

The Kimberley Aboriginal Craft Conference was held in Broome last December. It was a great experience and I'd like to share a little of what I learnt with you all out there. The craft industry in the West is at an early stage in its development and, with several town based craft centres now a couple of years old, it was an ideal time to look at what has been achieved and what needs to happen next.

Among those that came were artists and supporters from centres like Broome, Derby, Albany, Kununurra, Balls Bluff, Balgo, South Leadland and Wyndham and their Aboriginal organisations. The speakers came from established urban craft centres, the Aboriginal Arts Centre, the W.A. Department of the Arts, Department of Community Services, Department of Employment and Training, private galleries and public museums.



Wendy Cahoon and her son carve wood  
crafts for the tourist trade.

Peter Yu kicked off the discussion by giving a bit of the history of craft development in the west. Peter, the last member to represent the Kimberley on the Aboriginal Arts Centre, told everyone that little was happening before 1980. After his appointment the 1st International Festival was held where people got together and talked about getting craft production going. The Kimberley Language Resource Centre began a bit after in Balls Bluff and the Law and Culture Centre in Broome. The Arts Board helped set up Tooloobooloo in Kununurra, Warinjarri in Kununurra and Mankaya in Fitzroy Crossing. Then in October, just six weeks before the conference, funding began for an arts coordinator at Balgo. Two years ago only 3 people were employed in the arts and crafts field and now there are twelve plus extra part-timers. In the Kimberley the first step has been the establishment of town based craft centres; next will be to get community centres going, like Balgo, and to get grant to see people at the conference who wanted to learn about how to begin sharing their art. With this in mind, Tom Snaker, from Warinjarri, whose 1984 report to the W.A. Education Department really helped get the ball rolling, showed slides taken when he took nine people from Fitzroy Crossing to Darwin, Caswelli, Maningrida, Maningrida, Yirrkala and Katherine. It was shortly after this trip that the craft centre at Fitzroy was built after learning from the centres that were visited.

I had been inspired over the talk about certifying and marketing Aboriginal art so that I could give people an idea of what happens to the art once it leaves their community. I tried to put the Kimberley into the bigger picture of the Aboriginal craft industry as a whole. It was the start of Derryna Davies paintings and Tini Designs about 10 years ago that began to take Aboriginal art beyond the interest of anthropologists, collectors and fine art galleries, into the more mainstream marketplace and into Balgo, Maningrida and many other workshops have begun creating the opportunity to market Aboriginal art in specialist shops and other outlets. Goolarabooloo and Warinjarri have been further additions in the last three years out of the Kimberley only a few years behind the others. Craft centres in the west



could expect a rapid increase in income to their communities if these other enterprises were any size. Between 1978 and 1985 income increased in the following way: Papanova \$111,000 (a); 272; Saramaning 51,031; Mimi Jovina 30,110; Bona Near 13,168. These are just a few examples for which figures are available. So the market and need for Aboriginal art and craft is expanding rapidly and many communities are hoping to become involved.

I talked about the different types of outlets that are available now where one can just walk in and see. Community stores and culture centres, exhibitions, specialist Aboriginal galleries, museums and public art galleries, mainstream galleries, craft shops and general retailers/travelers are all selling Aboriginal art. We discussed ways in which people like myself and other communities promote their work and display it: how we can work together to improve the presentation and sales of their work.

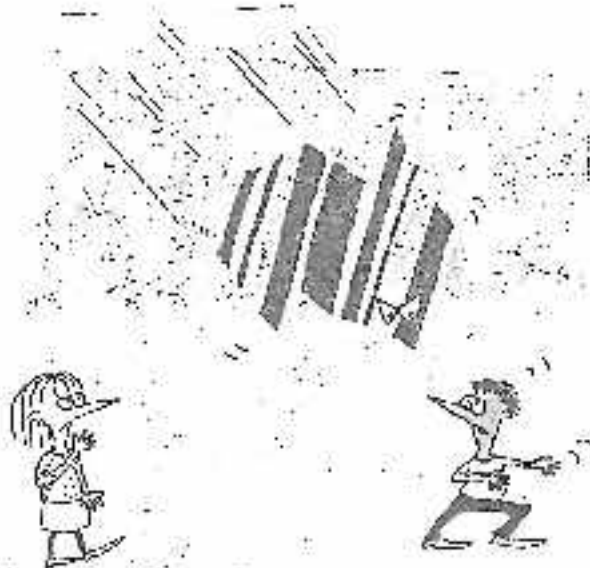
There are many specific problems that must be overcome with regards to art from the west, including mould, water, flaking, coffee, beautifully decorated but non-usable figurines etc.

My trip to Brisbane had taken me around Australia and I had seen a lot of both good and bad art on my travels. I ended by speaking about the issues and how important it is to create good work. The people that buy the art are generally interested in Aboriginal culture and they live with the images 24 hours a day. Through these images Aboriginal people are building a bridge with white society. If the art is bad (and there is plenty of it around) people will go off saying how the poor black tribe has lost its culture. If it is good and strong it will create respect for Aboriginal people and their rich and exciting cultural heritage.

The entire conference was recorded by Kaye McCulloch, the Secretary to the Aboriginal Arts Board, and if any readers want extracts from the minutes I suggest you write to her.

To end the conference on a high note a barbecue was organised on the beach and we all relaxed, now familiar with each others company, and were treated to good music and a performance by dancers from the Torres Strait who took a significant part of Broome Community. It was a great way to end the conference with most people kicking on to the beach and a performance by one of the local rock groups as we stomped up the red granite dust and ended up in the pool at the Club in the early hours of the morning. As for the 'wild' art of the conference, most of it that indelible did pigment and Don Vivant Mike O'Connell who was still going when I gave up at about 3.30pm. Next morning I left for Kowching community near Derby where my friends Selwyn, Valma and Gerard reckon they'll have a small enterprise up and going by April or May this year. To all those great people starting up put these our thoughts and hearts are with you.

Thanks to Ron and all the folks at Soolwahoonoo for all the work hospital 'ty.



