

Arts Backbone

ANKAAA

Association of Northern, Kimberley
and Arnhem Aboriginal Artists

Volume 5 Issue 1: March 2005

NEW FACE OF ANKAAA 2005



ANKAAA EXECUTIVE

The new ANKAAA Executive Committee (2005 – 2007) was elected at the ANKAAA AGM in December 2004. In February 2005 the Executive came together for their first meeting at Frog Hollow in Darwin. New office bearers elected at the meeting are as follows:

Chairperson

*Djambawa Marawili
Buku Larrnggay, Arnhem Land*

Vice Chairperson

*John Martin Tipungwuti
Jilamara Arts and Craft, Tiwi Island*

Secretary

*Peggy Griffith
Waringarri Arts, Kununurra*

Treasurer

*Alice Snape
Coomalie Cultural Centre, Batchelor*

Other Executive members are:

*Gary Lee, Freddie Timms, Tommy May,
Richard Birrinbirrin, John Mawurndjul,
Jeannie Herbert, Marita Sambono and
Regis Pangiraminni*

**Congratulations to all ANKAAA
Executive on their appointments.**

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ANKAAA Executive (2005 – 2007) meeting at Frog Hollow in Darwin on 14 February 2005.
From the left John Mawurndjul, Regis Pangiraminni, Richard Birrinbirrin, Alice Snape, John Martin Tipungwuti, Freddie Timms, Alan Kerinavia, BJ Timaeputua, Peggy Griffith, Marita Sambono and Jeannie Herbert. Absent, Djambawa Marawili, Tommy May and Gary Lee.

ANKAAA has started 2005 by moving into a new era with a new Executive committee and the recruitment of three new staff.

ANKAAA is expanding with more on the ground service delivery in the regions with the recruitment of two newly developed Industry Development Positions in the Katherine and the Kimberley regions. These positions are a new initiative for ANKAAA and have been developed over the last couple of years. ANKAAA members and staff welcome Charmaine Wharton Wall as the new Katherine Industry Development Officer and Susie Blake as the new Kimberley Industry Development Officer.

2005 also sees Angus Cameron, Industry Development Officer leaving ANKAAA in March, with Michelle Culpitt taking on the Darwin - based Industry Development

Position which will specifically service the Darwin, Arnhem Land and Tiwi Island regions while resourcing the Katherine and Kimberley positions. ANKAAA would like to thank Angus for his work with us over the last 18 months and wish him all the best with his next venture.

ANKAAA looks forward to 2005 with increased services to the ANKAAA members with the aim to broker additional strategic partnerships with other organisations in the Top End to ensure increased support and development to Indigenous artists and community - based Art Centres. We look forward to working with you in 2005!



ANKAAA staff 2005, Susie Blake, Michelle Culpitt, Erica Luchich, Charmaine Wharton Wall, Stephen Hutchinson and Stephanie Hawkins at the ANKAAA office in Darwin.

NEWS & REVIEWS

Twined Together: Kunmadj Njalehnjaleken book launch

A major publication on fibre art in western Arnhem Land will be launched on 12 May to coincide with the opening of the exhibition, Twined Together *Kunmadj Njalehnjaleken* at Museum Victoria. The publication will feature documented images of 130 fibre items, information on 100 artists from the region and feature chapters from several distinguished writers and researchers.

Twined Together has been a significant undertaking and easily the largest art project in the rich history of western Arnhem Land artistic endeavour. It has been three years in the making and includes a touring exhibition and a documentary film project. Anyone interested in purchasing a copy should ring Injalak Arts on 08 8979 0190

Anthony Murphy, Manager, Injalak Arts & Crafts



Yingana – Creation Mother, featuring dilly bags around head. Rock art image on Injalak Hill, Gunbalanya. Image courtesy Injalak Arts.

