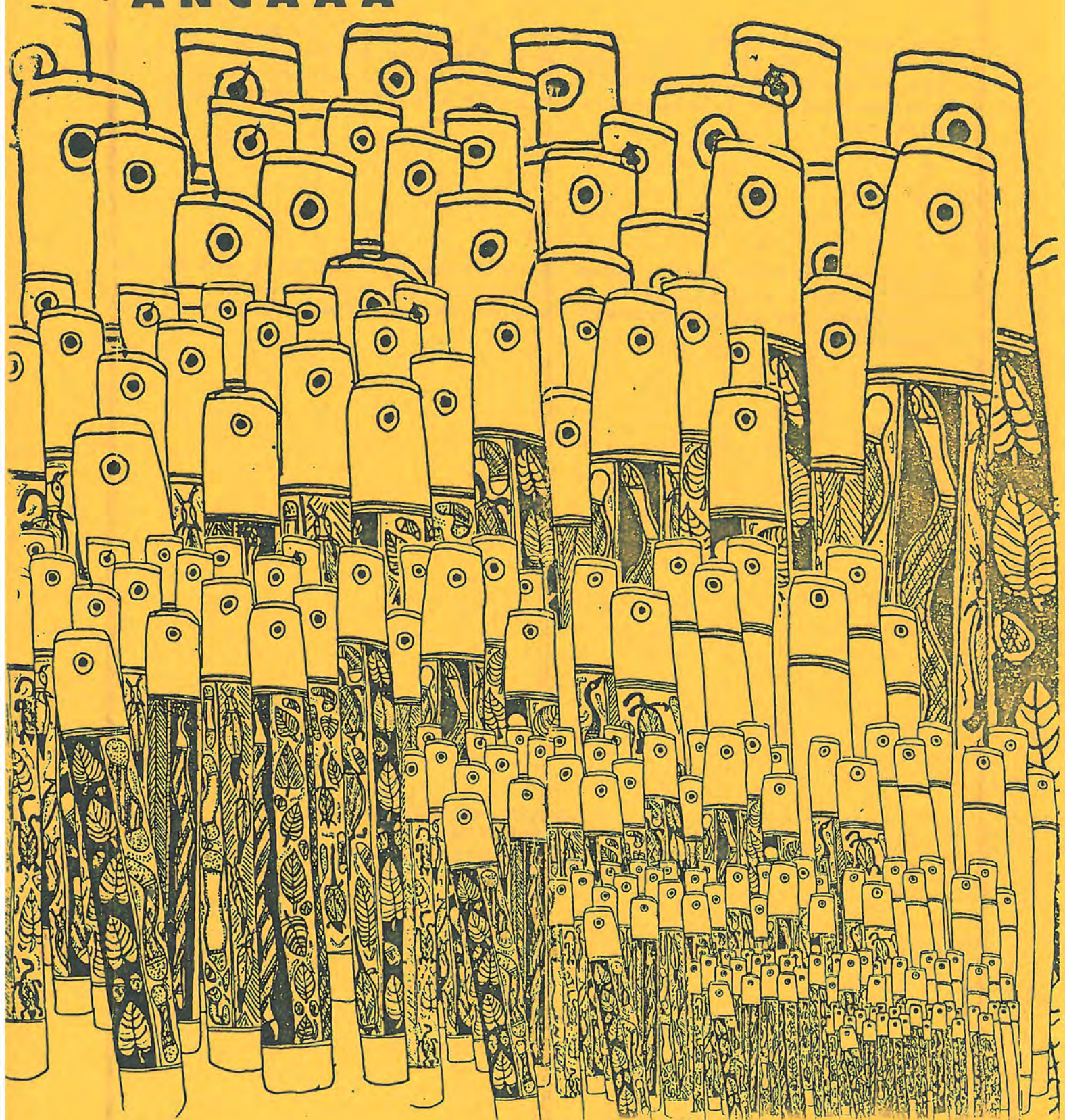




Newsletter of the  
ASSOCIATION OF NORTHERN  
and CENTRAL AUSTRALIAN  
ABORIGINAL ARTISTS

*Number 5, May 1988*

**ANCAAA**



-----IN THIS ISSUE-----

the aboriginal memorial, dorothy djukulul, views in print and poster, art of the land, books from the west, miriam rose, rag trade art heist, adelaide festival arts forum, toyota dreaming, the american market ?, letters, craft sales statistics, community arts officer.

Thankyou to Land Rights News for selections from it's Art of the Land Column, Australian ART Monthly for 200 Burial poles and Aboriginal print and posters .Warren Snowden for photocopyer and typewriter.

ANCAAA NEWSLETTER  
PO BOX 2152,  
DARWIN 5794

# NEWS

## ABORIGINAL ART : THE CONTINUING TRADITION

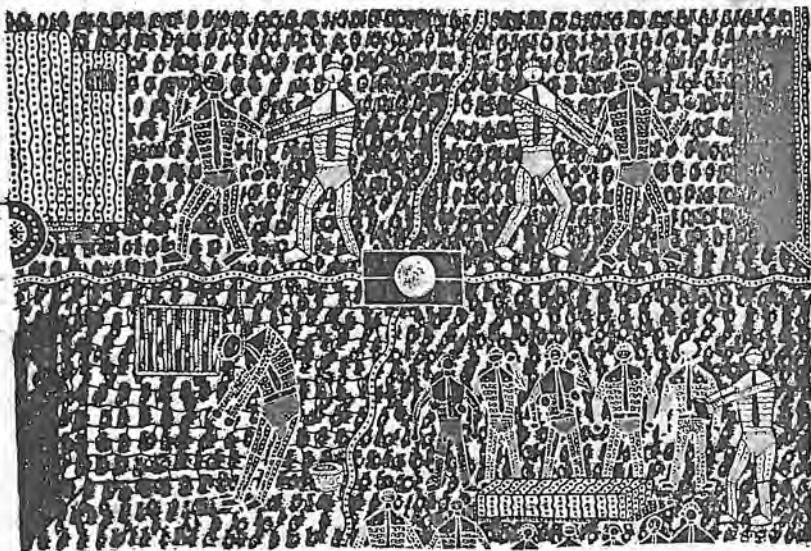
The Australian National Gallery is working on a manuscript for a forthcoming publication on Aboriginal painting, focussing on individual artists from across and around Arnhem land, the Desert and the Kimberleys. The book, title still to be determined, will include over 100 full colour illustrations and contributions to text have been supplied by various people including Galarrwuy Yunupingu writing on "Black/White Relations through Painting" and George Milpurrurru on Bark painting. Publication date is yet to be finalised but the intention was to publish the book to coincide with Aboriginal Art : The Continuing tradition exhibition at the ANG in June 1989 (yes 89 !! not 88 !!).



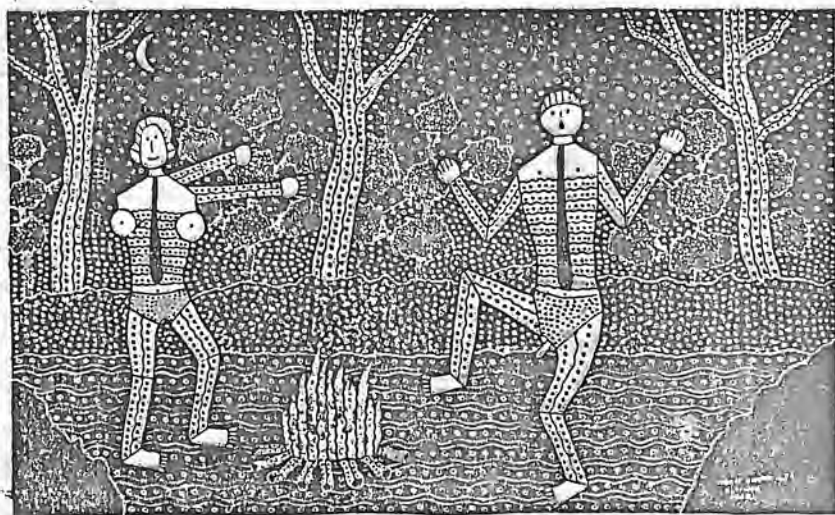
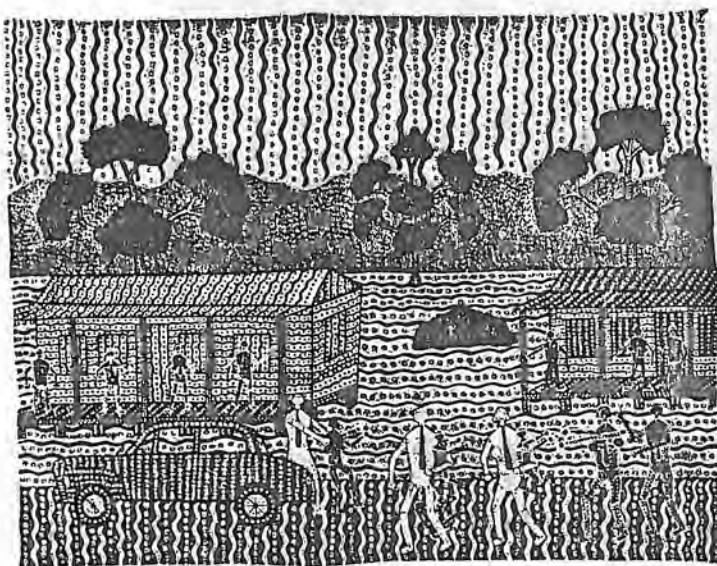
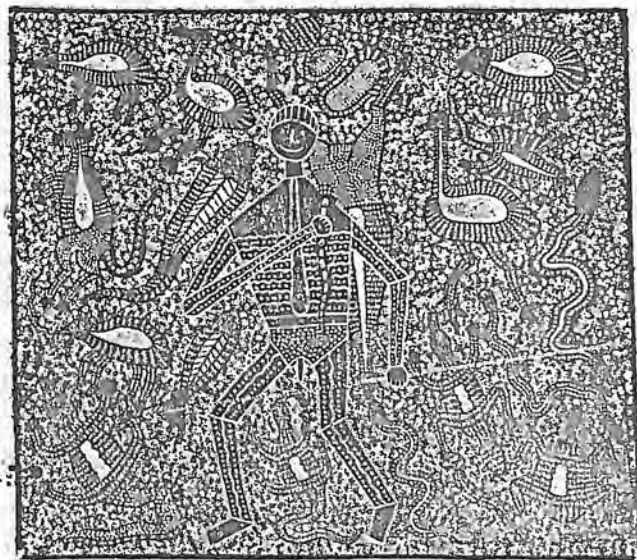
Pictured is NLC Chairman, Galarrwuy Yunupingu with CLC Chairman Wenten Rubuntja. Wenten along with other Arrernte artists Doug and Clem Abbott, Ivan Panka, Gabrielle Wallace and Theresa Ryder will hold an exhibition of Water colour paintings at the Birruk Marri Gallery in Fremantle in July.