#### N.T. ABORIGINAL CULTURAL CENTRE

Senators Bush and Bartlett have attended a meeting, on behalf of ANCCAA, organised by the NT Tourist Commission in Darwin on Tuesday 12/12/87.

At the meeting were Chris Burdett from the NTTC, Richard D'Souza from NTTC, Graham Ross-Smith from Access Research in Sydney and Roger Smith from the Conservation Commission. Also at the meeting was Ray Rose from Injman and Wayne Proklesak from the ACC.

The NT Government has appointed ACCESS BUSINESS to undertake a "Conceptual Feasibility Study" of an Aboriginal Cultural Centre at Berry Springs, north of Darwin.

The site is on 100 acres of land opposite the new Berry Springs wharf. It is about 500 metres on the left past the Berry Springs reserve turnoff. The 100 acre site is available for an Aboriginal company to develop a Cultural Centre and water or caravan park. The NT government see ANCCAA as the body to negotiate with on this proposal. The Government see this centre as the focal point for community craft centres throughout the NT. They see the development of the Cultural Centre as an integral part of the proposed Tourist precinct at Berry Springs.

Chris Burdett, the Tourist Commission's Aboriginal Liaison Officer, who was appointed in January 1984, said that the idea stemmed from a proposal by Neil Scrimm and Associates & Noel Arts & Crafts, for the Katherine Gorge Aboriginal Cultural Centre done about 4 years ago. The concept for the centre included having performers and artists working at the centre on a fortnightly cycle. They would be accommodated at the centre. Whereas previous proposals have been regional centres, this was a Territory Aboriginal Cultural Centre.

One objection to the centre that has been already raised is that if the NT government were to proceed and allow an Aboriginal company to develop a Territory Centre, they will not be forthcoming to support the establishment of much needed regional centres or even community craft shops. It has been put forward that rather than sticking into the ANCCAA should place it in the overall industry development plan along with all the other needs and requirements.

#### ACCESS's brief includes:

- potential visitor numbers
- potential of these to support entry
- accommodation, travel and logistic requirements
- accessible for Aboriginal communities to participate
- include some trucks, culture, dancing etc in activities of the Centre.

ACCESS have been involved in other cultural centres including a Polynesian centre in Hawaii.

The Conservation Commission pointed out that the site is situated on the proposed ring road from Berry Springs to Itchenfield Park and to Berrimah. There will also be a link from Darwin to the Zoo opposite and internal transport linking the zoo, reserve and cultural centre. The zoo includes a huge aviary and rainforest, seasonal houses, ballparks and large animal enclosures. Lack "attractions" in the zoo will be linked by a rubber tyred train. There will be a billabong with tunnel that you can walk through and look through the roof at the water, fish and crocs above.

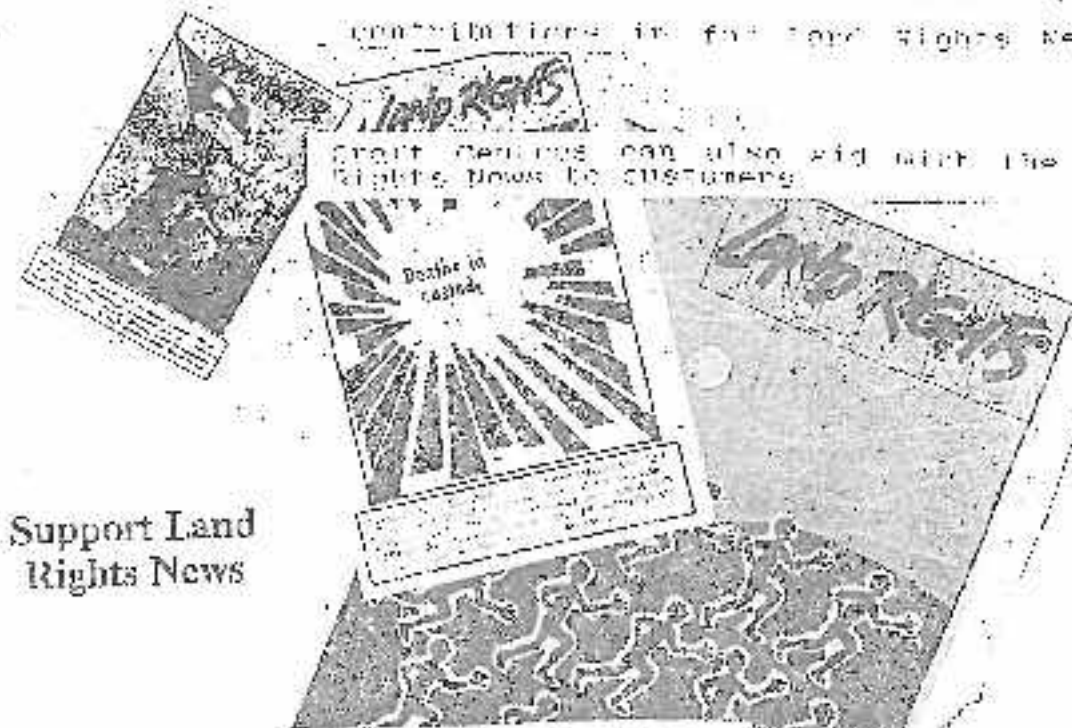
ACCESS will need to consider the number of artists and dancer groups available for a proposed centre. The idea and a merit has to deal to be a one off gift from the NT Government. The Government must also consider development on Aboriginal Land. The centre could be the international focal point for Aboriginal Art, and a resource and administrative base for ANCCAA.

Finally ACCESS would like a larger meeting with ANCCAA in late February. We can coincide this with other ANCCAA business. The date is not 22nd February.

contributions in for Land Rights News "ART OF THE LAND"

1988

Craft centres can also aid with the distribution of Land Rights News to customers



## Support Land Rights News

*Land Rights*

Land Rights News is published by the New South Wales Aboriginal Council.

Printed and published for 1988 on March 2, May 16, July 11, September 5 and November 11.

