

# The Arts Backbone

VOLUME 2, ISSUE 3

AUGUST 2002

## INSIDE THIS ISSUE:

|   |   |
|---|---|
| Art centres working to bring out the best in artists    | 2 |
| Sotheby's and Aboriginal Art at Auction                 | 3 |
| Feature Artists: Marrnyula Mununggurr Namiyal Bopirri   | 4 |
| Feature Art Centre: Warmun Art Centre                   | 5 |
| Kiripuranji—Tiwi Art Network's First Touring Exhibition | 6 |
| Upcoming Exhibition Schedule August—December            | 7 |
| The Arts Backbone available online                      | 9 |

## THE DEFUNDING OF ART CENTRES ...

**Samantha Togni, Director of Warlayirti Artists discusses the impact of defunding art centres on the artists**

Warlayirti Artists' submission to ATSIC for operational funding for the 2002/03 was unsuccessful, resulting in no operational grant funding for the Warlayirti Art or Culture Centres in this current financial year. In the previous financial year (2001/02), the ATSIC funding was cut by more than half compared to the previous year. These funding cuts have had a significant impact on Warlayirti Artists and initially caused the closure of the Culture Centre, only a few months after it had opened in July last year.

In response to the loss of ATSIC funding, a decision was made by the Warlayirti Artists Council to increase the commission on artworks that is taken by the Art Centre. This means that the artists are receiving less money for their artwork now than they have done in the past, but the artists are committed to the organisation and took this decision to ensure the continued operation of the Art and Culture Centres. This increased commission has allowed the Culture Centre to reopen.

However, the artists are disappointed in ATSIC's decision and made this clear to the ATSIC Regional Council recently when they met with the Warlayirti Artists Council in Balgo. The artists are acutely aware of the benefits (not merely financial) that the Art Centre has brought to the community and the people of the Kutjungka region and are frustrated that ATSIC has decided not to continue its support of the organisation. The new Culture Centre has evolved from the Art Centre and people are very excited by the work it has been able to do so far and by its potential in the future.

Over the last few years Warlayirti Artists has expanded as an organisation with a new purpose-built facility and the demand for Balgo art

rising significantly. The success of the organisation is the main reason given by ATSIC for the cessation of operational funds. However, as any organisation grows so does its operating costs and to compete in the current art industry Warlayirti Artists has to maintain a professional approach. While the organisation has taken more of a commercial management focus, the fact remains that Warlayirti Artists is not a commercial enterprise but a non-profit community organisation. And it is a strong community organisation whose core focus is cultural maintenance and sustainability.

This current financial year will require careful and close management of the organisation and possibly a reduction in the promotional and educational activities undertaken by the organisation compared to those completed in the previous years. This will have a direct effect on the artists, on Warlayirti as an organisation and the broader community. A number of Warlayirti's established artists are well into their 60s and older and when some of these people stop painting the impact on Warlayirti Artists will be immediate and dramatic. There are a number of younger artists who are developing strong careers and showing great potential for the future but it will be some years before they are regarded as recognised artists.

For these reasons we believe it is short-sighted on ATSIC's behalf to cease operational funding...but there WILL be life beyond ATSIC for Warlayirti Artists.

Warlayirti Artists  
E: info@balgoart.org.au Web: www.balgoart.org.au

**ANKAAA The Arts Backbone welcomes any responses to the above article for print in the December edition of the newsletter.**

## Northern Territory University generously sponsors the ANKAAA AGM 2002

**ANKAAA would like to thank the office of the Vice Chancellor at NTU for generously supporting the ANKAAA AGM.**

The NTU has supported ANKAAA by agreeing to waive the hire fees for a lecture theatre and accommodation for ANKAAA members. The NTU previously offered this support last year to ANKAAA to host the 2001 AGM with up to 40 members attending from across the Top End. The dates for the ANKAAA AGM are 3rd, 4th, and 5th December 2002. More information will be available in the next edition of this newsletter.

## SPECIAL POINTS OF INTEREST:

- *Gumbalanya (Oenpelli) Open day 7th September 2002.*
- *19th Telstra National Aboriginal & Torres Strait Islander Art Award 10th August—27th October 2002.*
- *ANKAAA AGM @ NTU 3-5th December 2002*



### Exhibition Development Fund

Applications are invited from curators, artists and community groups for developing touring exhibitions of NT contemporary visual art and craft.

Projects are generally funded for up to \$4000.

For information and guidelines contact - Nicole Sarfati

Ph 08 8924 4192 Fax 08 8924 4181  
Email : nicole.artback@octa4.net.au



## ART CENTRES WORKING TO BRING OUT THE BEST IN ARTISTS

This year's winner of the 19<sup>th</sup> Telstra National Aboriginal and Torres Strait Islander Art Award was Gawirrin Gumana from Buku Larnggay Mulka, in Yirrkala. The high standard set by Gumana's work is reflective of the overall quality of work being produced by artists through art centres today. Four of the five overall winners and two of the highly commended awards were also artists associated with art centres.

In the current climate of cutbacks to art centre funding and misdirected criticism from some less well informed commentators on the indigenous arts industry, art centres have continued to surprise the market with new styles, media and designs. Despite limited funding, huge expectations from the community and the difficulties associated with operating in remote regions, art centres have been the driving force behind the growth of the industry and the international recognition of Aboriginal culture and Australia.

