

Arts Backbone

ANKAAA

Association of Northern, Kimberley
and Arnhem Aboriginal Artists

Volume 4 Issue 3: September 2004

'TOP END' ARTISTS TRIUMPH AT TELSTRA ART AWARDS

Congratulations to the 2004 Telstra First Prize winner Gulumbu Yunupingu from Yirrkala, NT for her installation of memorial poles titled *Garak, the Universe*. Gulumbu's entry was selected from 103 works in the exhibition. The task of judging the Award was undertaken by Edmond Capon, Director of the Art Gallery of New South Wales and Dr Julie Gough, Curator of Indigenous Art at the National Gallery of Victoria. The exhibition runs until 7 November at the Museum and Art Gallery of the Northern Territory. The following is an extract of Gulumbu's acceptance speech.

"Thank you very much Telstra, you've been wonderful to me. I just share with you my painting. My paintings tell you a story, and my painting goes with the story. It's about the Garak. *Garak the Universe* talks about the link (between) mother earth and the universe and people in the world today. The colours we have, nationalities we have, the tongues we speak. It is wonderful to be one; we (are) living together in the world. My story talks about people, land and the sea. The universe linked to the earth; our mother earth and the people in the world today, thank you for listening." Gulumbu Yunupingu.



Gulumbu Yunupingu accepting the Telstra National Aboriginal and Torres Strait Islander Art Award at the Museum and Art Gallery of the Northern Territory on 13 August 2004.

The following day Gulumbu spoke publicly at the Gallery Philip Neville opening of the Garma Panel.

"I would like to say to the Larrakia Nation in Darwin thank you for having me here in Darwin. And thank you for your soil/two

rocks from Darwin, which I used to paint the three logs with colours.

"I couldn't sleep last night. I kept thinking about Larrakia mob to say these words. Thank you, thank you, very much. It is because I got that ochre that we are together now. Us mob and you mob and our friends in Darwin, the Nation here, the people here, we are together now, we are one today, thank you. Yo."



Gulumbu Yunupingu, *Garak, The Universe* 2004, Natural pigments on wood.
© Gulumbu Yunupingu, Buku Larrnggay Mulka

AWARD WINNERS

Telstra First Prize

Gulumbu Yunupingu (Yirrkala)
Garak, the Universe

Wandjuk Marika 3D Memorial Award

Timothy Wulanjibirr (Maningrida)
Lorrkon Hollow Log

Telstra Bark Painting Award

Kay Lindjuwanga (Maningrida)
Buluwana at Dilebang

Telstra Work on Paper Award

Brook Andrew (Melbourne)
Tensio

Telstra General Painting Award

Spider Snell (Fitzroy Crossing)
Kurtal Jila

Highly Commended

Christine Christophersen (Darwin)
Timothy Cook (Milikapiti)
Judy Baypungala (Ramingining)
Nyukuna Daisy Baker (Ernabella)

Congratulations to all exhibitors.

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NEWS & REVIEWS

Gapan Gallery

The 2004 Gapan Gallery exhibition was the third year the artists of Yirrkala have hung their limited edition screenprints in the bush gallery at Garma. The framed prints were exhibited on stringy bark trees in a space located just a short walk from the Festival ground. Gapan refers to the white ochre painted on the base of the trees which supported the prints.

The opening of the Gapan Gallery occurred on the evening of the first day of Garma. A large crowd gathered in the bush gallery, sitting on the sand floor in the unlit space. Yirrkala artists and sisters Gaymala, Gulumbu, Nyapanyapa, Djundaynga, Barrupu and Dhopiya Yunupingu opened the exhibition by keening (singing) to country before the gallery was illuminated, revealing a vibrant and spontaneous body of work.



Sasha Earle from Buku Larrnggay Mulka print workshop supervising the Gapan Gallery Exhibition at Garma 2004.

On day two, team members responsible for the installation of the exhibition presented a workshop. Araluen Maymuru, Sasha Earle and Don Whyte spoke about the process of developing the concept of the gallery and problem solving the installation. Sasha began by explaining the concept of framed prints being hung on the trees providing a juxtaposition of geometric, indoor gallery shapes with the natural environment. "In this gallery the works are actually hung in the place that the art comes from. You can see that the subject matter is mostly scenes from the bush. So the artists produce the works from the natural environment; the screenprinters put the art through the processes in the Buku print shop and then we bring it all back home in the Gapan Gallery."

A similar exhibition called Galuku Gallery (Palm Gallery) was subsequently shown as part of the Festival of Darwin. The Yirrkala prints were hung on coconut palms in the Darwin Botanic Gardens each evening for the duration of the Festival.