Advertising of any kind and full page illustrations must be 300x400.

## ART OF THE LAND

### Money talk

The Federal Treasury recently announced the sale of a special life-tenancy strip of incorporating high-teen - all-forgery leaflets as well as a weekly edition. The sale was announced by the CEING and designed by a non-Aboriginal designer.

The Federal Treasury recently announced the sale of a special life-tenancy strip of incorporating high-teen - all-forgery leaflets as well as a weekly edition. The sale was announced by the CEING and designed by a non-Aboriginal designer.

The Treasury refused to disclose the price of the strip, saying it was confidential.

But it appears to have a possible price of \$100,000. Aboriginal Culture 1988. The Treasury has said that the sale is a "one-off" and will feature a strip of 100 copies of the Life-tenancy strip of incorporating high-teen - all-forgery leaflets as well as a weekly edition.

What we are not told is what the traditional owners of the strip will receive. It is not clear if they will be consulted about the use of the strip.

The Treasury has said that the sale will only be completed during 1988. The Treasury has said that the sale will be completed during 1988.

### Kamira show

The recent successful Aboriginal women's exhibition "Kamira" leaves Australia at the end of January 1988 through Asia until the end of July and then to Europe until the end of 1988.

"Kamira" has already been shown in the Northern Territory, Sydney, Victoria, Adelaide and Perth. Land Rights News will have a stand at the opening of the exhibition in Adelaide on the 10th of February. The exhibition will be held in the Adelaide Convention Centre.

The exhibition was originally put together by the Association of Northern and Central Artists for Aboriginal Art (ANCAA), and drew in work from thirteen community centres.

In conjunction with the Adelaide Festival Centre, ANCAA has produced a representative work of art from "Kamira" to be shown by the Department of Foreign Affairs and Trade. The exhibition has been funded by the Adelaide Arts Board.

### Linton

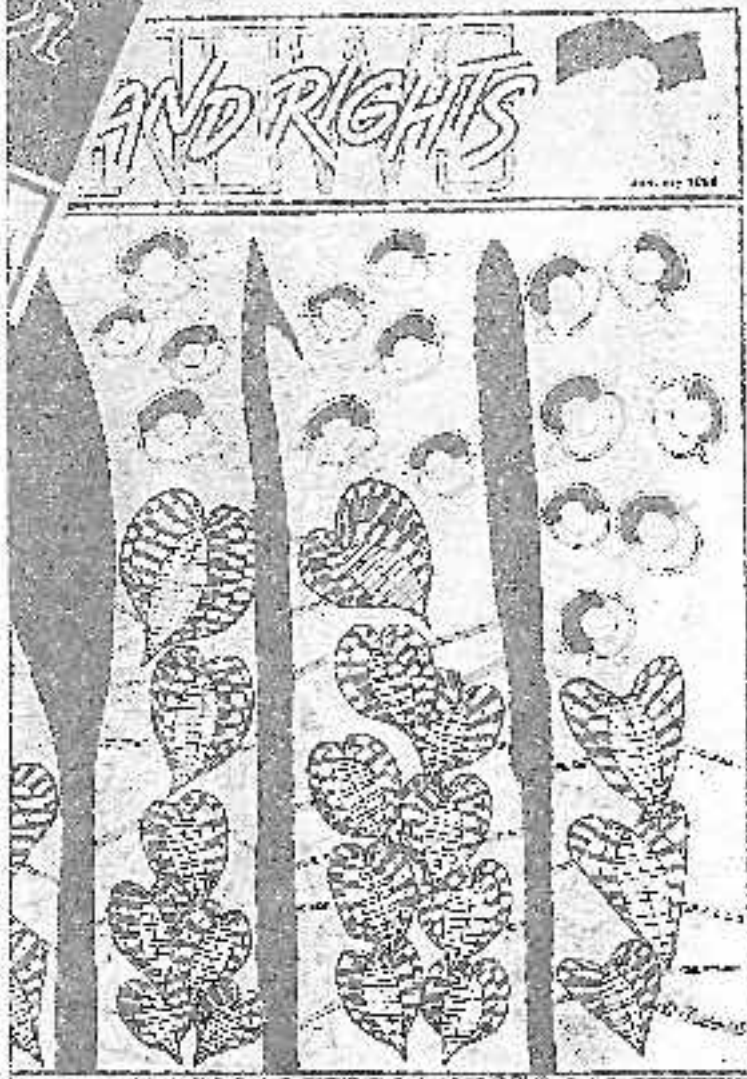
As reported in Land Rights News (No. 2 Number 4), Remarking Arts and Crafts is a traditional and major sculpture installation for the Sydney Bicentennial 1988.

To be opened on 10 May, the new work will feature two hundred and thirty sculptures by Aboriginal artists in the Remarking Arts and Crafts area. The artists are representing a year of the bicentennial.

By 10 May, the new work will feature two hundred and thirty sculptures by Aboriginal artists in the Remarking Arts and Crafts area. The artists are representing a year of the bicentennial.

The exhibition has been made possible through the purchase of the entire collection by the Australian National Gallery in Canberra. This has enabled the project to go ahead with artists being paid for their work as the collection is being assembled. There are still major logistic problems to be overcome, and the artist will be responsible for the transport of the work to the gallery, and storage by the gallery in Sydney.

The former installation promised to be one of the most important works by Aboriginal artists was shown, and will be the most important feature of the exhibition. Most of the leading artists of the region, however, will be producing work for the collection.



a world watches us • The biggest land grab since 1788 • Nation needs change • Prau victory • Churches united • Land rights as bishops toughen stance • Commission begins • 1987 and all that • A few unsavoury facts • story • Book reviews... and more

# MANINGRIDA ARTS & CRAFTS

Maningrida Darwin  
NT 8791

Edited by  
MICHAEL SMITH

November 1982

ARTS

## Images of ancient memory

### Interview

COLLEEN REILLY

FOR the past two years, Mr. Millington has been busy painting. He will be exhibiting his work at the Maningrida Arts & Crafts Centre, Darwin, in the gallery which is the site of his studio. He has been painting since he was a child, and his work has been exhibited in many galleries and museums.

