

ANKAAA

The Arts Backbone

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ENGAGING INDIGENOUS ARTISTS ONLINE - www.aboriginalart.org LAUNCH Story by Stephanie Hawkins

On the 19th May 2003, Senator Richard Alston Federal Minister for Communications, Information Technology & the Arts assisted ANKAAA reach a milestone with the Networking the Nation (NTN) project with the launch of the www.aboriginalart.org website. The portal website is an important marketing and promotional tool for indigenous art and craft centres in the Top End and Kimberley regions of Australia. The website offers search facilities for different art media, information about the art and craft centres and how to contact them, as well as links to affiliated organisations. The website was designed collaboratively between ANKAAA staff, Kerrie Drogemuller the designer and Art centres.

In 2001 ANKAAA received funding through The Department of Communications, Information Technology and the Arts' (DCITA) Networking the Nation (NTN) program. The goal of this redevelopment as part of the ANKAAA NTN project was to develop an on-line network of 31 independent indigenous art centres across the Top End of NT and WA and to provide appropriate training to

indigenous people and art centre staff, so that indigenous people could engage with the e-commerce environment.

In 2000 Buku Larrnggay Mulka Art centre at Yirrkala registered the domain name of aboriginalart.org to provide a portal for other aboriginal art centres with thin the NT to link their web sites. The aim was to provide a useful alternative to the commercial web sites dealing in Aboriginal Art. By creating this portal it would maximum returns to Artists. The other aim was to provide an entry point or "portal" for art centres so web users could access several Art centres at once. This website was also developed by Leonie Molloy of Redeye Media. ANKAAA took over the domain prior to redevelopment of the site for the NTN project.



Matt Longworth, Senator Alston, BJ Timaepatua and Kerrie Drogemuller

NETWORKING THE NATION PROGRESS REPORT Story by Matt Longworth

The NTN project commenced in February 2002 and aimed to provide participating art centres with a number of benefits, including: computer hardware, software operating systems and applications, digital cameras, websites and training.

A majority of participating art centres have received computers, software and cameras. A consultant has been engaged

to develop websites for those art centres requiring them and another consultant has been engaged to develop training material for the stock control program "Artists Management System" (AMS) installed in 10 sites.

Training has commenced and agreements with CECs and/or schools for using LATIS facilities for IT training have been made at several communities.

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ANKAAA Brochure Reprint

The ANKAAA Brochure will be reprinted and redesigned with a new look to include the 31 ANKAAA Art centre members. This has been made possible through the support of the NT Community Benefit Fund and Department of Work Place Relations (ISBF) funding. More information next Issue.

THE 20th TELSTRA NATIONAL ABORIGINAL & TORRES STRAIT ISLANDER ART AWARD, Article by Margie West



This year is a milestone for the *Telstra National Aboriginal & Torres Strait Islander Art Award* – being its twentieth year. To mark this occasion selected works from the exhibition will be toured nationally and will also include available winning works from the past two years. There will be a lot of excellent artwork to select from in this year's *20th Telstra National Aboriginal & Torres Strait Islander Art Award*, which covers a variety of media and styles. Again there is a strong showing from the remote communities represented by ANKAAA and Desart. Bark paintings are down in representation and so are photographic images, while general paintings maintain their strength in numbers. In

all 116 works have been selected by the Preselection Committee out of a diverse array of 400 - so congratulations to all of the entrants who put so much time and effort into their entries.

Potential entrants for next year please note that selection is now made from the actual work – either completed or in progress and a good quality image is essential. Poor quality images epically low-resolution digital photographs do not always do the work justice and could jeopardise your chances of preselection. Where possible slide or good quality prints are preferred. The new system of directing sales enquires to artist and/or their agents will now be standard practice.

The *Telstra Aboriginal & Torres Strait Islander Art Award* will open at the Museum & Art Gallery of the Northern Territory on Friday 15th August 2003, and the judges this year will be the Director of the National Gallery of Australia, Brian Kennedy and local Larakia curator Francesca Cubillo recently appointed as the Artistic and Cultural Manager Tandanya National Aboriginal Cultural Institute.

