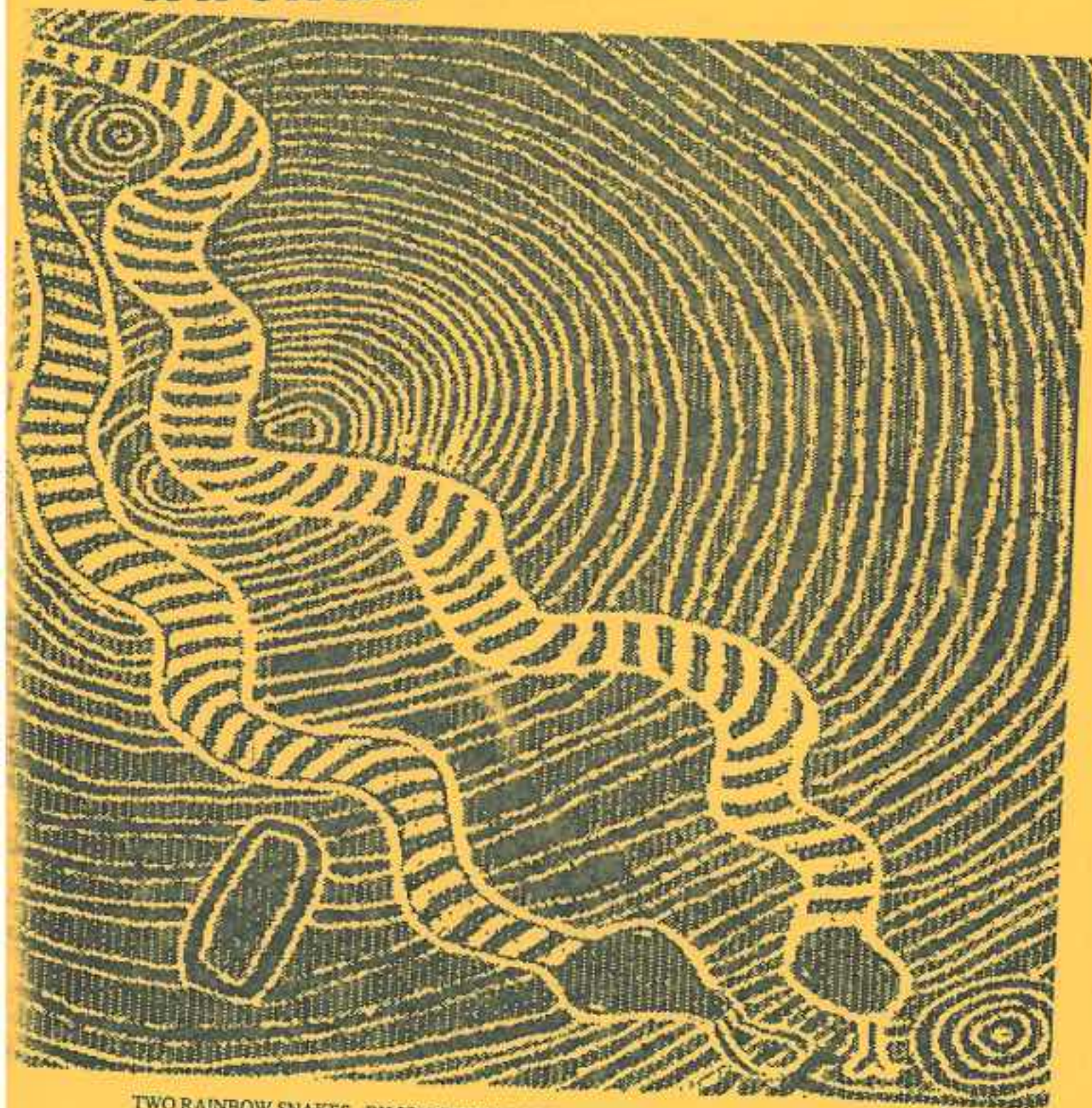


Newsletter of the  
ASSOCIATION OF NORTHERN  
and CENTRAL AUSTRALIAN  
ABORIGINAL ARTISTS

NEWSLETTER NUMBER 6  
NOVEMBER 1988



**ANCAAA**



TWO RAINBOW SNAKES, BY JOHNNY NAGABUNTJI TJANGALA, KUKATJA LANGUAGE.  
WARLAYIRTI ARTISTS, BALGO, FROM THE "ART OF THE LAND" EXHIBITION AT  
KARALMULURK, BAGOT SEPTEMBER 1988

# NEWS

## WHAT IS REALLY HAPPENING AT THE AAB?

Chicka Dixon has completed his term as Acting -Director of the Aboriginal Arts Board. But with his departure the position of those organisations funded by the board and the future of the board itself is left unclear.

What is clear is that letters of offer have not been received by many and some organisations have not received their funding since March 1987. It is also clear that the present board has overspent considerably and will have to reconsider its grants for the present financial year.

ANCAAAA has been assured that recurrent funding for craft centres will not be cut out but they will be delayed whilst the staff and Interim Director, Peter Brown sought out the Board's administrative nightmare.

Part of the restructuring presently planned at the Arts Board includes the funding of all craft centres on a calendar year basis. All centres will be funded from the same meeting each year.

All craft centres should make sure that their applications for next year are in by the 15th March.

This will enable the board to deal with craft centre applications at the May meeting in 1989. Funding will be from July 1st 1989 to December 31 1990. Funding at next May's meeting will be for 18 months.

From 1991 onwards the Board seeks to fund craft centres on a Triennial basis. That is once every 3 years funding will be provided for that period. Therefore applications for the period starting January 1991 will be dealt with by the Board at the September meeting in 1990.

## ABORIGINAL ARTS DEVELOPMENT OFFICER FOR ALICE SPRINGS

It is understood (hoped!) that the Institute for Aboriginal Development in Alice Springs has been successful in its funding applications to establish an Arts Development Officer for artists living in Alice Springs.

A meeting was held between artist co-ops in Alice in September to discuss the activities of the Officer. It is envisaged that the Officer will provide a point of co-ordination for the many artists currently operating in the Centre without any organised marketing service.

The Arts Officer will also provide Central Australian artists with more direct access to ANCAAAA. The Arts Officer will effectively act as the Central Australian base for ANCAAAA.

## NATIONAL COMMUNITY ARTS NETWORK

A National Liason Meeting of the State Community Arts Networks was held in Melbourne during November.

These meetings are where the State Community Arts Networks get together and discuss various policy issues. All States are represented except the N.T. To date there has been no formal representation from Aboriginal artists.

As a result of the fact that over 75% of artists in the N.T. are Aboriginal it was felt that there was a need for both formal representation of the N.T. and representation from Aboriginal artists nationwide at these meetings.

ANCAAAA asked the NLM to consider the above representation and assist ANCAAAA establishing a National Aboriginal Community Arts Network. This network could include groups such as ANCAAAA, Boomalli (Sydney), Dumbartung (Perth), and Kamarga (Queensland).

The W.A. and Queensland Community Arts Networks have already played a positive role in assisting Aboriginal people establish their own arts organisations. W.A. Network had provided training and other assistance in the development of the Dumbartung Aboriginal Artists Agency in Perth.

## The Funding Shuffle or The Craft Advisers Lament (to the tune of Waltzing Matilda)

Once a worried craft adviser  
Worried sick with unpaid bills  
prayed as he wrote  
to the old A-A-B,  
For he' tried DEET,  
and D-F-A  
and finally even A-D-C,  
He's sick of fishing  
the alphabet sea.

ABTA and TAFE,  
D-E-T and D-A-A,  
Quarterly returns, audits,  
cash books times three,  
The phone rang-it was boring,  
they're sending back the order,  
Good luck when fishing  
the alphabet sea.

ANCAAAA NEWSLETTER  
PO BOX 2152 DARWIN 0801

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## REVIEW ANNOUNCED

The Minister for Aboriginal Affairs, Gerry Hand has announced the Federal Government Review into the Aboriginal Arts and Crafts Industry.

The announcement comes after more than a year from when ANCAAA members first discussed the issue with the Minister.

In congratulating the Minister on the announcement, Alfred Guugupun a founding member of ANCAAA and former art adviser at Rarrungaling said "We are pleased that after that after a long time waiting the Minister has appointed a team that Aboriginal Artists have confidence in, the people Mr Hand has appointed have a proven track record of consulting and listening to Aboriginal people."

The review team announced by Gerry Hand includes Dr Ian Altman, Research Fellow at the Australian National University, Peter Yin, an ADC Commissioner and former member of the Aboriginal Arts Board and Chris McGuigan a previous long time staff member of the Arts Board.

The review team will be meeting soon to finalise the terms of reference and is expected to commence consultations with artists and their organisations during January.