© Injalak Arts & Crafts 2005

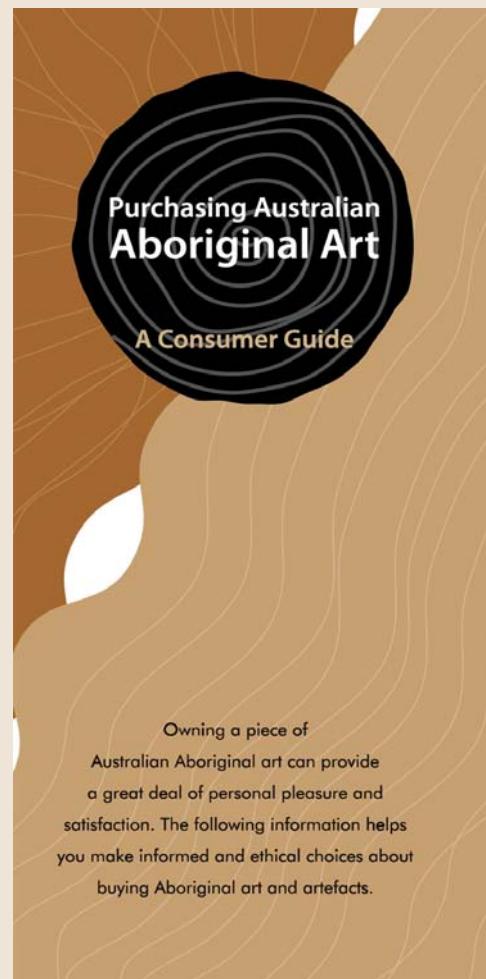
CONSUMER GUIDE TO PURCHASING AUSTRALIAN INDIGENOUS ART

A primary function of the ANKAAA charter is to protect the rights of artists and promote ethical business practice in the Indigenous art industry. The Consumer Guide is a joint initiative between ANKAAA & the Arts NT Indigenous Arts Development Unit with other key stakeholders including Desart, ArtsMARK, Arts Law and Copyright Council of Australia.

The brochure is aimed at informing consumers about the ethical purchase of Indigenous art and will be distributed through art centres, art galleries, tourist centres, back packers, hotels and art organisations.

The publication is a result of wide-ranging consultation with artists, art centres, galleries, consumer affairs, legal and industry representatives.

For copies of the brochure or additional information contact the ANKAAA office on 08 8981 6134 or www.ankaaa.org.au. Publication of the Consumer Guide was generously supported by the Northern Territory Government through Arts NT.



© ANKAAA 2005

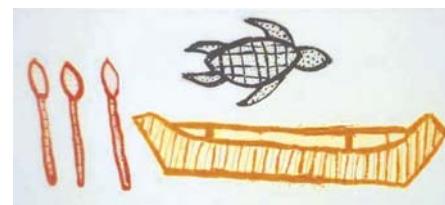
Green Turtle Dreaming, Western Australian Museum, Perth, 5 February – 16 March 2005

The turtle and its 3,000 kilometre journey from birth to adulthood is a vehicle to explore traditional relationships and mythology of Indigenous communities of Australia and neighbouring islands in the Indonesian archipelago. Munupi Arts & Crafts artists and Tiwi elders participated in the project.

'Documenting the complex traditional relationships and mythology of the turtle in Indigenous communities of Australia and

the neighbouring islands of the Indonesian archipelago, this exhibition uses images and sounds drawn from contemporary life to explore the ancient roots and belief systems of these diverse communities. The exhibition explores many of the links between these islands; the shared icon of the turtle is a vehicle for the stories that offer precious insight into traditional and contemporary practices within each community'.

Courtesy Western Australian Museum, Perth, <http://www.museum.wa.gov.au>



© Munupi Arts & Crafts 2005

Susan Wanji Wanji, Hunting Turtle, etching on paper, 2001. One of the Munupi artists' prints featured in Green Turtle Dreaming. Image courtesy Munupi Arts & Crafts.



Daisy Andrews with her granddaughter Shanita and Butcher Cherel at Fitzroy Crossing, March 2005. Image courtesy Mangkaja Arts.

© Mangkaja Arts 2005

MANGKAJA ARTISTS RECEIVE SPECIAL AWARDS

Daisy Andrews and Butcher Cherel have been recognised in separate ceremonies in Perth. Daisy received awards in three categories in the Bankwest Senior of the Year Awards. The first was Senior of the Year for the Kimberley Region and two statewide awards, one for Arts and Culture and overall Senior of the Year. She travelled to Perth for the presentation ceremony only weeks after returning from heart bypass surgery. She has made a strong recovery and is now painting again.

Butcher Cherel was selected as one of Western Australia's State Living Treasures in recognition of his work as an artist. A panel made up of a range of individuals selected ten recipients. The last awards were made in the year 2000. The award was presented at a ceremony at Government House in Perth, the same week that Butcher was told he was to be cited in Australian Art Collector magazine as one of the country's fifty most collectible artists.

Karen Dayman, Manager, Mangkaja Arts

NEWS & REVIEWS

ANKAAA COLLABORATIVE PAINTING KEEPING THE MESSAGE STRONG

On 3 December 2004 approximately 50 ANKAAA members gathered in the grounds of Frog Hollow Centre for the Arts in Darwin to produce a collaborative art work which was supported by the Northern Territory Community Benefit Fund.

The painting represents the unity and diversity of the ANKAAA members many of whom live and work in isolated communities. The mixed media painting is made on six panels which link together to form a single collaborative image. A river is the central motif for the work carrying the ANKAAA message to a common meeting place, symbolising the strength and purpose of ANKAAA.



© ANKAAA 2005

At the completion of the painting artists explained the stories and symbology of their work:

Freddie Timms, Jirrawun Arts, Kununurra, WA – Panel one (top section)

In the middle of the black soil there is a big hole where the water goes down and right underneath (the ground) and into the lake.