For more information contact the NATSIAA coordinator on natsiaa@nt.gov.au or Phone 08 89998203

DEVELOPING AN INDIGENOUS ARTS STRATEGY FOR THE NT: THE STORY SO FAR, Article by Jon Altman

In March 2003 I was engaged by ArtsNT to assist in the development of an *Indigenous Arts Strategy* for the NT, something that the NT does not have, but then nor does any other State or Territory—the NT Government is showing national leadership in this important area of cultural and economic policy. The development of such a Strategy was an election commitment of Clare Martin and the ALP. The Strategy was developed with considerable input from all stakeholders, 32 submissions were received in April this year, an Issues Paper was drafted and circulated to over

100 art sector stakeholders and three IAS Development Forums were held in Alice Springs and in Darwin. I was then required to complete a Discussion Paper that provided my recommendation for an *Indigenous Arts Strategy* framework to the NT Government. This Paper was completed on 30 May and is now being considered. It is expected that the Chief Minister who also holds the Arts portfolio will make an announcement on an *Indigenous Arts Strategy* later this year—its development is on track. I would like to sincerely thank all art form stakeholders for their assistance in

my part of the *Indigenous Art Strategy* development process; my colleagues Sally Ward and Chris Fondum at the Centre for Aboriginal Economic Policy Research, the ANU, Canberra who worked with me; Flick Wright who provided Quality Assurance comments on the Issues Paper; and finally Arts NT—and especially Christine Colton—who worked with me closely and collaboratively. The Discussion Paper will be released at the same time as the Chief Minister's *Indigenous Arts Strategy* announcement.

GARMA FESTIVAL AUGUST 8-12, 2003



Garma
FESTIVAL

The 5th Annual Garma Festival will be held from Friday August 8 - Tuesday August 12 at Guluka, North East Arnhem Land.

The 2003 Forum is on the theme of "Dhuni: Indigenous Arts and Culture". The Forum will involve practical workshops and discussions for artists, art communities, government policy makers and those in the arts industry. It will involve sessions on the social, cultural, economic and historical

context of Northern Australian arts, and on a range of other topics related to the Forum theme. Issues to be covered will include copyright, commercial issues, international market perceptions and Indigenous cultural issues. This year the Forum will include a research symposium on indigenous music and performance traditions emphasising their connections to the visual arts. This will run throughout the Forum alongside other themes of specialised and general interest.

Yothu Yindi Foundation Chair, Galarrwuy Yunupingu, said of the 2003

theme: "Our art is a national treasure, an international treasure, it's unique in the world. We have to protect this knowledge, and (let) people understand what it means".

For those Art Centres that have not already registered, please contact the Yothu Yindi Foundation as soon as possible at:
P: 08 8941 2900
F: 08 8941 1088
E: yyf@bigpond.com
www.garma.telstra.com

YOTHU YINDI
FOUNDATION

EULOGY: LUCY YUKENBARRI 1934 – 2003

Article by Stephen Williamson

Lucy Yukenbarri, who passed away in April 2003, will always be remembered for two things: her incredibly skilled paintings and her vibrant personality. To view her paintings is attuned to listening to music. They are rhythmical, full of life and capable of sending the viewer's eye on an amazing journey of the senses. During a painting career spanning more than 15 years, Lucy Yukenbarri became recognised as one of the greatest painters of all the Balgo artists. Lucy's personality was as vibrant as her paintings and she had an incredibly generous spirit. She and her husband Helicopter Tjungurrayi were the face of Balgo art and became exceptional ambassadors for Warlayirti Artists. They willingly gave their time to share stories and cultural knowledge depicted in their paintings and while thoroughly enjoying the social interaction they also viewed this role as an important way of teaching non-Indigenous people about their culture.