Mr. Millington has been a member of the Maningrida Arts & Crafts Centre since the 1970s, and has been a member of the Maningrida Arts & Crafts Centre since the 1970s. He has been a member of the Maningrida Arts & Crafts Centre since the 1970s.

Two weeks Mr. Millington's work, Maningrida Arts & Crafts Centre, Darwin, NT, will be on display at the Maningrida Arts & Crafts Centre, Darwin, NT, from November 23 to November 27. The exhibition will include work by Jenny Ward, David Gahman, Bill Wainwright, and other artists.

Millington was particularly struck by the power of the light and the way it comes out of the sun. He says he has been painting since he was a child, and his work has been exhibited in many galleries and museums.

When first he began to paint, he was very young. He says he has been painting since he was a child, and his work has been exhibited in many galleries and museums.

The recurring theme in his work is the importance of the land. He says he has been painting since he was a child, and his work has been exhibited in many galleries and museums.



Two Millington's exhibition will show the traditional movement which the art is an art of the Maningrida Centre.

Mr. Millington's work is a reflection of the Maningrida Centre, Darwin, NT. He says he has been painting since he was a child, and his work has been exhibited in many galleries and museums.

## MANINGRIDA WEAVERS

Maningrida Arts & Crafts have just produced a large, full-colour poster highlighting the work of craftswomen of the region. The poster features thirty six photographs of some of the women and their work.

Produced for Maningrida Arts and Crafts by Di Moon and Tracey Moffat, the poster reflects a growing interest in the importance of Aboriginal women's craft. Copies of the poster are available for \$7 including postage from Diya Diya Productions, PO Box 39843, Winnellie, NT.



The entire Maningrida 1971 collection with related paintings will be shown from the end of February until August 1988 at the Anthropological Museum Gallery and Queensland University.

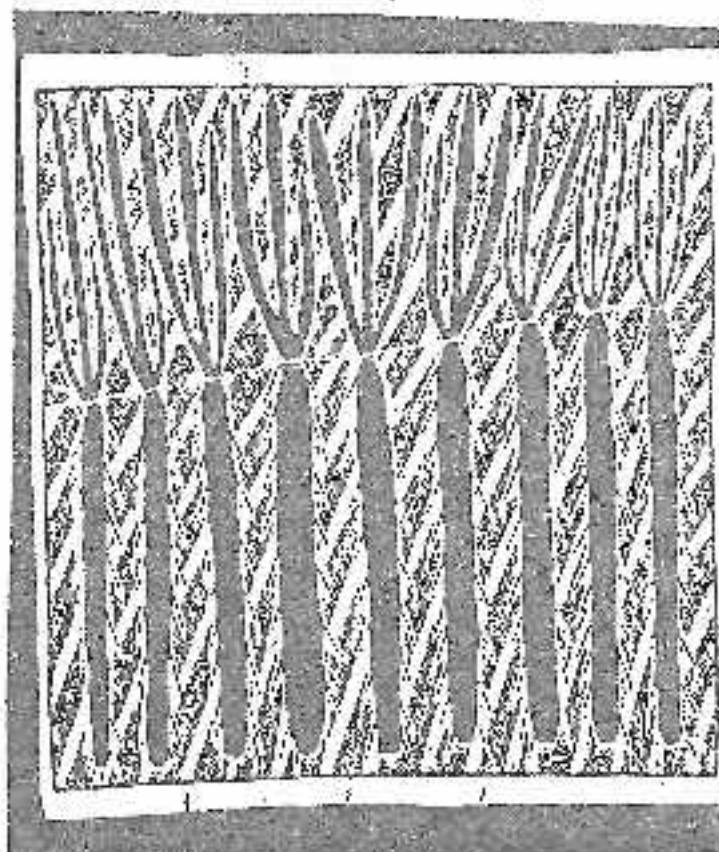
This has come about with the assistance of Dr Peter Tauer. A catalogue is being produced and Maningrida women will attend the opening.

The collection reflects the cultural, geographic and artistic influences on the work of the women of the 5 different language groups of the Maningrida area.

On 10th February a one-day exhibition by Willy Yalunga of Ymyinyi Country was opened at the Garry Anderson Gallery.

102 Burton St Darlinghurst (02)331 1924

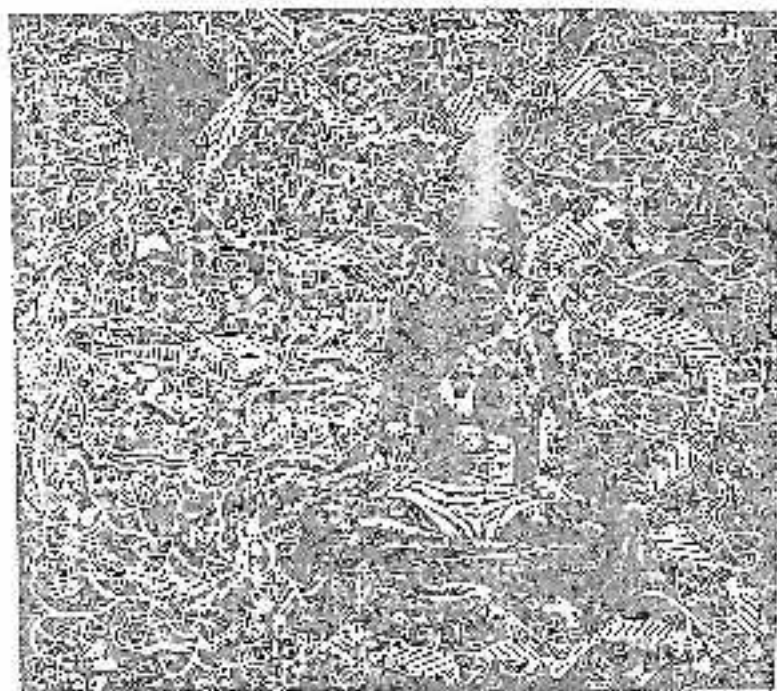
Gallery Hours 12-6 Tues - Sat



Jack Whitten, from Gower's collection near Murrumbidgee.  
NADOC Aboriginal Artist of the Year 1987, was painted by  
Victorian Aboriginal Artist and member of the Arts Board,  
Lia Ours.