Both Steve Anderson and John Mundine are attending the World Crafts Council Conference in Sydney during May. Steve will enlighten the gathering by presenting Tiwi Designs Marketing Strategy. Watch out for those imitation Tiwi Design Marketing Strategies flooding the market soon.

Meanwhile Kathy Barnes Batik Program has completed its first three months. On the construction front Steve's house is nearly completed, Kathy has inherited the bungalow, and Tiwi Designs is being extended in two directions, one extension for more printing space, the other for a flash new showroom. Notwithstanding this Tiwi Pima is extending the Keeping Place and installing a high speed fan to combat mould.



## ROBERT CAMPBELL



Robert Campbell Jnr lives in Kempsey in northern New South Wales. He has held two exhibitions at the Roslyn Oxley Gallery in Sydney. The Art Gallery of NSW has bought some of his work for their permanent collection.

**"I'm painting this Captain Cook from a million years ago..."**

**Paddy Wainburranga.**

# TOO MANY CAPTAIN COOKS

**A Rembarrnga view  
of Captain Cook,  
past and present...**



**Monday 16 May  
3.45 p.m.  
Coombs Theatre,  
Australian National University**

**A film by Penny McDonald**

**With Paddy Wainburranga  
Songs from Joli Laiwonga, Roger Kelly Madarnngu  
and Paddy Wainburranga.**

**Translations by Paddy Wainburranga, Miliwanga  
Cameron, Penny McDonald and Chips Mackinolty.**

Produced with the assistance of the Australian Film Commission No Frills Fund; the Northern Land Council; the Australian Film Television and Radio School; and the Community Arts Board of the Australia Council.

With thanks to the Mirraitja, Gabudubut and Dakal clans, and the Jawoyn people for use of locations.

# THE ABORIGINAL MEMORIAL

By late April there are 150 in Sydney. 50 more will follow by mid-May. ANG curator and his colleague, Gary Lee have spent two furious weeks, meeting important deadlines with bubble plastic. They have wrapped their way from Katherine to Ramingining preparing the first 150 for the trip south. Many are over 12 foot high and take three people to carry, they have been made and brought to the craft shops by such men as David Malangi, Neville Gulaygulay, George Milpurrurru, Paddy Wainburranga and jimmy Wululu, all fine painters in their own right with some contributing up to 30 each towards this memorial.

They are being assembled in Sydney where they will form a huge forest. the most important Australian Art Exhibition in 200 years.

Log Coffins - Lorrkon or Dhupun - are traditionally used as the final stage in mortuary rites in many areas of the Top End. Some time - often a period of years - after a death, the bones of the deceased are placed for final storage in the coffins which are then deposited in the dead persons country.

On May 8 John Mundine flew into Darwin in a small twin engine charter plane loaded with the remaining 50 hollow logs. As the plane was being packed at Ramingining the front wheel lifted off the ground, it took off slowly just passing over the trees at the end of the strip. Following John to Darwin and then Sydney were some of the artists who made the hollow logs.

Johnny Dhurrukuyu was on his way to Sydney for the opening of The Aboriginal Memorial when he said that the "two old men, Paddy Dhatangu and David Malangi were going to give the Memorial their approval. The old men would do this by singing the stories of the hollow logs, I will play the didgeridu for them."

Paddy Wainburranga of Beawick certainly sees the project as a Memorial:

"This is a serious thing, that's why the lorrkon is made, to make you remember, for many, many years. You know different tribes all over the world, really from the same people. That's why we're making this lorrkon, we're afraid we're going to lose our culture, lose our dreamtime. We are not book men we are letter stick men. You can't understand, we can't even understand white man's side. Our Lorrkon got more power. You can read and write your own way. We can read and write our own way. That's why we make this lorrkon All over the world nobody different family, all the same family. One Sun, One Moon, We Live, One Dark Night."

The Aboriginal Memorial will be opened at the Sydney Biennale on Tuesday 18th May 1988.

It will be there at Pier 2/3, Walsh Bay, Sydney.

In September it will move to it's permanent home at the Australian National Gallery in Canberra.

Tony Danyula, Daypurryun, David Malangi, Neville Gulaygulay, Johnnu Dhurrukuyu, Jimmy Wululu, George Milpurrurru, Dorothy Djukulul, Charlie Durritjini, Neville Nanytjwuy, Jimmy Mamalunhawuy, Paddy Wainburranga, Djardie Ashley.

## 200 Burial Poles: An Aboriginal Memorial

John Mundine

Where does Australian art come from? This is a vexing question since, placed in the context of my own feelings, I see the single most important statement in this Biennale as being the Aboriginal Memorial of two hundred burial poles, one for each of the two hundred years of white culture. Aborigines have always been more concerned with spirit than matter and it says much about the materialist, possession-based nature of our own society that for so long it was almost blind to a culture intangible but so crucially present. 'Time is money' and 'the Dreamtime' are worlds apart and yet for many artists, particularly in this century, the Aboriginal presence is the most civilizing and creatively challenging element in our world.

Although intellectual nourishment has always been available from Europe, Britain, North and South America or elsewhere, it is the Aboriginal presence that nourishes our spirit. Herein lies the divided nature of the non-Aboriginal artist, which makes inevitable our hybrid art, straddling a consciousness of two worlds. But at its best, in the hands of a Fairweather, a Tuckson or a Peter Booth, it lacks little by comparison with a mono-cultural or purist expression.

Since 1788 at least several hundred thousand Aborigines have died at the hands of white invaders. Some time ago an elder artist in Ramingining brought me several videotapes belonging to his dead son. Not having a video cassette recorder, he wanted to play the tapes and show me. The son and the artist were and are very close to me. The tapes were battered and dust-ridden. I hesitated to run them through my machine but our relationship and my curiosity made me play them. His son had been a member of the Northern Land Council Executive and, in the course of his work contracts, had been given some more 'political'

videotapes as background briefing for himself and the community. One of these was a copy of a John Pilger documentary called 'The Secret Country'. In the opening précis of the programme he talked of the decimation of a tribal group who owned land on the Hawkesbury River in New South Wales and who died 'to the last man, woman and child defending their country'. He continued that, throughout the land in every country town, there was an obelisk to those who had fallen in this war or that, but nowhere was there a memorial to these first Australians who died defending their country.

In the course of my work as art adviser, the major role is to make the outside world more aware and appreciative of Aboriginal art and culture. Some works of art are visually accessible to 'white eyes'; however, others aren't and are difficult to place. The Hollow Log Bone Coffin was one of these. During the sixties, when Aboriginal art was 'discovered', installations of so-called 'totem poles' were popular, though rarely placed in the prominent places which they deserved. Then, although a gradual growth in Aboriginal art appreciation crept up during the seventies, this was in the main to do with paintings, with the Western Desert school of 'dot and circle' leading the way. Sculpture, generally referring to bird and other animal life pieces, was also sought after; however, works as uncompromising as the Bone Coffin were still hard to place. The problem was to change people's perceptions of Aboriginal sculpture and art in general. A *tour de force* was needed.