The strength of the art centres lies in the commitment of the artists and the central role they play in the maintenance of cultural heritage and the provision of additional income and training opportunities.

The Chief Minister, Clare Martin's address at the opening highlighted the role art centres have played in the setting up of the art award and gave credit to the hardworking artists and art workers who form the foundation of the industry.

Such public recognition has come only rarely and we hope to hear more of it in the future.

Story by Susan Congreve, Manager ANKAAA.

The Winning artists are as follows:

The 19th Telstra National Aboriginal and Torres Strait Islander Art Award is on show until the 27th October 2002 at Museum and Art Gallery of the Northern Territory.

**Telstra First prize \$40, 000**  
**Gawirrin Gumana, Yirrkala NT**  
**"Birrkuda Ringgitj, Hollow Log" 2002**

**\$4000 Telstra General Painting Award**  
**Christopher Pease, Dianella WA**  
**"Wadatji Country, Belief and Disbelief", Oil on canvas 2002**

**\$4000 Telstra Bark Painting Award**  
**John Mawurndjul, Milmilngkan, NT**  
**"Buluwana" natural pigment on bark 2002**

**\$4000 Telstra Work on Paper Award**  
**Kitty Kantilla, Milikapiti, Melville Island NT**  
**"Pumpuni Jilamara" pigment on paper 2002**

**\$4000 Wandjuk Marika 3-D Memorial Award**  
**Carol Panangka Rontji, Hermannsburg NT, "Eeranda Pmara Nukanala, Black Cockatoos in My Country" terracotta with underglaze and glazes 2002**

## YARLIYIL ART CENTRE—NEW LOCATION !

Yarliyil Art Centre Aboriginal Corporation will have shifted to its new location on Great Northern Highway (Halls Creek WA).

The Art Centre will now be situated in the shop between the Poincianna Roadhouse and the Post Office and will be much easier to find.

The search for a new place to conduct the Art Centre's business started last year after informal discussions with the committee revealed dissatisfaction with the current building

It was felt that the Art Centre was missing out on the benefits of the tourist season by being so far removed from the main street of town.

" Unless visitors to town were specifically looking for us, then more often than not they would just pass straight through ", said Yarliyil Manager Sean Lee.

" We now hope to have a lot more people view the artwork which will hopefully translate into increased sales ", continued Lee, "this will not only be of

great financial benefit to the artists, but should also make the art centre more self sufficient and less reliant on funding."

Late August should see the big move take place. Some maintenance work on the new building has begun and as soon as it is completed the Art Centre will take possession. All contact details should remain the same.

Watch out for the grand opening !!

Story by Sean Lee, Manager, Yarliyil Arts Centre. [Yarliyil@bigpond.com](mailto:Yarliyil@bigpond.com)

**ANKAAA BROCHURE NOW AVAILABLE** The brochure includes a map that shows the location of 26 art centres, many of which are based in remote aboriginal communities in the Top End of the Northern Territory and the Kimberley region. The map is the first of its kind for the Top End, depicting locations for the art centres. The brochure includes examples of work produced and background information on the Aboriginal owned art centres. Available from ANKAAA and ANKAAA Art centres

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

Brenda and Steve Westley are leaving after 10 years at **Elcho Island Arts and Craft**, Brenda and Steve are expecting their first addition to their family and we wish them all the best – recruitment is in progress

Andrew Blake has taken on the role of Manager at **Marrawuddi Gallery** located at Bowali Visitors Centre, Kakadu National Park.

Izabela Sulek is leaving the position of **Tiwi Art Network Marketing Officer** to have a baby and move back South to Melbourne. Recruitment is in progress and will be announced shortly.

Djapirri Mununggirritji resigned from **Nambara Arts** to focus on her artwork. Helen Cook has taken on the position of Manager.

Lucy Stewart left the position of Director at **Maningrida Arts & Culture** at the end of July. The staff and artists of MAC wish her all the best with her future plans and thank her for the effort she put in during her six months at the Art Centre.

Cathy Cummins has taken on the role of Manager at **Waringarri Arts** located in Kununurra WA.

## SOTHEBY'S AND ABORIGINAL ART AT AUCTION

On 24 June 2002, Sotheby's held its annual auction of Aboriginal art. One of the world's largest auction houses, Sotheby's has been operating in Australia since 1982. From 1983 it began to include Aboriginal art in the auctions of Australian art and Tribal art, and from 1994 in auctions of Contemporary & Aboriginal Art. In 1997 a separate department of Aboriginal art was established within the company, headed by Tim Klingender. At first, two auctions of Aboriginal art were held every year, but since 1999 there has only been one major auction a year, and this usually takes place in Melbourne in June.

Selling art at auction has been a tradition in the art world since the 18<sup>th</sup> century; in fact Sotheby's was established in London in 1744, more than two decades before Europeans first landed on Australia. Auctions, however, are only one section of the world art market: people who own art may sell through private commercial galleries; or through independent agents; and more so these days, over the internet (although one of the major drawbacks of this system is that the buyer rarely gets a chance to see the actual work before buying). The reason for selling at auction is that the owner of the work may realise a better price than through the other methods by having a number of interested buyers competing for a particular work (in commercial galleries the price is usually fixed and works are sold on a 'first come first served' basis).

