

ANKAAA

The Arts Backbone

Empowering Indigenous Art Centres By Stephanie Hawkins

As an Indigenous owned corporation, ANKAAA operates at the interface between Indigenous artists and Art Centres and the non-Indigenous arts industry and government sectors. This role has become increasingly important with the introduction and delivery of the Northern Territory Indigenous Arts Strategy Building Strong Arts Business and the Federal Government Indigenous Art Centres Strategy and Action Plan launched in 2003.

In a ground-breaking alliance between departments in the Commonwealth and Northern Territory Governments, coordinated strategies are being implemented to support the sustainable growth and autonomy of Indigenous Art Centres through recommendations from the Myer Review into contemporary visual arts (2001-02).

This strategy can only occur through carefully planned and continuous training and resource building. With support from both strategies ANKAAA will be delivering business management, art development, Human Resource, Indigenous Intellectual Property (IIP), governance, Information Technology and marketing workshops and support to 32 ANKAAA Art Centres and Individual members. The aim of the training is for long term sustainability and growth. The program will establish better employment opportunities for Indigenous art workers in remote communities that meet the specific needs and priorities of the individual Art Centres.

ANKAAA plans for 2004 are well underway with the implementation of the ANKAAA Business and Strategic Plan for 2004-2006. Several canvas stretching workshops have been delivered and others are on their way. Money Story workshops are being planned in four Art Centres early this year, two Indigenous Intellectual Property (IIP) workshops specifically for Art Centres are scheduled for this year in conjunction with the Australian Copyright Council.

The ANKAAA Executive have had their first meeting held in early March with the next meeting planned for May to incorporate targeted governance training. ANKAAA has also successfully recruited a new IT Development Officer – Stephen Hutchison who commenced with ANKAAA on the 29 March. Matt Longworth left ANKAAA to live in Thailand with his wife, Jane who has taken up a teaching position – on behalf of the ANKAAA Executive, staff and membership I would like to thank him for successfully implementing the Networking the Nation project will be ending in May 2004 after 2 years. ANKAAA is working closely with

the Department of Employment and Workplace Relations (DEWR) to develop the

ANKAAA Art Centre pilot program, hopefully to be launched in mid 2004, comprising of targeted accredited training for 16 Indigenous art workers in 8 Art Centres and also intensive business development assistance including the development of business, strategic, marketing and export plans as required.

ANKAAA will also be working with the Yothu Yindi Foundation on the development of the visual arts and crafts workshops and forums for this years GARMA festival “Indigenous Livelihoods and Leadership” to be held in August. The ANKAAA book is well underway with publication scheduled for late 2004 - early 2005. The book is being published in collaboration with IAD Press located in Alice Springs.

2004 will be a busy year for ANKAAA in setting the foundations for the next three years to ensure all members utilise the opportunities for the industry through the Commonwealth and Northern Territory strategies.

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Members of the ANKAAA Executive gather at the ANKAAA office prior to the March Executive meeting. From left Judy Mengil, Joan Nagomarra, Peggy Griffiths, Hermy Munnich, Stephanie Hawkins, Alice Snape, BJ Timaapatua. and John Martin Tipungwuti. © 2004

Freda Warlapinni (Taracarijimo) c. 1928 – 21 December 2003 By Marielle Schwerin, Jilamara Arts & Craft

In the early morning of Sunday 21 December 2003 the highly regarded artist Freda Warlapinni (Taracarijimo) passed away in her daughter's home at Milikapiti, Melville Island.

Born circa 1925-1928, the late artist, who spoke 'old' Tiwi, had lived on her traditional Tiwi homelands for her entire life. Her extensive and loving family were with her during the final weeks of her life.

The enjoyment the late artist sustained from her paintings was felt in the pleasure so many people gained from viewing them. Their physicality, the richness of natural earth colour, the free expression of the artist, and the significance of the spiritual in abstract design, combined to provide the artist a lauded painting career in her later years. Her loose, sensuous paintings represented 'Pwoja' traditional Tiwi body paint design, and she drew upon the designs of her father who painted pukumani poles for ceremony. The broad brushstrokes of her ochre on linen compositions evoked the physicality of fingers dipped in natural ochres applied to the human body.

The late artist exhibited her paintings throughout Australia and internationally throughout Europe, Asia and the United States. She had two solo exhibitions (1999 & 2002) at Aboriginal and Pacific Art Gallery in Sydney who represented her

throughout her career. Her work is held in many major collections including the National Gallery of Victoria, Art Gallery of New South Wales, National Gallery of Australia and the Museum and Art Gallery of the Northern Territory.

