

# ANKAAA

## The Arts Backbone

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September 2003



### GARMA 2003



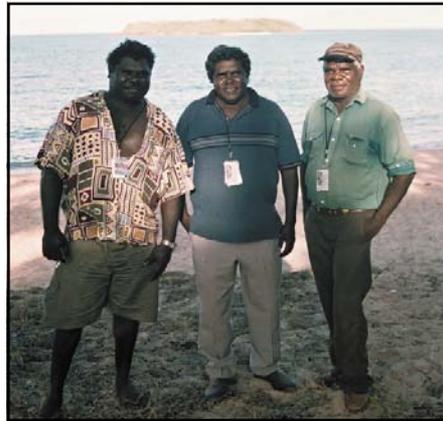
## DHUNI: INDIGENOUS ART & CULTURE

One of the most exciting events in the Indigenous arts calendar this year has been the Garma Festival staged from 8 – 12 August by the Yothu Yindi Foundation in partnership with ANKAAA. Garma was held in a stringy bark forest at Gulkula on the Gove Peninsula in East Arnhem Land.

The theme of Garma this year was *Dhuni: Indigenous Arts and Culture*. The term *Dhuni* refers to the traditional gathering of people in Arnhem Land to share knowledge, and that is exactly what happened at the Festival. Along with approximately 1000 visitors to Garma were 66 ANKAAA artists and art workers from 22 Kimberley, Arnhem Land, Tiwi, Darwin and Katherine art centres. Artists participated in forums including marketing and export, copyright and intellectual property, communal moral rights, Indigenous governance, new media and funding.

It was a busy few days as the artists joined together to make a large etching with print maker Basil Hall and witnessed the launch of the NT Indigenous Arts Strategy by

Chief Minister Clare Martin (see stories page two). The large crowd at Garma enjoyed the daily Bunggul (performance of dance and song), concerts and out door installations of prints and ceremonial poles from the Yirrkala community.



*Enjoying a break from the Garma Festival at Sandy Beach, near Yirrkala, from left to right John Martin Tipungwuti from Jilamara Arts & Crafts on the Tiwi Islands, Chairperson of ANKAAA, Djambawa Marawili from Buku Larnggay Mulka and Tommy May from Mankaaja Arts in the Kimberley. Photograph courtesy ANKAAA 2003.*

**ANKAAA thanks ATSIAB, Australia Council & Arts NT**



*Kimberley and Tiwi artists visiting Buku Larnggay Mulka during the Garma Festival in August. Photograph courtesy ANKAAA 2003.*

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## Indigenous Art Workers Conference

Twenty Indigenous art workers will gather at the Mirambeena Resort Darwin to attend a conference on art centre administration from the 8 – 10 October. Participants will meet fellow art centre workers, learn about the industry and develop skills. Topics to be covered include copyright, intellectual property, tax, training and governance.

**Proudly sponsored by the Department of Employment & Workplace Relations through the Indigenous Small Business Fund.**

# THE GARMA COLLABORATIVE PRINT PROJECT

Article by Trevor Van Weeren - Project Coordinator

Sitting under a 'shade', artists from a number of 'Top End' and Kimberley communities waited for the okay to start a collaborative printmaking project. 80 etching plates were set out on a table to form the beginning of a large-scale collaborative work by artists from the Association of Northern, Kimberley and Arnhem Aboriginal Artists (ANKAAA).

Before each individual plate can be assigned to artists, four senior law men and artists from Arnhem Land and the Kimberley were invited to decide on a conceptual framework for the work.

The four men, Tommy May, Freddie Timms, Galarrwuy Yunupingu and Djambawa Marawili, discussed possible themes for the artwork.

Galarrwuy spoke to the assembled crowd after the negotiations.

'The common thing we know, he said, is that when its time for the ceremony, we clap the boomerang. The boomerang is the tongue. We sing the boomerang

for one side of the Gulf of Carpentaria. And these others sing for the other side. The boomerang talks of travel and is the symbol for communication. It is associated with the fresh water python, the rainbow snake. When the boomerang is sent to the other side of the country, a message is sent that way. The message is guided by the sound of the boomerang. The message of the boomerang is also a message to the whole nation of Aboriginal people. It is understood everywhere.'

Then Tommy May spoke.