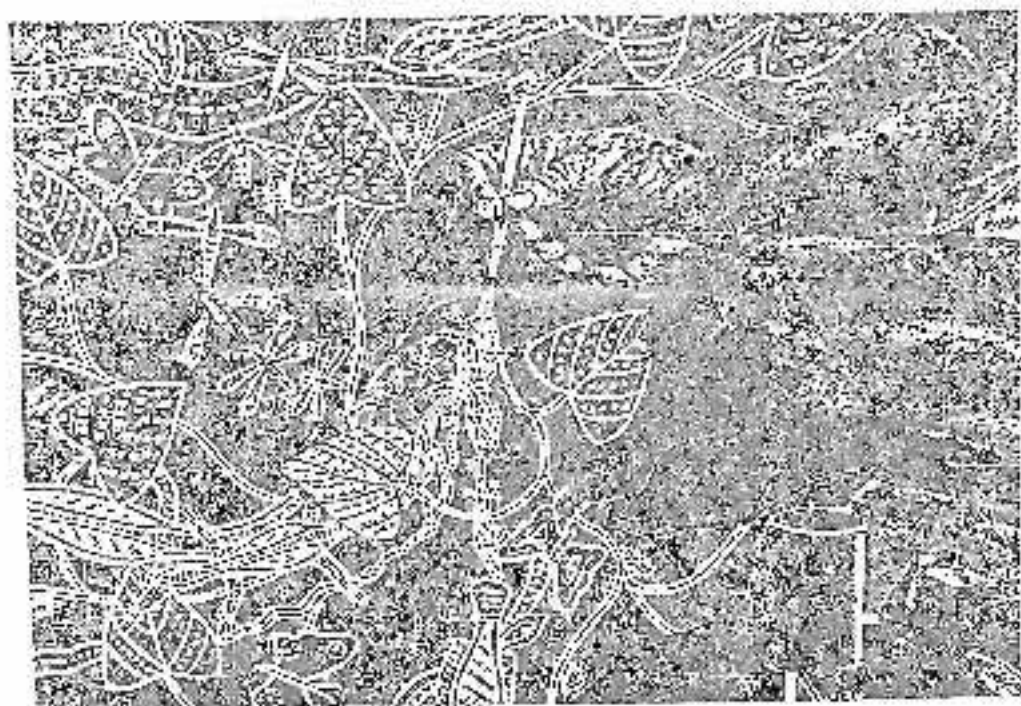
Lia has depicted Jack in typical pose with his pale tie  
and brush. Four his brush are flanking and surrounding  
him. The future areas, painted by Jack, on the right  
handhand side is Karambidgee, the Murrumbidgee, his principal  
river.

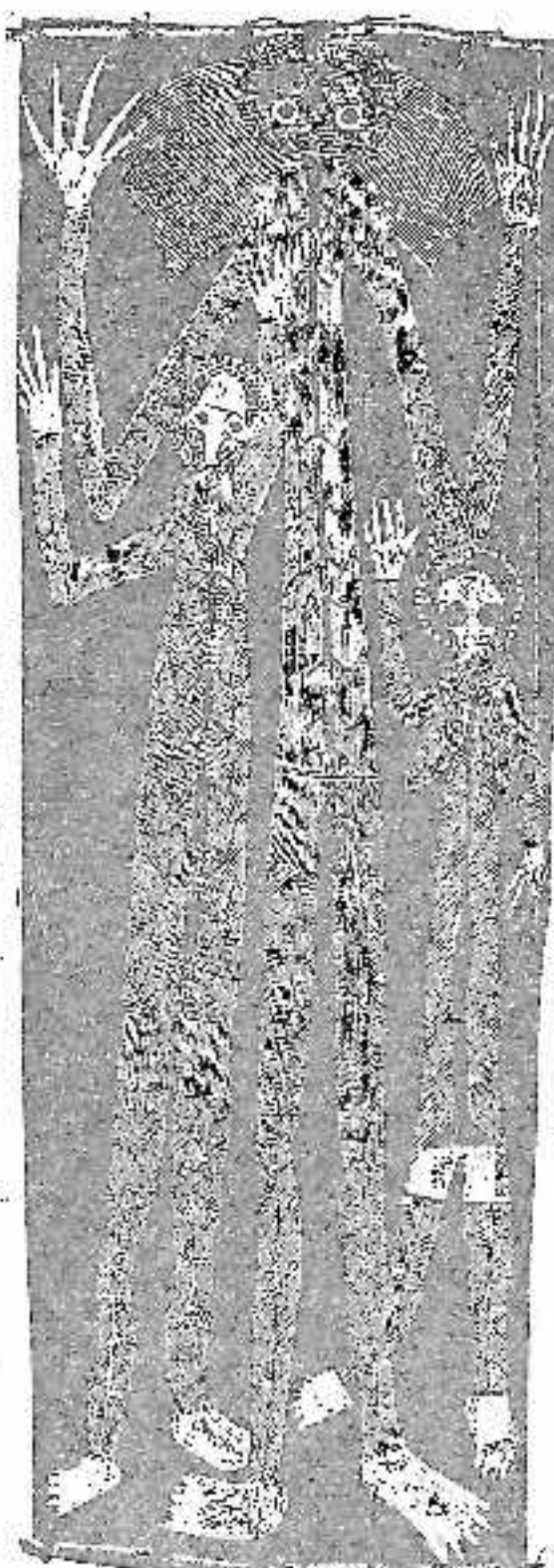
This painting is one of a collection of 111 works being  
produced by Lia and murrumbidgee artists seeking influences  
on both sides.



Below.