The artist's contribution to the Art Centre, Jilamara Arts and Craft, was significant. Her knowledge of culture, spirituality, language and the stories of her ancestors provided learning for the other artists, and also much amusement and pride, the importance of which is difficult to overstate. She had a very close friendship with lifelong friend and fellow artist the late Kitty Kantilla (c. 1928-2003). Together they filled the Art Centre with an exciting enthusiasm for the longevity of their artistic heritage, an incredibly mischievous humour, and an opportunity for privileged insight into the 'old' Tiwi way of life. Even through heated quarrels they would always need to know "where's the old lady?", and sit close together through thick and thin. They passed away within four months of each other. Their loss is deeply felt. *The late artist's name and design is reproduced with permission from her family.*



Freda Warlapinni Pwoja - Pukumani Body Paint Design, detail.
Courtesy artist's family & Jilamara Arts & Crafts. © 2004

Lofty Bardayal Nadjamerrek - Order of Australia By Angus Cameron

Congratulations to Territory artist Lofty Bardayal Nadjamerrek who has received one of Australia's highest honours, an Officer in the General Division of the Order of Australia. At 78 years old he is the second Aboriginal Territorian to be awarded the prestigious honour. Born and raised in the stone escarpment country of Western Arnhem Land, Bardayal was taught by his father to paint on the walls of the rock shelters in the area.

He is now considered one of Australia's foremost painters. Territorian Bob Collins, also awarded an AO this year, described Mr Nadjamerrek as a "living national treasure... he has been one of Australia's most famous bark painters for at least 30 years". Bardayal was honoured for his role in the preservation of Aboriginal culture as a senior traditional man and artist.

A feature article Bardayal Lofty Nadjamerrek and Don Nakadilinj Namundja will appear in the next edition of Arts Backbone.

Elcho Artists Tour Japan By Brenda Westley

In December 2003 Yolŋu artists from Galiwin'ku Community, on Elcho Island, participated in a cultural performance tour of Japan. Sell out performances were held at venues in Tokyo, Osaka University and Nagoya Cultural Centre. The performances were based around the Banumbirr (Morning Star Pole Ceremony) as well as totemic songs and dances.

Performers, Tom Dhakaliny Wununmurra, Peter Datjin Burrarwanga and Richard Dhaymutha Gurruwiwi were selected for their exceptional individual talents and previous touring experience. Stephen Westley was the tour organiser and travel companion to the performers.

Dhakaliny being a talented ceremonial yidaki (didgeridoo) player was a major inspiration and draw-card to hundreds of yidaki fanatics, many of whom were in awe of being so close to a true master of the sacred musical item. Datjin had people either on their feet or spellbound while performing a spectacular spear dance where he rotated and aimed a long hunting spear at the crowd as part of his dance routine. With their powerful voices Datjin and Dhaymutha alternated the singing while the other danced to the appropriate songs. The crowd were stunned by Dhaymutha's performances. Being around 65 years old, and the oldest member of the group, he showed the agility of a young man in his twenties.

The atmosphere was amazing at each venue as the audience realised just how lucky they were to meet such a special group of people. The men looked spectacular dressed in full body paint with their ceremonial body adornments while dancing with morning star poles, spears and woomeras. After each performance they spent time with the audience talking, playing the yidaki, and of course, having their photos taken with them. The Japanese hosts were very professional and extremely hospitable, and it didn't take the men very long to get used to being treated as a VIP in Japan!



Elcho Dancers Tom Dhakaliny Wununmurra, Peter Datjin Burrarwanga and Richard Dhaymutha Gurruwiwi with Stephen Westley and Japanese fans. Image courtesy Stephen Westley. © 2004

Big Smoke Big Jila By Terry Murray, Mangkaja Arts

In February this year 45 artists, dancers and singers from Fitzroy Valley went to Perth International Arts Festival. There were so many people we had to go in two planes.

The people came from the four strong language groups of the Fitzroy Valley, Bunuba, Gooniyandi, Walmajarri and Wangkajunga. We followed the big canvas down to Perth. The painting is called *Ngurrara Canvas*, it was made by people from the Walmajarri, Wangkajunga, Mangala and Juwaliny groups. It is a map of the living Jila (permanent Waterholes where the Rainbow Snake lives) in the Great Sandy Desert. The Jila brings life to the desert. Clouds come big, then big rain; it is a warning to take shelter. Animals, bush tucker come out, plants come to life. The painting is for the Native Title Claim for the Great Sandy Desert. When we are dancing on the painting you feel the power of the Jila.