'The boomerang is a message stick. When someone takes a message stick to someone else, it is a call for them. A boomerang calls them back here for a meeting.'

The men agreed that there should be two boomerangs facing each other, Tommy May brushed strokes of black paint across a series of plates to make the design. Once the two boomerangs faced each other, the plates were allocated to the awaiting artists and their work began.

The atmosphere under the Art Project shade cloth was relaxed enough to provide a welcoming alternative to some of the Festival's serious forums, but informative enough to satisfy the cultural exchange that Garma inspires.



Photograph by Peter Eve, courtesy Garma 2003.

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.'

## Article by Basil Hall - Basil Hall Editions Darwin

Garma this year represented a rare occasion when a large number of prominent Indigenous artists from almost every corner of Australia were able to work together in the one place. This came about as a result of efforts by ANKAAA to secure funding from the Australia Council to bring over 60 artists from communities across the 'Top End' and Kimberley region to Garma. Because of this unique situation and the quality of the work that has been created, these prints will have lasting significance.

Our task at Garma was to facilitate the process and then edition the prints back at the studio in Darwin. The printing stage, commenced in early September. Each

plate has to be individually etched, proofed and printed onto four adjoining sheets of etching paper. We have been contracted to do 12 copies of this large work. Each copy will take around a day to produce.

Finally, we will send an individual print to each of the participants for their approval. Individual editions of 20 prints will be made and shared between the artists, Basil Hall Editions (BHE) and Yothu Yindi Foundation (YYF). Contracts have been drawn up and signed between artists, YYF, ANKAAA and BHE.

Basil Hall was assisted by Natasha Rowell. Both work at Basil Hall Editions, a Fine Art Printmaking and

Publishing company located in Darwin. The Yothu Yindi Foundation hopes to display the print online at [www.garma.telstra.com](http://www.garma.telstra.com) by early October.



Gamala Yunupingu proudly displays her etching. Photograph by Peter Eve courtesy Garma 2003.

## NT GOVERNMENT: BUILDING STRONG ARTS BUSINESS

**The Northern Territory Government Indigenous Arts Strategy, Building Strong Arts Business, was launched at the Garma Festival on 8 August.**

The Strategy is the first of its kind to be developed by any government in Australia for Indigenous arts.

It was launched simultaneously in English and Yolngu Matha by Chief Minister Clare Martin and Ngarrawu Ngurruwutthun. The Strategy includes the establishment of an Indigenous Arts Reference Group and a specialist Indigenous Arts Development Unit within Arts NT and has a budget of

\$3.2 million over the next three years. Details of the implementation of the Strategy are currently being developed and will be announced in the near future. It is expected that the Indigenous Arts Reference Group and the Indigenous Arts Development Unit will be established by the end of the year.

## KUTJUWARRAKU CULTURE FESTIVAL IN BALGO

Article by Samantha Togni - Warlayirti Artists, WA

After the success of the celebration that opened the Warlayirti Culture Centre in 2001, an annual Culture Festival has become part of the calendar of events at Warlayirti Artists. The festival this year was held from 4 - 6 September and has been named the *Kutjuwarraku Culture Festival*. Kutjuwarraku is the 'old' Kukatja word meaning all coming together.

The festival is a chance for the people of this extended region to come together and celebrate and exchange culture, stories, song and dance. The Warlayirti Artists Committee is committed to hosting this festival as an ongoing event as it is an important mechanism to keep culture strong and pass it on to the next generation.

This year's festival began with a film night that screened some footage produced by local people as part of a recent video

project. This was followed by a screening of the film *The Tracker*. During the days there were some basket and hair string making workshops in which some of the school children participated. In the later afternoons there was some fantastic culture dancing by the women and some young girls as well as by the senior men who wore ceremonial headdresses.

On the Friday night there was a delicious kangaroo stew cooked up for everyone followed by a performance by a local band. On the Saturday afternoon a new book by Christine Watson *Piercing the Ground* was launched. The book is the result of years of work with the women from the Kapululanguku Aboriginal Women's Association in Balgo researching important women's song cycles and painting. To celebrate the launch, the women performed the

Nakarra Nakarra dance, which is a song cycle that features in *Piercing the Ground*. Despite a series of recent deaths and sorry business in the Kutjungka region, which did affect the numbers of people who attended the festival, it was still a success and something to build on for next year. Discussions are underway to secure some corporate sponsorship for the festival next year and beyond.