Detail of artwork's band





Aboriginal  
Rock Country 20,000-10,000  
Barramundi  
Parramundi  
New Macquarie

# The Inspired Dream

## Life as art in Aboriginal Australia

Thursday 31 March - Monday 21 October 1988

The Inspired Dream - Life as art in Aboriginal Australia will be presented by the Northern Territory Museum of Arts and Sciences in association with the Queensland Art Gallery in collaboration with World Case 93. The exhibition comprises a permanent 40,000 sqm of Aboriginal rock art. Selected from the collection of the Northern Territory Museum of Arts and Sciences, Darwin, The Inspired Dream will reveal the rich diversity of Aboriginal art from prehistory to the present day.

The exhibition will include large photographs of rock paintings from western Queensland, rock paintings from Groote Eylandt and Eastern Arnhem Land, and rock art from Mobile Island in relation to exploring the longest surviving of human civilisations. An enlightening and profound introduction will explore the reception history of art in Australia. The Inspired Dream will also describe the impact of European settlement on traditional Aboriginal art forms.

Aboriginal art is one of the most complex and sophisticated of symbols. It is a complex visual language in which symbols and patterns are thought in various meanings of the contexts in which they are used. The symbols are Aboriginal people's reflections of the social, natural and spiritual worlds. The function of dreaming was to create a vision of the world as it is, to be used to find, form and communicate for things, creating symbols and objects, for people and their uses. The making of art is a reflection of their traditional way of life and a means of communication with the spirits of the past which continue to exist in the present.

While ancient and specifically religious forms of art such as rock art body painting, and ceremonial headdresses, Aboriginal art is predominantly concerned in the form of rock paintings and the carvings and decorations of weapons. Today, Aboriginal art has moved to work in traditional media, of the past, like extending into galleries of both art forms and techniques that have been introduced into the modern communities. The Inspired Dream will recreate a part of the journey: an exciting path to a rich and diverse, and body of art, in style and spirit alike.

The Inspired Dream - Life as art in Aboriginal Australia is designed to reveal the richness of the experience of art in Aboriginal art, the complexity of its value systems and the innovative and diverse nature of its current concerns.

Produced by the Queensland Museum, Darwin and the Northern Territory Museum of Arts and Sciences in association with the Queensland Art Gallery for World Case 93.

# Central Australian artist captures spirit of the stars

REVIEW

Art

DAVID CALVERT

Chris Hill Museum, Northern Colonnade  
Victoria Road, Perth

**T**HE BARKING of yallies in Yirra Park Museum, an exhibition of Central Australian paintings from the 1930s to the 1980s, will have a particular favourer among the Perth people.

Some will be drawn to the more "abstract" paintings and others to the more "realistic" ones. The latter, however, will also be drawn to those works which, if not strictly representational, do have realistic "concrete" images. The former, to whom one needs to range all the way from Old Tomkins' "The Old Man's Dreaming" to the paintings of Johnny Van Gaag. The latter, most of whom create a preliminary figure somewhere among their fluid fields of colour, do.

But one work is likely to intrigue all viewers. It is the largest of the exhibition, 1.5 metres high and 2.5 metres wide. It is a painting of a landscape. There is no horizon, much more about the horizon with a gradient. In the foreground, some of the figures in the above the water is treated to an impressionistic style and to the 1970s by the way of painting. It is a painting of a landscape, however, treated with a "Yirra" style. "Yirra" and "yirra" are the names of the "Yirra" style.

Like a number of the other "Yirra" style paintings, this one has been painted on a piece of salvaged wood. The artist, however, treated the surface of the salvaged wood with a "Yirra" style. The artist, however, treated the surface of the salvaged wood with a "Yirra" style. The artist, however, treated the surface of the salvaged wood with a "Yirra" style.

In recent years we have become familiar with the "Yirra" style paintings from Central Australia. One of the

reasons which explain a number of highly decorative signs. We also know that these signs inevitably have a number of meanings. Only a work which would deny the possibility that the painting is a "Yirra" style painting. But all we know, as those who can read the signs, is that they are the result of the artist's own idea of a "Yirra" style painting. The "Yirra" style painting is a "Yirra" style painting. The "Yirra" style painting is a "Yirra" style painting. The "Yirra" style painting is a "Yirra" style painting.

Yet the work can also be seen as a "Yirra" style painting. The "Yirra" style painting is a "Yirra" style painting. The "Yirra" style painting is a "Yirra" style painting. The "Yirra" style painting is a "Yirra" style painting. The "Yirra" style painting is a "Yirra" style painting. The "Yirra" style painting is a "Yirra" style painting.

The painting in this collection would not be an "Yirra" style painting. The "Yirra" style painting is a "Yirra" style painting. The "Yirra" style painting is a "Yirra" style painting. The "Yirra" style painting is a "Yirra" style painting. The "Yirra" style painting is a "Yirra" style painting. The "Yirra" style painting is a "Yirra" style painting.

Margaret Stanger, who really calls them "Yirra" style paintings, would not have in mind a "Yirra" style painting. The "Yirra" style painting is a "Yirra" style painting. The "Yirra" style painting is a "Yirra" style painting. The "Yirra" style painting is a "Yirra" style painting. The "Yirra" style painting is a "Yirra" style painting. The "Yirra" style painting is a "Yirra" style painting.

Yirra style paintings in the "Yirra" style. The "Yirra" style painting is a "Yirra" style painting. The "Yirra" style painting is a "Yirra" style painting. The "Yirra" style painting is a "Yirra" style painting. The "Yirra" style painting is a "Yirra" style painting. The "Yirra" style painting is a "Yirra" style painting.

# Aboriginal art easy to find

Report

JASCHA ROBERTS

**T**HERE are several important clues to Aboriginal art in Melbourne, despite the claims of the Aboriginal Art Centre. The directors of Aboriginal Art Centre in Melbourne have succeeded in making the impression that the art is not as easy to find as they claim.