Hughy Bent performing at Perth Image courtesy Mangkaja Arts. © 2004

dance group who did a Bush Potato dance. Lots of important Government people, politicians and business people, including Gerry Adams! went to the performance. We wanted to go to Perth to help show the Noongar people about our cultural way about relations and skin names and our way of connecting to the land. The Noongar mob have lost a lot of their Native Title rights in the city. We wanted to aim at government to show that Aboriginal people have power and to come together with the Noongar people in one big voice, to celebrate together.

In Perth there was a Welcome Ceremony by Noongar mob to welcome us to their ground and to open the Perth Festival. This was at Government House Gardens. Then us Fitzroy mob unrolled the big canvas. Sylvester Rangji, youngest grandson of Spider Snell led dancers to dance on the big the canvas. The Kural Dance Group performed on the Friday night. Then on Sunday night the Wayampajarti group performed in front of the Perth Concert Hall, followed by the Kutal dance group. There was also a Wangkajunga women's

Mangkaja artists also had an exhibition at Artplace with works by Nyirlpirr Spider Snell, Jukuja Dolly Snell, Ngarralja Tommy May, Pijaji Peter Skipper, Mawukura Jimmy Nerrimah, Janangoo Butcher Cherele, Wajina Honeychild Yankarr, Wakartu Cory Surprise, Amy Nuggett and Jukuna Mona Chuguna and Purlita Maryanne Downs. The exhibition was called *This is still my country...10 years on*. This marked ten years since the first Mangkaja show at Artplace.

We also had support from Kimberley Law and Culture Centre, from their Chairman Peter Francis, Joe Brown and Tom Lawford. Thankyou to the Noongar mob and the Perth International Arts Festival for inviting us.

Buku Larnggay Mulka Print Workshop By Marrnyula Mununggurr Buku Larnggay Mulka

“This print is a story about the Gapan Gallery exhibition. Every afternoon after a big day we sit down waiting for visitors to arrive to start the exhibition. The last two years of Garma there have been two exhibitions of prints. The *Gapan Gallery* was set up in the bushland at Garma on Gadayka (stringybark) trees painted in Gapan (white clay). There were lights set up to light up each print. The first night of the exhibition was opened by the elder ladies whose artwork was being shown. They sang about their prints and the land where Garma is held and who that land belongs to”



Marrnyula Mununggurr with the first of an edition of the Gapan Gallery screenprints. Image courtesy Buku Larnggay Mulka. © 2004

Tibet Meets Warmun By Carolynne Hamdorf, Warmun Art Centre

In response to the 2004 Perth International Art Festival's theme of 'journeys', festival director Lindy Hume, brought together a number of Indigenous groups from the Kimberley to provide a focus for the first of four festivals she would be directing.

Artists from the Warmun Art Centre were involved with the festival program, which ran from 6 - 29 February. Their involvement took the form of an installation that was located at the Fremantle Arts Centre.

This project brought together the work of Aboriginal artists from Warmun, namely, Hector Jandany, Patrick Mung Mung and Gabi Nodea, and a group of Tibetan Buddhist Monks.

The space created at the Fremantle Arts Centre was part studio, part gallery, part shrine. Over a ten day period, the monks and Warmun artists separately created reflective images using different media.



Warmun artist's completed ochre installation as part of the Perth International Art Festival. Image courtesy Warmun Arts. © 2004

The monks produced a meticulously detailed 'healing' mandala from crushed coloured sands. And each morning the space was prepared for readiness through chanting and meditation.

The Warmun artists recreated one of Jandany's landscapes of his mothers' country. This was achieved by placing crushed dry ochres onto a flat template.

The artists were surrounded by three hanging drapes, which were a reminder of the artists' own Kimberley landscape. At the completion of the installation process, the mandala was swept up and returned to the ocean, in addition, the ochres were swept up and also returned to their place of origin.

The images created as a result of the installation project drew together two disparate cultural groups. Viewers and the public were able to engage with the artists and the images on a personal and tangible level. Obvious links were made between the two groups' displays of spirituality, devotion and connection. Many observers questioned their own sense of cultural, social and spiritual place.

The project was managed by Rudy Panozzo, Manager of the Warmun Art Centre and Thelma John, Exhibitions Manager of the Fremantle Art Centre.

FEATURE ARTIST: KAREN MILLS *By Angus Cameron & Karen Mills*

Conversation with Darwin artist Karen Mills quickly reveals an intelligent and vibrant personality. Reflective and self contained, Mills is playing an increasingly important role in the arts in the Northern Territory both as an administrative consultant and practicing artist.