Sotheby's operates in what is called the 'secondary market': in other words the work of art has already been sold through the art centre to a commercial gallery or to a private collector. So it is the owner of the work who then sells it through the auction house. In this way, Sotheby's does not interfere with the relationships art centres and communities have established with private and commercial galleries across the country. Sotheby's will accept work direct from a community in exceptional circumstances. In the June auction for example, a work by Kumantjayi Napanangka who died in 2001 was placed with Sotheby's to raise money for the artist's family. In 2000 Sotheby's also organised a special auction of paintings mostly from Kintore and Kiwirrkurra where all the proceeds went towards the establishment of dialysis facilities for these communities.

There are many types of collectors who want to sell their work (usually to up-

grade their collections), from individuals who just wish to own a modestly-priced piece of Aboriginal art for their home, to people who collect other types of art and want to include Aboriginal art in their collection, to specialist collectors who wish to collect Aboriginal art in some quantity. Collectors tend to specialise. They may prefer art from a particular period in history, or from a particular country or area; for example there are a number of collectors who prefer to buy painted boards from Papunya made in the first years of the movement there. They may only be interested in one or several particular artists, or they prefer works from specific communities, or for example, they may be only interested in types of objects like bark paintings, sculptures, or desert canvases. Collectors are interested in particular artists because of the quality of their work. Among the most sought after names at present are artists such as Rover Thomas, Emily Kame Kngwarreye and Yirawala (who are all deceased), and Kitty Kantilla and Ginger Riley Munduwalawala. The reasons for an artist's popularity are many and varied, but often relate to the amount of exposure they receive in public, especially through the state and national galleries, through exhibitions and reviews in art journals. In the normal course of events, if a work by an artist sells for a large sum at auction, it means that new works by that artist increase in value (again, depending on the quality of the work). In addition, interest in one artist usually means more people become interested in the work from that artist's community. The popularity of the early boards from Papunya, for example, has also engendered greater interest in contemporary work being made by artists from this area.

The larger public institutions such as the National Gallery of Australia, the state galleries and museums, as well as the smaller regional galleries, are funded by various governments and survive mostly on taxpayers' money. As a rule, public galleries and museums rarely if ever sell off any of their collections. However public institutions can and do occasionally buy works at auction.

Since Aboriginal art has become increasingly popular since the 1980s, it is only natural that the market for Aboriginal art should grow as well. Interestingly, more and more collectors from outside Australia have become seriously interested in Aboriginal art. This is not a new phenomenon - among the first collectors to take a serious interest in Aboriginal art

were Americans and Europeans who were collecting as far back as the 1950s - although the number of overseas collectors has grown rapidly in the last ten years.

Auction houses, and Sotheby's in particular, are acutely aware of the issues of selling Aboriginal art overseas, especially in relation to the laws regarding moveable cultural heritage. This means that works of art which are deemed to be of great cultural significance are not allowed to leave the country. Nonetheless, this does not prevent artistically important works from being exported. The advantage of exporting high quality works is that a larger audience for Aboriginal art is developed overseas which in turn creates more interest in the art from Aboriginal communities and provides greater possibilities for artists to sell their work and have it seen more widely. Every year Sotheby's will take a small selection of works in the auction to be previewed in New York and usually one other international city, to raise interest in the auction. Collectors are particularly interested in buying works with a good provenance (or history of creation and ownership); collectors want to make sure the works are authentic and certified, preferably by the art centres in communities, and properly documented. Provenance is especially important when a collector wishes to sell a work and Sotheby's always lists the provenance of a work in its auction catalogues.

At the most recent Sotheby's auction, over 400 works were offered for sale of which approximately 77% sold on the night realising a record gross turnover of about \$5 million dollars. Of this the auction house only retains the percentage it charges sellers and buyers for handling the work which also covers costs such as insurance, freight, photography, the catalogue etc.

There is strong interest in Aboriginal art today, and collectors of all sorts seem to be broadening their knowledge and understanding of Aboriginal art usually through reading books, attending talks and lectures etc., but most importantly from seeing exhibitions. It is fundamental that those involved in Aboriginal art promote greater public knowledge and understanding of the art to ensure the interest continues to flourish.

Wally Caruana,  
Senior Consultant Aboriginal Art  
Sotheby's Australia  
Web: [www.sothebys.com](http://www.sothebys.com)

## FEATURE ARTIST: MARRNYULA MUNUNGGURR , BUKU LARRNGGAY MULKA, YIRRKALA NT. STORY BY MARRNYULA MUNUNGGURR



Marrnyula Mununggurr  
© 2002 Buku Larrnggay  
Mulka

I am a Djapu clan woman of the Dhuwa moiety. I was born at Yirrkala but in the bush, not at the Hospital. My father is Djutjad-jutja Mununggurr. He passed away three years ago. His father was a famous Yolngu leader called Wonggu. Wonggu and Donald Thomson ended the war

between Ngapaki (Non-Aboriginal) and Yolngu (Aboriginal from East Arnhem land). They also formed the Northern Territory Special Reconnaissance Unit during World War Two.