This cynically commercial venture lurked in the back of my mind until the Pilger programme crystallized these thoughts. During the day-to-day business of the Art and Craft Centre in Aboriginal communities, a series of regular exhibitions is planned and run. Art is a way of recording history, aspirations and feelings of the period. Art is a communication medium that often transcends language barriers. The aim is that themes, concepts and ideas of Aboriginal culture are carried within each exhibition, which is visually accessible to the general viewing

In north-eastern Arnhem Land present-day Aboriginal people carry on many age-old ceremonies and rituals. One of these is the Hollow Log or Bone Coffin ceremony. When a person dies the body is washed, painted with relevant thematic designs, sung over and mourned. Some time later the bones of the deceased are recovered and distributed to relatives in a small ceremony. After a period, which may be years, the relatives hand over the bones to ceremonial leaders for them to hold a Hollow Log ceremony. A log hollowed out naturally by termites is found, cleaned and painted with relevant designs like the body amidst singing and dancing in a special camp for those completing the ritual. The bones are cleaned, painted with red ochre and placed in the log in special dances. When a set series of songs and dances has been completed, the log is carried and danced into the main public camp and stood upright. It is then left.

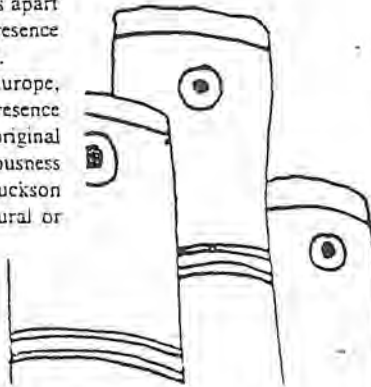
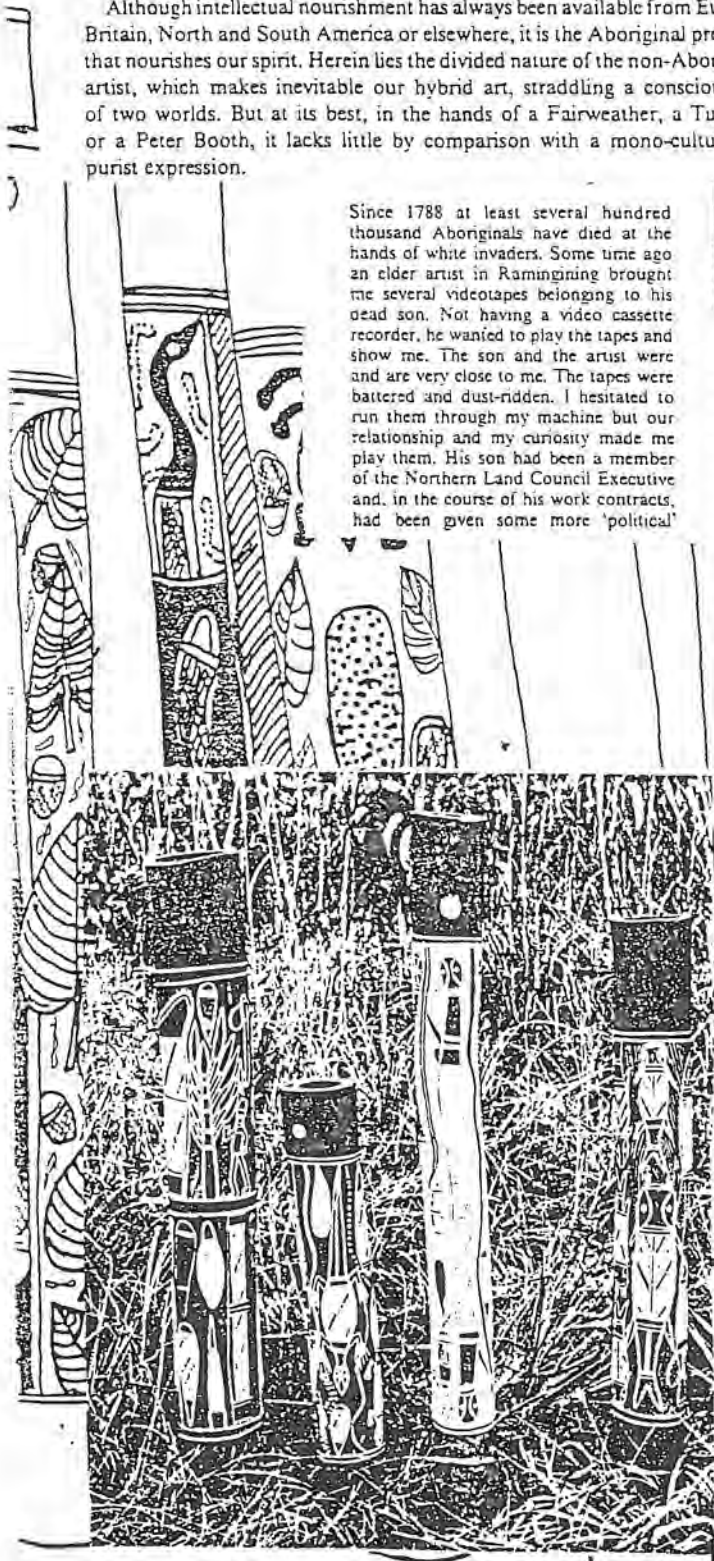
Full-size versions minus the bones are made and sold today as sculptures. These works are art pieces in their own right. Originally being living trees, the installation is like a forest—an Aboriginal artistic vision of the forest and landscape. In the original ceremony each Pole would contain the bones of deceased people, embodying the soul. Each tree in this new forest would contain symbolically the spirit of a deceased person. The forest, the environment, is us: we are the environment. Each Hollow Log is ceremonially a Bone Coffin, so in essence the forest is really like a large cemetery of dead Aborigines, a War Cemetery, a War Memorial to all those Aborigines who died defending their country. Two hundred Poles were commissioned to represent the two hundred years of white contact and black agony.

In south-east Australia many well-documented massacres of Aboriginal people occurred since 1788. Many of these were covered up and forgotten (buried), as reported in Pilger's programme, and thus the name 'The Secret Country'. In northern Australia present-day distortion of history continues still. It is widely touted that Aborigines there were and are treated differently and did not suffer as other Aborigines did from white contact. Thus they have no reason to feel betrayed, deprived and angry as those southern blacks and Queensland Aborigines are. Though many benevolent acts were carried out, similar massacres were

occurring in Arnhem Land around the turn of the century, about the time of similar incidents in other parts of Australia. This is still 'secret history' for most of Australia.

There is currently an upsurge in interest in Aboriginal art by the Australian public and overseas visitors. A large part of this is a result of the tourist boom sweeping the country. In other parts of the world where the particular indigenous art has become the flavour of the month, it has often led to attempts to exploit it commercially to the nth degree. The resultant pressure on artists to produce has led ultimately to a collapse or emasculation of the art form. Aboriginal art is now under incredible strain to fulfil white wishes of their culture. Certainly different factions have tried to lead the art this way and that. Whether they truly represent Aboriginal cultural aspirations is questionable. Beyond these schisms and distractions Aboriginal artists and art have sustained their resilience in the face of these demands and continued to public. During the Bicentennial year most Aboriginal organizations and many white ones are boycotting the celebrations. Many white artists have withdrawn their works from Bicentennial shows. As a commercial enterprise set up to ensure returns to artists, it was realized that any boycott decisions would have strong economic consequences. The bind was to present Aboriginal culture without celebrating—to make a true statement.

survive, convert the white community and make real statements.



Maningrida artist Dorothy Djukulul held an exhibition with her husband, Djarrdie Ashley at the Esplanade Gallery in Darwin during April.

Fifteen of Dorothy's paintings are held within the Robert Holmes a'Court Collection.

Born at Murrwangi near Mulugurru, she lived at Milingimbi and attended school there in the 1960's. It was here that the mission superintendent and her father encouraged her to paint. After completing school she went to Nangalala to help build stockyards and muster cattle on foot. She married then and moved to Maningrida where she was employed by the bakery. It was here that she returned to painting, being encouraged because of her good hand.