Coming back to art later in life with a grown up family behind her, Mills brings a sense of maturity and awareness to her work. Combine this quiet confidence and self assurance with a sparkling enthusiasm and one senses an artist on the point of big things.

Born in Katherine in 1960 and adopted at an early age, Mills grew up in the lower southeast of South Australia and then Adelaide, a solitary only child of non-Aboriginal adoptive parents. Reading, music, drawing and painting were regular activities in a home where education and learning were important cultural values for a schoolteacher mother.

Mills first visited Darwin in 1983 to find and meet her Aboriginal birth mother. Her natural family are from the East Kimberley. While there is occasional contact with her relations, the establishment of close family ties have been complicated after leading vastly separate and different lives.



A view of Cascade Mountain from the Banff Centre. Image courtesy Sandra Hill. © 2004

Karen Mills has now spent the last fifteen years living in Darwin, bringing up children and working in various community organisations. The Mills surname is courtesy of husband, Michael, whose family background is Torres Strait Islander and Aboriginal. Her art renaissance began in 1996 when she enrolled in an Associate Diploma of Fine Art at the Northern Territory University, later continuing in the Bachelor of Visual Art.

In 1998 Mills spent six months away from home living in Alice Springs working as the trainee/guest curator of *Straight from the heart*, a national travelling exhibition of Central Australian Aboriginal art, organised by Desart and the Araluen Centre. In the same year a painting by Mills was hung in the 15th Telstra National Aboriginal and Torres Strait Islander Art Award. In 2001 Mills was selected in the influential Hatched, Healthway National



Karen Mills in her studio in Banff with Gordon Hookey. Image courtesy Stephen Gilchrist. © 2004

Graduate Show at the Perth Institute for Contemporary Art. In 2002 she was included in the significant Five Darwin Painters exhibition at 24 HR Art, Northern Territory Centre for Contemporary Art.

In 2003 Mills was one of eight Indigenous artists from Australia selected to attend the Communion and Other Conversations residency at the prestigious Banff Centre, in Banff, Alberta, Canada. Thirty-four Indigenous artists from Australia, Canada, Mexico, New Zealand and the United States gathered at the Centre to examine and explore the impact of Christianity and colonialism on contemporary Indigenous peoples and cultural practices. The other Australian artists in Banff were Richard Bell, Jenny Fraser, Sandra Hill, Gordon Hookey, Janice Peacock and Christian Thompson, (Vernon Ah Kee was unable to attend).

The Banff Centre, in the Canadian Rockies is a unique arts learning place with a long history of dedication to the arts, leadership development and mountain culture. The Centre hosts artists from around the world in a complete range of artistic disciplines.

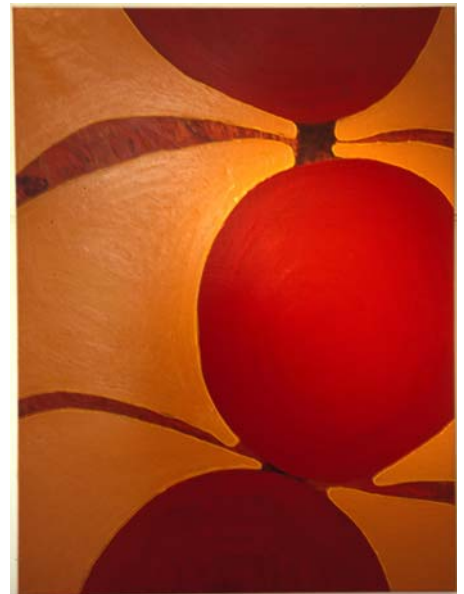
The skills, networks and friendships developed in Banff have had a significant effect on Mills as an artist. 'It was my first major trip outside of Australia and the experience of travelling, meeting many other people, becoming friends, sharing our art and culture, seeing the sublime beauty of the mountains and living in an extreme cold climate with snow and ice completely opposite to Darwin's tropical heat and humidity was exhilarating. Travelling to other places is good for finding out and understanding more about who I am, what is most important to me, my family that I have now and my loved ones. My art is informed by all my life experiences, feelings of connection and disconnection

from both my Indigenous heritage and adoptive mother's influences.'

By incorporating the loop pattern of both traditional dilly bag weaving and knitting stitches in her work Mills has taken a spiritual journey through the medium of paint. The physical process of painting is important to the artist as she builds fluid, transparent layers. The layers symbolise internal and external cultural associations creating a sense of family and generational connection.

As the artist explains, 'I become deeply interested and fascinated by the 'inner' and 'outer' spaces that emerge and are revealed when textural layers are constructed over an underpainting of looping interwoven lines that play across the surface'.