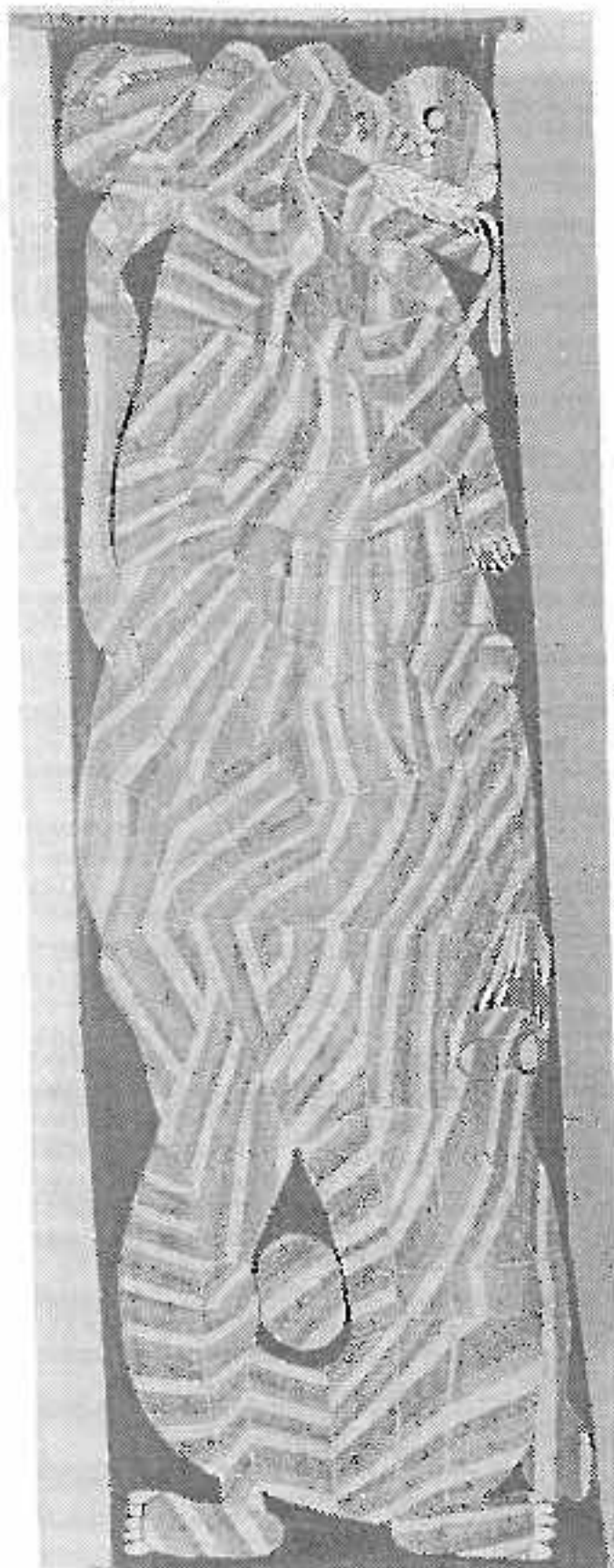
Meanwhile, the National Coalition of Aboriginal Organisations has recently met in Cairns and discussed the issue of the Art review and of Aboriginal Copyright.

The meeting condemned the government for its inaction in adequately protecting Aboriginal artists against the theft of their designs and

works.

The Coalition urged the Minister for Aboriginal Affairs to set the earliest possible date for the start and finish of the promised review along with supporting the role and actions of ANCAAA to achieve justice for all aboriginal artists,

*Below:  
Muringrida artist John  
Mawunjalul won the National  
Aboriginal Art Award's  
BestBurrk Painting Prize with  
"Ngalyud the Rainbow Spirit"*



## more ... ...news

### KIMBERLEY CRAFT CONFERENCE

The Second Kimberly Aboriginal Craft Conference will be held at the Continental Hotel in Broome on December 1 & 2.

The Conference is aimed at improving the levels of expertise amongst artworkers and strengthening the ties between various art and craft agencies.

The conference is being sponsored by Goolarabooloo art and crafts and some of the topics to be covered include conservation of raw materials, Art centres and tourism, Aboriginal copyright, potentials for overseas markets and the forthcoming review of the industry.

Speakers will include Wally Caruana-Curator of Aboriginal art at the Australian National Gallery, Peter Yu, ADC Commissioner, Chairman of Mamulanjin resource Agency and member of the Federal review team, David Milroy -Coordinator of Dumbartung Aboriginal Arts, Geoff Narkle -WA member of the Aboriginal Arts Board, Martin Hardie -Coordinator of ANCAAA and Peter Dudgeon-Aboriginal Tourism Officer with the WA Tourist Commission.

Ken Nielson, Coordinator of Goolarabooloo says "There is a growing awareness amongst government agencies, particularly WA State bodies, of the economic and cultural importance of the Aboriginal art industry."

The young Kimberley Art Centre network includes centres in Kununurra, Balgo and Broome and already has a combined annual turnover in excess of \$300,000.

Funding for the conference is being provided by Goolarabooloo, DAA and the WA Department of Employment and training and the WA Aboriginal Affairs Planning Authority.

### TIWI EXPANSION

Operations on Bathurst Island continue to expand. An Exhibition at Karalmulurk, the new Bagot Museum, will feature ink and watercolour prints and batik produced by adult education students at Nguiu.

The expanded Tiwi Pima Art centre, with the help of DEET have employed Trevor Almond to train three Tiwi people in the management and administration of the Islands craft centre.

The employment of Trevor will provide long term benefits to Tiwi Pima. It will enable local people to be trained more extensively in the business of running the centre, a task not always possible with only one full time art adviser. Also it will result in the centre's ability to service more artists properly and encourage quality artifacts.

### WARLUKURLANGU BUSINESS

#### (from Flick Wright)

November finds things bumping and grinding along nicely, in the usual fashion. We're extremely busy preparing for an exhibition in Melbourne at Friends of the Earth (F.O.E.) which is due to open on 2nd December, timed to catch some pre-Christmas dollars. We exhibited with FOE in May 1988 and in doing so opened their new "Community Artspace". The last exhibition was emphasised as affordable paintings and artefacts for sympathetic souls and included everything from food carriers (might be parraja, Ed.), boomerangs and canvas boards to some beautiful linen canvases. The prices varied accordingly. To everyone's delight the exhibition sold out and we were presented with an installment of monies before the exhibition closed.

F.O.E. took a 20% commission and organised good publicity. So people, there are alternative ways to market art. Many interested people missed out on buying something at that exhibition and so have been clamouring for a repeat - so we look forward to another successful show. At this stage we'll be hiring a mini bus and driving artists to Melbourne.

After two and a half years I have decided that sanity does, in fact, come before art and so am taking off my cloak of responsibility keen to find some other person motivated brave and foolish enough to want to wear it and be an Arts Adviser/Coordinator. I hope to continue my involvement with Yuendumu and Warlukurlangu, but at a safe distance.

Another thing ANCAAA readers may be interested to know is that Flick Wright is being sued for defamation by a former agent to Warlukurlangu artists in the N.S.W. Supreme Court.

### Terms of Reference for review announced

The Federal Government's review of the Arts and Crafts Industry has announced its terms of reference.

They are:  
having regard to:

- \*ensuring maximum possible returns to artists and their access to adequate markets for their work;

- \*opportunities for increased employment and training for Aboriginal people at all levels of the industry;

- \*safeguarding the cultural integrity of Aboriginal art

the review is to:

- \*analyse and evaluate the current state of the Aboriginal arts and crafts industry, and its future viability;

- \*identify and examine ways in which the effectiveness and efficiency of the industry can be improved;

- \*identify the government agencies and programs that could provide the most cost effective support to the industry; and

- \*recommend concrete strategies for improving marketing, management, coordination within the industry.

A final report is to be completed by 30 June 1989. Submissions must be received by 15 February 1989.

# Land Rights News Advertising Proposal

With a circulation of 22,500, Land Rights News has the highest penetration of any media into Aboriginal communities and organisations. It is the only national Aboriginal newspaper, and circulates to nearly every Aboriginal community in Australia. As well, its mailing list of nearly 4,000 goes to sympathisers, educational institutions, government and private organisations. Over the past 18 months, its regular feature, Art of the Land, has covered many of the most important issues facing Aboriginal art today. It broke the copyright story, has covered the work of ANCAAA and many of its constituent organisations, as well as the work of many individual artists. Land Rights News would like to hear more news of ANCAAA constituents. We come out every 2 months, and we can be contacted at the address below. Send stories and photos as often as you can, especially if your group has big things coming up (openings, exhibitions, awards, problems etc). We would also like to assist letting the world know who are the ANCAAA members, so that people who wish to support Aboriginal artists know who to trust, and who to buy art and craft from. Co-ordinated through ANCAAA, we would like to suggest a regular half

page advertisement in Land Rights News, listing your organisation's names and addresses. Each issue, we would propose featuring a photo from one or two of the centres so that people around the country can get to know work from each place. This is on top of carrying material from you as well. The cost of each advertisement would be \$375. Split between the 20 organisations in ANCAAA this would come to about \$19 each every two months - less as more and more of you advertise and/or join

ANCAAA. In the long run as ANCAAA develops its "listing" of accredited galleries and outlets, Land Rights News will be able to approach those groups to advertise with the "accreditation" - which will be free advertising for ANCAAA and its membership. Contact Chips Mackinlay at Land Rights News PO Box 39843 Winneville 0821 Ph: (089) 317011 or Martin Hardie (at ANCAAA) to place information if you want to participate in this cheap, effective form of advertising.

## Copyright dispute 'a load of rubbish'

By GENNY O'LOUGHLIN

The owner of a fashion company involved in a dispute over Aboriginal-style designs based on its fabrics has described proposed court action over copyright as "a load of rubbish".

Om Fashions in Sydney is one of two companies accused by the Association of Northern and Central Australian and Aboriginal Artists of stealing Aboriginal designs.