Peggy Griffith, Waringarri Arts, Kununurra, WA – Panel one (middle section with butterflies)

The butterflies are carrying the message from my country to the ANKAAA meeting.

Louise Mengil, for her mother Judy Mengil, Waringarri Arts, Kununurra, WA – Panel one (bottom section)

There are three billabongs from Binjin – our main place – (they never dry up, they stay there) these billabongs run throughout the year, like ANKAAA.

Stan Brumby Yarliyil Art Centre, Halls Creek, WA – Panel two (top section)

Morning Star, he been fall down my country. I sing that morning star, come down from the sky. He hit this Country, my Country. Morning star come down; damage the place in my country. We been using that star when we were droving, we can't see him again after all that, coming down, hit the ground. I draw that, coming down, hit the ground, made a big hole. A lot of tourists are going there. That place is called Wolf Crater. You can see that star coming down, hit the ground, can't see him any more, that big morning star.

Tiny McCale, Yarliyil Art Centre, Halls Creek, WA – Panel two (upper section)

This is my Country. Dry Country. The painting shows green grass, and rocks – white one, and dry grass. Water runs through the country.

Congratulations to all participants. Alan Joshua Jnr; Ngukurr Arts; Jeannie Herbert & Peggy Rockman, Mimi Arts & Crafts; Marita Sambo, Christina Yambeing & Patricia Marrfurra, Merrepen Arts; Dennis Wukan Wanambi, Buku Larrnggay Mulka; Judy Mengil & Peggy Griffith, Waringarri Arts & Crafts; Eva Nargoodah, Alice Brown & April Jones, Mangkaja Arts; Tiny McCale & Stan Brumby, Yarliyil Art Centre; Freddie Timms, Jirrawun Artists; Leah Umbagai, Mowanjum Artists; BJ Timaepatua, Alan & John Kerinaiua, Tiwi Design; John Martin, Tipungwuti, & Keith Kerinaiua, Jilamara Arts & Crafts; Lilly Carpenter & Regis Pangiraminini, Murupi Arts & Crafts; Tony Lee, Karen Mills & Cathy Arbon from Darwin.

Alice Brown, Mangkaja Arts, Fitzroy Crossing, WA – Panel two (top middle section)

I draw a tree with kangaroo tracks and a man travelling.

April Jones, Mangkaja Arts, Fitzroy Crossing, WA – Panel two (middle bottom section)

This one here bush yam, bush tucker, snake turtle, fish and bush tucker and bush flowers.

Eva Nargoodah, Mangkaja Arts, Fitzroy Crossing, WA – Panel two (bottom section)

Fitzroy River is in the middle of the painting, next to the river is Mangkaja Art Centre with all the other communities around. When all the artists come together we have our meeting at Mangkaja we talk about our problems and the voice of Mangkaja takes it across to ANKAAA.

Jeannie Herbert, Mimi Arts, Katherine, NT – panel four (top left section)

Kathleen Korda, Christina Yambeing, Marita Sambo, Merrepen Arts, Daly River, NT – Panel three (top and bottom sections)

Marita Sambo – Panel three (middle section)

This is part of Ngukurr, Katherine and Daly River. The river is coming through Ngukurr and down to Katherine, down stream is the Daly River area. Here we have got all the bush tucker and all the turtles, coming down to where the salt water area is.

Alan Joshua Jnr, Ngukurr Art Centre, NT – Panel three (bottom section)

Katherine River and Daly River coming together.

Duwun Lee, Larrakia, Darwin, NT – Panel five (top section)

The story is about that barramundi that came in the Dreamtime round here (Darwin area). He got caught in the low tide and while he was trying to get out he jumped up and weed (urinated) which made the spring at One Mile Dam (behind Darwin City) and that is where all the water runs to from this place.

Denis Wukun, Buku Larrnggay Mulka, Yirrkala, NT – Panel five (bottom section)

All this mob here (fish) represents all of us here together, all the artists from different ANKAAA regions, all the artists come together (like today). Like fish, we look out for each other, young people are learning to work in the art centre and we are teaching them to be artists to be together like one family.

Regis Pangiraminini, Munupi Arts & Crafts, Melville Island, NT, Tiwi artists – Panel six

The sea in the painting represents a serpent which divides the two islands, (Tiwi Island and Melville Island). We call it Muragula, (blind old lady) she made the land, the creeks and the lake. She had three children. When Muragula divided the Islands it gave us the bush tucker that we hunt on land and sea. Here we hunt dugong, shark, magpie geese, barramundi, turtle and stingray and that is our totem, our Dreaming and our dance. We dance buffalo, turtle, crocodile, horse, pig, jungle fowl and boat. We pass this on to our younger generation and that's what we hunt on both islands and that is what we paint on the canvas.