The works are unplanned, the artist relying on the process of layering to express the notion of land & family, earth & blood. The process of underpainting develops ideas, feelings and relationships which nurture the creative process in subtle yet powerful forms.



Red Yellow Violet No 13, Karen Mills, Acrylic on canvas, 2002. Image courtesy the artist. © 2004

In 2004 Mills plans include completing a body of work for a solo show and further developing her printmaking practice.

Karen Mills has been an individual member of ANKAAA since 1996 and is currently the ANKAAA Public Officer. She is the NT representative of the Australia Council Visual Arts & Craft Board. Karen Mills was assisted to attend the Banff Centre residency by the Commonwealth Government through the Australia Council, its arts funding and advisory body, The Banff Centre, the Northern Territory Government through the Department of Community Development, Sport and Cultural Affairs and Don Whyte Framing.

FEATURE ART CENTRE: WARINGARRI ARTS, KUNUNURRA by Angus Cameron

The daily routine starts early at Waringarri Aboriginal Arts. As the morning sun illuminates the ragged escarpment of Thoogooyim (Kelly's Knob) which rises sharply over the Art Centre, the 'troopie' does the rounds of Kununurra, picking up artists from their homes and dropping children to school.

It is Monday morning and there is some important business to attend to before the ritual of painting begins. Cathy Cummings the Manager of Waringarri Arts, and Chairperson Peggy Griffiths sit down with the artists for the regular fortnightly meeting. 'There are some issues we need to talk about' Peggy begins. 'To make this place strong'.

Peggy is a senior artist who generously shares her knowledge and time with the artists and staff at the Centre.

As with any cooperative of people there are routines and organisational issues to agree about. Washing brushes, keeping children out of the fridge, tidying up at the end of the day, are the kind of mundane but universal details that challenge any work place, particularly one as busy as Waringarri Aboriginal Arts. Next the artists discuss a statement for the forthcoming ANKAAA publication about *Top End Art Centres*.



Waringarri artists on Thoogooyim.
Image by Peter Eve. © 2004

"We got different languages here but this is Mirawoong Country. People from every where use this Art Centre. They have gone back to their side now. It's a good Art Centre. This place helps us for exhibitions and we are doing culture. Even though there are some of us from other tribes they fit in here. It is good to have an Art Centre that we respect in this Mirawoong Country. When we all have our photo taken on Thoogooyim we are all together, painting, dancing and music. We are working together. Lots of us together, that's what Waringarri is, big mob together helping each other, even our young people come here to train. Old people are helping them to do their job."

This statement reflects the immense pride artists at Waringarri have for their Art Centre. Within the close knit relationships between the artists, there is an individual dynamism that comes through their work. Waringarri paintings contain a potent contemporary aesthetic while steeped in ancestral and individual links to country. An artist will repeat images of

'We are working together. Lots of us together, that's what Waringarri is, big mob together'



Goodim Peggy Griffiths 2004.
Image courtesy Waringarri Arts. © 2004

ancestral country telling and retelling the stories associated with spirit and place. The paintings are made with ochres and pigments further highlighting the bond between artist and land, *painting country with country*.

Waringarri means all together and that is exactly what happens at the Art Centre. The artists come together each day with an infectious enthusiasm. Sitting in the shade of the verandah of the Art Centre the artists discuss painting, sing and tell jokes as community members and extended family come and go with an array of activities and concerns. The complexity of an artist's life is a bewildering balance of culture, money, family and issues across the cultural duality of Kimberley life. Meanwhile remarkable art continues to be produced under the steady hand of these focused artists.

Waringarri artists take much pride in their culture stories and painting tradition. Each artist has specific country and associated stories that are interpreted through the painting. Community Elder and master

painter Paddy Carlton paints floating iconic symbols on a background rich as the night sky, while another artist in her latter years; Mignonette Jamin produces complex works rich in effervescent character and colour. Then there is comparative new comer Peter Newry, who has been painting for about one year. His paintings resonate with a lyricism and intimacy of a life-time immersed in cultural traditions and knowledge. His large topographical representations are paintings made with an acute knowledge and understanding derived from the close contact of walking through country, hunting, and learning the Dreamtime stories. Waringarri artists also include Alan Griffiths, Peggy Griffiths, Judy Mengil, Daisy Bitting, Nancy Dilyai, Phyllis Ningamara, Minnie Lumai and others, each with their distinctive style and individual character.

Waringarri Aboriginal Arts was established in 1982. Located since 1988 on the outskirts of Kununurra in heart of the Mirawoong country of the east Kimberley. The Art Centre was the first wholly Aboriginal owned Art Centre established in the Kimberley region and is one of the longest continuously operated Art Centres in Australia.