Lucy was born in the Great Sandy Desert west of Kiwirrkura and to the north of Jupiter Well, in country called Winpurpurla. Lucy grew up in the desert where she learnt about her country, culture and law. As an adult and single mother of two, Lucy came to live at the Catholic Mission at Balgo. It was here that she met Helicopter Tjungurrayi and a great love story began to unfold. They were one of the first couples to be married in the stone church at Balgo and went on to have another six children. Their union was to form one of the most remarkable painting couples in contemporary Indigenous art.

Lucy was a committed artist and in her lifetime produced an exquisite body of paintings. Lucy began painting for Warlayirti Artists in 1989 and her first works were generally typical of those being produced in Balgo at the time. However, even her earliest works showed signs of what was to come. One of these early paintings was selected for inclusion in the sixth National Aboriginal & Torres Strait Islander Art Award held in 1989. Primarily, the early works consisted of rows of dot work to create shapes and represent features of her country. Present in the work from the beginning were circular shapes emphasising sites

of particular rockholes and soakwaters, essential for life in the desert. The colours used in the earliest works were muted and the palette remained close to that of earth tones.

Colour, which has become the trademark of Balgo painting, soon entered her work and was used to great effect. The use of dotting continued to be very important in the development of the paintings. The dots were now used, not as lines, but in a way to create their own shapes and in effect blanket the canvas with blocks of colour. Compositions were varied and became increasingly challenging. This bold achievement was unlike anything else being produced in Balgo at the time and led to what has become one of the most recognisable styles of Indigenous art.

While the dot work initially consisted of small dots applied with a stick or small brush, during the mid nineties her process evolved with the use of a larger brush to apply thick layers of paint. The original dotting process was incorporated, but now with a paint laden brush creating a surface of paint that no longer read as dots but as dense masses of converged paint. Compositions were created with ease in this manner; such was Lucy's knowledge of her country and skill as an artist. The shapes generated had a certain organic feel. These paintings continued to include Lucy's immediately recognisable trademark of the reoccurring black waterholes that usually were the central feature of the paintings. With water being such an important source in the desert it is any wonder these shapes took on such a bold appearance.

For Lucy, painting enabled her to remain connected to her country, some 300 kilometres to the south of Balgo. Painting offered a way of keeping strong the intimacy she felt with her traditional country. It was a way of re-enacting the travels she often made to particular rockholes for water, or hunting trips and ceremony. Everyday she and Helicopter would paint in the Art Centre, sitting side by side sometimes painting quietly, sometimes telling stories and laughing but always painting together.

During the late nineties a major shift occurred in the work of Lucy and it came with the return of the original dotting technique. Now the dots had a greater looseness and delicateness about them creating flowing shapes of layered colour across the surface of a canvas. These works consisted of layer upon layer of dots in varying size and colour. It was with these works the artist had achieved a new sense of freedom and a far greater level of skill. The paintings produced in this style spanning from the late nineties to the end of her career were by far the most innovative and exceptional works produced. This process was painstaking and much more labour intensive. A medium size painting would now take up to four weeks to complete but each painting was a unique masterpiece. The artist worked as if in a trance, the dots were not applied at random but rather deliberately placed upon the canvas. The brush or stick used as the tool to apply the dots would be constantly lowered and raised in a rhythmic motion. To witness Lucy painting in this manner was like meditation.

During May 2003 the paintings of Lucy Yukenbarri along with those of her husband Helicopter Tjungurrayi were exhibited in Melbourne. This was the second show of its type showcasing works by this well-known husband and wife painting team and featured the last paintings produced by Lucy. It was a great tribute to the career Lucy had as an artist and offered a chance for the art world to pay homage to this amazing woman.

Printed with the permission of the family.