Women and young girls preparing to dance at the 2003 Kutjuwarraku Culture Festival in Balgo. Image courtesy Warlayirti Artists, 2003.

## DOROTHY 'DOT' BENNETT (1914 - 2003)

Article by Margie West - Curator Aboriginal Art (MAGNT)

Only a short period of time after the passing of Geoffrey Bardon, Dorothy Bennett, another significant figure in the history of Aboriginal art, passed away at her home in Darwin at the age of 89. Over the years she had become something of an iconic figure - one of the surviving old-timers who worked with the first generation of artists who pioneered commercial art and craft enterprises in the Territory's 'Top End'. Her first contact with Aboriginal

Art occurred in 1954, the first of a series of annual collecting and research trips undertaken with her employer, the orthopaedic surgeon and avid art collector Dr Stuart Scougall. In 1962 Dorothy branched out on her own, establishing the Bennett-Campbell non-profit Trust to sell and promote Indigenous Australian art. Her dedication was unflinching - working in this area right until her death. She organised many exhibitions of North Australian

art over the years, worked for a number of Darwin galleries and coordinated and documented the substantial John W Kluge collection of Oenpelli paintings in 1991-2. For the past few years she was a visiting researcher at the Northern Australian Research Unit in Darwin working on her autobiography, which hopefully will eventually be published as a record of her remarkable life.

## ARTISTS IN SCHOOLS Article by Jilian Thompson - Dunnilli Arts, NT

This term the NT School Calender has an event called "Cultural Week". This year the artists from Dunnilli Art are booked almost solidly, a school a week, taking their screen printing expertise

to the classroom. For our artists it is a great chance to experience the word "teacher" from another angle. Most have only been in schools as students. It is also an opportunity to earn income.

All return to the centre at the end of the day exhausted, but with a feeling of great satisfaction. Most are surprised how much they have enjoyed themselves and line up for a repeat.

## TEN CANOES Article by Belinda Scott - Bula'bula Arts, NT

Over the next few months Rolf de Heer (The Tracker & Bad Boy Bubby) will be co-directing a film with David Gulpilil set in the Arafura Wetlands of the Ramingining community. This community project titled *Ten*

*Canoes*, facilitated through Bula'bula Arts, is inspiring a cultural resurgence amongst the Ramingining community members who are producing props for the film which will form a valuable collection

of material culture items from the area. The film will premiere at the Adelaide International Film Festival in 2005. An exhibition of objects produced for the film is planned to coincide with the screening.

## N.T. EXPO Article by Steph Hawkins - Manager ANKAAA

Thanks to the generous support of NT Austrade, ANKAAA hosted an exhibit at the 2003 NT EXPO held over the 11-13 July. The exhibit consisted of art work from across the Territory including

weavings, prints, bark paintings on loan from Merrepen Arts, Injalak Arts and Crafts, Maningrida Arts and Culture, Mimi Arts and Crafts, Northern Editions and Raft Artspace. The exhibit was

staffed by ANKAAA with art centre staff and artists doing painting displays. The exhibit was a great success with much promotion and networking with other exhibitors and visitors.

## THE 20<sup>th</sup> TELSTRA NATIONAL ABORIGINAL AND TORRES STRAIT ISLAND ART AWARD

Article by Margie West - Curator Aboriginal Art (MAGNT)

The Museum & Art Gallery of the Northern Territory (MAGNT) celebrated its milestone 20<sup>th</sup> *Telstra National Aboriginal & Torres Strait Islander Art Award* this year with a presentation of 115 strong artworks from around the country. This year the Award was judged by Dr Brian Kennedy, Director of the National Gallery of Australia and Francesca Cubillo, Manager of the Tandanya National Aboriginal Cultural Institute in Adelaide, who selected Richard Bell's *Scientia E Metaphysica (Bell's Theorem)* as the overall winner of the Telstra \$40,000 First Prize, making him the second 'southern' artist to win the First Prize after Perth's Jody Broun. His multi-layered painting with embedded text emblazoned with the words 'Aboriginal Art is a White Thing' was thought-provoking, and for some, a controversial choice. Peppimenati's Regina Wilson was awarded the Telstra General Painting Award for her canvas painting *Syaw-Fishnet* with its delicate tracery of linework evoking the precision and artistry of her fibre nets. Wingellina artist Tommy Watson's painting *Wipu* and Lily Moreton Akemarr's delicate landscape, *Arreth* were both Highly Commended by the judges in this category.