FEATURE ARTIST

PADDY CARLTON WARINGARRI ARTS

'With a quiet composure the artist processes the Dreaming trails, the land marks of hills, rivers and waterholes, and traditional knowledge into compositions of purity and balance.'



Image courtesy Peter Eve © Waringarri Artists 2005

A founding member of Waringarri Aboriginal Arts in Kununurra, Paddy Carlton is one of the few surviving first generation artists of the renowned East Kimberley art style. He is the unspoken leader of the Waringarri Art Centre and as a mentor leads by example to maintain a strong artistic tradition.

Initially more iconic in his imagery than his contemporaries Rover Thomas, Queenie McKenzie, Hector Jandanay and others, Paddy Carlton developed a style reminiscent of the rich tradition of rock art techniques he first learnt as a young man during initiation. His earlier works tell the stories of the Dreaming, Jimilwirriring (Lightning Men), Walajabi (the snake), Dingo, Crocodile, Flying Fox and the Mother Snake of the Dreaming. These paintings reference the rich stories of the Dreamtime, dotted and daubed with marks, not unlike body painting with sprayed hand prints and layers of colour.

As with all great artists, Paddy's style has evolved over the years encompassing new ways of representation gained through artistic experimentation, diligent involvement and an obvious love of painting Country.

In recent years the art style of Paddy Carlton has evolved from his earlier iconic imagery and heavily dotted works to current minimal compositions that capture Country with a statement of elegance and grace. His work is characterised by a spare traditional palette of ochre pigments often painted on a black ground dense as night. Ochre colours are used economically. His compositions revolve around the simple shapes of waterholes, hills and river systems occasionally heightened by areas of intense white "dotting" to indicate an area of bullgrass, a stand of paperbarks or spinifex.

Paddy Carlton has entered his senior years painting images of Country that reveal a great depth of knowledge and resonate with quiet confidence and power. Goorbadjim, the Country of his beloved Bullo River is the key imagery of his repertoire. A senior lore custodian for Miriwoong and Gadgeriwoong traditional lands Paddy Carlton also paints extended areas of country informed by an acute knowledge of the whole region.

Currently Paddy Carlton is preparing a suite of paintings for an exhibition to be

held later this year celebrating Bullo River Country, a Country that others refer to as "proper paradise Country - that place". His love of painting is evident in the reverence with which he approaches the canvas, his singing of Country - just audible and the poignant care with which he makes those first marks.

A new painting is often considered over a number of days as he sifts the memories of all the knowledge learnt throughout his life. With a quiet composure the artist processes the Dreaming trails, the land marks of hills, rivers and waterholes, and traditional knowledge into compositions of purity and balance.

Paddy Carlton's extensive knowledge informs Waringarri artists and his community about traditional lore and cultural business, the landmarks and delineations of country. He also provides ongoing assistance to negotiations between peoples of the east Kimberley and the Federal and High courts with regard to Native Title issues. It is this knowledge that breathes through his art.

Cathy Cummins, Manager Waringarri Arts



FEATURE ART CENTRE

TIWI ART NETWORK



© Tiwi Art Network 2005

Mary Magdalene weaving a pandanus mat at Jilamara Arts and Crafts. Image courtesy Jilamara Arts & Crafts.

The Tiwi Islands are located 100km north of Darwin and consist of two islands, Melville and Bathurst. There are three communities and approximately 2,500 Tiwi people living on the Island. Each community has a community art centre.

The Tiwi Art Network (TAN) was established primarily as a marketing organisation representing the three Tiwi Island art centres, Jilamara Arts and Crafts, Munupi Arts and Crafts and Tiwi Design. The objectives of the 'Network' are to strengthen the communities' capacity for economic sustainability, self-determination and maintenance of cultural integrity through raising the profile and awareness of Tiwi art.

The Tiwi Art Network art centres and members benefit through joint marketing initiatives raising the profile of Tiwi art and culture nationally and internationally through the Tiwi Art Tours, exhibitions and advertising. Further benefit and strength is gained through collaborative training opportunities available to members as a cohesive group.

Each of the three Tiwi Island art centres have separate but connected histories, unique products and similarities but consciously maintain differences in style and products. The one uniting and most important factor for this regional network is a common language group and culture - Tiwi.

Within the Tiwi culture each community has chosen to develop its own artistic style.

Tiwi Design – carving, woodblock and screen-printing fabric and most recently fine art canvas and ceramic and bronze sculpture.

Munupi Arts and Crafts – pottery, textiles, carving, brightly coloured gouache and acrylic painting, ochre painting on canvas and a range of limited edition prints.

Jilamara Arts and Crafts – screen printed fabrics, carving and highly collectable ochres on canvas. Jilamara artists continue a strong, traditional but contemporary focus in design and uses only traditional ochres.