Stephen Williamson
Warlayirti Artists
P: 08 9168 8960
F: 08 9168 8889
E: admin@balgoart.org.au
www.balgoart.org.au

FEATURE ART CENTRE: MANINGRIDA ARTS AND CULTURE (MAC), MANINGRIDA NT, Article by Leon Bandicha Ali

Maningrida is located on the North Central Arnhem Land coast; the traditional owners of the Maningrida area are Njebbana speaking Kunibidji people. Maningrida Arts & Culture is made up of artists' from more than 12 different language groups – Ndjebbana, Kunbarlang, Na-kara, Burarra, Ganalbingu, Rembarnga, Kuninjku, Kune, Dalabon, Djinang, Gurrongi, Gun-nartpa. The first Maningrida art centre was established in 1963, now it incorporates the art centre, a cultural research office and the Djomi Musuem.

The Maningrida Arts & Culture artists' body is made up of 778 artists (707 practicing) of these numbers 672 are from the Maningrida region. Maningrida Arts & Culture also actively supports the protection of the estates of 71 deceased artists in conjunction with the family members in charge of the estates. The oldest practicing artist is Mick Kubarrkku who is in his late seventies, the youngest is weaver Cheryl Darwin who is just 12 along with carvers and bark painters Linton Nabekeyo, Evangela Namunjdja and Dustin Bonson who are 16 years old. There are 274 male and 433 female artists.

The artists' body recently held elections for an artists' committee and the following members were elected: Margaret Rinybuma
Ivan Namirrkki
Tommy Gondorra Steele
George Ganyjibala
Terry Gandadila
Jacky Nawilil
John Mawurndjul

Following are some comments from staff and artists taken from interviews conducted by Leon Bandicha Ali and translated from Burarra, Gupapuyngu, Ganalbingu and Djinang.



© Lena Yarinkura, Camp Dog, 2003

Josiah Stewart, 19 years old, Burarra (Martay), Russell Stewart, 17 years old, Burarra (Martay), Fabian Gaykamangu, 26 years old, Gupapuyngu, Sean Morris, 19 years old, Burarra (Martay), Lachlan Carter, 21 years old, Burarra (Martay)
All these boys work in the packing room and they make boxes, crates, strapping for bark paintings, making labels and dropping off artwork to the barge going to Darwin. All these boys like to work at the Arts centre, meinmuk jarma!



© Maningrida Arts and Culture 2003

Kellie Austin, 30 years old, English - Marketing & Web Manager, 2 ½ years.
Kellie's job is made up of sales, graphic design and training people on computers and learning the digital photography. Kellie likes working at the Art Centre because the artists are such wonderful people. The Art Centre is good because it is a place where everybody works together, and works hard together and gets along really well. Kellie has just finished the new website, www.maningrida.com

Hedley Wurmala (Derek Carter) 27 years old, Burarra (Martay), 7 years, Art Centre Assistant – Really working exhibition, I was putting bark painting and for a long time I was working in the packing room, packing stuff sending it overseas. Derek likes working at the Art Centre for rupea and because it is a good art centre and he likes working with and for the artists, taking care of them.

Leon Bandicha Ali, 27 years old, Burarra (Martay) 7 years, - I have been working with Andrew Hughes, Fiona Salmon and now Apolline Kohen & Michelle. I am from Yilan. My job is doing documentations, different projects, sometimes helping because



**MANINGRIDA
ARTS & CULTURE**

Gamarrang (photographer) is not here so I am helping with his work, mainly photography and helping Apolline with copyright. The Art Centre is really good for all the artists, because they are supporting art centre. Gun-molamola jama!

Apolline Kohen, English / French, Arts Director, (doing projects with Maningrida since 1998) The Art Centre is good because a lot of people in the community are making artworks of really good quality and that makes the culture strong – MAC can promote the works of all the Maningrida region and also support cultural projects. MAC has a lot of staff – bonne equipe! (good team.)

John Bulunbulun, 56, Ngaliyindi, Ganalbingu – Artist, practicing for 40 years. I like Maningrida Arts & Culture because I have been working looong time. It is a good art centre, before small centre, but now it is big.