The bark painting category while small this year, was nonetheless represented by striking work from both senior and emerging artists. Yirrkala's Galuma Maymuru won the Telstra Bark Painting Award for her major work on Manggalili mythology *Guwak* and Samuel Namunjdja's *Bilwoyinj Site*, a painting of dazzling *rarrk*, was Highly Commended.

In the three-dimensional category Lorna Jin-gubarrangunya's *Conical Fishtrap* 'quietly seduced' the judges, with its 'patient and methodical' sculptural form. It was awarded the Wandjuk Marika Three-dimensional Memorial Award and Wukun Wanambi's hollow log memorial pole *Wawurritjpal* was Highly Commended.

The number of three-dimensional works was equalled by the works on paper – mainly prints, photographs and several paintings. Torres Strait Islander printmaker Alick Tipoti won the Telstra Work on Paper Award for his linocut *Kuiyk ar Mari – Head and Spirit (Reincarnation)*, and Danie Mellor's mezzotint *Cyanthea cooperi* with its 'funky' faux fur border, was Highly Commended by the judges.

People were also able to vote for The People's Choice during the first four weeks of the Award and over 600 visitors nominated their preferences – voting Sylvia Huege de Serville's painting *Assimilation Blues* as the favourite for 2003.

The Museum & Art Gallery of the Northern Territory would like to congratulate all the winners and all the other entrants to the Award plus their agents and managers for making the twentieth *Telstra National Aboriginal & Torres Strait Islander Art Award* such a memorable one. The exhibition will be on display at the MAGNT until 7 December 2003 and selected works will be toured nationally, commencing in 2004 until 2005.

Visit the MAGNT website for a list of works and winners images. <http://www.dcdsca.nt.gov.au/dcdsca/intranet.nsf/pages/NATSIAA2003>

For sales inquiries please contact the Museum shop, phone 08 8999 8265. The 20th Telstra National Aboriginal & Torres Strait Islander Art award Tour Catalogue will be available in April 2004.



Artists and performers at the 20<sup>th</sup> Telstra National Aboriginal & Torres Strait Islander Art Award. Clockwise, Elcho Island Dancers, Chief Minister Clare Martin & Galuma Maymuru, Lorna Jin-gubarrangunya, and Regina Wilson. Photographs by Gilbert Herrada, courtesy Museum & Art Gallery of the Northern Territory, 2003.

## FEATURE ARTIST:

## PHILIP "PUSSYCAT" GUDTHAYKUDTHAY

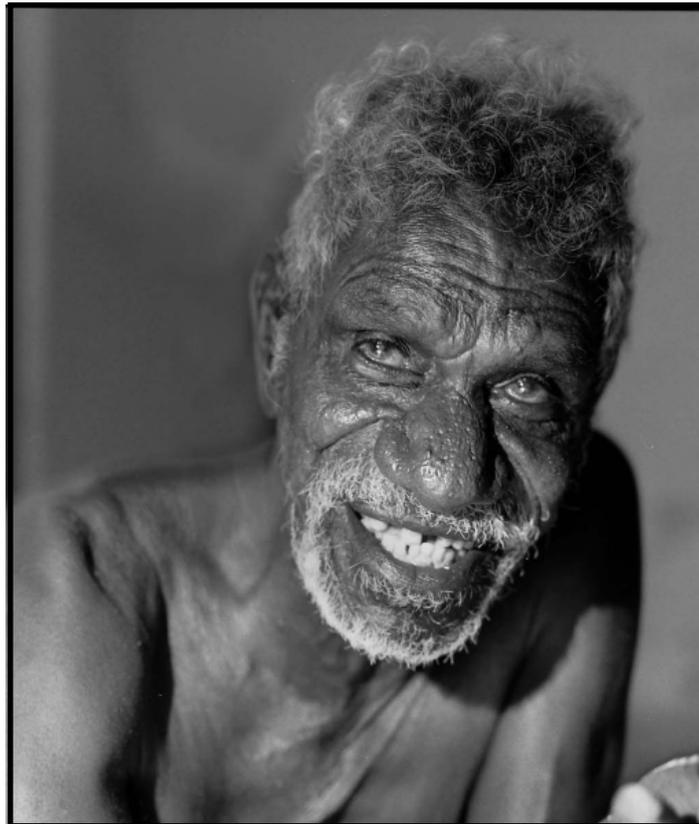
Article by Belinda Scott - Bula'bula Arts