The Waringarri Gallery has an array of Art Centre products for sale including beautiful engraved boab nuts, sculptures, bead jewelry, and paintings. With Kununurra firmly on the Kimberley tourist trail, Waringarri Aboriginal Arts is a stop over for many visitors.

The Art Centre is currently undergoing a resurgence with artists and Art Centre staff focused firmly on building an Art Centre that can stand up with integrity in the serious fine art market and produce art with a sense of history and purpose along side the dynamism and richness of traditional culture.

Waringarri Arts is located in Kununurra, WA.
Tel: 08 9168 2212, Fax: 08 9169 1044,
waaknx@agn.net.au
www.waringarriarts.com.au



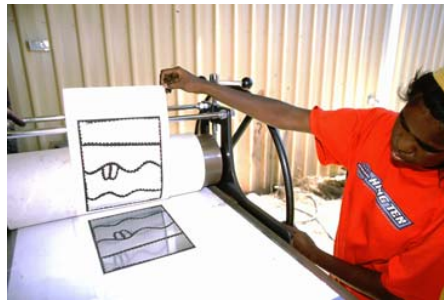
Waringarri Arts. Image by Peter Eve. © 2004

Warmun Emerging Artists Print Making Workshop

By Carolynne Hamdorf, Warmun Art Centre

During April 2003, Monique Auricchio senior print maker from the Northern Territory University's print workshop *Northern Editions*, spent a week working with a group of nine emerging artists at the Warmun Art Centre. The artists undertook an intensive five day workshop learning the technique of etching. Each artist used their own artworks as the basis for producing imagery for the plates. By the end of the week, each artist produced at least one plate which was printed on site, in full colour. Artists were involved in all stages of the printing process and were guided by the skill and knowledge of Monique and her assistant Matt Mansbridge.

Artists involved in the workshop were, Mark Nodea, Charlene Carrington, Katie Cox, Marietta Bray, Marcia Purdie, Denise Mung, Tommy Carroll, Marlene Juli and Belinda Johnson. The plates were sent back to Northern Editions where a series



Young Warmun artists involved with the print making workshop led by Northern Edition Print Team. Image by Matt Mainsbridge. © 2004

of colour proofs were produced and the best image and colour range selected. Most of the etchings were printed using a two colour process. The printing of the edition will be completed by the end of March 2004. A limited edition of 40 suites will be produced, which will be presented in a black hand made folio. Each suite will include one print from each of the nine

participating artists. The Suite works as a complimentary set of images that highlight and celebrate the strength of the emerging artistic talent of the Warmun artist group.

The artists would like to thank, Monique, Matt, Greg and the printing crew from Northern Editions. The workshop and post workshop process was thoroughly enjoyable and the younger artists look forward to further exposure and experience in working with the printing process.

The Warmun Young Artists Suite will be officially launched at the Canberra Print Symposium in April 2004 and later in Darwin during the Telstra Art Award. For further information or sales inquiry, please contact the Warmun Art Centre, 08 9168 7496.

Bukmak Galiwinku

By Jeannie Heynatz

Elcho Island Arts and Crafts

During February a group of seven non-Indigenous artists from New South Wales and the United Kingdom and three filmmakers from Burundi pictures in Darwin visited the Galiwin'ku Community to spend a week experiencing the environment and culture of Elcho Island and to meet and exchange ideas with the local artists. The aim of this expedition was for the artists to record their individual thoughts and observations (in written and visual form) which could then be later developed in their home studios as finished artworks. The ensuing paintings, prints and photographs will be exhibited during July at The Framed Gallery in Darwin along side artworks by the same number of artists from Elcho Island. Contact Elcho Island Arts and Crafts for more information tel: 08 8987 9252, elchoarts@bigpond.com Galiwin'ku. Elcho Island NT 0822 Australia www.elchoart.com.

Happenings at Ramingining

by Belinda Scott, Bula'bula Arts

Bula'bula Arts at Ramingining is currently working with the Australian Capital Territory Botanic Gardens to put together an education kit of objects, weapons, bags, baskets and raw materials used in the production of these items for schools visiting the Gardens. This is one of a number of projects currently undertaken by this busy Art Centre.

Bula'bula Arts has also been working in conjunction with The Adelaide Festival and Belvoir Street Theatre to facilitate the live one-man show "Gulpilil" which was on at the Adelaide Festival in March, and will be performed at the Brisbane Festival in September. The play is about the life of David Gulpilil.