**DOROTHY**

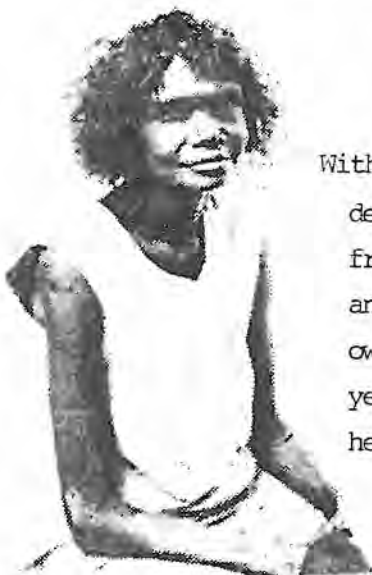
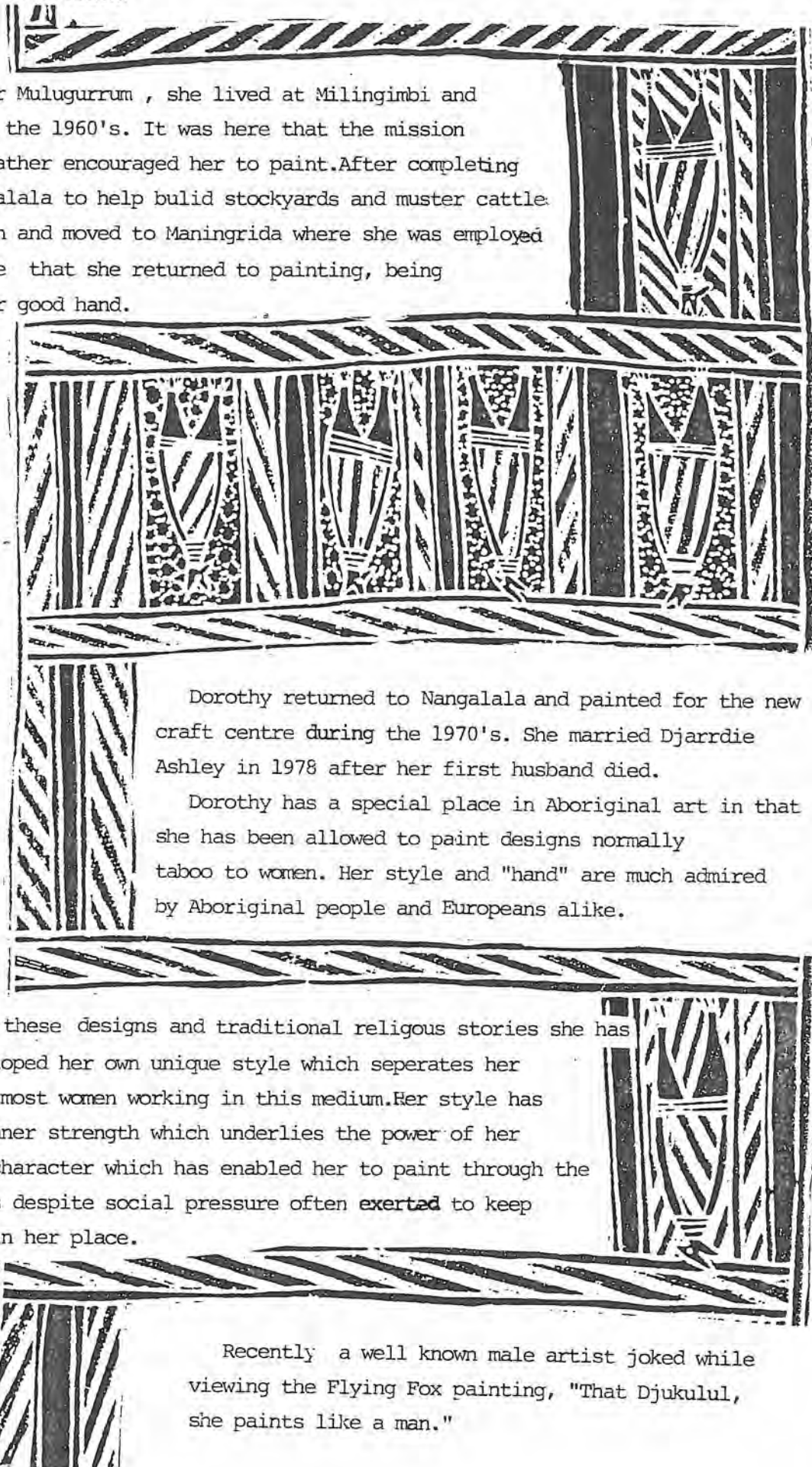
**DJUKULUL**

Dorothy returned to Nangalala and painted for the new craft centre during the 1970's. She married Djarrdie Ashley in 1978 after her first husband died.

Dorothy has a special place in Aboriginal art in that she has been allowed to paint designs normally taboo to women. Her style and "hand" are much admired by Aboriginal people and Europeans alike.

Within these designs and traditional religious stories she has developed her own unique style which separates her from most women working in this medium. Her style has an inner strength which underlies the power of her own character which has enabled her to paint through the years despite social pressure often exerted to keep her in her place.

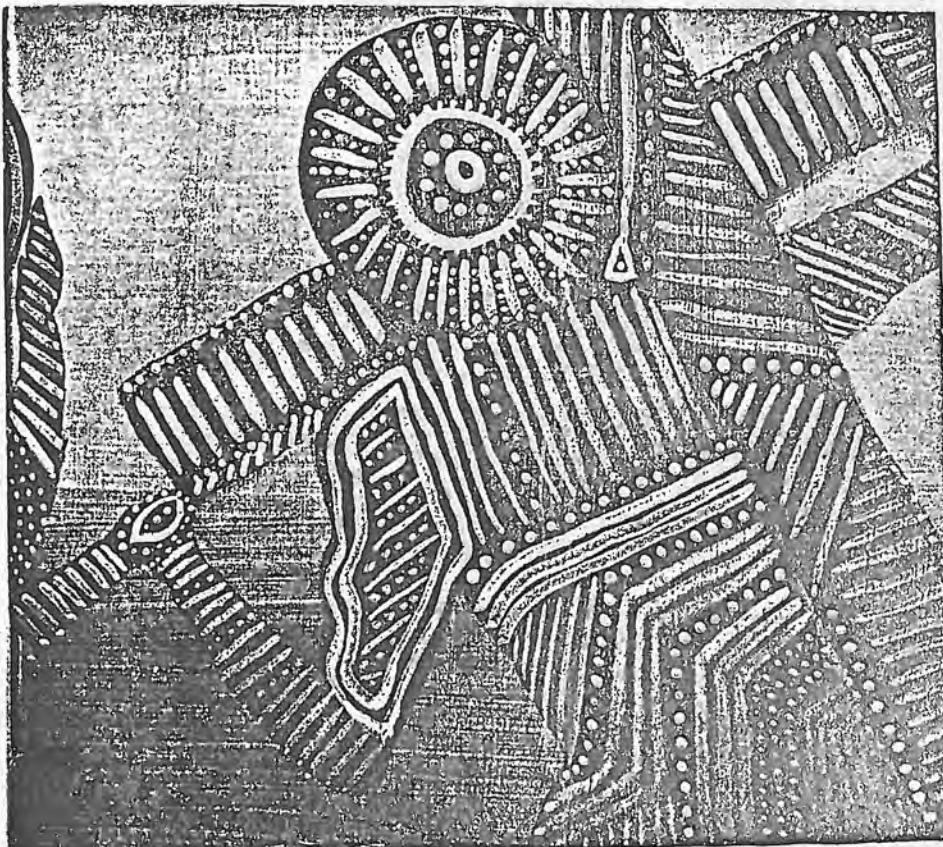
Recently a well known male artist joked while viewing the Flying Fox painting, "That Djukulul, she paints like a man."





# MIRIAM ROSE

## AUSTRALIAN STATIONS OF THE CROSS

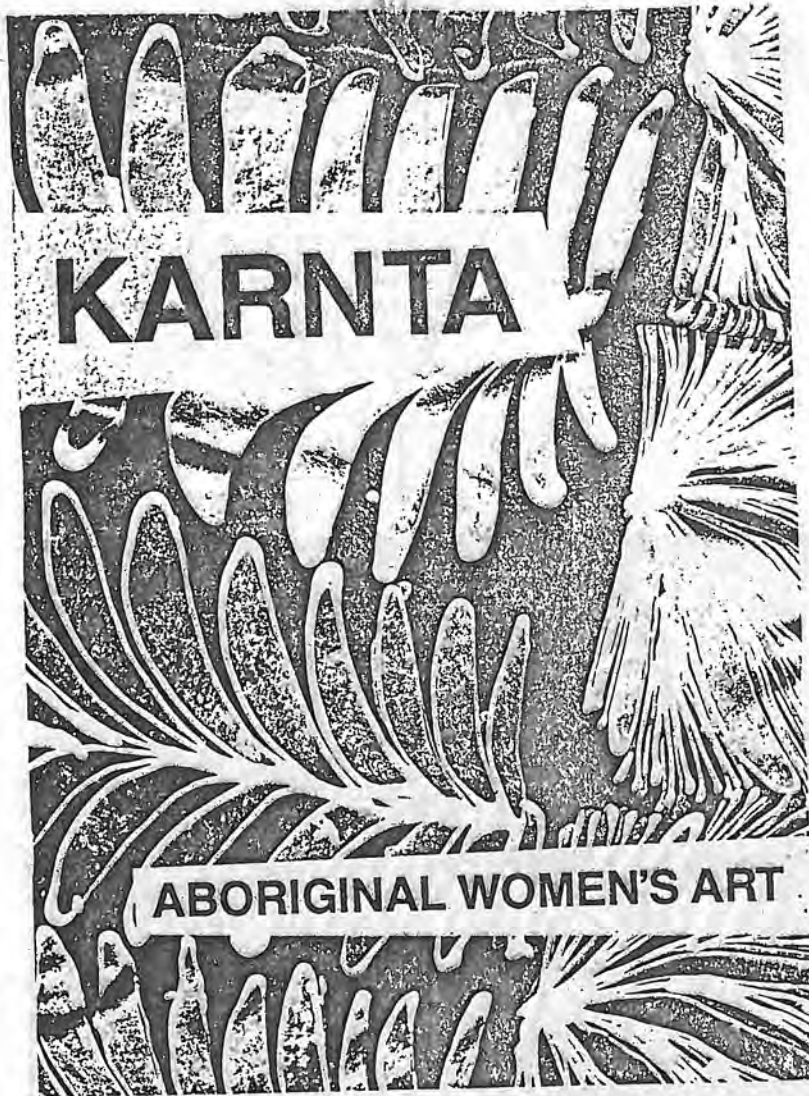


Miriam-Rose Ungunmerr-Baumann

An Australian Original

Miriam-Rose Ungunmerr of Daly River has published a book entitled "Australian Stations Of the Cross". The book is a set of paintings that were produced by Miriam for the church at Daly River in 1974 and 1975. The paintings are accompanied by prayers relating to the Stations of the Cross from an Aboriginal point of view.