**Aman of gentle nature, Philip Gudthaykudthay is a powerful ritual leader of the Liyagalawumirr people and a senior owner of the Wagilag Sisters Story.**

His ritual realm extends from Roper River in the south-east to beyond the Blyth River in the west. Sought out for ceremonial responsibilities, he is particularly well travelled in the "dry season" when sacred increase ceremonies are conducted annually. A stealthy old man with a languid gait, Pussycat, as he is colloquially known, is about 70 years of age. Born "in the bush" about 10kms from the present site of the Ramingining community, his nickname comes from one of his principal totems, *Burruwali*, the native cat, one just has to watch him walk to see the connection.

In the 1960s Pussycat first sold his paintings through Alan Fidock at the Milingimbi Mission. He was living on the mainland at Nangalala and worked variously as a fencer, stockman and crocodile hunter, while painting in his free time. The initial exhibition (on record) that Pussycat participated in, *Traditions and Innovations* was curated by Ramingining Arts & Crafts and held at the Legislative Assembly in Darwin in 1979. Since that time he has participated in numerous national and international exhibitions, including four solo shows.

*Paintings on Bark* by Philip Gudthaykudthay (sic) of Ramingining, Arnhem Land, his first solo show, opened at the Garry Anderson Gallery on 12 October, 1983. With *badurru* (hollow log) and *minyji* (body design) as the central motifs, the show was ahead of its time. It presented a solo Indigenous artist whose works were seen as abstract



*Philip Gudthaykudthay. Photograph by MJM Bowles, courtesy Bula'bula Arts, 2003.*

expressions of the landscape, devoid of ethnographic or explanatory wall text. Opened by Pat O'Shane, The National Gallery of Australia acquired several pieces from this sell-out show. To complete the body of work required, Pussycat worked long into the night cradling a torch on his shoulder to cast light onto the bark. Djon Mundine has commented that this 'technique' is reminiscent of Vincent van Gogh who wore a hat borne with candles as he too painted into the night.

*My Art, My Country*, Gudthaykudthay's fifth and perhaps final exhibition marks twenty years of solo shows. It opens on 16 October at the Aboriginal and Pacific Art Gallery, George Street, Sydney, run by Gabriella Roy. Works for the

show include *badurru* with a Wagilag theme, and a sculpture of the rarely depicted Wagilag brothers. Paperbark figures suspended from a mount supported by forked sticks are a delightfully innovative piece, reminiscent of installations by Wik artists Arthur Pambegan Snr and Arthur Pambegan Jnr, and Badtjalla artist Fiona Foley, held by the National Museum of Australia. Other works include a 1.5 metre bark painting executed in 1991, and a couple of diptychs on paper exemplifying the delicate *rarrk* (cross hatching) that Pussycat is so well known for.

With increasing age and diminishing eye-sight, by his own admission, this may be the last chance to see a commercial solo show by Philip "Pussycat"

Gudthaykudthay. He is due for minor surgery on a hernia that developed during the course of lugging his hollow logs for this show. We all wish him a speedy and uneventful recovery.

Bula'bula Arts, tel 08 8979 7911, email [bulaabulaarts@bigpond.com.au](mailto:bulaabulaarts@bigpond.com.au)



*The artist's hand at work. Photograph courtesy Bula'bula Arts, 2003.*

## FEATURE ART CENTRE: YARLIYIL ART CENTRE

Article by Meg Norling - Yarliyil Art Centre, Halls Creek, WA

A normal morning at the Yarliyil Art Centre finds the Gallery filled with laughter and chat. The artists are busy gathering their paints and canvas for another day of story telling and interaction with each other on the lawn across the road.