How to get there

Access to the Tiwi Islands is by light aircraft, just a 20 minute journey from the mainland. Spectacular views of snaking rivers and mangrove swamps are a highlight of the flight. Visitors can also travel by ferry, for information contact 8941 1991. An Aboriginal land permit is required to enter.

Kellie Austin – Marketing Manager

The current Marketing Manager for Tiwi Art Network is Kellie Austin who commenced with Tiwi Art Network in October 2004. Her previous experience includes over three years at Maningrida Arts & Culture.

Contact

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35 Cavenagh Street, Darwin
Telephone: 08 8941 3593
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Email: tiwiart@tiwiart.com
Web: www.tiwiart.com

Tiwi Football Grand Final and Art Sale

The Tiwi Grand Final and Art Sale was held at Tiwi Design, Nguui, Bathurst Island this year on Sunday 20 March. Tiwi Islands Art Sale coincides each year with the Tiwi Islands Grand Final and provides a rare chance for people to easily visit Bathurst Island. The event promotes the Tiwi Islands and people on their lands and involves the Tiwi artists and players in promoting and presenting their art and culture to a broad audience. This event only occurs once a year with no permit to the Island required.

The Tiwi Art Sale incorporates arts and crafts from the three Tiwi art centres. Artists and managers from Jilamara Arts and Crafts and Munupi Arts and Crafts on Melville Island congregate at Tiwi Design to promote their artists to the thousands of visitors who come to purchase art and witness the Tiwi Grand Final. This provides a unique opportunity to view the large range of art from across the islands, meet artists and learn about Tiwi culture. Each art centre sets up independent displays inside the Tiwi Design studios for the weekend.



Tiwi Art Sale at Tiwi Design. Image by Tim Acker, courtesy Tiwi Art Network.

Tiwi Jewellery and Scarves

Tiwi Art Network have developed a range of jewellery and scarves which were designed in workshops on the Tiwi Islands by artists representing each of the three art centres. The artists drew on their existing style of working as carvers, potters, painters and printmakers, transferring traditional Tiwi designs and motifs to new media. All products have been licensed by the Tiwi Art Network Aboriginal Corporation and artists receive direct royalties from the sales. For more information contact Tiwi Art Network.



Silver jewellery designed by Columbiere Tipungwuti. Image courtesy Peter Eve.

© Tiwi Art Network 2005

MANINGRIDA BORER STORY

One of the major conservation issues at Maningrida Arts and Culture (MAC) is infestation of carved works by borer. Borer or powderpost beetle belong to the subfamily Lyctinae in the family Bostriidae, the most common species of which is *Lyctus Brunneus*.

Female beetles bite susceptible timbers leaving a series of grooves, which expose the pores in the wood, into which she lays her eggs. After 14 days the eggs hatch and larvae feed on the sapwood until they are fully grown. The development period for larvae can take up to one year depending on humidity and the supply of sapwood. Fully-grown larvae tunnel towards the surface and after pupation emerge as mature beetles making a round hole 1-2mm in diameter and leaving a tell tale pile of dust (frass) on the wood or nearby. The breeding cycle then continues and reinfestation of the timber will occur until all the sapwood is consumed, which can take up to five years.

As infestation and reinfestation by *Lyctus brunneus* is such a problem some states have passed laws regarding the sale of lyctine susceptible timber. For example in Queensland the Timber Utilisation and Marketing Act 1987 states "...the use of lyctine susceptible timber in buildings or in the manufacture of articles is an offence". Timbers such as ironwood are not susceptible to attack but other hardwoods such as bombax and kurrajong are, and these are most commonly used in the Maningrida region for carving.

MAC has been looking at various ways of dealing with this problem. The major control method within the Art Centre is

freezing. Works are frozen at -30C for six days, thawed for five days and then frozen again for another six days. This method kills some of the borer but is only a temporary solution, as it does not prevent reinfestation. The Art Centre building is too small to isolate treated works from new works so reinfestation is quite likely. MAC is currently looking at vacuum sealing works before freezing to prevent reinfestation.

Previously, all works leaving MAC were fumigated with methyl bromide before delivery to the customer. On the 1 January 2005 the use of methyl bromide was banned apart from those business' who applied for exemption (mainly agricultural use). The Aboriginal art industry was not identified as a user of methyl bromide so art centres were not notified of the phase out until after the closing date for exemption – August 2004.

MAC now sends all carved works via irradiation treatment; this involves exposing works to gamma rays produced by radioactive isotopes such as cobalt 60. It is not a residual treatment so a reinfestation can occur if a piece is left near active borer, for instance in a gallery or museum. Irradiation allows MAC to guarantee pieces are clear of borer before they reach the customer.