Previously Miriam has illustrated a book by Alan Marshall called "People of the Dreamtime".



ANCAAA has copies of the Karnta; Aboriginal Womens Art Catalogue for sale at \$8.00 each. If you missed out you can order now from us here at ANCAAA news. Wholesale enquiries welcome.

## Parliament mosaic 'puts a curse on whites'



Has the bone been pointed? The Queen, Mr Hawke, artist Michael Nelson Tjakamarra and Prince Philip inspect the Aboriginal mosaic at the new Parliament House yesterday

AN Aboriginal artist, who yesterday proudly showed the Queen the mosaic he designed for the new Parliament House, said it is to place an elaborate curse on white Australia. It was claimed last night.

Either that or Canberra has been treated to the best hoax of the Bicentenary.

Mr Kevin Gilbert — a prominent of eccentric black activist and artist — topped off a day of Aboriginal protest against the \$1 billion landmark with the startling claim that the curse would haunt the Federal Government until justice was delivered to the Aboriginal people.

He said the magnificent mosaic, designed by Papunya artist Mr Michael Nelson Tjakamarra in the forecourt of Parliament House was conceived as a concentration of evil forces and was a "pay-back" for the atrocities inflicted on Aborigines by whites.

Democracy's home — Page 4  
Editorial — Page 10

Before work began, Mr Gilbert said fellow Aborigines wanted Tjakamarra that Aboriginal laws still applied in the area and that he should design the mosaic as a focus for spiritual energies that would be a silent burden on white Australia until Aboriginal demands for land rights were met.

"Tjakamarra was unavailable for comment last night. Mysteriously, other black activists knew nothing of the so-called curse.

Mr Michael Mansell said he had first heard of it at the press conference where Mr Gilbert made his claims.

Sources in the art world were equally ignorant — in-

deed sceptical — about the bizarre allegations. Critics who have seen the work differed sharply from Mr Gilbert's interpretation. The mosaic was instead described as "an important example of central Australian imagery depicting people meeting each other with no sinister connotations."

The curator of Aboriginal art at the Australian National Gallery, Mr Wally Caruana, said there were probably many layers of meaning in the work but they could only truly be revealed by the artist.

Friends of the artist told The Australian the mosaic was an extension of an earlier work featuring the Australian and Aboriginal flags which won an award two years ago.

A curse of the sort suggested by Mr Gilbert would usually be associated with a very secret law and ceremony and would not be publicly displayed, they said.

The design, based on the theme of a meeting place, was chosen from the work of five artists nominated by the Papunya people, who are known for their intricate sand paintings.

The 196sq m mosaic was set in place in the forecourt's ceremonial pool using almost 100,000 hand-hewn pieces of granite.

"We on his behalf are proud of that art work," Mr Gilbert said. "But in terms of its significance, because it's been transported into this country, and into this area, which is another man's business, it also has certain ritual connotations."

"We have told him, there is still Aboriginal law in this area, there is still ritual law in this area, and that area that he has done has been used to direct Aboriginal forces."

ABORIGINAL activist Mr Michael Mansell tried to get into the oval recreation last night to petition the Queen on Aboriginal rights, but he was not allowed to see the Queen and was eventually arrested.

Mr Mansell appeared on the steps of Parliament House with Mrs Denise Everett, chairwoman of the Aboriginal Welfare Council of Tasmania, at 8.30pm, precisely the time he had nominated following the withdrawal of his invitation by the Prime Minister, Mr Hawke.

He was wearing a T-shirt with the words Queen Elizabeth and a slogan, but this was obscured. Mrs Everett was allowed in but after Mr Mansell repeatedly ignored police requests to move behind the barriers restraining the public he was arrested.

"White Australia has tried to exploit that as being symbolic of some sort of honourable dealing with Aboriginal people, as a meeting place."

"Tjakamarra, he said had been "conned" and "exploited" by the Governments into accepting the commission, and there had been no consultation with the original Aboriginal inhabitants of Canberra.

"It is used as a focus for Aboriginal energy, and the Aboriginal energy has been centred in that as a pay-back energy, and that will remain upon white Australia's neck until such time as there is justice."

# First round in photo fight to custodians

Aboriginal custodians of a sacred site at Emily Gap, near Alice Springs, have won the first round in a fight to prevent photographs of ceremonially important rock paintings being exploited in a tourist display in Alice Springs.

Through an action in the NT Supreme Court on 11 March the custodians, prevented the photographs from going on display - only 30 minutes before the exhibition containing the photographs was to be officially opened.

The custodians say the paintings represent the Caterpillar ancestral beings responsible for many of the natural features around Alice Springs. These caterpillar beings were also the creators of the paintings.

The Northern Territory Museums and Art Galleries Board had sought permission to use photographs of the paintings in a display in the Ford Plaza building for which the owner Bill Ford was to receive the entry fees.

The request was refused on the grounds that the paintings were restricted under Aboriginal law.

The row over the paintings followed an earlier dispute in which Mr Ford refused to rent space in the building to the Department of Social Security.

During this dispute Mr Ford stated publicly that his plaza had been designed "specifically to cater for up-market retailing" and "large gatherings of unemployed Aboriginal people tend to discourage the general community from utilising these facilities."

This situation left Mr Ford without a tenant, until the NT Museums and Art Galleries Board stepped in with an offer to rent space for an art gallery in an arrangement in which Mr Ford would receive the entry fees to the display, a certainty to attract a large proportion of the burgeoning tourist trade in Alice Springs.

The custodians told the Museums Board they were partly concerned that the proposal put to them for the use of the paintings would offer financial benefit to a non-Aboriginal promoter and that their social and cultural interests would be doubly compromised by the proposal.

The custodians asked the Board to consider alternative illustrations for their display.

Board staff went ahead and constructed large panels based on the secret paintings, maintaining that they did not need the permission of the custodians.

The custodians then complained to the Aboriginal Sacred Sites Protection Authority, which although an NT Government agency, has often been in conflict with the NT Government over the protection of Sacred Sites.

Some thirty minutes before the opening of the display, the Authority and Bobby Stewart, one of the custodians, were advised by Mr Justice Rice that he proposed to grant an interim injunction on their application to prevent the display of the photographs.

Before the injunction was granted however, the Solicitor-General, representing the Board, undertook to ensure that the photographs would be covered until a full hearing.

It is now up to the Museums Board to decide whether to demand a full hearing of the matter in order to determine whether a permanent injunction would be granted.

The paintings remain temporarily covered but authoritative sources say no steps have been taken by the Board to seek an alternative decorative motif for the display, known as the Spencer and Gillen Gallery.

The gallery is named after the anthropologist and "protector of Aborigines" Baldwin Spencer and Frank Gillen, an officer of the Overland Telegraph Company who collaborated with Spencer in a number of ethnographic publications in the early 1900s.

Gillen, who befriended Aboriginal custodians of the caterpillar site and had been given an affiliation with the traditional owners, had been allowed to photograph the paintings. He later published and described them in his works with Spencer.

The Museums Board has argued that this use of the photographs gives them rights to the reproduction of photographs of the painting.

The custodians still remain hopeful that the issue can be resolved through further negotiation with the Museums Board.

## ART OF THE LAND



The Barrarrraga Mimi Dancers from Manlgrida at last year's Barunga Festival

# COME TO BARUNGA

The traditional owners of Barunga, an Aboriginal township near Katherine, Northern Territory, have invited Aboriginal and non-Aboriginal Australia to attend this year's Barunga Festival.

A regular event, this year's festival is also a follow up to the events in Sydney and Kurnell on 26 January. If that date represented a day of mourning for the loss of Aboriginal land and lives, Barunga is to represent a celebration of cultural survival.

As Barunga Town Clerk, Robert Lee, said of last year's festival, "In this way we can show the rest of the world that our traditions and law are strong even today ... we are strong here on our land."

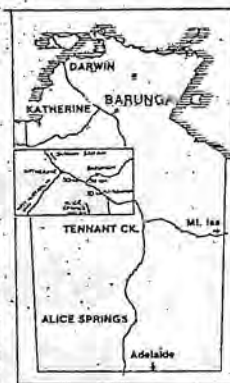
Barunga is part of "a special year of ceremony" called for by the Northern, Central and Tiwi Land Council and Pitjanjatjara Council executives at a meeting late last year. The meeting had announced the year of ceremony "to celebrate our survival, our culture and the land, the mother of our culture."