My mother is Nonggirnga Marawili. Her father was another famous warrior Mundukul who also had many wives and worked with Wonggu to lead the Yolngu. Ever since I was a baby my mother and father have been making art for sale and I have helped them since I was a teenager.

I grew up living at Bayapula near Gathalala homeland before there were any metal houses there. We lived in a normal Yolngu shelter of stringy bark and paperbark. Then we moved to Yirrkala and then we made the road back to our homeland at Wandawuy where we lived under tarp and tents and in a bark shelter until the first iron house was built there. I went to the Wandawuy school and was taught by Buwakuthi and Djarpirr, my

family members.

I used to sit with two of my fathers, Dhakiyarr#2 and Dhunggi who were also sons of Wonggu. They have passed away now. They used to show me how to paint the sacred designs of the freshwater of Wandawuy- the Djapu identity of my home. I used to help them and then they let me do my own small barks of Shark or Thunderman at Wandawuy.

I wanted to be a teacher and I enrolled in Batchelor and taught at Wandawuy but in the end I was tired of all the flying around so I looked for a different job. I began working with Steve Fox as an artworker at Buku-Larrnggay sometime about 1989-90. He took a set of small bark paintings I made, just showing my family going hunting, to an exhibition in Darwin. The National Gallery of Australia bought them. Other people asked me to do things like a poster about feral pigs and one about AIDS in that same 'story' style.

When Andrew Blake and Diane and their son Will (Wupularri) came to Buku in 1993 they became my adopted family. Andrew is my brother and our two family's went hunting together almost every weekend. My father showed Andrew how to cut bark and he cut a very big one and gave it to my father to paint. The whole family helped and soon I was painting on big bark myself. In 1994 I won a prize at the Barunga festival for one of my bark paintings. In 1997 a big (three metre) painting by my father won the Best Bark Prize.

In 1995 we started making linocuts at Buku. My sister Rerrkirrwanga and I made the first lino prints. Since that time I have been the Print Shop Manager at

Buku and working with Nyalung Mununggurr and Araluen Maymuru as a printmaker making linocuts, collagraphs and screenprints. My prints have been exhibited all over Australia and overseas. Last month I was asked to make a screenprint for Michael Long's testimonial art exhibition.

I have three children who I have brought up whose father is my deceased brother and they are Birkidjingu a fifteen-year-old girl, Yiliarr, a fourteen-year-old boy and Djuwarrpuma a twelve-year-old boy. My mother, sisters and brothers and all of the children and grandchildren still live between Yirrkala and Wandawuy and hunt, make art and attend ceremony as our family has always done.

I was pleased when Dallas Gold came to our print show at NTU last Art awards and asked me to do a solo show for him at RAFT Artspace. He came to Yirrkala and we all went hunting and talked about the show. I work with three different styles and will be in the exhibition, they are; the miny'tji (or sacred design); the story paintings on bark and the linocuts. The barks that I have made for this exhibition are different. They are just miny'tji-no Shark or Thunderman in them. This is a kind of painting that my father was the first to show to outside people in 1997. I have followed him so that people can see who we are and where we come from.

**Marrnyula Mununggurr Solo Exhibition,**  
**RAFT Artspace Darwin NT**  
**6<sup>th</sup> – 28<sup>th</sup> September 2002**

## FEATURE ARTIST: NAMIYAL BOPIRRI BULA'BULA ARTS, RAMINGINING NT

"I was born at Djilingirimirr near Yathalamarra. A lot of yolngu camped there; the Mission (Milingimbi) was only small. My father Alex Gingadam and mother used to camp there. My father died in Milingimbi after the Second World War"

In her late sixties, Namiyal began to paint in the early 90s after her second husband had a stroke and needed a hand with his paintings. From this initial introduction Namiyal paints in a similar loose and free flowing style to Djikululu (dec.). There is much evidence of her "hand" in the lively artworks she produces.

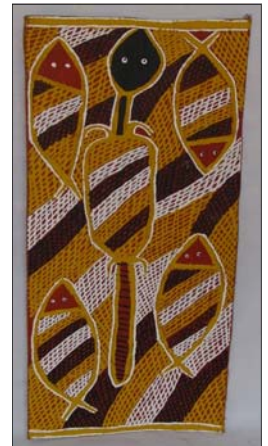
Namiyal usually paints her homeland of Gu-

ruwana which is associated with the Wagilag Sisters story.

Bark paintings and weavings will be on display at the Karen Brown Gallery in September, to coincide with the NATSIAA Award. This will be Namiyal's third solo show.

Story by Belinda Scott, Assistant Manager,  
Bula'bula Arts  
E: bulabulaarts@bigpond.com

**Namiyal Bopirri Solo Exhibition,**  
**Karen Brown Gallery,**  
**Darwin NT 6<sup>th</sup>—13<sup>th</sup> September 2002.**



Namiyal Bopirri, *Guya & Bidyay*, pigments on bark,  
1991. 600 x 240 mm  
© 1991 Bula'bula Arts

## FEATURE ART CENTRE: WARMUN ART CENTRE, TURKEY CREEK WA

Warmun Art Centre is located in the Warmun (Turkey Creek) Community, half way between Halls Creek and Kununurra in the East Kimberley region of northern West Australia. The traditional language is Gija, with most people now speaking English and Kriol. Gija language is actively taught at the local school.