A French documentary film crew visited Ramingining in March to capture David Gulpilil and Bula'bula Arts for their six part series on Aboriginal people from

Australia. Others in the series include Lyall Munroe, from Redfern Housing Association, Mark Olive, chef from The Black Olive, Senator Aden Ridgeway and documentary film maker Darlene Johnson. The idea behind the project is to educate the French about the diversity of Aboriginal people and to put end to their idea that "Aborigines are primitives".



David Gulpilil, Teigan Kollosche, Marie-Dominique Montel, Erika Addis and Robyn Djunginy. © Bula'bula Arts 2004

Merrepen Arts Festival

by Meng Hoeschle, Merrepen Arts



Molly Yawalmyny Dilli bag 2003. Image courtesy Merrepen Arts. © 2004

The highly anticipated annual Merrepen Arts Festival will be held this year on the 28 - 30 May. In recent years the Arts Festival has expanded to include a sport & music festival attracting people from Peppimenarti, Pulampa, Timber Creek, Pine Creek and Lajamanu. A variety concert will be held on the Saturday evening. The Merrepen Art Centre sale of distinctive paintings, prints, fibre baskets, papier-mâché bowls and large sculptures will commence on Sunday morning at 10.00 am with a preview from 2.00 pm on Saturday. For more information tel 08 8978 2533 or email merrepen@bigpond



Gali Garutju singing about his painting. Image courtesy Elcho Island Arts. © 2004

EXHIBITION DATES APRIL - JUNE 2004

April

Older brothers from Kurulk clan
Jimmy Njiminjuma, John Mawurndjul and James Iyuna, Maningrida Arts & Culture Aboriginal & Pacific Art Gallery, Sydney NSW, 25 March - 24 April

Lorrkon - Hollow logs from Maningrida
Various Artists, Maningrida Arts & Culture Gallery Gabrielle Pizzi, Melbourne, Vic 27 March - 24 April

Buyu: Weaving from Ramingining
Budds Beach Gallery, Surfers Paradise, Qld, 29 March - 30 April

The Next Generation: Balgo & Warmun Warlayirti Artists & Warmun Art Centre
Alcaston Gallery, Melbourne, Vic 2 - 24 April

There in country, Willy Billabong
Yarliyl Art Centre
Artplace, Perth, WA, 10 April - 2 May

Australia and Tanzania - The World of Aboriginal Art and Tingatinga Paintings
Munupi Arts and Crafts
Museum of Fine Arts, Gifu, Japan
April 13 - May 16

Hector Jandany Solo Show
Warmun Art Centre
Raft Artspace, Darwin, NT, 16 April - 8 May

Jilamara Wutiriyi Kayimwagakimi Painting with Comb
Jilamara Arts & Crafts
Raft Art Space II, Darwin NT
17 April - 8 May

Kiripuranji
Features work by 17 Tiwi artists represented by the Artbank Collection St James Cavalier Centre for Creativity Malta, 19 April - 16 May

Owen Yalandja
Maningrida Arts & Culture
Annandale Galleries, Sydney, NSW
28 April - 22 May

Yikwani Fire
Ceramics from Tiwi Design
Alcaston Gallery, Melbourne, Vic
30 April - 22 May

The ANKAAA executive is pleased to announce the appointment of new IT Development Officer Stephen Hutchison. Stephen has been living in the 'Top End' for about 12 months after travelling extensively in regional Australia.

After three years as Manager and Assistant Manager Carolynne Hamdof and Rudy Panozzo depart Warmun Art Centre in April. The couple have done a remarkable job raising the profile of art from the Warmun region. They will be sorely missed by the ANKAAA community.

May

Northern Expo
Yarliyl Art Centre
Broome, WA, 1 & 2 May

Centipede Dreaming: Colin McCormack
Coomalie Cultural Centre
Batchelor, 5 May - 30 June

Freda Warlapinni Tribute Exhibition
Jilamara Arts & Crafts
Aboriginal & Pacific Art Gallery
Sydney, NSW, May 6 - 29

Larrakia Cultural Awareness Project
Larrakia Nation Corporation
Museum and Art Gallery of the Northern Territory
11 May - 30 June

Contexture
Textiles from Munupi Arts and Crafts, Tiwi Design and Maningrida Arts & Culture Framed Gallery, Darwin, NT
opens 14 May

A Range from Ramingining: Affordable Aboriginal Art
Paintings and Weavings from Bula'bula Arts Darwin Entertainment Centre Gallery Darwin, NT, 19 May - 23 May

Recent paintings by Peter Skipper & Jukuna Mona Chuguna
Mangkaja Arts
Alcaston Gallery, Melbourne, Vic
May 21 - June 12

Wagilak Men
Ngukurr Arts
Canberra Grammar School, Canberra, ACT
7 - 31 May

Kiripuranji
Features work by 17 Tiwi artists represented by the Artbank Collection Gallery of the Discoveries Monument, Ministry of Culture, Lisbon, Portugal
31 May - 18 June

Who's Who & What's New

ANKAAA farewelled IT Development Officer Matt Longworth in March. Matt was instrumental in managing the ANKAAA Networking the Nation Project which over saw the delivery of computer hardware and software and IT services to the 32 ANKAAA Art Centres. Matt has joined his family in Thailand for a two year cultural adventure.