In previous years, the Barunga Festival has been held over Easter. This year, and in all future years, it is to be held over the Queen's Birthday weekend in June. This will enable Aboriginal people access to the festival by road. Previously, this was not possible as roads were still cut by the wet season.

While sport will again be a feature of the festival, cultural events will be the focus this year.

Traditional dance will be performed each day of the festival. However, on the Sunday night, traditional song and dance will be performed from late afternoon till dawn. Dancers and singers from Queensland, the Kimberleys, the Top End and the desert will gather to perform the songs of their country.

As well, there will be competitions and displays of spear throwing, fire lighting. Aboriginal artists will be



bringing their work to the annual art display, and many will also be producing work at the Festival.

Barunga is a community of 550 people 80km south east by road from Katherine in the Top End of the Northern Territory (see map).

The traditional owners of Barunga have lifted permit requirements for the period of the festival and welcome all visitors. As the nearest accommodation is in Katherine, people staying overnight will have to bring camping gear.

As well as food stalls, basic food supplies will be available from the community store. If you have special food requirements you should bring them along with you.

In June, the days can get quite hot (up to 30 degrees), though at nights it can be chilly (down to 10 degrees) so appropriate clothing and bedding should be brought.

The Barunga community's invitation to all Australians to help celebrate the festival's theme of 'We Have Survived' will mean a lot of people will be able to learn about Aboriginal culture.

Among those learning will be the Prime Minister, Bob Hawke, who has accepted the community's invitation to attend the festival.

"We are pleased that the Prime Minister has decided to accept our invitation and take part in the celebration of Aboriginal culture," Barunga Council President Cyril McCartney said.

Mr Hawke will arrive on Sunday afternoon and is expected to stay until mid evening.

## Aboriginal employment in dance

### CONSULTANT REQUIRED

The Aboriginal Arts Board of the Australia Council has been contracted by the Commonwealth Department of Employment, Education and Training to undertake a project to develop employment strategies for Aboriginal people in the dance industry.

The primary purpose of the project is to develop a national and comprehensive long term strategy for increasing the employment of Aboriginal and Islander people in: (a) the dance industry in general; and, (b) the Aboriginal dance industry specifically, including the development of independent Aboriginal Dance companies.

The project is to include artistic, technical and administrative positions in the industry. Recognition will be given to the nature of employment in the performing arts industry.

The project is also intended to contribute to the cultural and social development of Aboriginal and Islander communities by examining possible measures to give people in rural and remote areas better access to contemporary Aboriginal dance, and to encourage the maintenance of traditional dance in local communities.

#### ROLE OF CONSULTANT

The Consultant will work under the day to day supervision of the Director, Aboriginal Arts Board and will co-ordinate the preparation of a draft strategy for consideration by a small national workshop of representatives from Aboriginal organisations involved in the dance industry

and other relevant individuals. Costs associated with the workshop including travel and accommodation will be met from the project funds.

The Consultant will co-ordinate and administer the project within the budget including:

- prepare a draft outline of a strategy for circulation prior to the workshop
- invite submissions from interested organisations and individuals
- co-ordinate the preparation of research, strategy and policy documents by nominated sub-consultants
- undertake a limited program of visits and consultations where deemed necessary
- arrange and facilitate the national workshop
- revise the draft strategy in the light of the outcome of the national workshop

THE PROJECT BUDGET SHALL BE THE SUM OF \$50,000 AND SHALL BE UNDERTAKEN WITHIN A PERIOD OF SIX MONTHS OR LESS.

SUBMISSIONS are invited from experienced and interested persons to be engaged as Consultants for the project. Submissions should include all relevant details and background information regarding the applicant and should be forwarded by C.O.B. Friday 17 May 1988 to:

The Director  
Aboriginal Arts Board  
P.O. Box 302  
NORTH SYDNEY NSW 2060



## Hawke for Barunga

## SUBSCRIPTIONS

The list of subscribers to ANCAAA Newsletter is growing by the week. However, if you haven't subscribed as yet don't think you can get away with it. We want your patronage. Not only do you get 6 issues for the bargain basement price of \$25, you get to contribute as well.

## Museum opens at Mt Allan

A museum of Aboriginal art and culture at Mt Allan displaying Western Desert paintings, coolamons, artifacts and sacred men's sand painting of the Honey Ant Dreaming was opened by the Prime Minister's wife Hazel Hawke, on 16 April.

The Central Land Council used the occasion to distribute information about the NT Government campaign against owners of the Mt Allan area. The NT Government is trying to prevent the owners from getting title to their land.

Mt Allan was bought by the Aboriginal Land Fund Commission in 1976. A land claim was lodged soon after the Aboriginal Land Rights Act was passed by the Federal Government that year. In June 1985, the then Aboriginal Affairs Minister, Mr Holding, recommended that the traditional owners be granted their land.

The NT Government appealed because there is a disused stock reserve and stock route on the land.

Late last year the Full Bench of the Federal Court decided that the NT Government had no case to argue and that the public did not have a "right of way" over stock routes and reserves. The NT Government has appealed this decision to the High Court.

## ATSIC starts next year

Aboriginal Affairs Minister, Gerry Hand, has told Parliament that the Aboriginal and Torres Strait Islander Commission will commence on 1 January 1989.

He said the new Commission will be an amalgamation of the Department of Aboriginal Affairs, the Aboriginal Development Commission, Aboriginal Hostels Limited and the Australian Institute of Aboriginal Studies.

The proposal to establish a statutory commission replacing the four existing bodies was first announced by Mr Hand on 10 December last year.

Mr Hand said the proposal would not go ahead unless it received a positive endorsement from Aboriginal and Islander people.

Mr Hand outlined the variations the Government had made to the original ATSIC proposal as a result of consultation with Aboriginal and Islander people.

The changes include:

- an increase in the number of regional councils from 28 to around 56;
- the abandonment of the proposed zone councils;
- an increase in the number of commissioners from 12 to 15 with the majority of commissioners elected by Aboriginal and Islander people; and
- the establishment of an Office of Torres Strait Islander Affairs within ATSIC.

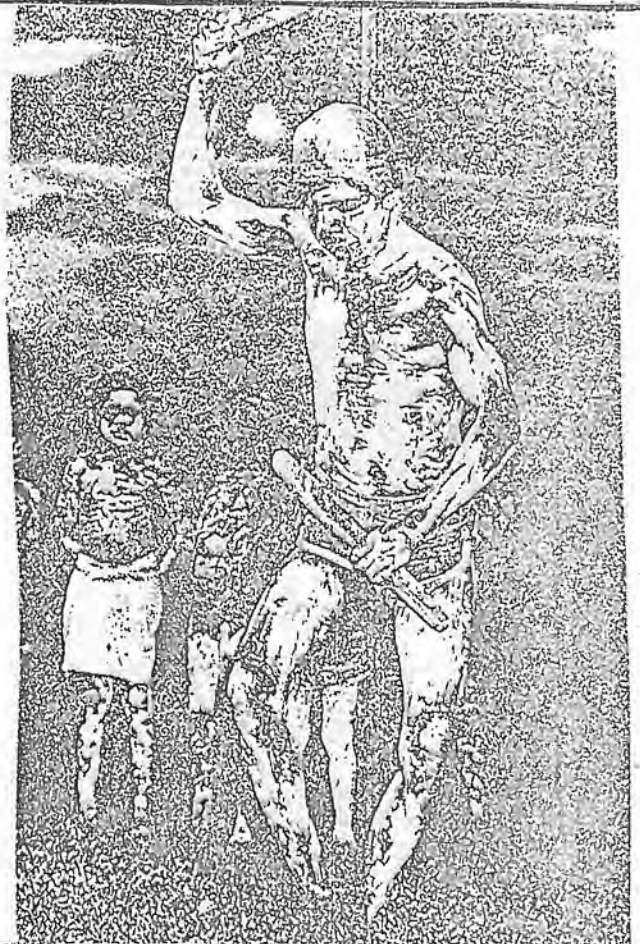
Northern Land Council Chairman, Galarrwuy Yunupingu, said Mr Hand had listened to Aboriginal and Islander people's suggestions about the commission.

"He realised we were making constructive suggestions and that is reflected in these changes," Mr Yunupingu said.

# BARUNGA

## SPORT & CULTURAL FESTIVAL

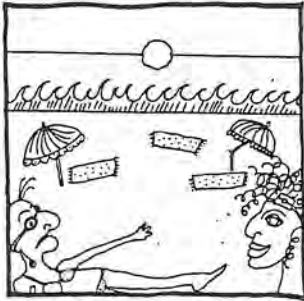
10 — 13 JUNE 1988



## CELEBRATING CULTURAL SURVIVAL

Further enquiries (089) 75 4504, 75 4865, (089) 81 7011, (089) 52 3800

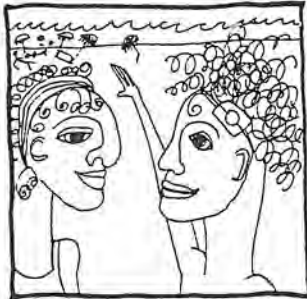
## ART OF THE LAND



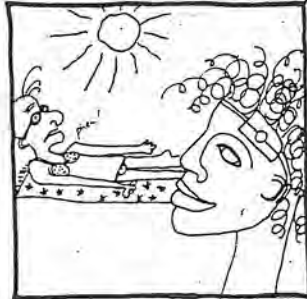
the Aussie beach... sun worship



the ardent, dedicated search for the sun tan...



check this out mate... they're all trying to get black!



at this rate it'll take em 40,000 years for a really good tan!