MAC has discounted other methods of treatment, such as kiln drying – this is not effective against *lyctus brunneus* as it brings the moisture content of timber down to around 15% which is unfortunately the optimum condition for development of larvae. The only guaranteed methods of dealing with *lyctus* beetle are to remove all the sapwood from the timber or to immunise

the timber with an approved preservative at a timber-preservation plant, neither of which is an option in Maningrida due to the unique harvesting and production techniques used by artists. Until other treatments are developed MAC will continue with irradiation treatment.

Richard Haigh – Freight and Conservation Coordinator Maningrida Arts and Culture

For more information contact Richard Haigh
C/o Maningrida Arts and Culture PMB 102
via Winnellie NT 0822
rhaigh@maningrida.com
08 8979 5996
www.mangkaja.com



James Iyuna - Mimihs (detail) 2004.
Cottonwood (*Bombax ceiba*) with ochre pigment and PVC fixative. ©The artist & Maningrida Arts & Culture 2005.

WOOD CARVING WORLD CONGRESS

In November 2004, Maningrida Arts and Culture artist Owen Yalandja and Jennifer Koenig from Charles Darwin University travelled to Bangkok to participate in a woodcarving forum at the IUCN World Conservation Congress. Owen is a renowned Kuninjku sculpture artist from the Maningrida region and has been working with me on an ARC-funded research project on the sustainability of timber harvests by Aboriginal woodcarvers in central Arnhem Land in collaboration with Charles Darwin University, Maningrida Arts and Culture, and Jon Altman at the Australian National University.

The forum in Bangkok brought together woodcarvers and woodcarving researchers from three countries: Mexico, Indonesia and Australia and outlined the cultural

and economic importance of Indigenous woodcarving as an art form worldwide. The forum also discussed the ecological implications of harvesting timber for woodcarvings. Fortunately, the situation in Australia is very different to that faced by woodcarvers in other parts of the world, who are dealing with major problems associated with over-harvesting and declining access to timber resources.

At the end of the forum, all of the woodcarvers demonstrated their carving skills and spoke with conference participants. The woodcarvers themselves were very impressed with the works that their contemporaries were producing, which were very different in style and subject matter from their own works. Audience members were very interested

in the pieces that Owen was working on, and particularly interested in talking to him about Indigenous issues in Australia and Aboriginal art in general.

Jennifer Koenig Key Centre for Tropical Wildlife Management Charles Darwin University email: jennifer.koenig@cdtu.edu.au



Owen Yalandja demonstrating his skills at the Congress in Bangkok.

March**Desert Inks**

New Prints by Warlayirti Artists
Alcaston Gallery, Fitzroy, VIC
11 February – 5 March

Green Turtle Dreaming

Munupi Arts & Crafts
Western Australian Museum Perth, WA
15 January - 15 March

Miyi I Kagu Nayin:**Our Animals and Our Food**

Merrepun Arts
Alison Kelly Gallery, Prahran, VIC
Opened by Patricia Marfurra
McTaggart AM and Heather
McTaggart, MLA, 1 March

New Work from Warmun

Warmun Artists
Gadfly Gallery, Dalkeith, Perth, WA
3 March - 27 March

Tiwi Art Network Exhibition

Gadfly Gallery, Perth, WA
3 March – April

This is my Djäpul, my Waha

Mickey Durrng
Elcho Island Art & Craft
Bandigan Art, Woollahra, NSW
4 - 24 March

Mirripaka Winga: Salt Water

Jean Baptiste Apuatimi
Tiwi Design
Raft Art Space, Darwin, NT
4 – 18 March

Centre Bounce Football

Artback Tour Exhibition
Coomalie Cultural Centre, Batchelor, NT
9 March - 1 April

Strong Women Design:

International Woman's Day
Jilamara Arts & Crafts & Tiwi Design
Short Street Gallery, Broome, WA
Opens 10 March

Lorrkon and Spirit Figures from the Stone Country

Maningrida Arts & Culture
Aboriginal & Pacific Arts, Sydney, NSW
12 March - 2 April

When Waringarri Came to Town

Waringarri Arts
Woolloongabba Art Gallery, Qld
25 March – 29 April

Senior Warmun Artists

Warmun Art Centre
Flinders Lane Gallery
London Affordable Art Fair, UK
16 March - 20 March

Tiwi Art Sale & Football Final

Art from Tiwi Design, Munupi Arts & Crafts, Jilamara Arts & Crafts
Ngiui, Bathurst Island, NT
Sunday 20 March 8am - 2pm

All My Country

Jock Mosquito
Art Mob, Hobart, TAS
27 March - 7 April

Recent Works

Yarliyi Art Centre
Bandigan Art, Woollahra, NSW
31 March – 24 April

Emergence: Happening Artists from Ramingining

Bula'bula Arts
William Mora Galleries, Melbourne, VIC
To be opened 2 pm 2 April by Belinda Scott
30 March – 23 April