The Warmun Community was set up in 1969 to address the growing number of Gija station workers and their families who were displaced when equal wages for aboriginal station workers was introduced in late 1960's. The community has steadily grown and now services over 400 individuals. Painting on board and canvas has been an active part of Warmun cultural life since the mid 1970's. During the late 1970's and early 1980's a blossoming of artwork, artifacts and carvings occurred by Gija elders as teaching tools for the newly established Ngalangangpum School in Warmun. This, in addition to a series of corroboree boards called the 'Goorirr Goorrir' boards, (which were directed by Rover Thomas and painted by Paddy Jampinji), provided further focus on the Warmun group of artists.

So the genesis for painting was not for commercial purposes but for ceremonial and for educational purposes.

The growth and interest in the "Warmun style", which is characterized by the use of natural ochre, with significant areas of the canvas left open and with borders and edges outlined in white ochre, has steadily grown since these early days. In 1998, the Warmun Art Centre was established by senior members of the Warmun art community, Queenie McKenzie and Madigan Thomas.

The Art Centre was initially set up with income provided by the community and primarily to ensure that Warmun artists' interests were being protected. From the outset, the Art Centre has very much been owned and managed by the Warmun Community.

The Art Centre keeps updated CVs for each artist as well as maintains a regular exhibition program with selected galleries nationally and internationally. The Art Centre also provides opportunities for artists to show work in solo contexts, it collectively markets the Warmun brand and documents and receipts the movement of all works

channeled through the Centre.



Warmun Art Centre © 2001 Image courtesy of Warmun Art Centre

In addition to the administrative support provided by the Centre, one of the primary roles is to provide a studio space where artists can freely come to work and to focus on their painting in a peaceful, reflective and supportive environment.

Many younger artists have been instructed by senior artists in the technique (how to mix and apply ochre) and the content of the Warmun style. There are many strong references that link the paintings of today to the early paintings of such great artists as Paddy Jampinji, Rover Thomas, George Mung Mung, Queenie McKenzie and the old man boss for Frog Hollow.

This form of mentoring has seen a continuum of style with subtle variations and experimentations by younger and emerging artists. Warmun artists pride themselves in using ochre as their sole medium, as Mabel Juli, senior female artist, said, "we bin the only ones left to paint with bush paint, we don't bin use that gadiya (white fella) paint, this makes our paintings strong, like my country".

This simple fact of using the actual country- ochres and pigments sourced locally- to paint a representation of the country, is something that is a great source of pride for many artists.

All artists generally paint one of three things:

- a straight interpretation of the country
- an event that has occurred in the artist's life or post white settlement, i.e. stories of station life, massacre stories, Cyclone Tracey etc.
- or a traditional Ngarrangkarni (Dreaming) story that has been orally passed down through the artists' family relating to that artist's country.

Many of the senior artists come to the

Art Centre to paint during the week. The social and relaxed environment has also drawn many younger people to learn about the traditional stories associated with many of the paintings. The number of younger artists painting at the Art Centre has steadily grown, with the Art Centre now supporting half of its artists who are under the age of 35 years. This next generation of painters ensures the continuum of the Warmun style, story and tradition.

Warmun caters for a large number of direct visitors during the busy 'dry' season. Apart from visits by gallery owners, dealers and collectors a large proportion of visitors are travelers interested in indigenous issues, and many find the information and open atmosphere a great opportunity to learn about this unique painting style as well as having the opportunity to talk to aboriginal people about their lives and issues pertaining to contemporary life in a community.

Of late, Warmun Art Centre has initiated a Volunteers Program, two visual artists have volunteered their services to the Centre for a three month period. Full training, accommodation and assistance to get to Warmun have been provided to the volunteers. The volunteers have been helping with such tasks such as cataloguing and photographing completed works, recording stories for paintings, assisting artists preparation, attending exhibitions with artists, stretching canvases, packing and distributing sold works.

The Art Centre aims to continue this program through the year. Individuals interested in receiving an information pack about the Volunteer Program can contact Carolynne on 08 9168 7496. The three month placement may suit linguists, artists or individuals interested in learning more about the Warmun style, its artists and life in an Aboriginal community.

Written by:  
Carolynne Hamdorf, Manager,  
Warmun Art Centre  
PMB Turkey Creek  
Kununurra WA 6743  
P: 08 9168 7496  
F: 08 9168 7444  
E: sales@warmunart.com  
W: www.warmunart.com

## PROMINENT EAST KIMBERLEY ABORIGINAL ARTIST DIES

**One of the founders of the Warmun (Turkey Creek) group of Aboriginal artists, the “Old man, boss for Frog Hollow” (Jack Britten), died suddenly Monday 22 July 2002.**

The Old Man was Chairman of the Frog Hollow Community and a nationally renowned artist, and would be grieved over by many more than those closest to him.

Affectionately known as 'the Frog Hollow boss' in his later years, he painted alongside compatriots Paddy Jaminji, Rover Thomas, George Mung Mung, Hector Jandany during the period 1981-

84, initiating what has become known as the 'Warmun School' of Aboriginal painting.

The Old Man's painting style was very distinct, with detailed references to the country surrounding Purnululu (The Bungle Bungles), including Frog Hollow, Han Spring, Tickelara and Alice Downs.