Cartoon by Donna Leslie, drawn at the workshop.

# Funny business

A workshop for Aboriginal cartoonists was held as part of the Melbourne International Comedy Festival in March.

The four-day workshop was funded by the festival, the Aboriginal Arts Board and the Department of Education, Employment and Training.

Lin Onus, convener of the project, is preparing a report for the department on the workshop and a plan for a full-time course in cartooning and illustration for Aboriginal people.

The cartoonists came from all over the country to learn from each other and hear from professional cartoon-

ists about styles, ideas, and getting work published — and paid for.

Bobby Guwaykuway, Keith Lapulung and Joe Wulwul came from Milimgimbi; Billy Doolan and John Cummins from Townsville; Ray Thomas, Donna Leslie, Ellen Hose, and Sharon Hodgson from Melbourne; Ernie Dingo from the West via Sydney; and Karen Casey and Tony Thorne from Tasmania, now living in Melbourne. Some of the cartoons drawn at the workshop were published in *'The Age'* and there are hopes of another workshop later this year.



## Lardil dancers will tour the Top End

More than 20 traditional Lardil dancers from Mornington Island and dancers from Borroloola will combine to tour the Kimberleys and the Territory Top End during May and June.

The tour of 15 Top End communities is the first by groups from these communities and has been organised through the Woomera Aboriginal Corporation from Townsville with assistance from, from Townsville with assistance from the Aboriginal Arts Board.

The Dancers will gather at Borroloola and travel by convoy to Barunga, Kununurra, Kalbarlu, Mt. Barnett/Imintji, Mowanjumb, Derby, One Arm Point, Bidyandanga, Broome, Noonkanbah, Fitzroy Crossing, Yillili, Halls Creek, Balgo, Lake Gregory, Warnum (Turkey Creek) and return to Mornington Island farewelling the Borroloola Group on the way home.

The main theme of the tour will be sharing messages of song and dance that were handed down as stories from the dreamtime.

In 1974 the Woomera Aboriginal Corporation was formed with the aim of promoting the traditional culture of Mornington Island through story telling, dancing and art and craft.

Initially finance was mainly through personal loans until the Aboriginal Arts Board started to support the project on a regular basis. Woomera has a staff of four who provide administrative support, organise tours and funding submissions for Mornington Island Dancers.

Last year, two of Woomera's staff, along with representatives of the Mornington Island Community, made an initial trip of the Kimberleys. They consulted with community leaders about assistance to stage the tour.

Preparations were also made for dancers from the Borroloola community to accompany the Mornington Island dancers because of the strong ceremonial and family ties between both communities.

A video will also be made of the tour.

## DESIGN COMPETITION

The Aboriginal Arts Board is running a national T-Shirt and Poster Design Competition. The sum of \$4,000 will be allocated to winning entries for the best T-shirt and best poster in the following categories:

Adult - 20 years and over, best entry for male and female, \$250 each

Teenage - 11-19 years, best entry for male and female, \$250 each

Youth - 10 years and under, best entry for male and female, \$250 each

Overall winner, best design, \$500

THEME: The theme for the designs is to be ABORIGINAL ARTS

Poster designs are to be no larger than 54x38cm, i.e. the size of a double spread of Land Rights News.

Put your name, age and address on the back of your poster or T-shirt design.  
CLOSING DATE FRIDAY 2 SEPTEMBER 1988.

### ENTRIES

Entries for the competition should be mailed to:

The Director,  
Aboriginal Arts Board  
P.O. Box 302,  
NORTH SYDNEY NSW 2060.

## ART OF THE LAND



### National Black Musicians Gathering

The Aboriginal Arts Board recognises that a major problem facing Aboriginal musicians is in the area of gaining mainstream airplay and recording contracts which ensure marketing and promotion on the mainstream market.

To gain detailed insight into these problems and to ascertain difficulties at the grassroots level the Board has decided to sponsor a National Black Musicians Conference/Workshop as a one-off event. The gathering of a diverse representative sampling of black musicians from throughout Australia to talk about problems, exchange ideas, etc would provide the Board with a strong reference point from which policy could be developed.

Another aim might be to attract major radio networks, recording

studios, etc. to the workshop with a view to gaining greater airplay of black music and thus a greater demand for recordings. It may also be possible for the workshop to lead up to a major public concert and album could help offset the workshop costs and also be set aside to further fund the advancement of music and such decisions controlling the use of the fund could be made by the Aboriginal musicians.

It is expected that the gathering will take place during the early part of 1989.

All Aboriginal musicians, bands, groups, organisations and communities are invited to send their ideas, suggestions, criticisms, etc of this idea directly to the Board. Your input can only lead to a more positive result and a better future for the expression of our cultures through our music at all levels.

For further information, contact the Aboriginal Arts Board.

### Performers' Fund

The Aboriginal Arts Board maintains a fund of \$20,000 between meetings for the payment of Aboriginal performers at functions for the benefit of Aboriginal communities. The fund achieves two main purposes as follows.

- it provides payment to Aboriginal performing artists who generally performed at Community functions for free.
- it allows Communities to pay artists without having to raise funds for the purpose.

The guidelines for the use of the funds be as follows:

- Limited to Aboriginal organisations/communities for the payment of Aboriginal performing artists.
- Letters of application be received at least two weeks in advance
- Applications to contain name of organisation/community, date of performance, venue, name of performer/group and a statement of community benefit.
- Maximum payments to be
  - to a single performer \$ 250
  - to a single group performance \$ 500
  - to a multi-group performance \$1,250
- Only one application per organisation/community be approved between Board meetings.
- Approvals to ensure an equitable useage of available funds throughout the country.

- A maximum of \$7,500 be allocated for expenditure in any one month.
- Applications from non-Aboriginal organisations can only be approved where they are accompanied by letters of support from the local Aboriginal community and are supported by the relevant Board member.

### BIG FESTIVAL FOR DARWIN

The Northern Territory Arts Council in Darwin, needs letters of support from Aboriginal rock bands who are interested in attending what is hoped to be the biggest ever Aboriginal rock music festival.

The plan is to book out the Gardens Amphitheatre for three days in September and to record the event on audio and video tape.

The Sunrise Band from Maningrida, Soft Sands from Galiwin'ku, The Tiwi Wailers from Bathurst Island, Ilkari Maru from Amata, Yothu Yindi from Yirrkala, Joe Geia formerly of No Fixed Address and a group of Oenpelli musicians have already written letters of interest supporting the festival.

Experienced Aboriginal musicians will hold workshops and ensure the festival runs smoothly.

If you want this show to happen it needs your support, so write to Ray, Bill or Tamia at the N.T. Arts Council, P.O. Box 1277, Darwin N.T. or Joesphine Smallwood at the Aboriginal Arts Board in Sydney, P.O. Box 302, North Sydney, N.S.W.

## 1200 rock on without grog

A big "Rock Without Grog" concert was held in Alice Springs on Anzac Day weekend, drawing 1,200 people to see five bands presenting music with a message.

Rock Without Grog spokeswoman Tricia Morton said "it was a youth idea. We wanted to show people that Aboriginal people could go out and have fun without being drunk, or without drinking, and it worked".

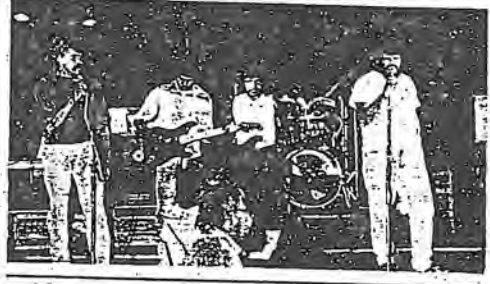
The bands were Roger Knox and Euraba, the Country Ramblers, Amunda, Ilkari Maru and the Areyonga Desert Tigers, who sang 'Woma Wanti' ("No Grog"), and 'AIDS: It's A Killer'.

A second concert series to promote the idea of rock without drinking is

planned for June, to coincide with a tour by Aboriginal reggae artist Joe Geia.

The Rock Without Grog Committee sees the second concert series as part of its aim to employ Aboriginal bands locally, and from interstate, as part of the campaign. An album of material previewed at the first concert will be released in time for the second series, which features Apururakwe songs including 'All Of Us' by the women and kids, 'Petrola', 'Woma Wanti' and 'Stop'.

*Pictured: Ernabella band Ilkari Maru kick off the Rock Concert Without Grog at the Alice Springs Swimming Pool.*



### No Fixed Address, c/- Berlin, GDR

Aboriginal rock band No Fixed Address joined singers, songwriters and performers from 27 countries in Berlin for the week-long Festival of Political Song held earlier this year.