GARMA 2004

During August 2004, thirty ANKAAA members and staff travelled from as far as Fitzroy Crossing in the Kimberley to attend the sixth annual Garma festival held at Gulkula on the Gove Peninsula in Arnhem Land. The theme of Garma this year was Indigenous Livelihoods, and Leadership and included a range of events. Highlights of Garma 2004 for ANKAAA members were the opening of the 2003 Garma Panel in the Garmawuy Miny'ti Gallery, the Gapan Gallery, art forums, the evening Bungul and the print workshop. ANKAAA acknowledges the support of Australia Council (ATSIAB) & Arts NT funding for ANKAAA members and staff to attend Garma.

Garmawuy Miny'ti: The Garma Panel Exhibition

The exhibition of the 2003 Collaborative Garma Panel of etchings and individual editions was opened at Garma this year by Tommy May and Djambawa Marawili, the former and present Chair of ANKAAA respectively. Mr Marawili spoke about the importance of "sharing and learning" from one another, especially about each other's culture and country. "Everyone has different ways of thinking; this is a way of bringing this together".

The 2004 Panel produced at Garma is made up of 48 individual wood block prints that together will form the 2004 Collaborative Garma Panel. Individual prints will also be edited and exhibited at Garma 2005.

The first steps for the 2004 Panel were taken on day two of the Garma Festival when senior law men, Gawirrin Gumana, Galarrwuy Yunupingu, Tommy May and ANKAAA Chair Djambawa Marawili met to discuss the theme and underlying design for the panel. The design chosen by the men was larrakitj (hollow log coffin) resting in the forked tree support. This image, which has also been used in the Garma Festival logo, symbolizes people coming together and will be screenprinted over the woodblock print panel. Once the larrakitj design was drawn up by Galarrwuy, the wood blocks began to be distributed to artists for designs to be created.

This year almost 50 indigenous artists were involved, with most of the artists being



ANKAAA Tiwi Executive members John Martin Tipungwuti, BJ Timaepatua (Vice Chairperson ANKAAA), Joseph Cooper and Kenny Brown with Northern Territory Administrator Ted Egan at the Garmawuy Miny'ti Gallery, Garma 2004.



Galarrwuy Yunupingu discussing the 2003 Garma Panel with ANKAAA Manager Stephanie Hawkins, ANKAAA Chairperson Djambawa Marawili and former ANKAAA Chairperson Tommy May in the Garmawuy Miny'ti Gallery at Garma 2004.

Yolngu from northeast Arnhem Land. Others came from western Arnhem Land, the Tiwi Islands, Fitzroy Crossing, Darwin and Sydney.

Artists worked with a variety of tools for carving, including large and small cutting tools and even razor blades. Some artists took their blocks away to work on, and returned with completed blocks ready for proofing. Others sat down in the Gallery, with family members and children, while visitors watched, fascinated as the artists drew, then carved the clan designs that describe their land and its creation. Once cutting was complete, blocks were inked up and proofs made to enable artists to fine tune their work.

Stephanie Hawkins, ANKAAA Manager, explained to artists the Copyright agreements between each artist, Yothu Yindi Foundation and Basil Hall Editions that have been created in order to ensure that each artist's work is securely protected from misuse. The artists posed for photographs and each dictated stories about their work for later publication. This documentation will be used, with the Artists' permission, for publicity, and will be included in the catalogue for the 2004 Garma Print Panel.

The 2003 Garma Panel was exhibited at Gallery Phillip Neville in Darwin as part of the Darwin Festival. A panel has been acquired by the National Gallery of Australia.

Christine Colton, Garma Volunteer

NEWS & REVIEWS

TWINED TOGETHER: Museum Victoria at Injalak Arts and Crafts

Twined Together has been the working title of an exhibition and book that will make its debut in March 2005 at Museum Victoria in Melbourne. Louise Hamby has been working with the staff and fibre artists from Injalak Arts and Crafts for the past two years to develop this project, which will highlight the fibre art from Kunwinjku speakers from Gunbalanya and its outstations.

The major component of the travelling exhibition will be 125 contemporary works. These will be accompanied by 25 historic works on loan from the Australian Museum, MAGNT and the South Australian Museum. A number of recent events have increased the rate of development: a grant from the Gordon Darling Foundation towards the publication of the book, funds for curatorial training for Jill Nganjmirra and the Visiting

Scholar Program hosted by ANU, CDU and MAGNT.

In June, Jill Nganjmirra travelled to Canberra and Melbourne to work with Louise Hamby and staff at Museum Victoria in the development of the exhibition. This was funded by Museum Victoria and ANKAAA through their professional training programs. As a result of this visit the exhibition and book now has a subtitle in Kunwinjku, *Kunmadj Njalehnjaleken*.

Through Jill's dedicated work a new exhibition brief was developed with Kunwinjku names. This has now been presented to the Museum's Executive Committee. The development team at Museum Victoria are well on their way in the design and co-ordination of the tour. On

July 13, 2004 Louise Hamby presented a lecture to the Visiting Scholars Program on the development of the exhibition with the input of the artists and Jill Nganjmirra.