His style was characterised by lines of dark hills decorated with traditional body designs in white ochre. The paintings were often a personal interpretation of the landscape characterised by numerous small round hills and large rocky boulders rising above creek lines.

The Old Man had many friends, he was astute, determined and fiercely independent. In his later years he spent much time with his close friends Hector Jandany and Henry Wambini. He had a sharp sense of humour and will be greatly missed by his friends and fellow artists at the Warmun Art Centre.

This old man was held in the highest regard, not only as one of Australia's foremost indigenous artists, but for his vision and community leadership, his friendship and sense of fun. We were privileged to have spent time with him.

Information supplied by Warmun Art Centre

## KIRIPURANJI (CLEVER WITH OUR HANDS) TIWI ART NETWORK FIRST TOURING EXHIBITION ...

Tiwi Art Network (T.A.N) is proud to be selected for the first touring exhibition of its kind, where Indigenous Australian art is taken to the world by the Department of Foreign Affairs and Trade. Australian embassies around the world will host the exhibition over the next 3 years, which presents a fantastic opportunity to market Tiwi art to the many countries on the itinerary. It was 8 months in the planning, yet the process was made enjoyable by Artbank's Jackie Dunn, who put in a tremendous effort curating the exhibition. Jackie travelled to the islands to finalise the works being purchased, which become part of Artbank's collection.

On a chilly, blue skyed morning in Canberra *'Kiripuranji: Contemporary Art from the Tiwi Islands'* was launched at Department of Foreign Affairs and Trade. This heralded not only the beginning of NAIDOC Week but the first leg of an exhibition on a global journey. The

compact exhibition showcased works chosen from three of the Tiwi Art Centres (Jilamara Arts and Crafts, Munupi Arts and Crafts, Tiwi Design) including works on paper and canvas, spears, tungas and a range of fabrics. Thecla Puruntatameri (Munupi Arts) and Jean Baptiste Aputimi (Tiwi Design) and myself travelled to launch the show. Both artists spoke and welcomed an audience of 100 people, proudly smiling for the many cameras. The touring program for 2002-2005 includes the South Pacific, North & South America, the Middle East, Asia and Europe. This year 'Kiripuranji' is touring embassies in Pohnpei, Suva, Lautoka, Noumea, Port Moresby, Wellington and that's just the beginning!

T.A.N, would like to sincerely thank Artbank and the Department of Foreign Affairs & Trade for establishing this fantastic initiative, which allows not only the visual images of a rich and diverse

culture to be seen, but the voices of the Tiwi Islander people to be heard across the world.

T.A.N also would like to take this opportunity to congratulate and farewell our Marketing Officer Izabela Sulek for her tremendous efforts over the past year in founding an official alignment between the three community art centres. Izabela's efforts are greatly appreciated by all Tiwi artists and their families not to mention the coordinators!

On behalf of the Tiwi, we wish to acknowledge your powerhouse achievements in taking Tiwi art to the world "Nurukuruwani - Nimpangi Mantanga" (thankyou and goodbye friend).

Story by Carly Davenport, Manager  
Munupi Arts & Crafts  
E: munupi@bigpond.com  
Web: www.tiwiart.com

### 5 SECOND SNAP SHOTS ... 5 SECOND SNAP SHOTS ... 5 SECOND SNAP SHOTS ... 5 SECOND SNAP SHOTS

**"Fibre Form"** featuring contemporary weaving from art centres throughout Arnhem Land. This exhibition is a collaboration between ANKAAA and RAFT Artspace. Opening 15th November—2nd December 2002.

Congratulations to **Maningrida Art and Culture** artist, **Bob Burrawal**, whose installation, **Wurum Wulgar**, won the Site Specific category for **Sculpture in the Park** held in Darwin, August 15-18. Thanks to Brown's Mart Trustees and 24 HR ART.

**Richard Birrinbirrin** and **Neville Gulaygulay**, from **Bula'bula Arts** are heading off to New York in September for the opening of **The Native Born: Objects and Representations from Ramingining**, to be held at The Asia Society Gallery, New York USA.

### Melbourne Art Fair 2002 will be held from 2-6 October, 2002.

The Melbourne Art Fair is the premier trade fair for the exposition of contemporary visual art in the Asia Pacific region. Established by the Australian Commercial Galleries Association (ACGA) in 1988, the Melbourne Art Fair is held biennially at the Royal Exhibition Building, Carlton Gardens, Melbourne, Australia.

For more information and a complete Gallery listings E: [artfair@artfair.com.au](mailto:artfair@artfair.com.au) Web: [www.artfair.com.au](http://www.artfair.com.au)



## UPCOMING EXHIBITION SCHEDULE AUGUST—DECEMBER 2002

### AUGUST

*Susie Bootja Bootja & Nora Wompi*, Warlayirti Artists, Raft Artspace, Darwin, 10<sup>th</sup> August – 31<sup>st</sup> August 2002

*Jimmy Nerrimah Exhibition*, Mangkaja Arts Resource Agency, Coo-ee Gallery, Sydney, 5<sup>th</sup> – 20<sup>th</sup> August 2002

*Dirula* recent paintings and sculpture by Larrakia artists, 24 HR ART, Darwin NT, 10<sup>th</sup> – 31<sup>st</sup> August 2002