'Can we get the culture strong and get the kids off the streets? We need culture, we need to be strong in our stories in our language *tjuru* and *kija* and in dance and song. This is what the art centre needs to be here for and to help the artist sell the art around the country, Sydney, Melbourne, I've been there.' Says senior artist Stan Brumby, Tiny McCale makes a smart comment and we laugh that he won't find a wife there!



Jack Lennigan left Stan Brumby talking about culture and the Art Centre. Photograph courtesy Yarliyil Art Centre, 2003.

The new Yarliyil Art Centre is situated on the corner of the Northern Highway and Halls Road in Halls Creek in the Kimberley region of Western Australia. The new gallery is in the old post office. It has lots of space that we didn't have before and we are now adjacent to the tourist information centre. Artists will work in the out-door area at the back of the building.

Yarliyil artists work on canvas with acrylic paints and make artefacts such as the nulla nulla and boomerangs. We go out every couple of weeks searching for the right pieces of wood, often with much argument over where the best trees are, and how far away they are located. Sometimes we feel as if we will reach Darwin before finding that suitable spot that everyone agrees on!

The out-door area is available to local students to create art and learn from the elders, this area is also open to the public to meet the artists and listen to the stories. One such story concerns the *Wolf Creek Crater* which is about a two hour drive south-east of Halls Creek. This is Stan Brumby's story (traditional owner of Wolf Crater Creek).

*Star comes from sky.*

*Sugar leaf in bottom in tree, he was looking at one bush. Moolungal, (wild women).*

*In the spring water in the hill, white water, really milky water.*

*Star looking at that star man, a wild not nice man trying to kill the bush women.*

*He was really hungry for that sugar leaf at the water spring, when he comes down.*

*She takes off to give him plenty of room.*

*When he comes for the sugar leaf he gets it and goes into the earth and never comes out, but sugar leaf come back and grow and women comes back.*

*And that is how the wolf crater was made.*

In May 2004, an exhibition about the *Wolf Creek Crater* will travel to the University of Pennsylvania in the United States of America. An exhibition is also planned in Sydney at the Patonga Bake House Gallery in January 2004, with artists Tiny McCale,

Stan Brumby, Lorna Thomas and Willy Billabong. The exhibition title is *Desert to the Sea*. The *Art Place* in Perth will also hold a solo exhibition of Willy Billabong's work in mid 2004.

Yarliyil Art Centre is open Monday to Friday 9.00 am to 12 noon and 1.00 pm to 4.00 pm. If you wish to come any other time please ring during our business hours to make an appointment, ph/fax: 08 9168 6466. The Yarliyil Art Centre web site is currently under construction and is expected to be operational by December 2003. In the mean time you can see where we are located on [www.aboriginalart.org](http://www.aboriginalart.org). If you are interested in seeing some of the art work we can send you images via email, so email us at [yarliyil@bigpond.com](mailto:yarliyil@bigpond.com) and we will be in touch soon, if we don't see you in Halls Creek first!



Bruce Wungunien and Ronnie Chowjil in the new outdoor studio area of the new art centre. Photograph courtesy Yarliyil Art Centre, 2003.

## MEMORY OF DHAKIYARR Article by Will Stubbs - Buku Larnggay Mulka, NT

An extraordinary and moving event was held at the Northern Territory Supreme Court on 28 June this year. An estimated crowd of 1000 people attended the Wukidi ceremony conducted by Yolngu clansmen and women in memory of an incident that occurred 70 years ago.

In 1934 Dhakiyarr Wirrpanda was convicted of murdering Constable Albert McColl at Blue Mud Bay in Arnhem Land. Dhakiyarr speared and killed McColl while defending his wife, who was being restrained by the policeman. In November 1934 the High Court of Australia overturned that sentence

and ordered the release of Dhakiyarr from Fannie Bay Gaol in Darwin. The Administrator of the Northern Territory was ordered to ensure that Dhakiyarr was safely returned to his country. He was never seen again after his release.

With a remarkable sense of history and generosity of spirit, the family of Dhakiyarr gathered at the court recently to finally guide his spirit to his ancestral land and to heal the wounds caused by the tragedy. Nine memorial poles were prepared by clansmen and will remain as a permanent installation at the Northern Territory

Supreme Court in memory of the event.



Gathiny Yunupingu, Ditjpal and Danny Marawili, Djimbalal Ngurrwuthun and Borrak Marawili performing at the ceremony. Image courtesy Buku Larnggay Mulka, 2003.