Pandanus Basket Labidja Dirdi, 2003, Injalak Arts and Crafts. Image courtesy Louise Hamby. © Injalak Arts & Crafts 2004.

Dr Louise Hamby, ARC Fellow- Centre for Cross-Cultural Research – ANU

ARTS NT INDIGENOUS ARTS UNIT

The Indigenous Arts Development Unit was established in June 2004 and currently comprises a team of three people.

Bilawara Lee, Manager, is a Larrakia woman, the elder sister of the well-known Lee/Cubillo family in Darwin. She has extensive managerial, secretariat and mediation skills from 18 years work experience in Canberra. Tel: (08) 8999 5532, Email: bilawara.lee@nt.gov.au

Bess Nungarrayi Price, Project Officer, Alice Springs, is a Warlpiri woman whose home community is Yuendumu. Bess has worked in a number of management cross cultural training and community liaison roles in the Alice Springs Region. Tel: (08) 8951 1145, Email: bess.price@nt.gov.au

Mia Christophersen, Project Officer, Darwin, is a Murrain/Iwaidja woman who grew up in Darwin. She was the Manager of the Aboriginal and Torres Strait Islander Performing Arts Program for the Northern Territory from 1998 to 2003 and has worked on a number of major Indigenous events

and festivals in the Territory. In 2000 she was named NAIDOC's Indigenous Youth of the Year. Tel: (08) 8999 5524 Email: mia.christophersen@nt.gov.au



The Indigenous Arts Development Unit team Mia Christophersen, Bilawara Lee, Manager, and Bess Nungarrayi Price with the Chief Minister of the Northern Territory, Clare Martin. Image © Arts NT 2004.

Indigenous Arts Reference Group

In 2004 the Indigenous Arts Reference Group (IARG) has met three times in Darwin and on Monday 6 September in Alice Springs, which coincided with the launch of Desert

Mob and the new Arts Marketplace initiative at the Araluen Centre.

The Indigenous Arts Reference Group Members are Priscilla Collins (CAAMA), Akarriyuwu Hill (ATSIC), Djambawa Marawili (Top End Visual Arts), Valerie Martin (Central Desert Visual Arts), Shellie Morris (Contemporary Music) and Graeme Smith (Literature and Publishing). Stephanie Hawkins (ANKAAA), John Oster (Desart) and Britta Decker (Music NT) represent key organisations responsible for delivering the strategy.

Members chose Valerie Napaljarri Martin as Chair and Shellie Morris as Deputy Chair, and a review of membership will be discussed at the next meeting which will be held in Darwin on Monday 15 and Tuesday 16 November 2004.

IARG Members may be contacted through Arts NT on Tel: (08) 8999 8981, Toll free: 1800 678 237, Fax: (08) 8999 8949, Email: arts.office@nt.gov.au

9th Festival of Pacific Arts

In July 2004, 33 Aboriginal and Torres Strait Islander artists represented Australia at the 9th Festival of Pacific Arts (FOPA) supported by the Australia Council Aboriginal and Torres Strait Islander Arts Board. Over 2000 people from 27 Pacific countries and territories converged on Koror, Palau (located in Micronesia). It was an invaluable experience for all artists involved including visual artists, weaving, performing arts, literary arts, natural science, carvers and culinary arts. Djambawa Marawili attended the festival and demonstrated his traditional painting

and yidaki playing skills and techniques. His painting created over the duration of the festival was presented to Palau as a gift of thanks at the closing ceremony.



Australian delegation at the opening ceremony. © ANKAAA 2004.

ANKAAA Upcoming Events

Indigenous Art Workers Conference:

12, 13, 14 October, Darwin

Regional Meetings:

Jilamara Arts & Crafts 26 October

Yarliylil Art Centre 28 & 29 October

Injalak Arts & Crafts 4 November

Mimi Arts 9 & 10 November

ANKAAA Annual General Meeting:

1, 2, 3, December - Darwin

FEATURE ARTIST SPIDER SNELL

Spider Snell accepting the Telstra General Painting Award at the Telstra National Aboriginal and Torres Strait Islander Art Awards in August for his work *Kurtal Jila*.

*Everybody do you know me
Does everyone know me?*

*Spider Snell, I talk Wangkajunga
I am Spider Snell.*

*Wangkajunga, proper Wangkajunga
I am a full Wangkajunga man.*

*Bushman, Wangkajunga from desert country,
I am a bushman from the desert.*

*Kurtal snake I bin born there langa jila, yeah
I was born at Kurtal Jila.*

*Every every people and kartiya I bin all around Perth
People have seen me in Perth,*

*I bin dancing all around Canberra and Noumea,
America, America country too all*

*I have been dancing ceremony in Noumea and
America too.*

*around everyway I bin show em, I bin show em this one
I have shown my dance in a lot of places.*

*This one dance, my culture, my culture Kurtal,
everyone yes*

This ceremony is my culture.