*A Collectable Aboriginal Art Event*, Raintree Aboriginal Fine Art Gallery, Darwin, NT 8<sup>th</sup> – 25<sup>th</sup> August 2002

*Betty Carrington Solo Show*, Warmun Art Centre, Alison Kelly Gallery, Melbourne, 8<sup>th</sup> August – mid September 2002

*Tayikuwapi* An exhibition by Ngaruwanajirri Artists, Bathurst Island, Coomalie Cultural Centre, Batchelor, NT 22<sup>nd</sup> August – 28<sup>th</sup> September 2002

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

*Boundless – Contemporary Art from Country WA*, AGWA, Perth 3<sup>rd</sup> August – 3<sup>rd</sup> November 2002

*19<sup>th</sup> Telstra National Aboriginal & Torres Strait Islander Art Award*, MAGNT, Darwin NT, 10<sup>th</sup> August – 27<sup>th</sup> October 2002

*Colours of the Kimberley Natural Ochre & Fibre* Red Rock Art, Cullen Bay Gallery, Darwin NT, 10<sup>th</sup> – 19<sup>th</sup> August 2002

*Tommy Carroll Solo Show*, Warmun Art Centre, Vivien Anderson Gallery, Melbourne 15<sup>th</sup> August – 7<sup>th</sup> September 2002

*Inspiral*, Maningrida Arts and Crafts, Gallery Gondwana, Alice Springs NT, 30<sup>th</sup> August – 21<sup>st</sup> September 2001

*Maningrida Bark Paintings, Prints, Spirit Carvings and Photographs by Gerald Jenkins*, Rebecca Hossack Gallery, London, UK, August – September 2002

*Saltwater – Yirrkala Bark Paintings of Sea Country*, National Maritime Museum, Sydney NSW, 12<sup>th</sup> August – 27<sup>th</sup> October 2002

### SEPTEMBER

*Desert Mob Exhibition*, Araluen Art Centre, Alice Springs, 1<sup>st</sup> September – 6<sup>th</sup> October 2002

*Timothy Cook*, Jilamara Arts, Aboriginal and Pacific Arts, Sydney 12<sup>th</sup> September – 4<sup>th</sup> October 2002

*Marrnyula Mununggurr*, Buku Larnggay Mulka, RAFT Artspace, Darwin 6<sup>th</sup> – 28<sup>th</sup> September 2002

*Jean Baptiste Apuatimi* works on paper and sculptures by her daughter Carmelina Puantulura sculptures, Tiwi Design, Redback Art Gallery, Brisbane QLD 6<sup>th</sup> – 28<sup>th</sup> September 2002.

*Wild Nature in contemporary Australian Art and Craft*, group show including Maningrida Arts & Culture, Jam Factory, Adelaide SA, 21<sup>st</sup> September – 10<sup>th</sup> November 2002

*Magic Makers*, International group show featuring Cruseo Kurddal from Maningrida Arts and Culture, Des Moines Art Centre, USA, September 2002

*Short St Gallery Survey Show*, Short St Gallery, Broome WA, September – October 2002

*Yikwani – Fire*, Munupi Arts and Crafts, Indigenart Gallery, Perth WA, 19<sup>th</sup> September – 19<sup>th</sup> October 2002

### OCTOBER

*Recent paintings by the Warlayirti Artists of Balgo Hills*, Gallery Gabrielle Pizzi, Melbourne, VIC 1<sup>st</sup> – 26<sup>th</sup> October 2002

*John Mawurndjul presents barks and sculpture from his Maningrida home*. Maningrida Arts & Crafts, Gallery Gabrielle Pizzi, Melbourne, VIC 29<sup>th</sup> October – 23<sup>rd</sup> November 2002

*This Season*, Merrepen Arts, Coomalie Cultural Centre, Batchelor NT, 9<sup>th</sup> October – 22<sup>nd</sup> November 2002

*Maria Josette Orsto and Therese Ann Munkara* Tiwi Design, Gallery Gabrielle Pizzi, Melbourne, 1<sup>st</sup> – 21<sup>st</sup> October 2002

*Melbourne Art Fair*, Royal Exhibition Building, Melbourne, 2<sup>nd</sup> – 6<sup>th</sup> October 2002

*All About Art*, Alcaston Gallery, Melbourne, October – November 2002

*Lena Yarinkura and Bob Burruwal – Sculptures*, Maningrida Arts and Culture, Redback Gallery, Brisbane QLD 4<sup>th</sup> – 26<sup>th</sup> October 2002

*Indigenous Art featuring Injalak Art and Craft*, Art-rium Gallery, Graz Austria 5<sup>th</sup> – 31<sup>st</sup> October 2002

### NOVEMBER

*Willy Billabong Solo Exhibition*, Yarliyl Art Centre, Artplace, Perth 14<sup>th</sup> – 30<sup>th</sup> November 2002

*Djambawa Marawili Solo Show*, Gallery Gabrielle Pizzi, Melbourne, 26<sup>th</sup> November – 20<sup>th</sup> December 2002

*Kitty Kantilla annual solo exhibition*, Jilamara Arts and Crafts, Aboriginal and Pacific Art Gallery, Sydney, 28<sup>th</sup> November – 21<sup>st</sup> December 2002.