But the company's manager, Mr Rod Tyson, said the association "hasn't got a hope in hell" of winning if the case goes to the Federal Court.

"In the fashion industry people are always copying designs and if these designs are traditional Aboriginal designs they are about fourth-hand," Mr Tyson said.

He claimed the designs in question were copied from a design produced in India.

"Australia has got a huge conscience about Aborigines in the bicentennial year," he said.

But he admitted Aboriginal designs would become the hottest thing

in fashion fabric this summer in Australia and overseas. And the ANCAAA is determined to act over what it considers are breaches of copyright and will mount legal action on behalf of a number of artists under the Trade Practices Act.

In the Darwin Mall today the association displayed items using direct copies of Aboriginal designs without seeking permission, crediting the artist or paying compensation.

Arnhem Land artist Johnny Bulun Bulun said he was upset when he saw one of his bark paintings on a T-shirt.

"The design is about country and is very important," Bulun Bulun said.

"My family was angry and I had to tell them I knew nothing about this happening."

Followed by the media Bulun Bulun then went into the Gene Troppe T-shirt shop and bought a shirt with a direct copy of his design.

The owner of the shop said he was not aware that the design had been stolen but gave Bulun Bulun a 5% discount on the \$24 T-shirt.

# STOLEN

## ART HEIST

During the Bicentennial year many non-Aboriginal people are looking for new ways to steal from Aboriginal people. Not satisfied with a two hundred year history of theft of land, they now choose to steal Aboriginal art and culture for personal profit.

The Association of Northern and Central Australian Aboriginal Artists (ANCAAA), is currently investigating cases where the work of Aboriginal visual artists have been stolen. Their work has been reproduced on anything from T-shirts to beach towels, posters and restaurant menus.



Stolen from George Garrawun  
of Maningrida N.T.



Stolen from Johnny Bulun Bulun,  
from Gamedji Outstation, N.T.

In all cases investigated, the artists' work has been used without crediting the artist, and without any payments or compensation to the artist. In most cases it is suspected that the stolen designs are stolen from books and catalogues; the thieves do not even buy the original works of art. In some cases the work of deceased artists have been used.

While some non-Aboriginal Australians have learnt to recognise the importance of Aboriginal culture others refuse to. There are an increasing large number of people who regard Aboriginal cultures as being little more than market commodities, natural resources there for the taking, and increasing lucrative ones at that.

"What makes the situation even more depressing is that many of the people who buy T-shirts like these do so because of warm feelings towards Aboriginal people—they buy and wear them to show support, not realising they are enjoying stolen goods."

"I would like to think that with publicity more people will move to boycotting products like these—even to the extent of picketing the manufacturers. If you don't know who they are I'm sure some of the artists and their marketing advisers can provide names."

John Ab Elphinstone Northern Land Council



Stolen from Neville Namirylk of Gopeth N.T.

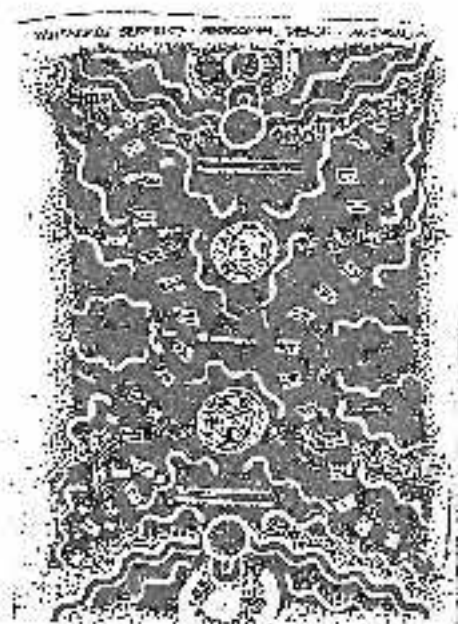
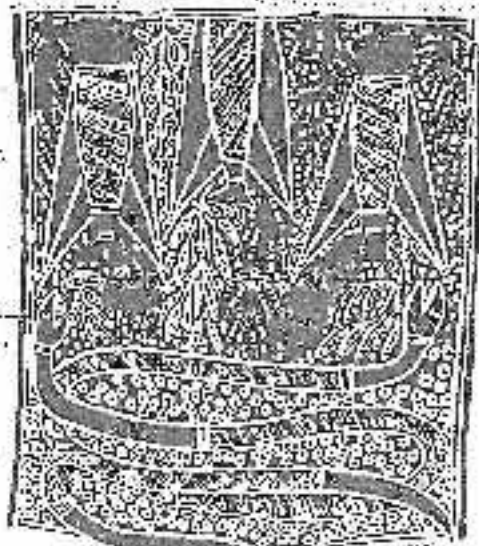
## What can you do?

Under the Copyright Act the creator of artistic works is protected against other people reproducing their paintings, music or books.

However it does not adequately protect all Aboriginal artists. It does not acknowledge collective or traditional ownership of artistic work. More importantly it does not protect against the reproduction of sacred work.

- \*DON'T BUY THESE PRODUCTS
- \*TELL OTHER PEOPLE NOT TO BUY THEM
- \*IF YOU ARE A RETAILER DON'T STOCK THESE PRODUCTS

Stolen from George Milgurnurn of Ramingining N.T.



Stolen from Kanpa T'ampijijupa of Papunya, N.T.

## LEGAL ACTION

ANCAAA and the artists it represents are proceeding with legal action against the manufacturers of these stolen products. Legal Action will be taken by the North Australian Aboriginal Legal Aid Service (NAALAS).

Legal Advice has shown that the manufacturers and retailers of these goods are in breach of a number of Commonwealth and State laws.

ANCAAA  
PO BOX 2152 DARWIN 0801  
TEL: (089) 855343

# ABORIGINAL ART : PRODUCTION

Discussion between:

Dr Howard Morphy, Oxford University, England

Dr Luke Taylor, Australian Institute of Aboriginal

Studies, Canberra

Professor John

Stanton, University of W.A.

Francoise Dussart, Australian National University, Canberra and

Martin Hardie (ANCAAA) at the recent Conference on Hunting and Gathering Societies in Darwin.

Martin Hardie: What are the real dilemmas in the production of Aboriginal Art ?

John Altman said to the House of Representatives Committee on the Homelands Movement that he saw great potential for Aboriginal art and craft to subsidise the outstation movement, however he didn't see this coming about under the current marketing system. He was referring I think to the high levels of subsidy going to the National Marketing Company, Aboriginal Arts Australia compared to the subsidy allocated for art centres in the field and that he felt that a shortening of the marketing chain, through the establishment of regional cultural centres and more substantial support for local craft centres would be more beneficial to artists and their community economies.

HOWARD MORPHY: There's no doubt at all the market is in the best situation it has ever been in and if you look at the situation historically since the beginning of the Aboriginal Arts Board in the early 1970s one of the main problems was in the creation of a market for Aboriginal art. It didn't really exist and I think in the 70's and early 80's there was a need for government marketing organisations to establish reasonable outlets in southern cities. I think one of the problems with Government organisations is that they don't necessarily operate in a flexible way when times and conditions change. But the situation today is very, very different and the problem has got to be one of switching really to looking at problems with production and that means problems with the artistic life of Aboriginal Communities in the Top End and elsewhere and find ways of facilitating the continued production of excellent material. I think now is a time when Aboriginal Artists should be producing maximally because the market is very good. Production problems, I suggest there has been a breakdown in the craft advisors system in some places

LUKE TAYLOR: The history and development of the market shows how effective the craft advisors have been. You have highly skilled people in those positions who are

able to manage the marketing of Aboriginal art and crafts in a way that people weren't able to before.

FRANCOISE DUSSART: A thing again you need more and more to have the artists themselves understanding the type of market they are getting in and also what is the Aboriginal art markets going to become. Maybe its going to be like in America with the Indian arts. The might collapse and this is also something people will have to work out, how to sustain the market and how to the sustain interest in Aboriginal Art.

L.T.: One of the good things is that the craft advisors tend to work with the communities and they tend to see a whole organisation of the market from the communities point of view. They have been very good at resisting say trends towards the creation of souvenir arts and things like that.

F.D. But it still remains one game between the communities and the buyers.

I think that Aboriginal people in the few places I've been, just want to produce art just non stop, because they have a revenue coming in. But the art advisor is at pain to explain that he or she can't sell everything in the following month and you have to have an understanding with what we consider...an artistic movement, the art.



# AND MARKETING

HM: I think there's a very different situation in the Centre and in those communities that have gone over to producing dot paintings and the situation in Arnhem Land. I think that again it's a sort of thing that's very difficult for an central government body to respond to flexibly. I think that you need the development of people on the spot who are responsible to the local communities, who also have developed a knowledge of the marketing system and who communicate with other craft advisers or craft workers. I think the word craft advisers got to be changed. Art or Craft Advisor is totally the wrong word, even the word advisers is the wrong word. In fact people are not advising people to produce art people are capable of training their own artists and so forth. The advisers are very much in the area of agents that are acting on behalf of local communities of artists. If you looking at problems as to why there should be difficulties in getting craft advisers in certain areas and why your losing skilled art advisers, there has never been a career structure developed for people who have had those kind of positions. So you've have had a whole series of very skilled persons developing who have had nowhere basically to go. It seems on the whole that central government

agencies have not been interested in utilising the skills of those people in the development of structures. Organisations which might for example include the development for regional art agents, who will have a knowledge in the area they have developed from working in a particular community and then could fulfill the role of both temporary art adviser or relief art adviser in a particular area. Training is another crucial area.