*My rain I fix em up, I doombat Kurtal
I make the headdresses, I dance Kurtal ceremony.*

*Yeah, alright, everyone all learn like that
mummy, mother and father*

I learnt from my mothers and fathers.

*Everyone, everyone all fathers, whole lot my
brother and father*

All of the old people who taught me are gone now.

*Brother all mummy, everyone,
My brothers, my mothers, all of them.*

*Only one me, I'm alive belonga Kurtal yeah
I am the only one belonging to Kurtal who is still alive.*

*Jila proper jila, proper jila yes Kurtal and
Kurtal Jila is a powerful waterhole with a snake.*

*All the piyirn sit down here, and kartiya, he'll
swallow you up*

*That Kurtal snake could swallow up all of you
people here.*

*Greedy one that old man, Kurtal, greedy one
Kurtal is greedy, he is greedy.*

*He gotta finish im 100 people 100 people
He can swallow hundreds of people.*

*Greedy one greedy one that old man, greedy one
Kurtal yeah I can quietem
He is greedy but I can quieten him.*

*Like this one Spider can quieten him
Me, Spider Snell can talk to him.*

*"don't any, swallow em up you stop; don't swallow
em good people"*

I can tell him not to swallow good people.

*I can stop em don't swallow em, that old man, greedy one
I can stop him, I can tell him to stop.*

*He can finish em people yeah
He can kill people.*

Thank you thank you.

Nyirpirr Spider Snell was born at Yurramaral in the Great Sandy Desert near a pirnti (billabong water) and rockholes to the south eastern side of the Canning Stock Route. He came into the station country when he was already a young man. Nyirpirr quickly developed strong skills in handling horses and cattle. He had seen them along the stock route and had watered them at Lamboo Well. He was a stockman on Christmas Creek Station for a long time. Nyirpirr is the respected elder for the Kurtal ceremony. His language group is Wangkajunga.



Kurtal Jila, synthetic polymer paint on canvas. © Nyirpirr Spider Snell 2004

In August 2004, Nyirpirr received the Telstra General Painting Award for his acrylic painting on canvas titled *Kurtal Jila*. The painting is about the history of an ancient spirit that inhabits the important jila (springwater) for which Spider is the custodian. Kurtal is an ancestral being who traversed the desert, forming the landscape as he travelled, to eventually take residence as a snake in this sacred jila of the Great Sandy Desert.

Nyirpirr now lives in Fitzroy Crossing which is situated on the Great Northern Highway, on the banks of the Fitzroy River. He is a senior artist at Mangkaja Arts and his work is represented in national and international collections including the Art Gallery of New South Wales, Kennesaw State University, Atlanta Georgia and the Museum and Art Gallery of the Northern Territory.

Mangkaja Arts is located in Fitzroy Crossing. Contact PO BOX 117, Fitzroy Crossing WA 6765 Australia. Tel: 08 9191 5272 Fax: 08 9191 5279, Email Karen Dayman Mangkaja Arts@bigpond.com.au Ken Ford Mangkaja Exhibitions@bigpond.com.au www.mangkaja.com



Spider Snell with his wife Dolly at the opening of his exhibition at Raft Artspace Darwin 2002

Kurtal Jila

My jila, that's Kurtal, Kurtal my jila, proper ngurrara

This is the main waterhole in my country.

Ngurrara I call em, my ngurrara, language

In language I call it my ngurrara, my country,

and what I call it, my country proper jila, bush, bush, proper desert country yeah desert

and this country I am naming, is in the desert, a long way away.

everything, kutu kutu, jila for ceremony this one proper jila, proper jila, big one jila

In this painting there are rain clouds. This is a painting about Kurtal ceremony.

long as little bit rainmaker, all bin, all bin doombat, old old people,

The rainmakers, the old people, did this ceremony a long time ago.

my country, my ngurrara

This is my country, my ngurrara.

every one he bin makemat every bush tucker, every mungil, kaltji, every tucker;

Kurtal made all of the seeds, all of the bush food in my country,

bush tucker this one jila, god, god he makemat all the bush tucker, Kurtal like god, he made it all.

I bin born there

I was born there.

This one, my wife, she bin born there langa proper jila

My wife was born right there at the waterhole too.

all the dead dead bela all bin born there, where they bin passed away langa

Many of the people who were born there have passed away now.

brother, brother this one Dolly my wife's brother all finished finished

All of my wife's brothers, they are all gone,

and my brother, brother, my brother all finished and my brothers are all dead too.

one me alive,

I'm the only one still alive.

this one jila I look after him

I look after this waterhole.

I worrying for this today langa this one poor bela, I'm worrying

I am worrying about this waterhole, I am worrying.

I bin visit him two times the jila second time second time I bin visit yeah

I have been there twice lately.

I have to visit him today, after, I gotta go bush yeah

I will have to go there again now, I will have to go bush after this.