## UPCOMING EXHIBITION SCHEDULE SEPTEMBER - DECEMBER, 2003

### September 2003

**20<sup>th</sup> Telstra National Aboriginal & Torres Strait Islander Art Award**, Museum & Art Gallery of the Northern Territory, NT, 15 August – 7 December

**Kiripuranji**, Features work by Tiwi artists from the Artbank Collection, Taksu Gallery, Jakarta, Indonesia, 17 August – 12 September

**A Survey of Australian Indigenous Ceramics**, Munupi Arts & Crafts & Tiwi Design, includes work by John Bosco Tipiloura and Mark Virgil Puantjimi, Cowra Art Gallery, NSW, 29 August – 5 October

**Tommy Carroll Solo Show**, Warmun Art Centre, Vivien Anderson Gallery, Nth Caulfield, VIC, opening 4 September

**Masters Exhibition**, includes work from Jilamara Arts & Crafts, Gallery Gondwana Alice Springs, NT, opened 5 September

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

**Fremantle Print Awards**, Features work by artists from Munupi Arts & Crafts and Tiwi Design, Fremantle Art Centre, WA, 12 September – 19 October

**Peter Skipper and Mona Chuguna**, Mangkaja Arts, Artplace, WA, Perth, 4 - 28 September

**Clemenger Award**, featuring winning artist John Mawurndjul, Maningrida Arts & Culture and Kitty Kantilla, Jilamara Arts & Crafts, Gawirrin Gumana Buku-Larnggay Mulka, 19 September – 23 November

**The Visit: Maningrida Group Show**, sculptures, hollow logs and bark paintings, Maningrida Arts & Culture, Annandale Galleries, Sydney, NSW, 27 August - 27 September

**Elizabeth Nyumi Solo Show**, Warlayirti Artists, Gabrielle Pizzi Gallery, Melbourne, VIC, opens September 27

**Manipanmirri**, textiles from Dunnilli Art, Territory Craft Gallery at Bullocky Point, 19 September - 12 October

**A Decade of Prints**, an exhibition of prints from the art collection of the Charles Darwin University, NTU Gallery, Darwin, NT, 23 September – 3 October

### October 2003

**Lorna Naparulla Fencer – Miniatures**, Mimi Arts and Crafts, Katherine, NT opening at 2.00 pm 4 October – 14 October

**Tayikuwapi – All Together**, Munupi Arts & Crafts group exhibition, Indigenart, Perth, WA, 4 - 31 October

**Kiripuranji**, Features work by Tiwi artists from the Artbank Collection, Australian Embassy, Manila, Philippines, 6 – 31 October

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

**Jean Baptiste Family Show**, Tiwi Design, Raft Artspace, Darwin, NT, 17 October – 1 November

**Threads in Time**, Maningrida Arts and Culture, Burrinja Gallery, Upwey, VIC, 10 October - 11 December

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

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

**Challis Raka Award**, Ian Potter Museum of Art, Melbourne, VIC, Dorothy Galaedba & Ivan Namirrikki, opens 21 October

**Patrick Mung Mung Solo Show**, Warmun Art Centre, Artplace, Perth, WA, 29 October - 23 November

**Maningrida Arts and Culture Sculpture Show**, Gallery Gabrielle Pizzi, Melbourne, VIC, October

### November 2003

**Mary Magdalene (first solo)**, Jilamara Arts & Crafts, Alcaston Gallery, Melbourne, Vic, 14 November - 5 December

**Mud Muscle to Oyster**, Munupi Arts & Crafts group exhibition, Art Mob, Hobart, Tasmania, 3 – 23 November

**Timothy Wulanjbirr Solo Show**, Maningrida Arts and Culture, Indigenart, Perth, WA, November

**Christmas Craft Fair** at Nungalinga College, Dripstone Rd, Casuarina, NT, Saturday 8 November, 9am - 4pm

**Sculptures from Maningrida**, Maningrida Arts and Culture, Gallery Gabrielle Pizzi, Melbourne, VIC, 22 November - 20 December

**Kiripuranji**, features work by Tiwi artists from the Artbank Collection, Kuala Lumpur, Malaysia, 24 November – 19 December

**Fibre forms and sculptures from Maningrida**, Maningrida Arts and Culture, Gallery Gondwana, Alice Springs, NT

**Tokwapi Murrkapuni - Annual Christmas Sale Exhibition**, Munupi Arts & Crafts, Darwin Entertainment Centre, Darwin, NT, late November

### December 2003

**Endirrlup - Meeting Place Print Show**, Merrepen Arts, Darwin Entertainment Centre, Darwin, NT, 9 - 13 December

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

## WHO'S WHO AND WHAT'S NEW

Elcho Island Art and Crafts has two new staff, Jeannie Heynatz has taken on the position of Manager and Rachelle Burke has taken on the position of Marketing Manager.