LT: A lot of the analysis of the art marketing system emphasises economic aspects, but very few have seen how the art world runs on networks of individuals in communities, in museums, galleries and people like that. That sort of knowledge that craft advisers have is extremely hard to train people with.

JOHN STANTON: It's a very important resource because some of those people have spent years and years building it up. I'm thinking some of those people in the west that we know who are very competent.

MH: The career structure and the lack of training and lack of wages and conditions to entice Aboriginal people into the industry seem to be a major problem. Especially when you got people who've been in the field for nine or ten years who are still earning less than \$20,000 a year when they can be out doing something else with less hassle for

more money.

HM: There's two related problems there is one in attracting Aboriginal people with the skills to work in jobs that are basically fairly low salary and low status and the other is the complete absence of any idea of developing a training framework. If you were going to develop someone to be a Aboriginal head teacher of a school or the person who's going to be the accountant for the local industry that was developing Yirrkala Business Enterprises something like that, then you would see this as being a very complex job that required complex training programmes, and ones that were to a considerable extent community base training programmes. This just hasn't happened, and the training has been largely community based but it's been largely dealing with only the very surface aspects of the craft advisers work, and very often in the routine areas, the packaging and filling of the orders and those kind of things.

LT: You need contacts.

HM: It's not going to be the simple sector skills, it's somebody who's got to understand the concept of the Western art market, and the way that relates to local Aboriginal art production. The only way to train people in that particular context is going to be over a long period of time and through the use of some of those highly skilled art and craft advisers who have been developed already and perhaps in terms of

developing one of those communities as a training centre specifically for the production (and marketing) of Aboriginal art.



M.H.: There is an idea being formulated to develop either Batchelor or the proposed Aboriginal studies unit at the university to set up a art and cultural section for training people.

Combine that with the system like the Raies teachers where as you call them, the highly skilled art advisors, work within the community arts network that ANCAAA is establishing now and go out and train people in the community

HM: Exactly, but community based. Increasingly I think that the developing idea is to do most aspects of training, of say teachers, in the community including all of the academic work and ensuring that all the time that it's related to community interests. It's no good training people outside a community then bringing them into the community suddenly.

LT: On the other hand another aspect of the market is that people have got to know both sides of it

and it may be good to include as part of the training work with the museum or gallery down south.

HM: Basically what we are saying is that that training is an area in which a considerable amount of money could be put into various sectors. It will have a consequence of both improving the career structure of craft advisors and also developing good training systems.

I think it's a highly complex issue this because you are dealing with both the development of fine arts and fine artists. The few people who become widely known as Aboriginal artists as individuals will be people who can generate reasonable income for themselves. The training system in the west that produces those kinds of artists includes all of the art schools, it includes art education in school. If you started to factor that art in terms of indirect subsidy it would be enormous. Now surely that kind of subsidisation also today has to go into Aboriginal communities because it's not enough to say 'well they are naturally being taught to be artists within the community by just being born there'. Because this is now Aboriginal Australia in the context that wider Australian society children are going to schools and therefore the educational content of those programmes have to include specifically traditional Aboriginal art. In many ways the way the

subsidy goes in is to supporting artists while they are young while they are not well known those who maybe trying for a few years and aren't going to succeed and theirs always going to be a lot in that particular area.

The second industry of course which is involved here is a craft production industry and that again has to be divided into two components into traditional craft such as the things produced by both men and the women, bags, baskets, weaving. Now there is a very a limited market in the long term for those, and the price of that is going to be set by the price of equivalent goods produced by ethnic communities in say Indonesia, South East Asia etc.

Now if you want Aboriginal Australians to carry on producing those things and want them to be available to other Australians again your going to have to have a subsidy component involved in there. In the case of the development of tourist carvings and things that are directly for the market. Then that maybe is a different situation. But were dealing with an extraordinary complex industry here and there are a whole series of ways in which, if you like, subsidies, not really subsidies, it's the kind of government money that is available to all Australians

should be channeled into Aboriginal art.

M.H.:Should ATSIC have within it Aboriginal Hostels and the Institute for Aboriginal Studies and another statutory authority which would be the Aboriginal Arts Board. Does anybody have any views or see any dangers or benefits in moving Aboriginal arts funding out of the Australia Council into the Aboriginal Affairs portfolio.

H.M: I think it would be completely inappropriate to move all Aboriginal arts funding out of the Australia Council. I think it would be very divisive to try and divide Aboriginal arts funding into urban Aboriginal art that goes to the arts board and traditional Aboriginal art that goes to some other government instrumentality ( as was suggested by Clyde Holding).It would be quite wrong, and there are two kinds of wrong involved in those suggestions,complimentary wrongs one is that one would divide Aborigines up into different categories,which is quite inappropriate,the other is that it would seperate out Aboriginal art from the art of Australia

I think you can say, that aspect of the Aboriginal Arts Board in the long term has been remarkably successful. It has generated dialogues among Aboriginal people and provided contacts , they've obviously generated themselves,but the Arts Board has been a forum for this.

# Art exhibition to launch new centre



● Kangaroo Painting by George Milpurrurru held by Charlie Godjuwa (left) and John Mundine

A new Aboriginal Art and Cultural Centre at Bagot community will be launched today with a superb exhibition of 50 works by central Australian and Top End Aborigines.

The exhibition which includes paintings, carvings and craftwork will be officially opened at 5 pm as part of the NAIDOC week celebrations.

One of the works, a bark painting by Ramingining artist George Milpurrurru, has already been acquired by the National Gallery of Australia at \$3000.

The exhibition will run for two weeks but the paintings, starting at \$100, are likely to go fast.

The works come from the Kimberleys, central Australia and the Top End.

The opening will also feature a fashion parade of outfits in Tiwi, Arnhem Land and Ramingining designer fabric.

NT Aboriginal Community Arts officer Martin Hardie said the exhibition was exciting and featured new artists as well as established names.

"This exhibition is a wonderful way of launching the new centre," he said.

By GENNY O'LOUGHLIN

"The office will not only provide practical help and advice to individual artists but will be a focus for the Bagot community.

"The centre will house a permanent display of the historical significance of Bagot and the Darwin Aboriginal community."

Martin said the centre would also be used as a venue for future art-related workshops and provide a place for documents and artefacts to be catalogued and stored.

The Aboriginal Art and Cultural Centre is in the recently renovated Administrator's building.

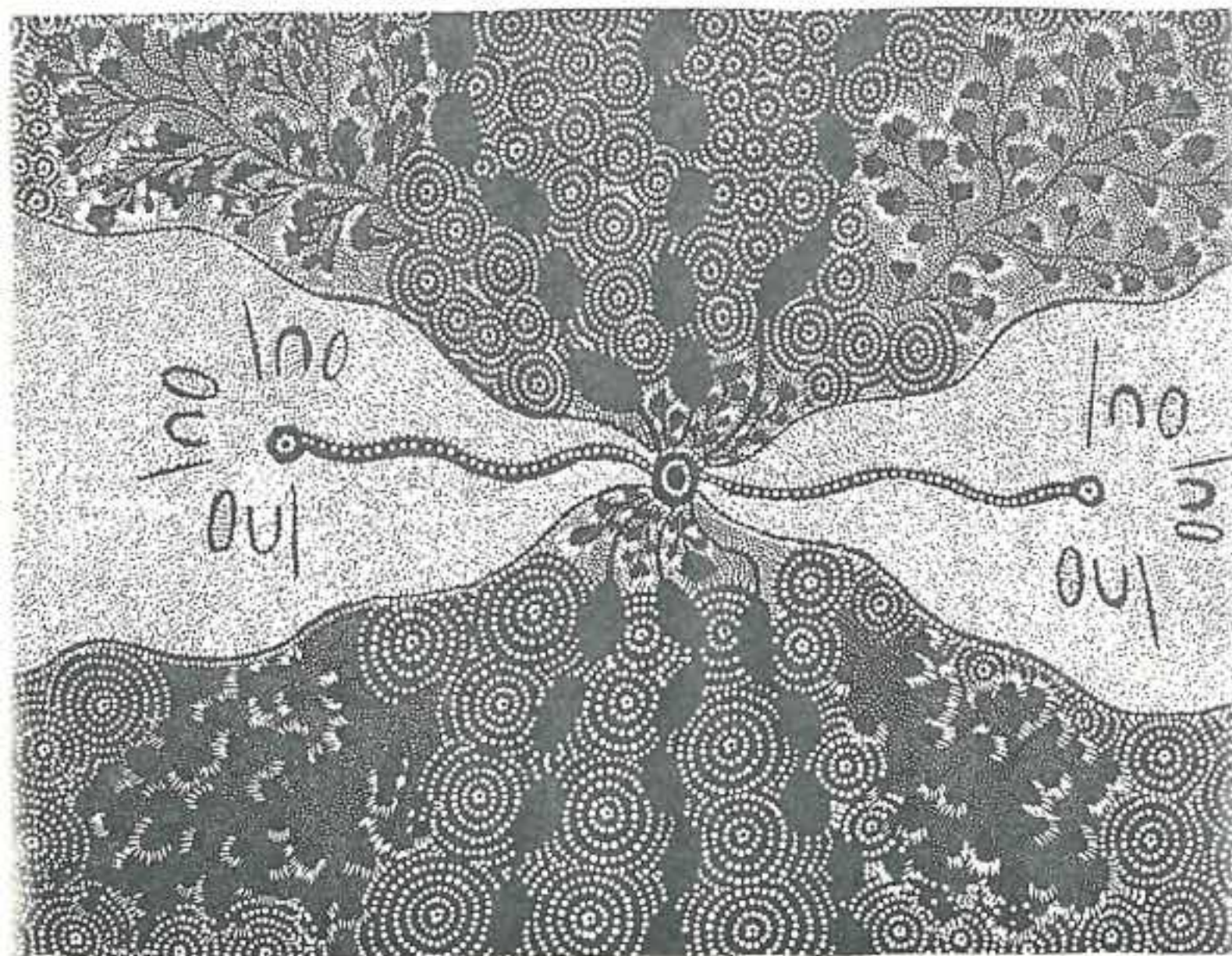
The launch will be part of a day of NAIDOC celebrations at Bagot including a jazz fitness display at 3 pm, a performance by the Mimi Bararroga Dancers at 4.45 pm and a concert featuring Aboriginal bands at 6 pm.