FEATURE ART CENTRE JILAMARA ARTS & CRAFTS

Jilamara Arts & Crafts began in 1985 as an adult education initiative. In 1989 Jilamara was incorporated as an Aboriginal Association. The Tiwi word Jilamara literally means design, and generally translates to painting, design and art. Jilamara Arts & Crafts first became recognized for fabric production with the adaptation of designs from body painting, pole designs and bark paintings on to silk and screen-printed fabric. The artists have since become renowned for producing fine art for the contemporary art market.

Maintaining the traditions of Tiwi art is one of the strong motivating forces behind the members of Jilamara. Tiwi art is linked to Tiwi creation stories and is characterised by an abstract mixture of lines, dots and form originating from the decorative body paint used by the Tiwi during ceremonies. Artists now paint onto linen, paper and bark using only the natural ochre pigments found on the island.

The origin of Tiwi carving is the Pukumani pole. This long standing tradition of carving led to the commercial production of ironwood poles, sculpted figures and birds. The artists from Jilamara pride themselves on using only ironwood for carvings and natural ochres for painting.

All of the artists at Jilamara have unique and individual styles, some adhere very closely to Tiwi traditions by employing a wooden comb to apply dots to their canvas or sculpture, others use coconut sticks and some use contemporary western brushes to make their individual marks.

Art from Jilamara is represented in collections in major galleries and museums nationally and internationally. For more information contact Marielle Schwerin, Manager Jilamara Arts & Crafts PMB 258, Milikapiti, Winnellie NT 0822, Tel: (+61 8) 8978 3901, Fax: (+61 8) 8978 3903, Email: jilamara@tiwiart.com www.jilamara.tiwiart.com



Jilamara Arts & Crafts



Patrick Freddy Puruntatameri at his father's resting place Timrambu, Melville Island.

The Early years

When I left college I was looking at my father [Paddy Freddy Puruntatameri c1925-2000] doing carving here and I thought maybe that I'll try and do something like my father's doing. So the first bird I did when Leon [Puruntatameri] encouraged me to make one bird, it was small, a bit funny, that was my first one. I was about 17, and we didn't have any logs here doing carving only my father used to do his carving at home and Leon used to do his carving at home and Pius used to do his carving at home. And I used to give them a hand to bring all them carving down. That's when we didn't have any sheds so they used to work at home. And then that's when we only had about three carvers working but we didn't do our carving here because we didn't have any shed so I thought I'd probably joined those blokes, I'll probably do carving with them.

They used to do a lot of sewing here, sell a lot of clothes, screen-printings, (adult education time). And we used to get some of them CDEP blokes to give us a hand to go and get logs for Leon, and my father and Pius. So they used to go and get the log or stringy bark tree and then we used to drop it at their place.

My father used to sit down and do his carving there, and I used to go there to watch him. And he used to make spears too and he used to go during the day probably on Saturdays, he used to go and cut one or two trees, (stringybark). He used to go and we thought he got lost because he didn't come back, but we didn't know he was there sitting down, he was watching us singing out, calling out for him, and we went there looking out for him and we thought he got lost and then he came back around half past five, and he came back home with his two spears. He sat down and did all the shapes

there. The whole family went out looking for him, he was just watching us, he was just behind the powerhouse, sitting on top of the hill. 'I'm here', and we went there and he looked, and he was making spear. He used two big axes, and two small tomahawks, he used to walk up and cut it, and we used to think he went missing, but whatever tree he cut he sit down there and he just do all the shape. He came back and we would see all his spears, all them shapes. And sometimes he soaked it and bent it while it was still wet, behind our house.

Now and the future

I like what I'm doing and I feel comfortable working here, because everywhere I go for a walk I find it bored. Every time I come here I've always got something to do, instead of just sitting at home and walking around, you know? I don't feel comfortable just walking around and sitting down.

I wish I could have my own spear collection and all that, like a solo show with all the spears. I wish that could come up probably soon, and probably I guess all them small figures, a group of families. Yeah, I thought I'd make one little girl, two brothers maybe, a mother and father. Just a whole collection of all my carvings, I hope that would come up soon. I am looking forward to that, I probably will because I don't think I've had an exhibition like that, just a group of all my carvings. So I just wish if that should come up soon, that's all I'm looking forward to. I like to say I like it here at Jilamara, and I like working here, I feel comfortable.

Patrick Freddy Puruntatameri Jilamara Arts & Crafts

Patrick Freddy was born in 1972 on Melville Island. His country is Munupi, Language is Tiwi, Skin Group Pandanus and Dance is Owl. Patrick is highly regarded for his classic, monumental Pukumani pole & figure carvings with fine painted design detail, intricately carved ceremonial spears, paintings and prints. His work is represented in national collections, including Museum of Victoria & National Gallery of Victoria, and National Maritime Museum in Sydney.

Patrick with Tjurukukuni (Owl) Pukumani Pole, ironwood & ochres, carved 2004.