Terry Gandadila, 43 years old, Artist, Djinang, Mewirmbi really living at Gamerdi, Arts & Culture is real good, my job is artefacts, I do sculpture, carving and bark painting. My other job is running up and down getting involved with arts & culture, JET Centre (training) helping all our Aboriginal friends. I really like this Arts Centre because it contains our art, our culture and our system of kinship. This Arts centre is supported by all the artists itself plus the traditional owners.



© Johnny Bulunbulun, Country at Ngaliyindi, 2002

Michelle Culpitt, 29 years old, English, Assistant Director, almost 3 years - Money story, banking, paying all the bills, organising training for CDEP workers, supervising some of the staff in admin and gallery work, packing & freight, minutes, agendas & paperwork for all meetings including Artists' Committee meetings, supporting Terry

FEATURE ART CENTRE: MANINGRIDA ARTS AND CULTURE (MAC) continued

Gandadila with his ANKAAA Executive role – all the paper & rrupea. At the moment spending a lot of time as a new database is being developed for the Art Centre and needs lots of input and to be tested.



Leon Bandicha Ali

Story by Leon Bandicha Ali,
Project Officer,
Maningrida Arts & Culture
P: 08 8979 5946
F: 08 8979 5996
E: info@maningrida.com
www.maningrida.com

FEATURE ARTIST: MADIGAN THOMAS (JAWLJIL), WARMUN ART CENTRE, WARMUN (TURKEY CREEK), WA, Article by Carolynne Hamdorf



Nyawurru (Skin)

Born c.1930,
Violet Valley
Baloowa, WA.

Lives: Warmun
Community, East
Kimberley.

Madigan Thomas is a senior Gija woman from the Warmun (Turkey Creek) region of the East Kimberley. She is a community elder and a strong Law and Culture woman. Madigan began to paint in 1987 when she was inspired and encouraged by Rover Thomas and Queenie McKenzie.

The early artworks painted by artists in the 1970-80s at Warmun primarily focused on shades of brown, red, black and white. The artworks were generally planar perspectives of country with references to traditional Ngarrangkarni (Dreamtime) themes.

A significant shift in Warmun painting occurred when artists started to combine natural earth pigments to achieve a broader range of colours and tones. Madigan along with Queenie McKenzie, were instrumental in developing and introducing a green ochre mix, which is now commonly used in Warmun artworks, (Madigan discovered green by mixing blue tint charcoal with yellow ochre).

Madigan says, ‘I seen them kartiya paint (white fella acrylic paint) la shop, blue one, green one, pink one. I was thinking ok, we can make something like that using our bush paint (ochre). One time we bin try ém, me and old fella (Rover Thomas). Old man and me bin work together and mix ém up. Old woman (Queenie McKenzie) yell out to me, ‘how you bin do that?’ Ah well, after that

old girl (Queenie) bin startem’ up and never stopped mixem colour.’’

The painting collective grew and together Queenie and Madigan established the Warmun Art Centre in 1998. (Previously, artists were being serviced by Warringarri Arts in Kununurra).

Madigan’s style of painting is characterized by various pathways and dreaming tracks that meander through the painting. Her paintings are often about law and the rules of social interaction.



Wynan Ngarrangkarni by Madigan Thomas, © 2003 Warmun Art Centre

To view the paintings aesthetically they are complex, detailed and portray or show the full ‘story’. Madigan’s work is challenging to view, it is not simply a tidy package, a neat point on a map or parable of the rules of living in the bush.

Madigan’s images work on multiple levels, they demonstrate the interconnectedness of Dreaming stories as pathways and passages that hook in and weave through vast tracks of country.

Madigan’s painting is like a complex woven cloth- stories from one painting appear in and pass through numerous others. It is Madigan’s knowledge of country and traditional practice

that come together in her narratives/ paintings.

Madigan often leaves a degree or border of space around the outside edge of her paintings. This border or frame marks the country as floating on the canvas, one could interpret this as the artist considering the country is not contained by the frame of the canvas, and aware that it stretches beyond such simple confines.