NT NEWS SAT 10/9/88

**Ngajulurla kujurnu kurrawrri  
jukurrpa yala.**

**Ngajulurla wini manu kamparru  
talyirra piya-ngurrju mayi**

This year the first prize at the national Aboriginal art award was awarded to warlpiri artist Pauline Nakamarra Woods. She is the first women to win the prize. Originally from Yuendumu, Pauline has been living in Alice Springs for the last two years. Pauline is a member of the Jukurrpa artists collective based at the Institute for Aboriginal Development in Alice Springs.

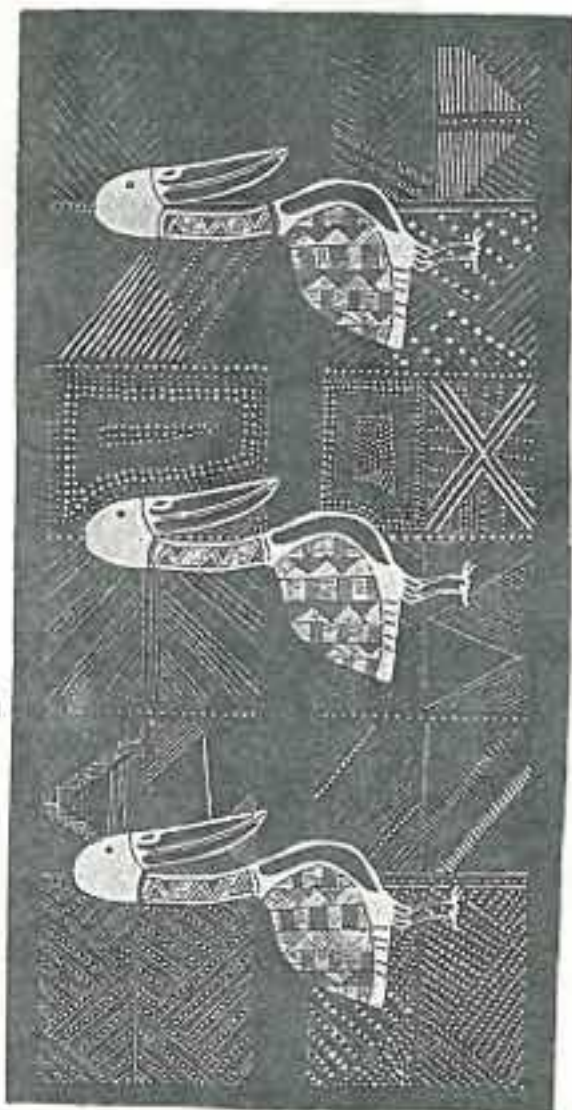


**My painting is a Yam Dreaming. I am very proud to be the first woman to win the National Aboriginal Art Award.**

# CALIFORNIA DREAMING

A NEW GALLERY  
DEVOTED TO  
ABORIGINAL ART  
RECENTLY OPENED ITS  
DOORS IN LOS ANGELES.  
Here ANCAAA  
reproduces two  
articles, firstly from  
the U.S. paper the L.A.  
Weekly and then from  
the Bulletin magazine.

Some Original Tiwi Relics



## TOTE THAT BALE, PAINT THAT ROCK

Three Aboriginal artists, cave painters Bobby Nganjmirra and Thompson Yulidjiri and dot-and-circle painter Colin Dixon Tjspanangka, were brought to the tony new CAZ gallery on Melrose for nine days this month to paint, among other things, a giant slab of rock. But they seem to have been treated more like Real Natives on Display than like professional artists. "Patronizing racism," graduate anthropology student Marcia Ellison calls it. Among the entertainments at the chichi opening shindig: the chance to have your photo taken with these honest-to-gosh exotics.

Ellison and local artist Michael Walker, both visitors to the gallery, say that director Carol Lopes also tried to stop people from talking with the artists, claiming that the artists didn't want such interaction — even though Ellison says that Nganjmirra initiated Ellison's own conversation with him. Walker recalls that during his visit, Nganjmirra's repeated requests for a beer went unheeded, and that the 73-year-old painter, who had recently undergone eye surgery, complained to him of the physical strain of his work, which involves painting in micro-fine detail with thin reeds. But to CAZ, cranking out the product apparently came first.

Having heard from Nganjmirra and Yulidjiri on her first visit that they hadn't seen any of L.A., Ellison returned to CAZ to invite them out. But no sooner had Nganjmirra accepted than the outing was stopped. "While I'm asking him, someone is kicking me," Ellison recalls. "It's Neva Jakich, one of the directors, and she said, 'No, he can't go. He wants to stay and paint.'" Jakich subsequently threw Ellison out of the gallery.

When the Weekly went to CAZ, Nganjmirra started talking with us, until Jakich (who presumably didn't yet realize we were press) barked that we could "look, but don't talk [to the artists]." Lopes claimed the artists needed an interpreter, i.e. her — although Nganjmirra's English seemed fine to us — and that he and Yulidjiri "could have gone to Disneyland or Universal but chose not to, because of the commitment they've made to paint." The third artist, Colin Dixon Tjspanangka, did go to Universal, on the same day Ellison first visited the gallery. But he had completed his paintings by then, and presumably CAZ could afford to loosen Dixon's tether.

—reported by Jan. Brechner

L.A. Weekly  
September 30, 1988

# Dream time for gallery owner

The world's largest private gallery devoted to Australian Aboriginal art has just opened in Los Angeles. DAVID ILLAY reports on how brown became beautiful

The way the *Los Angeles Times* described it, "out trendy LA" came to the opening of the CAZ gallery, the first private space devoted to Aboriginal art in America. On hand for the Melrose Avenue gallery's first night were actors Patrick Swayze, Cicely Tyson and singer Natalie Cole. A more than adequate sampling of restaurant owners, cosmetic consultants and artists were frantically filled out the 600-strong party.

It was a public relations triumph, a fitting climax to a \$1 million dollar venture put together by former marketer Carmi Lopes. Three days after "the party", Lopes, born in Massachusetts but a Sydney resident for the past 18 years, was still breathless. The gallery, a former interior design showroom down the street from the Hollywood power catones Tompkins and Mortons, is hosting a camera crew from the *Black Entertainment Network*. (Crews from the three Australian commercial networks had already been in.)

In the midst of this promotional whirlwind, two Aboriginal artists from Oenpelli, Bobby Nyanjarrra and Thompson Yulidjira, were working a large rock painting. A third artist, Colin Dixon from an outstation near Papunya, is on hand to do demonstration sand paintings.

On the freshly painted white walls hang the more than 300 bark paintings, dot paintings and other works.

The top price for woodcarvings by Dandimay Wamanji — is \$25,000. At the low end, silk screens by Sally Morgan are going for \$2,500 and puppets by Banjuk Marika for similar prices.

*Bush Bandoo Dreaming* by the well-known Clifford Possum Tjapaltjarr is selling for \$156,400.

"If anyone accuses us of inflated prices," says first time gallery owner Lopes, "well, nobody's brought a single load of Aboriginal art to Australia and set up a gallery in the corner of Melrose and San Vicente. I think the mark-ups that we have put on our paintings are not that pricey... certainly not as pricey as some of the paintings I've

seen in Australia that are an over-priced and all they did was travel 5000 miles."

Lopes, whose career includes hosting *The Late Night Movies With Carol Lopez* on TCN 9 and more recently promotional director for *Playboy*, has travelled all over



PHOTOGRAPH BY DAVID ILLAY



Australia buying directly from the Aboriginal artists.

"I bought direct from them rather than taking art on consignment like a lot of galleries do," she says. "In areas like Papunya, I bought direct from the Papunya-Tjara agency and because I know and trust the woman in charge of the agency, I have to trust that the painters get their correct fees."

The rather awkward sight of having

## The costs of success

Aboriginal art may be a vague overseas but in remote Australian communities the demand for such work can cause as much confusion as it does good. Witness the Buku-Larrnggay Arts Museum in the Northern Territory settlement of Yirrkala.

When Gough Whitlam opened the museum early this year — after two decades of struggle by community outcasts to make it happen — he praised its importance as the only showcase for art from 24 homeland centres in Eastern Arnhem Land.

At least one buyer agreed. Carol Lopes purchased \$60,000 worth of work for her Los Angeles gallery. Among the items were three large bark paintings which went for a total of \$15,000.