ART WORKER PROFILES

ROSLYN EATON MANGKAJA ARTS

I stretch canvases and order in materials and paints at Mangkaja Arts. I work for the artists, organise what canvases people need for exhibitions. I would like to learn more about stretching canvas and see what other materials people use that we can use here. We will make our own stretchers in the new studio at Mangkaja. We have done other workshops in glass, ceramics and video film making. I also like working with the young people, to build their confidence.



© ANK444 2004

ALAN JOSHUA JUNIOR NGUKURR ARTS

I work at Ngukurr Arts as Assistant Art Coordinator; I work with Christine Mieziš the Manager. I take the artist stories, images of the paintings; make up certificates and artists' profiles. I went to Sydney to the Oceanic Art Fair at Circular Quay and talked to people about the art. I like to learn the old stories from Sambo and the other artists and meeting new artists. I like to learn new things and find out what art centres are doing.



© ANK444 2004

DANNY HUME WARINGARRI ARTS

I have been working at Waringarri arts for four years. I do the garden, pack freight and make paint. I help the young boys in the workshop stretch and prepare canvases. It is good working at Waringarri Arts. I am not from this area but I like working here. I speak a different language to the people here, but I can teach the young boys to do the job and I can learn from the artists.



© ANK444 2004

LILY CARPENTER MUNUPI ARTS & CRAFTS

I am Lily (Leonie) Carpenter, I work at Munupi Art Centre on Melville Island which is one of Tiwi Islands. I am the Assistant Manager at Munupi. I do the cataloguing, packing and dispatching of the art work, and banking. At Munupi Arts & Crafts we do paintings on canvas, carvings and pottery. I enjoy fishing and playing sport, mainly soccer and basketball. I also do the sport and recreation program at Pularumpi. I like working in the Art Centre because I get to meet heaps of different people and to see different art styles from other communities. Also working at the Art Centre gives you the chance to see more of your culture and to use your cultural knowledge. It is really exciting when we have exhibitions.



© ANK444 2004

LEON BANDICHA ALI MANINGRIDA ARTS & CULTURE

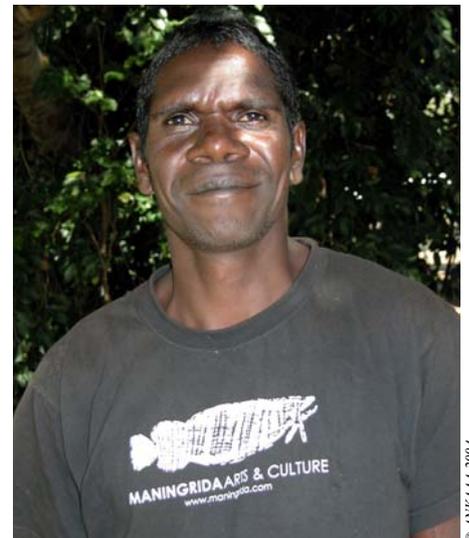
My name is Leon Bandicha Ali my skin is Gojok and my country is Yilan, Burnbuwa northeast of Maningrida. My tribe is Garmal, my totem is Trevally (Nguykal) and my age is 28. My moiety Yirrchinga. I speak different language like Burarra, Djinang, Kuninjku, Gupapuyngu, English and little bit of Gorrngoni and Rembarrrnga. My language is Burarra Martay.

I have worked at the Art Centre on & off for about seven years and have worked under four Arts Advisors. I left the Art Centre for a while from 2001-2002 when Night Patrol started in the community and I went to work for them; then I came back to work at the Art Centre because I enjoyed the work more and am more interested in the Art Centre.

I am not an artist but I am a dancer – I dance Trevally, Sand Fly, Salt Water, Barramundi and Egret. I know how to dance Dhuwa and Yirrchinga. I also dance hip-hop & break dancing with my brother Marcus Pascoe in our group Brothers in Rhythm 12. In 2001, I travelled with a group of dancers to France for a cultural exchange called Crossings and performed there. We also performed at the Darwin Festival in 2003 as part of the same exchange.

There are many artists in my family – my father George Ganyjibala is an artist, my mother Lorna Jin-gubarrangunyja won the three-dimensional section of the NATSIA Award in 2003 for her Conical Fishtrap and also in my family is Terry Gandadila, an artist.

At the moment I am helping with the funding applications for an event at the Djomi Museum in Maningrida. My everyday work includes artwork documentations, translating for artists, copyright requests with artists, customer service, museum tours and other jobs around the Art Centre.