<abstractions>

an online art exhibition

Includes work by Djambawa Marawili and Wanyubi Marika
Buku-Larrnggay Mulka Centre
Launched by Mandy Thomas
Old Canberra House, ACT
Thursday 31 March 2005 at 6:00
www.anu.edu.au/culture/abstractions

April**Artist in Residence**

Stewart Hoosan & Nancy McDinny,
Borroloola Art Centre
Coomalie Cultural Centre, Batchelor, NT
April/May

Gamanunggu Ganalbingu: Ganalbingu Painters

Bula'bula Arts
Indigenart, Perth, WA
April

Nina Puruntatameri

Munupi Arts & Crafts
RAFT Artspace, Darwin, NT
1 - 23 April

Barney and Tibby Ellaga

Mimi Arts & Crafts
Raft Artspace, Darwin, NT
1 - 21 April

New Appointments

Maningrida Arts and Culture farewelled Michelle Culpitt in March. Michelle has taken up the position of Industry Development Officer at ANKAAA in the Darwin Office. Steve and Brenda Westley have been appointed as Manager and Assistant Manager at Mardbalk Arts & Crafts on Goulburn Island. ANKAAA Executive Gary Lee has moved from his position of Assistant Curator at the Museum and Art Gallery of the Northern Territory to take up a fellowship to complete a Doctor of Philosophy at Charles Darwin University.

Milingimbi Art & Craft Re-opens

The long awaited re-opening of Milingimbi Art & Craft Centre is underway with the recent appointment of Rachel Bourke as Art Centre Manager. The doors are

Indigenous Art Exhibition

Munupi Arts, Injalak Arts & Crafts & Buku Larrnggay Mulka
Australian Embassy, Paris, France
5 April – 3 June

Bark paintings & Sculptures from Maningrida

Maningrida Arts & Culture
Short Street Gallery, Broome, WA
5 - 30 April

Fish Traps and Sails from the Maningrida Region

Maningrida Arts & Culture
Grantpirre Gallery, Sydney, NSW
5 - 30 April

Naminapu Maymuru-White

Buku-Larrnggay Mulka Centre
Alison Kelly Gallery, Prahran, VIC
April 5-30

Beyond The Frontier

Jirrawun Arts
Peggy Patrick, Rusty Peters,
Rammey Ramsey, Freddie Timms
6 - 30 April

Yirrarra: Kulama Amintiya Pukumani

Jilamara Arts & Craft
Alcaston Gallery, Fitzroy, VIC
8 – 30 April

From Our Place to Yours

Bula'bula Arts
Hill Smith Fine Art, Adelaide, SA
To be opened 6 pm 8 April by
Richard Birrinbirrin and Rolf de Heer
8 – 24 April

My Mother's Country

Waringarri Arts
Indigenart, Melbourne, Vic
15 April - 7 May

New Work

Alan & Peggy Griffiths
Waringarri Arts
Span Gallery, Melbourne, VIC
25 April – 8 May

Kenny Brown

Jilamara Arts & Crafts
Raft Artspace, Darwin, NT
1 - 21 April

May Rosas – Art on Glass

MIMI Arts & Crafts
Artspace, Katherine, NT
29 April – 1 May

May**Daisy Bitting & Minnie Lumai**

Waringarri Arts
Alison Kelly Gallery, Prahran, VIC
3 – 28 May

New Glass by Warlayirti Artists

Warlayirti Artists
Alcaston Gallery, Fitzroy, VIC
6 May – 28 May

Galuma Maymuru

Djambawa Marawili
Buku Larrnggay Mulka
Annandale Galleries, Sydney, NSW
11 May -18 June

Gika – Start of the Fire

Elcho Island Art & Craft
Bandigan Art, Woollahra, NSW
6 - 29 May

Elizabeth Nyumi

Warlayirti Artists
Aboriginal & Pacific Art, Sydney, NSW
Opens 7 May

Twined Together: Kunmadj Njalehnjaleken

Injalak Arts and Crafts
Museum Victoria, VIC
13 May 2005 to 4 December 2005

Bark paintings from Maningrida

Maningrida Arts & Culture
Indigenart, Perth, WA
27 May-18 June

New works from Maningrida

Maningrida Arts & Culture
Hogarth Galleries, Sydney, WA
27 May – 30 June

Wukun Wanambi

Buku-Larrnggay Mulka Centre
Niagara Galleries Melbourne
30 May -26 June

Gija - Across the Board

Warmun Artists
Raft Artspace, Darwin, NT
Opens 26 May

WaterHole

Warmun Artists
Short Street Gallery, Broome, WA
Opens May

now open and there is a great sense of anticipation in the Art Centre. The artists have been waiting a long time to have their much loved art centre open again.