The museum's employees were

delighted by the relatively large sums offered. Only later did the impact set in.

Armen artists became convinced that buyers with fat wallets were plentiful. They raised their prices for sales to the museum and its attached crafts shop. Some artists put down their brushes when those prices weren't met. For other pieces, previous prices paid to artists were doubled.

Ironically, Aboriginal culture has no concept of an art object as such, although a difference is recognised between practical handicrafts and things made for ceremonies. The people who carve and paint ceremonial artifacts often are trained for many years.

But Yirrkala is well off the beaten

## OUTPOSTS



Thompson Yulidjiri (left) and Bobby Nganjmirra at the opening of the Aboriginal art show at Los Angeles CAZ art gallery. Far right: Gallery owner Carol Lopes. Below: Bobby Nganjmirra at work

Aboriginal painters at work in the gallery (Are they on show as well and does this add authenticity to the works on the wall?) is part of the CAZ gallery's policy of bringing the artists to America.

Says Lopes: "I see it as part of my responsibility to bring the artists here to my gallery so that they see people coming in the gallery, that they are part of the 'big parties', they can mix with the pop stars, so that they can go back to Australia, tell



tourist track and demand for this work turned out to be insufficient to offset the higher artists' fees. Within a few months after opening, the new building stood half-empty, facing financial ruin.

The arts adviser, a non-Aborigine, left Yirrkala shortly after the museum opened. Now the entire staff is Aboriginal.

Curator Banduk Marika sees an all-Aboriginal staff as a rare, albeit expensive, learning experience for her people. An artist who was based for 10 years in Sydney, she is well qualified to select work for the museum but is less comfortable with the bookkeeping.

The idea for the museum arose in the '60s but it wasn't until the late '70s that Yirrkala residents finally fulfilled their dream to preserve regional art when they converted the old community clinic into a crafts shop. A \$100,000 bicentennial grant

funded much of the construction cost for the adjoining museum which is part of the Territory government's network of museums.

Limited government aid won't be enough to solve the institution's fiscal woes. Marika plans to do that through a combination of sound management, marketing and an appeal to the community spirit rather than the mercenary bent of the artists.

"We've already put aside the good pieces for the museum's permanent collection," she says. "Now we're asking the artists to donate their work."

She expects a good response to this request because the symbols and images on the art tell the story of each clan. And gaps in those stories remain among the museum's collection — as the gaps on the walls attest.

— Steve Bunk

their sons and daughters what they did and where they went and hopefully this will make the next generation more inclined to paint."

While some would see this as the ultimate commercialisation of what was once a sacred folk art, the Los Angeles gallery has spared no expense in providing an "educational atmosphere". Free *Land Rights* flag pins sit next to the price list. A library on Aboriginal art has been set up along with a video viewing room.

The effect is quite stunning. The white walls and generous space work well to show off what Lopes' assistant Dorothy Beckett — a long time resident of Darwin — calls "a good collection of current Aboriginal art".

"The idea for the gallery came to me almost a year ago," says Lopes. "In the last year I put the concept together, got the funding together, bought the art, opened up a showroom in Sydney and put together this gallery here."

Lopes was sick of Americans asking her about Paul Hogan and Mel Gibson and not knowing about the "art and life of the indigenous people of Australia".

Thus she came up with the idea of exporting this latest product from Australia. In some ways she has been unlucky. This month another show of Aboriginal art opens at the prestigious Asia Society gallery in New York, an event which will further publicise this genre.

"I wasn't aware of their plans," says Lopes, laughing. "I probably would have freaked out if I knew the Asia Society or anyone else was doing something. In business there's a level of paranoia about doing things and what you don't know about won't hurt you."

She would not say where the \$US750,000 came from to start her venture. "It's just money. And the reason that I won't answer that question is because there are so many people who feel that they know who our investors are and they don't."

"The artists could not care less. Aboriginal people are so laid back and they are so attuned to the planet that it wouldn't even occur to them to ask such a rude question."

The opening show lasts six weeks after which Lopes intends to broaden her horizons. "I'm doing the art of Australia. I want to represent all of Australia. In November, this gallery will evolve into two galleries. It'll be Aboriginal art on one side and Australian contemporary art on the other."

It's too early to tell if this attempt to sell Aboriginal art in America will work in LA, a location Lopes chose because of the similarities in light between Southern California and Australia. Were she to sell all of her offerings on hand, the gallery would realise more than \$US650,000. ■

# Meanwhile in another part of the country.....

## The Asia society Exhibition

Wednesday Morning, 18th November 1988, a small bewildered group of people were seen to be straggling off a canteen bus from the Airport Hilton at Sydney's Kingsford Smith Airport. Unbeknown to many people carrying on their own business at the airport this intrepid band of pioneers were about to clamber aboard a QANTAS jumbo jet and blaze a trail to New York, taking Aboriginal art and culture to the capitalist centre of the world.

The rather nervous group were shepherded by Peter Sutton and Chris Anderson (anthropologists with the S.A. Museum), who had based with the Asia Society in Park Ave, N.Y., N.Y. for months to organise an exhibition of Aboriginal art. They also prepared a rather hefty catalogue full of long words and nice pictures. Chris had organised all our travel arrangements and was starting to show the effects of sleepless nights anticipating passport disasters.

The others of the group were Dolly Nanipijuga Granites and June Naparangka Walker from Yuendumu, Michael Riley from Sydney, Kerry Giles from Adelaide (although her hearts in the Top End), Françoise Dussart from Canberra and soon to be residing in New York, David Malangi, Jimmy Wutulu and (of course) John Munding, all from Ramingining and myself (Flick Wright).

The initial shock of New York was the weather, the buildings, the funny accents, the pace, the traffic, the immigrant taxi drivers ("the Metropolitan Museum of Modern Art, please", "what?", "the Met!", "where?", "forget it") and the innumerable Americans who wanted to stand extremely close to the visiting celebrities and ask intense, meaningful questions. A number of times distractions had to be manoeuvred so that artists could bolt for freedom.

After two days of relative rest after arriving, the artists were launched into the social whirl of being ambassadors for their art and culture. And the Americans were a thoroughly receptive audience. Everybody loved the art, the exhibition, the artists and the catalogue which pleased us Australians no end. The symposium that was the focus of the trip went well. It was held over a weekend and included films and panel discussions. The Australians were joined by Fred Myers, a New Yorker who has a long standing anthropological involvement with Kintore.

We were all wired and cined and occasionally drunk. Certain palates were pre-occupied with finding decent chicken & chips however others of us sought out sushi, Chinese, bagels, omelettes, central park hot dogs, soulfood in Harlem, Italian Cakes and anything else that shopped long enough in front of us to be eaten. Kerry after recovering from an attack

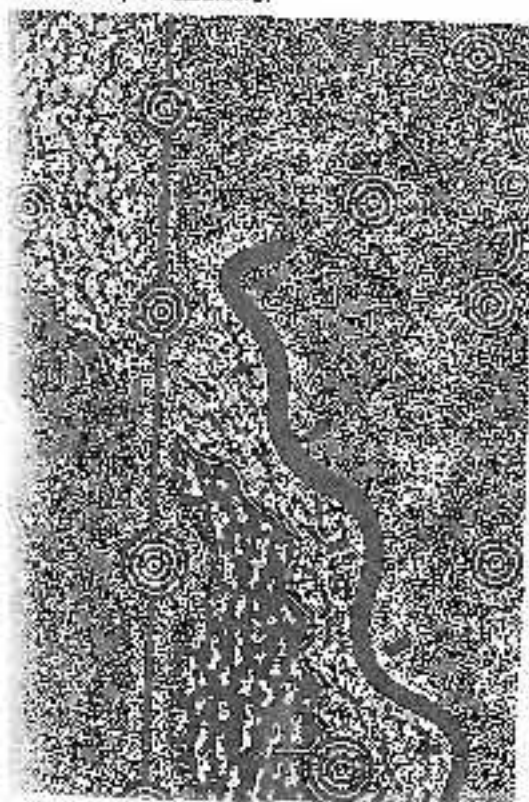
of American Airways food-itis discovered a passion for pretzels, fresh or packaged, hot or cold, sesame or plain, big & small.

Shopping trips were exciting as we were automatically followed by store detectives as we traipsed about looking suspicious trying to identify familiar brand names. Sight-seeing included the Empire State Building (followed by a Channel 7 film crew), the Met, the Museum of the American Indian & Central Park. Our hotel (The Esplanade) was classic American pseudo-glamour. The foyer was full of mirrors & chandeliers whilst the 13000 floors (we were arranged on three different floors) were full of rooms without numbers (excuse our assumption that rooms would be identifiable), halls with threadbare carpets & a myriad of noises & smells assailing the visitor.

Our trip was full of incidents and anecdotes too numerous to mention here. I have to say that the Ramingining crew certainly made their presence felt as John wowed them at Nell's and Jimmy visited the Dentist on Madison Avenue, organised by very helpful friends, after announcing halfway through a proficure the previous evening that his tooth was loose. Dolly, June & I visited a gallery on 57th street to talk about business ("those two Norman Rockwells are \$450 000 each? No huh? the De Kooning's \$2 million? This looks like our sort of Gallery")

Struggling back onto the plane exhausted from the effort of packing 2 tonnes of new purchases into the bags we arrived with and saying good-byes, nobody had a shadow of doubt that it had been a fantastic trip. We sat on the plane, simply reading Robert Hughes glowing praise for the exhibition in the newest copy of Time magazine and wallowing in the peacefulness of the flight and anonymity, the only way true celebrities can.