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OCTOBER

21st Telstra National Aboriginal and Torres Strait Islander Art Awards

Features works by 44 ANKAAA Members
Museum & Art Gallery of Northern Territory
Darwin, NT
14 August - 7 November

Melbourne Art Fair

Mangkaja Arts
Raft Artspace,
Jilamara Arts & Crafts
Alcaston Gallery
Exhibition Building, VIC
29 September – 3 October

Broken Promises

Mangkaja Arts
Jukuja Dolly Snell, Nyilpirr Spider Snell, Peter
Pijaju Skipper and Jukuna Mona Chuguna
Short St Gallery, Broome, WA
23 September – 14 October

Walking For Water

Solo – Wakartu Cory Surprise
Mangkaja Arts
Boutwell/Draper Gallery
Redfern, NSW
22 September – 16 October

Crossing Country: The Alchemy of Western

Arnhem Land Art
Maningrida Arts & Culture
Art Gallery of New South Wales
Sydney, NSW
Ends 12 December

No Ordinary Place: The Art of David Malangi

David Malangi
Bula'bula Arts
National Gallery of Australia
Canberra, ACT
Ends 7 November

Living Tiwi: Tiwi Awuta Yimpanguwi

Jilamara Arts & Crafts
Museum für Volkerkunde Hamburg, Germany
October

Aboriginal Art at the Paris Art Moderne & Contemporain

Gladys Womati, George Pascoe, Charlie Djurritjini
& Namiyal Bopirri
Bula'bula Arts
Paris Art Moderne & Contemporain
Paris, France
22 – 25 October

Timothy Cook Solo

Jilamara Arts & Crafts
Aboriginal & Pacific Art Gallery
Sydney, NSW
October 3 – November 4

Maningrida Art

Maningrida Art and Culture
Short Street Gallery, Broome, WA
7 – 28 October

Selected Works from Art Centres

Helen Read viewing in Melbourne
0418 137719 - by appointment
27 October - 14 December

The New York Affordable Art Fair

Bula'bula Arts
Represented by Suzun Bennet
New York City, USA
28 - 31 October

England Banggala

Injalak Art & Craft
The Cross Art Project
33 Roslyn St
Kings Cross, NSW
October

Old School: works by the masters of single parallel line

Lofty Nadjamerrick, Jimmy Namarnyilk and Bob
Namundja
Injalak Art & Craft
Indigenart Perth, WA
29 October – 30 November

Wolf Creek Crater

Maggie Long, Stan Brumby, David Sturt &
Barbara Sturt
Yarliyil Art Centre
University of Pennsylvania, USA
23 October – 30 November

Bula'bula Artists Mala

Ramingining Artists show
Bula'bula Arts
Bandigan Art, Woollahra, NSW
28 October – 24 November

Artists from Daly River

Patricia Marfurra, Gracie Kumbi, Marita Sambono
Merrepren Arts
Indigenart
Subiaco, WA
29 October - 30 November

NOVEMBER

A Range from Ramingining: featuring Namiyal Bopirri

Bula'bula Arts
Tandanya Aboriginal Cultural Institute
Adelaide, SA
14 November – 28 January

Gulumbu Yunupingu

Buku Larnggay Mulka
Alcaston Gallery
Melbourne, VIC
5 – 27 November

Group Show with Tiny McCale

Yarliyil Art Centre
Artplace, Perth, WA
20 November – 19 December

Tokwapi Murrukupuni – Everything Country

Munupi Arts and Crafts Annual Christmas Sale
Exhibition
Darwin Entertainment Centre Gallery
Darwin, NT
26 – 28 November 2004

Larrakitj Funeral Poles

Nawurapu Wunungmurra
Buku Larnggay Mulka
Grant Pirrie Gallery
Sydney, NSW
30 November - 18 December

DECEMBER

A Body of Art

Emerging artists from ANKAAA Art Centres
Raft Artspace
Darwin, NT
2 - 20 December

Art Sale

Jilamara Arts & Crafts
Darwin Entertainment Centre
Darwin, NT
6 - 11 December

Samuel Namunjaja Solo Show

Maningrida Arts & Culture
Niagara Galleries
Melbourne, VIC
7 – 20 December

Maningrida Christmas Show

Maningrida Arts & Culture Darwin Store
32 Mitchell Street, Darwin, NT
7-20 December

Congratulations to Gary Lee who was appointed Assistant Curator at the Museum and Art Gallery of the Northern Territory (MAGNT) in June this year. Gary has a significant reputation as an artist and curator nationally, with a number of exhibitions to his credit. Most recently he co-curated an exhibition with Maurice O'Riordan at 24HR Art in Darwin titled, Nice Black Dolls. He is the first Indigenous curator to be appointed at the MAGNT in its 21 year history. The reinstatement of the position, (which had remained unfilled for a number of years), will boost the capacity for Indigenous representation and research at the MAGNT.

Yvonne Odegarrrd has been appointed the Larrakia Nation Art Centre Supervisor at Karawa Park in Darwin.

Roque Lee has gained the position of Customer Service Officer at the MAGNT. Roque has considerable knowledge of the MAGNT displays and will be able to assist visitors by interpreting Indigenous art and natural history in his new role.

Stephen and Brenda Westley have returned to Elcho Island in the positions of Manager and Assistant Manager of Elcho Island Arts and Crafts. They replace Jeanie Haynatz who resigned as Manager in June this year.