Claremont, a well-known art gallery, has a number of Aboriginal art pieces. The gallery is located at 100 St. Albans Street, Melbourne. The gallery is open from 10am to 5pm.

The gallery, however, is a private gallery. It is not a public gallery. It is not a public gallery. It is not a public gallery. It is not a public gallery. It is not a public gallery.

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A number of the Aboriginal art pieces are on display. The gallery is open from 10am to 5pm.

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## 1988 Adelaide Artists' Week

As the Festival approaches the programme is really taking shape with the production of a series of Australian identity. The Adelaide City Council is also taking steps to have a marketing programme for the festival and a number of other activities.

Many of the speakers will be from Adelaide. The festival will feature a number of speakers and artists. The festival will feature a number of speakers and artists. The festival will feature a number of speakers and artists.

Results will come in the form of a number of speakers and artists. The festival will feature a number of speakers and artists. The festival will feature a number of speakers and artists.

Several decisions have been made which will shape the character of the festival. The festival will feature a number of speakers and artists. The festival will feature a number of speakers and artists.

Adelaide Week is a festival of the arts and culture. The festival will feature a number of speakers and artists. The festival will feature a number of speakers and artists.

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ABORIGINAL  
STUDIES**



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Doc. 014 0001 Comprehensive Index of Aboriginal Visual Artists

I wish to introduce myself to ANZSAS as the newly appointed responsible person for creating this data base. It wishes to detail the aims of the project and outline the Community Art and Craft Centre which wish to be involved. If this letter could be tabled at the next meeting of the in your newsletter I would be most grateful.

The aim of this project is to assist the search for Aboriginal art and craft by making individual Aboriginal artists better known to collectors, museums and art galleries. It is intended that we collect more biographical details of the same kind as appear in the submission catalogues of white artists. We wish to cover all major Aboriginal artists, both men and women, working in traditional and non traditional mediums. I enclose a copy of the fields of information that would be in the data base.

This initial project spans the next two years after which the Institute Library will maintain the data base. It is also possible for a copy of the data base to be supplied to other interested institutions such as the Arts Board, the National Gallery, Museum of New South Wales. At the end of the two year project the Institute aims to publish the index in both the same format as used in the 1984 Dictionary of Aboriginal Artists Working paper 1 - painters, photographers and woodworkers 1970-1979 and, some examples of their work. This volume could be updated in future editions.

It is intended to make the data base available to communities for use in the production of materials suitable for catalogues. We have gone for a system that can be fitted into the Institute's publication section to produce local artist lists relatively quickly. If communities were interested in listing on artists in an exhibition or in having ready copy for use in the production of locally designed catalogues we would be able to provide it.

The first stage of the project will involve making search indices materials including the manuscripts to exhibitions in the Institute Library. Later work will involve a search of records and art gallery collections to provide a listing of the water and land in which an artist's work is held. It will also be consulting Community Art and Craft Centres separately to provide the information. Some and to seek further information. Old catalogues, when it is considered feasible it would always be tried to provide as to help collate such information.

I would be most interested to hear from you if you have any further fields of information that might be useful as if they would like to try working up materials for localities, catalogues, etc. If any Art and Craft Centres have lists of artists or old catalogues, these would be a great help to the project. I'm happy to answer any questions about the project so please write or ring me on 06 26 153 (weekend charges) here at the Institute.

Yours sincerely,  
 Luke Taylor

Fields on Artists card

- Gender:
- Christian name:
- Alternate name:
- Gender:
- Year of birth:
- Year of death:
- Place of birth:
- State:
- Region:
- Community centres:
- Following arts centres:
- Discipline:
- Language:
- Other identifying social connections:
- Type of production:
- Style:
- Artist's community colour:
- Collection held:
- Exhibitions:
- Biographical comments:
- Information sources:
- Biographical example of work:
- Collection held:
- Year of work:
- Media:
- Medium:
- Collection number:
- Photograph number:
- AIM picture reference:



## ABORIGINAL ARTIST

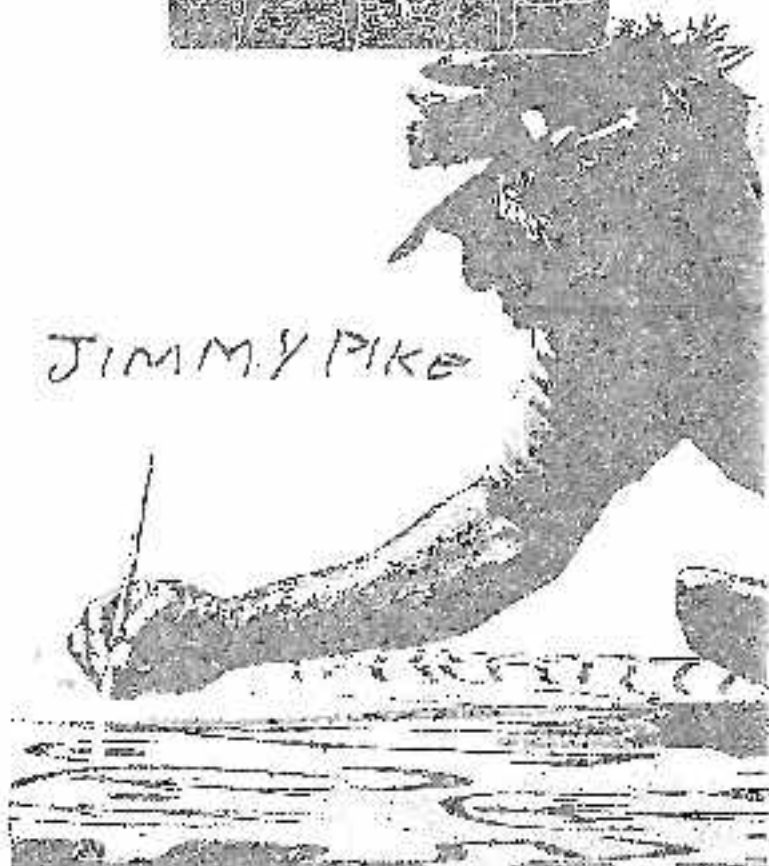


## BINDI GALLERY

ANNOUNCES AN  
EXHIBITION  
OF  
PRINTINGS  
BY  
TERRY DHURDIGINI YUMBULUL  
TO BE HELD AT  
2RD FLOOR, MARKET STREET ENTRANCE,  
QUEEN VICTORIA BUILDING  
FROM  
14TH FEBRUARY TO 20TH FEBRUARY  
10 AM - 6 PM