- Flick Wright





# EXHIBITIONS

## KEMPSEY KOORI ARTISTS

An exhibition by Kempsey Aboriginal artists opened on Tuesday 18th October at the Boomalli Aboriginal Artists Co-operative in Sydney

Robert Campbell Jnr, an artist who has had a number of successful exhibitions in Sydney, approached Boomalli to hold an exhibition of work by himself and fellow Kempsey artists.

The exhibition proved that there exists many talented Koori artists who have yet to hold exhibitions. Sharon Smith, David Fernando, Milton Budge, Raymond Button and Mary Duroux and Robert Campbell all exhibited high quality work in diverse styles. The paintings ranged from work illustrating traditional stories from the

The opening was a great success with 200 people present, with at least 2/3rds being Koories from Kempsey and Sydney. Representatives from the public and commercial art galleries were present. From their comments and purchases of the work Boomalli feels that the new artists are well and truly launched on the Sydney art scene.



Milton Budge  
'Kangaroo Hunter'

## "My fishing line , still in the ocean."

Fiona Foley is holding an exhibition at Griffith University, Brisbane during November. The exhibition completes Fiona's time as the University's Artist in Residence.

recurring sea images-fish bones, fish traps , or small dried fishes-tell of her heritage as a coastal Aboriginal, and of the spiritual interdependence of people and nature"



## KERINGKE ARTS

A group of 14 Arrante women from Santa Theresa, near Alice Springs, have formed Keringke Arts. With the help of their coordinator Cait Waite, they have been working on hand painted garments and silks for the last year. A unique style of work that combines traditional and modern elements, using a simple lino carving, printing and hand painting technique is being developed.

T-Shirts from Keringke Arts were used in this year's NAIDOC Fashion shows at the Atrium Hotel and Bagot Cultural Centre in Darwin. In November five women from Santa Theresa will participate in the Australian Craft Show in Sydney. It is a five day annual event in which about 200 artists and craftspeople exhibit and sell their work. Keringke is being assisted by the Dept. of Employment, Education and Training to participate in the exhibition.

## ALI CURUNG ; DOG DREAMING

Artists from Ali Curung, south of Tennant Creek, will hold their first exhibition in early December in the ANCAAA gallery at Karalmulurk in Darwin.

The exhibition is being organised by Anyinginyi Arts of Tennant Creek and ANCAAA.

The exhibition will present a wide range of dot paintings from Warlpiri artists living at Ali Curung.

## BALGO EXHIBITS AT G.G. P.

Warlayirti Artists from Balgo Hills in W.A. recently held an exhibition at the Gallery Gabrielle Pizzi in Melbourne.

## IMAGES OF PURRUKUPARLI

An exhibition of batik and ink and water coloured prints will be held by ANCAAA at Karalmulurk, the Bagot Cultural Centre from November 19th.

The exhibition is the third held at the new centre since ANCAAA has established its office and gallery there. Bagot Community and ANCAAA are working together to develop an art and history museum at the centre.

The exhibition features prints produced by Tiwi adult education students at Nguiu. They are based on the Tiwi legend of Purrukuparli, the story of how death was introduced to the world.

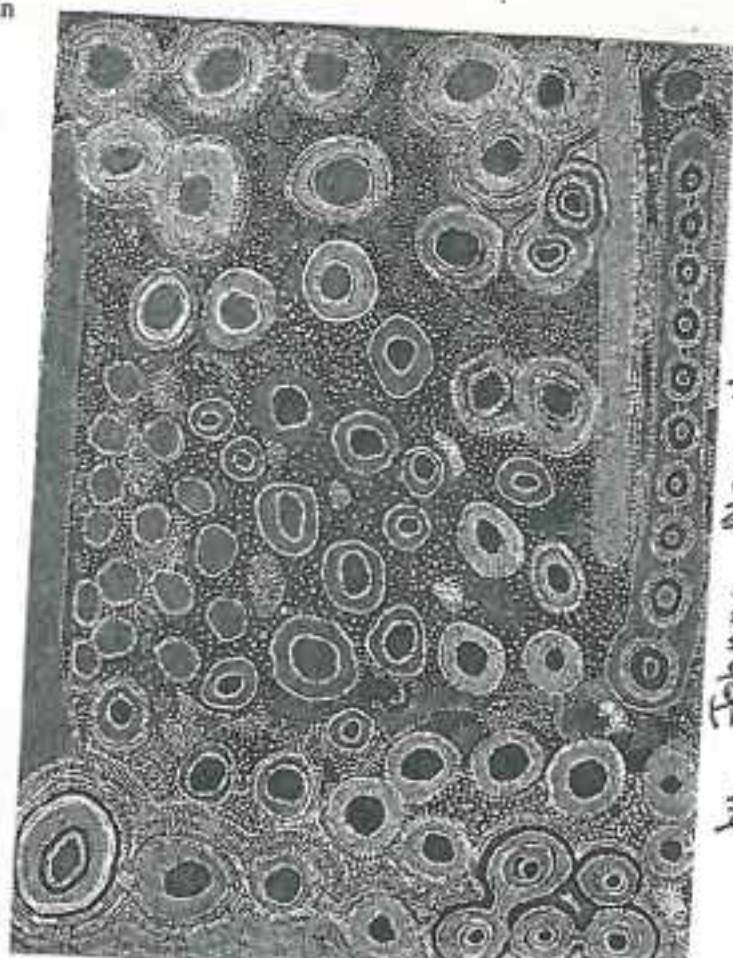
## Boomalli / ANCAAA joint exhibition

Artworks produced and managed by  
Aboriginal people.

Boomalli Artists Ko-operative are presenting a joint showing of work by koori and yulngu/yapa artists at their Chippendale gallery. The exhibition in association with ANCAAA will be opened on the first anniversary of the launching of the gallery.

Both Boomalli and ANCAAA were set up by Aboriginal artists in order to increase their control over the marketing of their art and the direction of their art movements.

The Exhibition opens on November 30th.



by Johnny Mesquito - Balgo

# COPYRIGHT BATTLE

Despite calls from Aboriginal groups over the last year, the Federal Government has steadfastly refused to seriously acknowledge or act on problems of copyright protection for Aboriginal artists (See Land Rights News December 1987).

As a result of an Executive meeting between the Northern, Central and Tiwi Land Councils, as well as resolutions from a full Northern Land Council meeting, a letter was sent to Minister Gerry Hand requesting immediate action from the Department of Aboriginal Affairs "to appoint counsel to investigate breaches of copyright and institute legal proceedings (civil and criminal) against offenders on behalf of artists concerned". The letter also asked for urgent action to be taken on drafting legislative changes to protect Aboriginal artists.

After some delay, the Minister replied stating that it was up to individual artists or their representatives to take such legal action, claiming that "it is not a matter in which the Commonwealth itself would wish to initiate proceedings".

The Minister suggested that Aboriginal artists wishing to take action, "should be advised to discuss the matter with the Northern Australian Aboriginal Legal Aid Service (NAALAS)". The Minister gave no indication how Aboriginal legal services - dealing primarily with criminal work - would be able to institute investigations and litigation into the activities of offenders based interstate.

The Minister did say that the issue of Aboriginal copyright would be referred to a forthcoming review into Aboriginal arts and crafts. "Safeguarding the cultural integrity of Aboriginal art" is one of the issues covered by the terms of reference

for the review, so presumably copyright issues will be considered by the review (see story below).

In recent weeks, the Association of Northern and Central Australian Aboriginal Artists (ANCAAA) have mounted a display publicising many of the rip-offs being sold around the country. Johnny Bulun Bulun came to the Darwin Mall from his outstation at Gomeru near Rarrungining for the display which attracted considerable media attention.

Bulun Bulun, whose work has been used without permission on T-shirts produced by Flash Screenprinters in Queensland, said it made him "ashamed" to see his work used in this way.

"My family asked me about it and I had to tell them I knew nothing about it. I wouldn't give them permission because it is too important".

Coincidentally, one of Bulun Bulun's designs was in the front window of a shop near the copyright display. Although he owns the design, he had to pay the shopkeeper for one of the shirts. The shopkeeper estimates that he sells up to a hundred shirts with that design each week.

Part of that exhibition included the illegal use of an Aboriginal design by Gumbanyu-based artist Neville Namamyilk on a poster by a Commonwealth statutory authority.

Ironically, the offender in this case is the Aboriginal Development Commission. While the copyright breach occurred prior to the appointment of many of its current Commissioners, ANCAAA has approached the ADC on Namamyilk's behalf asking for payment for the use of the design.

(AGPS) who produced the posters for the ADC. It is understood that the AGPS is to reply, stating that responsibility must lie with the ADC as a body having 'expertise' in the area.

Meanwhile Neville Namamyilk and Johnny Bulun Bulun, like so many other Aboriginal artists, must wait for justice to be done in the courts.

ANCAAA is to instruct lawyers in the next month in the first of what is hoped will be successful actions.

According to Namamyilk's uncle, Mark Djandjimir, the ADC "is supposed to work for bininj (Aboriginal people)".

"In the old days, people using someone else's design would face punishment ... all the families would decide the punishment. The ADC should pay proper money for the design or be taken to court".