John Oster has moved on from his role at Mowanjum Community in WA and taken on the Manager's position of Desart, located in Alice Springs. Rose Wallis has left the position after several years in the role.

Warlayirti Culture Centre welcomes new Business Development Manager Matthew Campbell and Community Development Worker and Danielle Smith.

Maningrida Arts and Culture has recently opened an outlet in Darwin on 32 Mitchell street. The shop aims at promoting and selling affordable art produced in the Maningrida region, including quality fibre art, small sculptures, bark paintings and limited edition prints.

ANKAAA is currently recruiting for the Katherine Region Industry Development Officer. Applications close on the 8 October. The recruitment package is available from www.ankaaa.org.au or contact steph@ankaaa.org.au, Tel: 08 8981 6134

ANKAAA

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Compiled by Angus Cameron, ANKAAA
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THE VISUAL ARTS AND CRAFT STRATEGY



LAND ~ CULTURE ~ COMMUNITY

In July 2004, Sylvia Kleinert from Charles Darwin University convened *Land ~ Culture ~ Community*, a Visiting Scholars Program, with Howard Morphy and Ursula Frederick (Australian National University) and Margie West (Museum and Art Gallery of the Northern Territory).



Visiting Scholars enjoy the view from Ubirr Rock in Kakadu National Park. © CDU 2004

The Visiting Scholars Programs, developed since 1998 by the ANU's Centre for Cross-Cultural Research, provides an opportunity for short-term research projects on a variety of topics. Land ~ Culture ~ Community was unique: the first collaborative VSP, the first VSP held in Darwin and the first 'travelling' VSP structured around three venues: Jabiru and Kunbarlanja in Arnhem Land, MAGNT and CDU.

Land ~ Culture ~ Community explored relationships between the production and marketing of Indigenous art in the Top End, cultural heritage and regional expressions in cultural tourism. It brought together local and interstate scholars who participated in

seminars and workshops under the direction of Indigenous artists, rangers and curators and leading scholars in the field. Funding for the Visiting Scholars Program was provided by ANU, CDU and MAGNT plus ANKAAA whose generous support enabled an Indigenous internee, Karen Mills, to attend the VSP.

Highlights included a visit to Kunbarlanja with a tour of Injalak Hill led by Traditional Owner Wilfred Nawirridj and a fibre workshop with senior women artists: Garnbaladji Nabegeyo, Roslyn Nayilibidj and Clara Nganjmirra. Following the workshop one of the participants said, 'I'll never look at a basket the same way again!' On our return to Darwin, artist, writer and Curatorial Assistant at MAGNT, Gary Lee, led a tour of Larrakia cultural heritage. And at MAGNT we were fortunate indeed to have Kuninjku artist, Lofty Bardaayal Nadjamerek with Murray Garde, George Chaloupka and Margie West discuss the multimedia rock art documentation at the site of Ankung Kunred Wild Honey Country. Other Indigenous speakers featured in the program included Carol Liyawanga (Maningrida), Nina Puruntatameri (Munupi Arts), Bilawara Lee, Manager, Indigenous Arts Unit, Arts NT and Franchesca Cubillo, Director, Tandanya Cultural Centre, Adelaide.

Sylvia Kleinert
 Associate Professor of Australian Indigenous Art, Charles Darwin University

ANKAAA WEB SITES LAUNCH

At the 2004 Garma Festival ANKAAA was proud to launch nine new art centre web sites. The new sites contain a wealth of information about local indigenous art and culture as well as news of upcoming events, artists and an extensive online gallery.

The web sites were made possible through the collaboration of ANKAAA, the individual art centres, Commercial Interactive Media and the Commonwealth Government through the Networking the Nation Project.

- The new sites are:
 Bula'bula Arts - www.bulabula-arts.com
 Jilamara Arts and Craft - www.jilamara.tiwiart.com
 Marrawuddi Gallery - www.marrawuddi.com
 Mangkaja Arts - www.mangkaja.com
 Nambara Arts - www.nambara.com.au
 Waringarri Arts - www.waringarriarts.com.au
 Yarliyil Art Centre - www.yarliyilarts.com
 Yirrkala Prints - www.yirrkalaprints.com
 Ngukurr Arts - www.ngukurrarts.com



ANKAAA Executive Committee

- Djambawa Marawili - Chairman, BJ Timaepatua - Vice Chairman, John Martin Tipungwuti - Secretary, Melba Gunjarrwanga & Leon Bandicha Ali - Treasurer, Joseph Tungatalum (Cooper), Isaiah Nagurrurrba, Joan Nagomara, Freddie Timms, Patrick Mung Mung, Alice Snape, Hermy Munnich, Rex Wilfred.

ANKAAA staff

- Stephanie Hawkins - Manager, Angus Cameron - Industry Development Officer, Stephen Hutchison - IT Development Officer, Erica Luchich - Office Manager.

Public Officer - Karen Mills.