Bula'bula Arts Aboriginal Corporation

The Canoes Projects between Bula'bula Arts and Vertigo Productions are well underway. Filming of 10 Canoes is due to commence in the first week of May and local artists are already making spears, woomeras and other props. Co-Director, Rolf de Heer, and Producer, Julie Ryan, spent a week in Ramingining recently consulting with landowners and artists about locations and casting. Artists are telling stories for their paintings which will feature on 12 Canoes, an interactive website about art, life and culture in the region of the Arafura Swamp. Watch out for them at the 2006 Adelaide Festival!

Farewell Newsletter

This is my last Newsletter as Industry Development Officer at ANKAAA. Thank you to all contributors over the last six editions. Thank you also to designer Leonie Malloy who helped set up the new look Arts Backbone and provided invaluable advice.

ANKAAA is a strong organisation and a wonderful community of people. The ongoing strength of ANKAAA is testament to the vitality and vision of Aboriginal artists from the Top End.

It has been a great privilege for me to work for an organisation with the integrity and importance of ANKAAA.

Angus Cameron

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MANGKAJA ARTS MARKS THE PASSING OF A SENIOR ARTIST

Some ninety years ago, a child was born at *Kuntumarrajarra*, a waterhole in the south central region of the Great Sandy Desert. On Saturday 4 December, Paji Honeychild Yankarr died having completed, over these years, one of the most inspiring personal journeys of any Australian.

From birth, she lived with her family around *Yirtil* a permanent, spring fed waterhole surrounded by her beloved sandhill country. They were living here when her mother announced that her husband had come. He was much older and some time into the relationship, he became ill. She was charged with the responsibility of accompanying him on his departure from the camp and from their world. He died several days after their self-imposed exile and she stayed with his body until she was strong enough to undertake the four day walk back to Japirnka, the main jila for her family further to the north.

As a young woman she became an accomplished hunter and gatherer of an extremely diverse range of bush fruits, seeds and meat. Mona Chuguna and her husband Peter Skipper remember how well she provided for them in the years in the desert. 'When we were living in the desert, even in weather like today, *parrangka* we call it, hot weather time, she would go hunting for animals and bush food. All of the kids, had to wait in camp. She was a good hunter for us. She collected all of the bush tucker that she put in her paintings. She found *wirlka*, (sand goanna) and *maliri* (Hare wallaby) and all of the seeds like *kulparn*, *lungkurn* and *puturu*'.

Cautiously she moved to the station country with the last wave of her countrymen in the 1960s. She worked at Old Cherribun Station for a time washing clothes, watering the garden, cutting the grass with scissors and cooking for the stock camp. In tandem with the introduction of the equal pay laws of the early 1970s, she moved into town, living at the old mission near the newly established town community of Junjuwa. She became involved with Karrayili Adult Education Centre and began painting; as Jukuna relates, Honeychild asked herself what she should do now that her work was finished, 'I will paint my own country, the desert'; and for almost twenty years she has done this. Her first images were the product of language classes at *Karrayili* and these caught the eye of the publishers at Magabala Books in Broome. In 1990 they

produced the *Boughshed* series of cards that included images from fellow artists such as Nyuju Stumpy Brown, Janya Ivy Nixon (dec), Nada Rawlins and Jukuna Dolly Snell. These provided the impetus for the first *Karrayili* group show at Tandanya Aboriginal Cultural Institute in 1991. Honeychild was one member of the core group of artists who continued to paint and exhibit consistently throughout the 1990s with shows nationally and internationally.

Her immediate family includes some important artists. Jukuna called her jaja or grandmother, she was ngawiji or father's mother for Peter Skipper, aunt to Jimmy Pike, sister for Jimmy Nerrimah, aunt for Wakarti Cory Surprise, ngawaji for Walka Molly Rogers, sister to Llanyi Alec Rogers and Murungkurr Terry Murray called her *juku* or niece.

She worked on the two *Ngurrara* canvases with these and other artists including her late husband Boxer Yankarr. Her works are blatant records of her desert country. The inclusion of bush foods as decorative elements in the work was omitted as she grew older. As she stated in 1994, 'I put water in my paintings, places we were walking around' and this was unchanged as her central motif. To watch her paint, there was a sense that she walked around in her paintings, with the broad sweep of the brush, around the places that she walked as a young woman. The waterholes gradually took over the picture plane with the elliptical forms of the centre of the waterhole, bleeding over the edges, reconstructing precisely the view that she would have known as she drew water from the jila.

For Jukuna, the reason why she should be remembered in these words was for her unswerving efforts to look after her and her siblings as they were growing up in the desert. It was not an easy task but she was a great carer, provider and she knew all of the bush medicines and their applications. She 'grew up' seventeen children although none of them were her own biological offspring. She has many nieces and nephews and is survived by one brother, Watikakarra Stalin.

On Monday 6 December, Mangaja was closed, in a hopelessly inadequate tribute to a most remarkable individual, hunter, carer and artist.

Karen Dayman, Manager, Mangaja Arts

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