An initial reply from the ADC Chairperson to ANCAAA denies responsibility for the copyright breach, blaming it on the Australian Government Printing Service

From Land Rights News



# Art of politics



Bathurst Island artist Mr Bede Tungutalum with his painting 'Kurlama'. Picture: PETER BENNETT

NT NEWS  
11/10/88

## Alternative view of bicentenary

It's emotive, it's controversial, it's Right Here Right Now - Australia 1888, an exhibition with a twist.

A powerful, thought-provoking display of 50 of Australia's finest political printmakers, Right Here Right Now explores the topics avoided by official bicentenary events.

To mark Australia's 200th birthday, the printmakers have rejected the official bicentennial theme of celebration.

Instead they see reflection and re-assessment as more appropriate.

Representing the Territory are Bathurst Islander Mr Bede Tungutalum and Jalak Graphics artist Mr Chips Muckluully.

As well as travelling interstate and overseas with his works, Mr Tungutalum founded Tiwi Designs.

The 35-year-old artist has been closely linked to the Aboriginal art world since leaving school in 1983.

The collection is touring Australia and will be on display at the Aboriginal Cultural Centre at Bagot Reserve until November 5.

Admission is free.



Aboriginal artist Johnny Bulun Bulun... "I was ashamed".

## Shamed by use of design

When Johnny Bulun Bulun first saw one of his traditional bark paintings reproduced on a T-shirt he felt ashamed.

But Bulun Bulun said he didn't want royalties - he didn't want to be paid to make new designs he just wanted production of the T-shirts stopped.

However, a Sydney fabric designer involved in a dispute over copyright of another Aboriginal design said yesterday he did not believe that artists like Bulun Bulun were hurt when they saw their original images on T-shirts.

27/10/88  
NT NEWS

16/11/88



## Illegal use of art work

SIR, In a report (NT News, October 27) on 'shortened copyright', headed, "Shamed by use of design", it was stated that I do not wish to receive royalties from any T-shirt that reproduced my art work.

I wish to clarify this matter by saying that I

do not feel that it is appropriate for my painting to be reproduced on T-shirts with or without my permission.

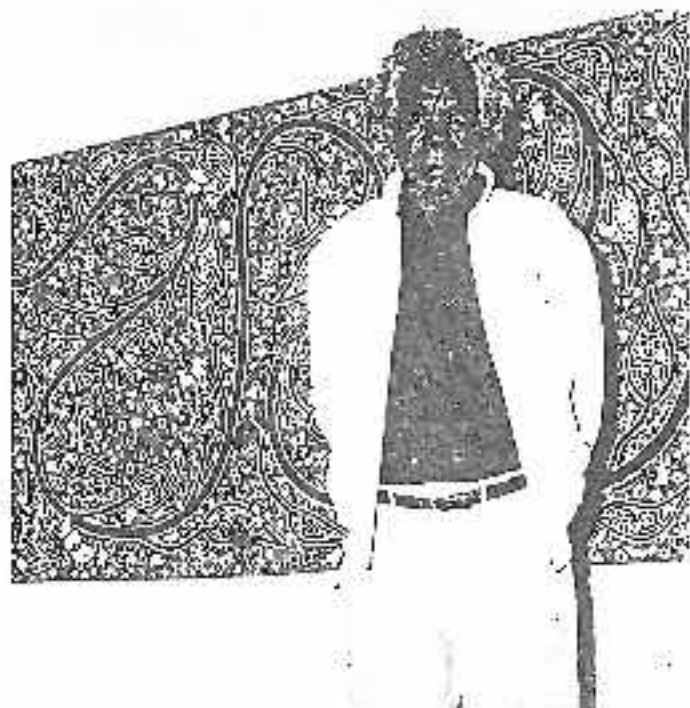
However, I do seek compensation for the illegal use of my painting on T-shirts.

Johnny Bulun Bulun,  
Aboriginal Land artist.

Lin Oros Johnny Bulun Bulun



Eric Williamson



At the National Gallery of Victoria at the 'Bulawirri! Buryaja - A Special Place' exhibition



Printmaker gallery worker Toni Raymond with Chipe Mackinley's "We Are Still Strong".

## "Right Here, Right Now!"

A poster display, designed to provoke alternative thought about 1988's "celebration" theme, opens at the Bagot Cultural Centre next week.

"Right Here Right Now - Australia 1988" includes the work of 32 Aboriginal and non-Aboriginal printmakers from across Australia.

WA writer/artist Sally Morgan, Darwin's Chipe Mackinley and Sydney's Reelback Graphix have contributed some of their views on Aboriginal issues.

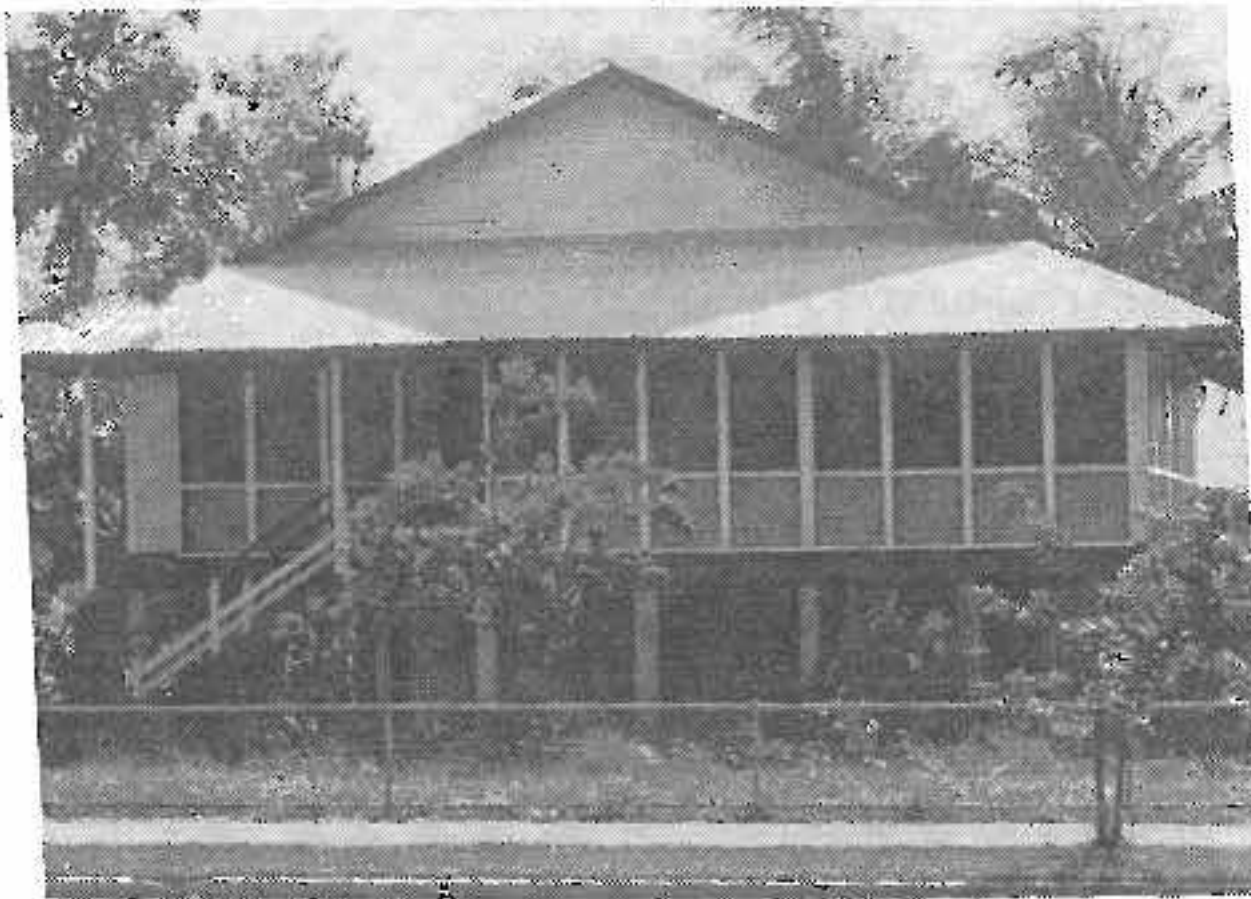
Artists represented in the display have

turned designs and slogans - "We Have Survived", "Stop the Killing Trees" and "We Are Still Strong" - into important messages about Aboriginal issues.

Rejecting the green and gold of bicentennial celebration, the poster exhibition uses other colors and designs to produce images of oppression and the need for reconciliation.

"Right Here Right Now - Australia 1988" opens at the Bagot Cultural Centre, Bagot Road, on Tuesday, October 11. The exhibition is open from 10am to 4pm.

NT NEWS  
THUR 6  
OCT 1988



KARAL MULLER  
140 ANGLAS  
H. Q. (C)  
BAGOT

# KARALMULURK

**Aboriginal Cultural Centre at Bagot  
Administered by the Association of Northern and Central  
Australian Aboriginal Artists**

## Gallery Hours

**Tuesday to Saturday  
10.30 am -4.00pm**

**Telephone (089)855343**

### IMAGES OF PURUKAPALI

The Tiwi myth of how death came to the world  
Ink and watercolour prints and batik from Bathurst Island  
Saturday November 19th to Friday December 2nd

### ALI CURUNG, DOG DREAMING

Recent acrylic paintings from Ali Curung  
Saturday December 10th to Friday December 24th