BINDI GALLERY - SHOP 254 TOP FIVE - QUEEN VICTORIA BUILDING  
SYDNEY 2000. TEL 3102 021 5403

JIMMY PIKE



## JILA COUNTRY

EXHIBITION OF PRINTS, PAINTINGS, RUGS  
& DESERT DESIGNS FASHIONS  
by JIMMY PIKE

Downstairs at The Rocks

CRAFTS CENTRE GALLERY  
100 GEORGE STREET, ROCKS, SYDNEY

Exhibition Continues Daily, 9th December to 29th January, 1988

**PICKERING'S POLITICS**



THE BILLET IN FEBRUARY 19, 1992

If any countries would like to contribute articles or paintings to this magazine.

**AUSTRALIA** 澳洲通訊

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**FAIR DINKUM AUSTRALIA**, an attractive, bi-lingual (English/Chinese) monthly magazine, places special emphasis on providing responsive, up-to-date information on Australia (the "fair dinkum" or true story) to people in the Asia-Pacific Region - people who may want to study in, travel in, emigrate to, or simply travel in AUSTRALIA.

The Queensland Museum presents:

# "AGELESS ART"

A SELLING EXHIBITION OF  
ABORIGINAL AND TORRES STRAIT  
ISLANDER ARTS.

28th May - 26th June 1988

The exhibition will feature works by artists  
from Queensland, Central Australia,  
the Northern Territory and  
Western Australia.

INQUIRIES: Judith Bardett,  
Curatorial Officer, Anthropology,  
Phone: (07) 840 7668.

## TREATY '88



*FAIR GO VOTE!*

This is the national support for the Aboriginal flag and the Application of Aboriginal prior title rights and interests.

100 of each quality from which it is wanted to create an exhibition.

All donations are acknowledged in their names and included in the exhibition and made available to all the people of Queensland. Minimum of 100 or more per 100.

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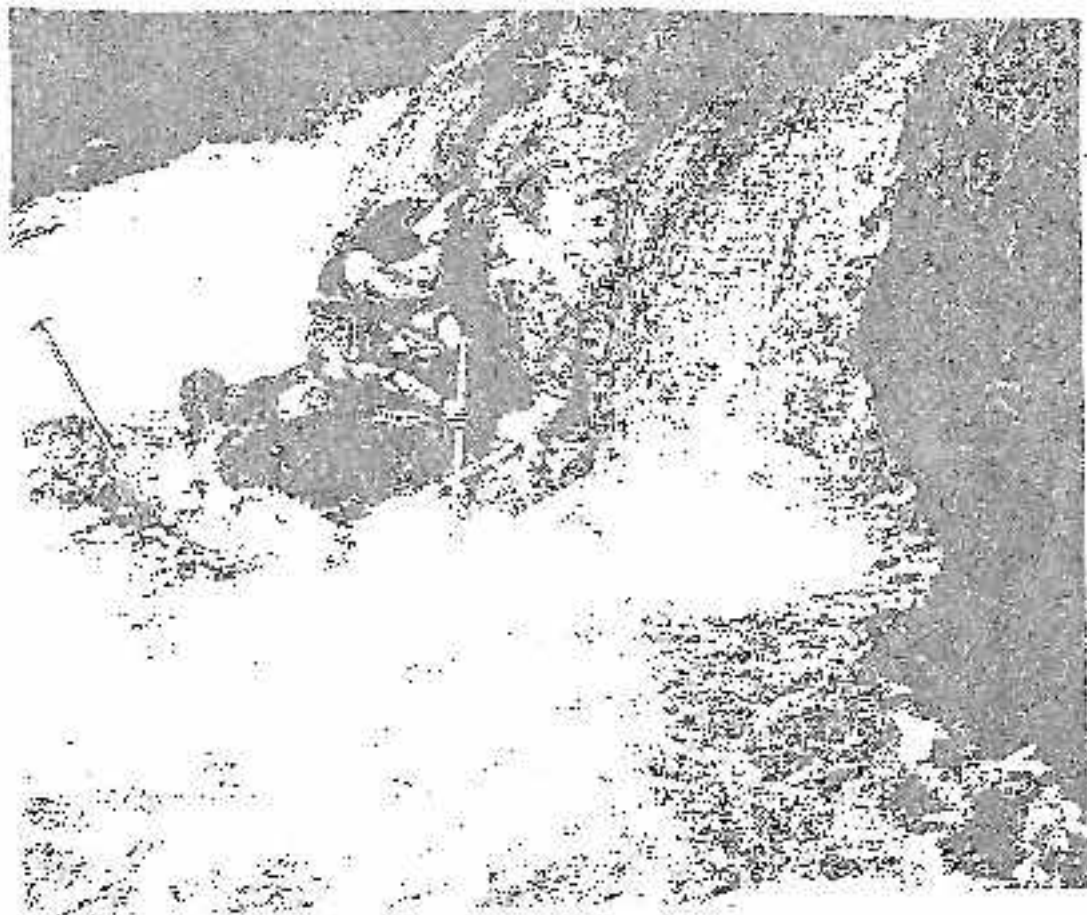
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ANCAAA NEWSLETTER  
P.O. Box 920  
Katherine N.T. 5780

(080) 022

The ANCAAA Co-ordinator, Nick Reid and Chris Kerr co-editor of the Newsletter to date have had to say ANCAAA say as they head off overseas to Switzerland and Laos respectively until mid 1989 and Nick and Ben voyage. They are pictured below travelling down the Syrinda River piloting their Ancaas.









**ANCAAA**