*Fibre Form – Contemporary weaving from Arnhem Land*, ANKAAA Arnhem Land Art Centres, RAFT Artspace, Darwin 15<sup>th</sup> – 2<sup>nd</sup> December 2002

*Owen Yalandja – Sculptures*, Maningrida Arts and Culture, Redback Gallery, Brisbane QLD, 1<sup>st</sup> – 23<sup>rd</sup> November 2002

*Gone Fishing*, Injalak Arts and Crafts, Artmob, Hobart, TAS, November 2002

### DECEMBER

*All that Gija Country* - Group educative show by all the artists from Warmun Art Centre, Flinders University Art Museum- Adelaide, 14<sup>th</sup> December – February 2003

*5 x 7, Five Warmun Women showing seven precious works*: Colleen Carter, Katie Cox, Madigan Thomas, Mabel Juli, Betty Carrington. Hotel Sofitel, Melbourne December 2002 – January 2003

*Munupi Paintings*, Onshore Gallery, Barwon Heads, VIC December 2002

**\*\*Please note dates, titles and venues all correct at time of printing . For inclusion of your exhibition please contact [steph.ankaaa@octa4.net.au](mailto:steph.ankaaa@octa4.net.au) \*\***

# ANKAAA

Association of the  
Northern, Kimberley and  
Arnhem Aboriginal Artists

GPO Box 2152

Darwin NT 0801

Frog Hollow Centre for the  
Arts

56 Woods St Darwin 0800

Phone: 08 8981 6134

Fax: 08 8981 6048

Email: [ankaaa@octa4.net.au](mailto:ankaaa@octa4.net.au)

Web: [www.ankaaa.org.au](http://www.ankaaa.org.au)

Edited by Stephanie Hawkins, ANKAAA  
Industry Development Officer © 2002

ANKAAA is a non-profit Incorporated  
Aboriginal Association and is proudly  
sponsored by the following -



**Northern  
Territory  
Government**

Department of Employment  
Education and Training



**ATSIC**

Northern Territory Government



Department of  
Communications  
Information Technology  
and the Arts



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

ANKAAA THE ARTS BACKBONE NEWSLETTER AND BACK ISSUES  
ARE NOW AVAILABLE ON-LINE FROM [WWW.ANKAAA.ORG.AU](http://WWW.ANKAAA.ORG.AU)

If you would prefer to receive your copy of "ANKAAA The Arts  
Backbone Newsletter" via email as a PDF file. Please email  
[steph.ankaaa@octa4.net.au](mailto:steph.ankaaa@octa4.net.au) with your preferred email address.

## GUNBALANYA (OENPELLI) OPEN DAY 7TH SEPTEMBER 2002

The eagerly awaited Gun-  
balanya Open Day is sched-  
uled for Saturday 7 Septem-  
ber 2002.

This year it will complement  
the Kakadu Arts Festival  
(formerly Jabiru Wind Festi-  
val), which will hold events in  
the days leading up to Open  
Day and on the Sunday after.  
So come to Kakadu and West-  
ern Arnhem Land for the  
weekend and enjoy an amazing  
cultural experience.

Open Day has been held in  
Gunbalanya for over ten years  
now. People are able to travel  
into the community without a

permit and share in fun and  
activities with the local com-  
munity. Some of the fea-  
tures include a football car-  
nival, netball, scenic flights,  
rock art tours, cultural danc-  
ing, bush fruits and foods  
and didjiridu playing dem-  
onstrations. The Nabarlek  
band and Frank Yama will  
perform and there will also  
an amazing fireworks show  
(to see the Arnhem Land  
skies lit up in this way is a  
very surreal experience).  
Other activities include;  
Drum Drum, Wild Water,  
Cosmic Girl and Festive

Factory. Of course, a visit to  
Injalak Arts and Crafts is a  
must where there will be  
painting and weaving dis-  
plays and locally produced  
art for sale. Bush food,  
drinks and other stalls and  
activities area available.  
To visit Gunbalanya requires  
a drive across the tidal East  
Alligator River. High tide is  
at 12.00 noon so you will be  
advised to cross before  
11.00am and after 1.00pm.  
People are able to camp the  
night but must leave the com-  
munity first thing on Sunday.  
Information supplied by Injalak Arts  
and Crafts

## DATES TO REMEMBER ...

### AUGUST 2002

- **19th Telstra National Aboriginal & Torres Strait Islander Art Award** 10th August—27th October
- **Oenpelli Open Day**, Gunbalanya Community 7th September 2002

### SEPTEMBER 2002

- **Arts WA Grants** closing date 27th September
- **Harvest Festival**, Merrepen Arts and Naiyu Community, Daly River 14th September
- **Community Cultural development Grants Australia Council Grant** Closing Dates 15th September

### OCTOBER 2002

- **Groundswell—Regional Arts Surging Forward Conference** 10th—13th October
- **Arts NT Sponsorship Grants** closing date 13th October
- **Australian Institute of Arts Management Biennial Conference** 27—30th October 2002
- Quarterly **BAS** statement due
- **Melbourne Art Fair**, Royal Exhibition Building 2nd—6th October 2002

### ANKAAA STAFF

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

### ANKAAA EXECUTIVE COMMITTEE

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

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