Madigan often includes small figurative aspects in her work. They provide a lyrical focus to her work. One favourite subject matter is bush birds. She often paints corellas, pigeons, bustards and cockatoos hanging upside down in trees feeding off nectar.

The laying down of hills from Madigan’s birthplace, Violet Valley is often a recurring theme. Black or white pathways show the passage of Dreamtime beings, men before they were changed to animals, and the many places they passed through. Traditional practice like burning off to mark a traveling route, the practice of winan (trade), rules for the preparation of food, burial practices and seasonal cycles of hunting and bush tucker collection, all feature as part of Madigan’s expansive and complex visual language and repertoire.

Madigan Thomas’s work can be viewed at a group exhibition of Warmun works at Framed Gallery in Darwin from 25 July- mid August. Her artwork is available from the Warmun Art Centre.

Carolynne Hamdorf
Warmun Art Centre
P: 08 91687496
F: 08 9168 7444
E: sales@warmunart.com
www.warmunart.com

IAN THORPE VISITS MANYALLALUK

Article by Kathleen Donald

On April 2nd, Olympic swimmer, Ian Thorpe, and representatives of the Fred Hollows Foundation visited the Katherine region to kick off "The Ian Thorpe Foundation for Health Trust". The Ian Thorpe Trust will fund a new position in maternal and child health care at Sunrise Health Service in Katherine and will provide services to several regional communities. The focus will be on educating mothers about antenatal and postnatal health and parenting skills.

During his visit to the region, Ian spent the day at Manyallaluk meeting with



Ian Thorpe and Miliwanga Sandy, © 2003

members of the community to introduce his new program. He and his party also stayed for a barbecue lunch and participated in cultural activities with

Manyallaluk's tour guides. Here Ian is pictured with artist, Miliwanga Sandy, and her cheeky yam painting, which Ian purchased. Miliwanga is on the Board of Directors of the Sunrise Health Service in Katherine and in charge of Manyallaluk's Women's Centre.

Kathleen Donald
Manyallaluk Art and Craft Centre
P: 08 89754 306
F: 08 89754 724
E: manyallaluk.art.centre@bigpond.com
www.manyallaluk.com

WHO'S WHO AND WHAT'S NEW

Diana Stewart has taken on the Manager's position at Munupi Arts and Crafts, Pirlangimpi, Melville Island.

Marielle Schwerin has taken on the Manager's position at Jilamara Arts and Crafts, Milikapiti, Melville Island.

Louise Partos has accepted the position of Manager at Bula'bula Arts, Ramingining and will commence mid-August.

David Rennardson has been appointed Manager at Yuriny Cultural Centre in Derby, WA.

Meg Norlington has taken on the

Managers position at Yuriny Arts and Crafts, Halls Creek WA

Recruitment is being finalised for the Manager positions at Elcho Island Arts and Crafts, Elcho Island.

Steve and Brenda Westley have been appointed as Arts and Cultural Officer and Marketing and Finance Officer respectively at Injalak Arts and Crafts, Gunbalanya (Oenpelli), NT.

Stephanie Hawkins has taken on the Manager's position at ANKAAA. Recruitment for the Industry Development Officer position is currently underway.

TIE-DYEING CLASS AT MANYALLALUK

Back by popular demand, fabric artist, Veronica Priestley, visited Manyallaluk Art and Craft Centre for the week of March 17-21 of this year.

Last year she taught workshops on silk painting and lino printing. This visit she taught a week-long session on tie-dyeing and stencilling.

The class was well attended and by the end of the week nearly everyone in the community was arrayed in brilliant tie-dyed and printed tee shirts.

NEW WEBSITE FOR MANINGRIDA - www.maningrida.com

Maningrida Arts & Culture has a new website, www.maningrida.com. The new site features Quarterly Online Exhibitions and selected artworks for sale. The first exhibition, "Recent Prints from Maningrida" presents recent etchings and drypoints by leading female printmakers from the Maningrida region. Maningrida Arts & Culture would like to thank the Department of Communications, Information Technology and the Arts for supporting the Remote Access Project through the OZeCulture: Making IT Work Program.