Angus Cameron as been appointed as the ANKAAA Industry Development Officer.

Yuriny Aboriginal Culture Centre Aboriginal Corporation has moved back to their old building 17 Loch Street, Derby (next to Derby Picture Gardens) in WA.

The ANKAAA Annual General Meeting will be held at Charles Darwin University from 2 – 4 December, 2003.

The 2003 ANKAAA brochure was launched at GARMA in August, 2003. The brochure features 32 art centres across the 'Top End' and Kimberley Region of Western Australia. The new brochure is available from ANKAAA and ANKAAA art centres.

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www.aboriginalart.org

Edited by Angus Cameron, ANKAAA  
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AUSTRADE



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and advisory body.



## WARLAYIRTI ARTISTS' PRINT WORKSHOP

Article by Samantha Togni - Warlayirti Artists, WA

Since 1999 Warlayirti Artists has been working with Northern Editions to produce limited edition screenprints and etchings. This year's week long workshop was held the week before the Telstra National Aboriginal and Torres Strait Islander Art Award in Darwin.

Five artists – Eubena Nampitjin, Elizabeth Nyumi, Kathleen Paddoon, Ningie Nanala and Philomena Baadjo participated in the workshop and for the latter three it was their first time working in printmaking. Elizabeth Nyumi produced two amazing screenprints that are reflective of her painting style as well as a stunning etching. Ningie Nanala's first etchings are very bold and impressive and while they display a connection to her paintings, the etching process allowed her to explore new techniques and representations of country.

Kathleen Paddoon, who is one of Warlayirti Artists' leading emerging

artists, demonstrated her ability as an artist in working on a carefully executed screenprint that reflects her current painting style of rhythmic blocks of red and white fine dotting. The more geometric style of younger artist, Philomena Baadjo, translated well to both screens and etching plates and Philomena was excited by the opportunity to work in a new medium. Eubena Nampitjin, Warlayirti's leading artist, who has been working in printmaking for several years now, produced a striking red and yellow screenprint and some exquisite etchings.

The artists enjoyed working in the garden of Northern Editions and with the printmakers Simon White and Jo Diggins. Working onsite at Northern Editions, as Warlayirti Artists have done over the last few years, allows the artists to focus solely on printmaking for that period of time and gives them the opportunity to see the whole printmaking process at work.

## NETWORKING THE NATION

Matt Longworth - IT Development Officer ANKAAA

A Statistical Snapshot of ANKAAA's Networking the Nation Project at September 2003.

- Computer packages (hardware, printers and application software) have been supplied to 22 Art Centres.
- Digital cameras have been supplied to 17 Art Centres.
- Websites are being developed for 12 Art Centres.
- All Art Centre members have been included on the aboriginalart.org website.
- Training resources are being developed for application software installed at ten Art Centres.
- IT Training has been provided to staff from seven Art Centres.
- IT support is provided as required to all Art Centre members - since January 2003 there have been approximately 120 instances of this.
- There have been 46 visits to 22 Art centres during the Networking the Nation project.

## ANKAAA EXECUTIVE COMMITTEE

Djambawa Marawili—Chairman, BJ Timaepatua - Vice Chair,  
Robert Puruntatameri, Terry Gandadila - Treasurer, Gabriel Maralngurra, Pedro Wonaeamirri - Secretary, Joan Nagomara, Freddie Timms, Mark Nodea, Alice Snape, Hermyn Munnich, Rex Wilfred, Karen Mills—Public Officer

## ANKAAA STAFF

Stephanie Hawkins - Manager, Angus Cameron - Industry Development Officer  
Matt Longworth - IT Development Officer, Erica Luchich - Office Manager