June

Micky Durrng: Lines of Communication
Bula'bula Arts
The Catherine Asquith Gallery, Melbourne, Vic, 8 - 26 June

Hollow Logs: Dupun, Djalambu, Badurru
Bula'bula Arts
Gallery Gabrielle Pizzi, Melbourne, Vic
26 June - mid July

Jean Baptiste Aputimi
Tiwi Design
Aboriginal and Pacific Art, NSW, Sydney
Opens 10 June

Milky Way, Naminapu Maymuru-White
Buku Larnggay Mulka,
Framed Art Gallery, Darwin, NT
Opens 11 June

James Iyuna & Melba Gunjarrwanga
Natural ochre paintings on bark and carvings, Maningrida Arts & Culture Alcaston Gallery, Melbourne, Vic
18 June - 10 July

Australia and Tanzania - The World of Aboriginal Art and Tingatinga Paintings
Features Munupi artists in their Collection: Donna Burak, Maree Puruntatameri, Nina Puruntatameri, Romuald Puruntatameri, Sheila Puruntatameri, Thecla Puruntatameri The Hida Earth Wisdom Centre, Gifu Japan, June 26 - August 29

The Art of the Didjeridu: Past and Present Buku Larnggay Mulka
Melbourne Museum, Vic June 30 to July 6

Pallingiang Saltwater
Coomalie Cultural Centre
Batchelor, NT
2 July - 30 August

Kiripuranji
Features work by 17 Tiwi artists represented by the Artbank Collection, Rome, Italy 5 - 23 July

Helicopter Tjungurrayi
Warlayirti Artists, Balgo Hills
Alcaston Gallery, Melbourne, Vic
July 6 - 17

Balgo 4-04 is the first exhibition of its kind to be held in Balgo and offers a unique opportunity for buyers and collectors to meet the artists and experience an exhibition in the country where the art is produced. A full-colour catalogue of the exhibition was launched at the event. More than 50 selected works feature in the catalogue which also includes an essay by George Alexander from the Art Gallery of New South Wales and quotes by the senior artists. You can reserve a copy of the catalogue by emailing Warlayirti Artists at admin@balgoart.org.au.

ANKAAA

Association of Northern Kimberly
and Arnhem Aboriginal Artists

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Edited by Angus Cameron, ANKAAA
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ATSIC



Australian Government
Aboriginal and Torres Strait Islander Services

entries invited

Museum & Art Gallery of the Northern Territory



21st Telstra National Aboriginal & Torres Strait Islander Art Award

Telstra First Prize \$40,000
Plus \$16,000 worth of category prizes

Submissions for Preselection close - Thursday 8 April 2004

Contact: Marie Hodsdon, Award Coordinator
Museum & Art Gallery of the Northern Territory
Tel: (08) 8999 8203 Fax: (08) 8999 8148
Email: natsiaa@nt.gov.au




Services to Indigenous Art Centres

ANKAAA is seeking expressions of interest from experienced organisations, companies and individuals to provide support and training in business development, customer service, marketing & promotion, governance, art production, gallery presentation, curatorial skills, storage/conservation and other art centre related services. Registration form and further information is available to download from the ANKAAA web www.ankaaa.org.au or contact ANKAAA 08 8981 6134, email info@ankaaa.org.au.

Garma Festival

The Yothu Yindi Foundation's 6th annual Garma Festival of traditional culture will be staged at Gulkula, 30km south of Nhulunbuy in north-east Arnhem Land from 6 – 9 August 2004.

Activities include pandanus weaving, bark painting, spear making, hunting, ceremonial dancing and bush tucker excursions. The theme is this year's key forum is 'Indigenous Livelihoods & Leadership'. Contact Yothu Yindi Foundation: email garmafest@bigpond.com or visit www.garma.telstra.com



Performers at Garma 2003
Photo Peter Eve Courtesy Yothu Yindi Foundation © 2004

ANKAAA EXECUTIVE COMMITTEE

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