Kellie Austin
Maningrida Arts and Culture
P: 08 8979 5946
F: 08 8979 5996
E: info@maningrida.com
www.maningrida.com

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UPCOMING EXHIBITION SCHEDULE JUNE - NOVEMBER 2003

June 2003

Bark Paintings, Sculpture and Fibre Works by the Women of Maningrida, Maningrida Arts and Culture. Gallery Gabrielle Pizzi, Melbourne VIC, 7th June – 4th July 2003

‘Wukiti’ - Buku Larrnggay Mulka, Parliamentary Precinct Darwin July 1st -memorial pole ceremony opens 28th June (permanent)

‘Kabulwarnamyo Kunred Ngarduk - This is my Country’, Lofty Bardayal Nadjamerrek - recent paintings, Marrawuddi Gallery, Annandale Galleries, Annandale, NSW. 25th June - 19th July 2003

July

Ochre Works by 6 Warmun Women- artworks by Mabel Juli, Katie Cox, Lena Nyadbi, Colleen Carter, Marcia Purdie and Charlene Carrington. Gallery Gondwana, Alice Springs, NT 11th July - 1st August 2003

Butcher Cheral Janangoo, Mangkaja Arts, Artplace, Perth, 3rd July – 27th July 2003

Art from the Dreaming Place, Manyallaluk Art and Crafts Centre, Gallery of Aboriginal Artists of Australia, Newcastle, NSW, Opening 5th July 2003

Dhuwa & Yirritja, Elcho Island Arts and Crafts, Fire Works Gallery, Brisbane from 26th June to 26th July.2003

Burarra Group Show, Sculptures and bark paintings. Maningrida Arts and Culture, Alison Kelly Gallery, Melbourne, VIC, opens July 10th

Recent Works From the Warmun (Turkey Creek) Community, Warmun Art Centre, Framed – The Darwin Gallery, Stuart Highway, Darwin, NT, 25th July - 12th August 2003

Mapping Country - Mignonette Jamin, Peter Newry, Waringarri Arts, Raft Art Space, Darwin, NT 11th – 31st July 2003

Waringarri Artists- Paddy Carlton, Alan Griffiths, Peggy Griffiths Jindy Gallery, Melbourne VIC 15th – 31st July 2003

Forms in Fibre - Fibre Works from Bula’bula Arts, William Mora Gallery, Melbourne, 31st July – 23rd August, 2003

August

20th Telstra National Aboriginal & Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory, Darwin NT 16th August – 7th December 2003

Balgo Exhibition, Warlayirti Artists, Framed - The Darwin Gallery, Darwin, NT, 16th August – 8th September 2003

Jimmy Njiminjuma and family members, Maningrida Arts & Culture. Aboriginal and Pacific Art Gallery, Sydney NSW, dates to be confirmed

Next Generation - Emerging young sculptors from Maningrida Arts & Culture, William Mora Galleries, Melbourne VIC. Opening 21st August 2003

Recent Works by Tiwi Artist Pedro Wonaeamirri, Alcaston Gallery, Melbourne VIC, 22nd August – 12th September 2003

Rembarrnga Group Show. Maningrida Arts & Culture, Short Street Gallery, Broome, WA, 28th August - 20th September

September

Tommy Carroll Solo Show, Warmun Art Centre, Vivien Anderson Gallery, Nth Caulfield, VIC, September

Mark Nodea Solo Show, Warmun Arts, Allison Kelly Gallery, 845 High St, Armidale, VIC, Opening 11th September

Peter Skipper and Mona Chuguna, Mangkaja Arts, Artplace, WA. Perth 4th - 28th September 2003

Colleen Carter Solo Show, Warmun Arts in conjunction with Seva Frangos Art. Span Galleries, Melbourne VIC, September

Sculpture by the Maningrida artists Timothy Wulanjbirr and Kevin Djimarr, Maningrida Arts and Culture, Gallery Gabrielle Pizzi, Sydney, NSW, 20th September - 10th October

Maningrida Group Show: sculptures, hollow logs and bark paintings. Maningrida Arts & Culture Annandale Galleries, Sydney, NSW, dates to be confirmed

October

Patrick Mung Mung Solo Show, Warmun Art Centre, Artplace, Perth, WA 2nd – 29th October- 23rd November

New Works by Colleen Carter and Katie Cox, Warmun Art Centre, Seva Frangos Art, Span Galleries, 45 Flinders Lane, Melbourne VIC, 20th October- 1st November

Maningrida Arts and Culture Sculpture Show, Gallery Gabrielle Pizzi, Melbourne VIC, dates to be confirmed

Philip Gudthaykudthay: My Art, My Country, Aboriginal and Pacific Arts, Sydney, NSW, 9th – 25th October 2003

Jean Baptiste Family Show, Tiwi Design, Raft Artspace, Darwin NT 10th October – 1st November 2003

Recent works by Fitzroy Crossing artist Daisy Andrews, Alcaston Gallery, Melbourne VIC, 17th October – 7th November 2003

November

Timothy Wulanjbirr Solo Show. Maningrida Arts and Culture, Indigenart, Perth, dates to be confirmed

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

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: info@ankaaa.org.au

Web: www.ankaaa.org.au

www.aboriginalart.org

Edited by Kerrie Drogemuller, ANKAAA
Temporary Industry Development Officer ©
2003

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Commonwealth Government through
the Australia Council, its arts funding
and advisory body.

GUNBALANYA (OENPELLI) OPEN DAY 23RD AUGUST 2003

The eagerly awaited Gunbalanya Open Day is scheduled for Saturday 23 August 2003. (This date may change, please stay tuned).

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 community. Some of the features include a football carnival, netball, scenic flights, rock art tours, cultural dancing and didjiridu playing demonstrations. The Nabarlek band and possibly one other will play at the Club where there is also an amazing fireworks show (to see the Arnhem land skies lit up in this way is a very surreal experience). Of course, a visit to Injalak Arts and Crafts is a must where there will be painting and weaving displays and locally produced art for sale. Bush food, drinks and other stalls and activities are available.

Visiting Gunbalanya requires a drive across the tidal East Alligator River. The tides should allow people to cross during the day although caution should be taken. People are able to camp the night but must leave the community first thing on Sunday.

For more information contact Anthony Murpy at Injalak Arts and Crafts, Phone 08 8979 0190 or email injalak@austarnet.com.au

DARWIN FESTIVAL INDIGENOUS EVENTS



The Darwin Festival runs this year from 14th to 31st August. There will be an exciting line up of indigenous events and performances throughout the Festival. Here are a few highlights:

20th Telstra National Aboriginal and Torres Strait Islander Art Award – 16th August – 7th December 2003, Museum and

Art Gallery of the Northern Territory

Kultura – a free community day in the park with the theme of ‘instruments and totems’ including a selection of indigenous performances, 2pm – 6.30pm Saturday 16th August, Bicentennial Park on the Esplanade.

Santos Concert – this free concert will showcase some high profile indigenous bands, 6.30pm Saturday 16th August, Bicentennial Park on the Esplanade

Gunbalanya Open Day – Visit Gunbalanya for the day, no permit required, Saturday 23rd August

Crossings – an art exchange featuring French group, Collectif 12 and artists from Maningrida will perform on 28th, 29th and 30th August at the Museum Amphitheatre

This is just a taste of what's to come with the full program to be launched on 28th July. Keep an eye out for the program, ring 08 8981 0083, or visit www.darwinfestival.org.au for more information

ANKAAA STAFF

Stephanie Hawkins - Manager

Kerrie Drogemuller - Temporary Industry Development Officer

Matt Longworth—IT Development Officer

Erica Luchich—Office Manager

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