No Fixed Address, co-stars of the film *Wrong Side of the Road*, played to crowds of more than 65,000 people.

A report from Artikel Kommentare says: "... This combination of tradition and modernism found its expression on stage by electric guitars and didgeridoo, a wooden pipe that produces sounds strange to European ears."

Artikel Kommentare continues:

The group members campaigned for a nuclear-weapon-free zone in the South Pacific.

The festival finished with a declaration from the participants which said:

"We have come together here from five continents to express the hope of the nations in our songs. We desire peace. Peace to all nations and all individuals. Let us work for the next millennium to begin without nuclear weapons."

*Pictured above: No Fixed Address on stage during the Festival of Political Song.*

Photographed at the opening of the new Aboriginal wing of the Art Gallery of NSW in Sydney.



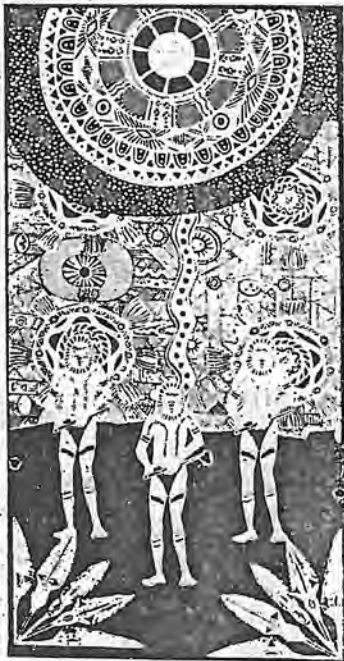
John Mundine and his mother at the gallery opening.

## Right here, right where?

The exhibition of political posters reported in the last *Land Rights News* moves to Melbourne this month. The show "Right Here Right Now" features the work of five Aboriginal artists.

The touring program for the exhibition is as follows:

- May 3 — 15 Linden Gallery, St Kilda, Vic.
- June 10 — 30 Tin Sheds Gallery, Sydney Uni.
- July 7 — 80 Canberra Contemporary Art Space
- August 3 — 31 Museum of Contemporary Art, Brisbane.
- October Darwin Performing Arts Centre.
- Nov 18 — Dec 7 Araluen Arts Centre, Alice Springs.



'Kurlama' by Bede Tungatulum of Nguu, Bathurst Island, part of the Right Here Right Now exhibition.



Model Sharon Carpenter.



Artist Raymond Meeks and film-maker Tracey Moffatt.



This add, left, was found in a 12 year old issue of Australian Crafts. We wonder if this will be the new Tiwi Batik marketing weapon, Nana Mouskouri lookalikes lazing around Nguu.

Batik from Amata

# Books unite cultures

**A**BORIGINAL Australians are faced with increasing pressure from their white counterparts to forget their heritage and follow the white man's way.

Some have succumbed completely and some are struggling through a blurred no-man's land in between.

Perhaps the most inspiring of all is the one that steers a course right down the middle - incorporating the best elements of each culture.

A group of Kimberley Aborigines have embarked on a project that aims to do just this.

The Aboriginal Law and Cultural Centre has established the country's first Aboriginal publishing house - Magabala Books - which represents a positive move to meld Aboriginality with the white man's way.

By publishing Aboriginal stories, which have been told rather than read for at least 20,000 years, Magabala Books has given voice to tradition in a modern way.

The Broome-based publishers released their first



Pat Torres (left) and Mackie Williams - authors of "Jalygurr" and "The Story of Crow".

book, "Mayi Bush Fruits of Dampierland", late last year. Their second and third titles are set to be launched in Fremantle this weekend.

The books are "Jalygurr - Aussie Animal Rhymes" and "The Story of Crow".

Pat Torres, who also wrote "Mayi", was the author of the latest releases. "The Story"

was co-authored by her aunt, Mackie Williams.

Pat Torres said she wrote the books for "the Aboriginal children who are missing out on these traditional Aboriginal stories and for the white people who only hear negative stories about Aborigines."

All Magabala books are

written in both Aboriginal languages and English.

Pat Torres says this is one of the best ways to ensure the traditional language survives.

A fourth book, titled "Wandering Girl", is expected to be released by Magabala Books later this year. - Fiona Adolph

INVITATION



JIMMY PIKE



**JILA COUNTRY**  
EXHIBITION OF PRINTS, PAINTINGS, RUGS  
by Jimmy Pike.

May 7th to 22nd

Opened by the Minister for the Arts,  
MRS Y HENDERSON

**Birukmarri Gallery**  
47 High Street, Fremantle, WA. 6160  
Telephone 335 4741

INVITATION



## Magabala Books

cordially invites you to attend the  
launching of their  
Fourth Title

### Wandering Girl by Glenyse Ward.

*This novel tells of a young girl's  
determination to create a  
better life for herself.*

Wandering Girl will be officially  
launched by

**Sally Morgan,**  
author of *My Place*,

on Tuesday May 10th, 1988  
at 7.30 p.m.

venue: The Birukmarri Gallery,  
47 High Street,  
Fremantle, West Aust.

R.S.V.P.  
Birukmarri Gallery,  
(09) 335 4741



# RAG TRADE ART HEIST

As the Bicentenary approaches, many non-Aboriginal people are looking to new ways they can steal from Aboriginal people. Not satisfied with a two hundred year history of theft of land, they now choose to steal Aboriginal culture for personal profit.

Officers of the Northern and Central Land Councils, as well as members of the Association of Northern and Central Australian Aboriginal Artists (ANCAAA), are currently investigating a score of cases where the work of Aboriginal visual artists has been stolen. Their work has been reproduced on anything from T-shirts to beach towels to restaurant menus.

In a strongly worded motion, the combined executives of the Central, Northern and Tiwi Land Councils and Pitjantjatjara Council at their recent meeting (see page 2) condemned this attack on Aboriginal artists. The executives called on the Minister for Aboriginal Affairs, Gerry Hand "to take immediate steps to institute strong legal action within current laws against offenders". They also called on the Minister to undertake an urgent review into strengthening copyright provisions to protect all aspects of Aboriginal culture.



• This design was stolen by a Brisbane designer. Tiwi Designs have successfully negotiated a compensation deal.

## NO PERMISSION

In all cases investigated, the artists' work has been used without crediting the artist; without permission of the artist; and without any payments or compensation to the artist. In most cases, it is suspected that the stolen designs are stolen from books and catalogues: the thieves do not even buy the original works of art. In some cases, the work of deceased artists appear to have been used.

In most cases, the artists live and work in remote areas of northern and central Australia. While they are recognised as being among Australia's

leading artists, they have little contact with the market, and therefore little chance to monitor what happens to their work after it is sold.

At this stage, it seems that bark painters have been mostly heavily hit, particularly by a group of T-shirt printers based in Queensland (named *Whitsunday Designs* and *The Aboriginals*), though there is evidence that Western Desert painters are next in line.

One painter, Johnny Bulun-Bulun of Gamedji outstation near Maningrida discovered only recently that important painting(s) of his had been stolen when he saw his work on a T-shirt.

He says that it is wrong that he and his family weren't asked for permission. "They never asked. This rarrk (design) is very important for them and nobody can take anything from the Gurumba Gurumba people like this".

"We're thinking that this rarrk is making us shame because it's been printed and sold throughout the world. Not only my family, but other tribal groups as well, such as Kunwinjku and Burarra".



George Garruwun discovers his designs on sale in Casuarina Square's "Gone Troppo" T-shirt shop.

"In the old days when the wrong people used this rarrk there would be a tribal fight".

"Even if they had asked permission I would have said "No, you cannot use it".

## DISRESPECT

According to Bulun Bulun, aspects of the design are used for initiation and funeral ceremonies. It is not something to be used in such disrespectful ways as a design on a T-shirt.

remote from the places where work might be reproduced without permission. As well, while copyright is breached if illicit copying is "substantial", there are no adequate definitions of this in law.

For performing artists — dancers and musicians — the situation is worse. Unless dance and/or music is "notated", there is no protection to the creators of the dance/music. Similarly, performers of dance or music do not own copyright in their performances.

A recent case saw a white video maker produce a tape of traditional dance for sale. When some of the groups involved objected, it was discovered that under non-Aboriginal law the video maker held copyright. Australian authorities have consistently refused to adopt measures protective of performers available to people with, for example, the United Kingdom's Performers Protection Act.

Bulun Bulun is not the only victim of this cultural theft. Renowned artist, George Garrawun has had at least two of his paintings stolen to be displayed on T-shirts. According to Garrawun he, also, was never consulted about the use of his work:

"When we make our paintings, it is a lot of hard work. Sometimes we get paid proper money for our paintings, some balandas (white people) understand. This mob who steal our culture don't respect Aboriginal people, they rubbish our culture and law when they do this thing".

Neville Namarnyilk of Gunbalanya has had a similar experience. Late last year he spent a three month period training as a screenprinter in Sydney. One of the works on paper he created turned up some months later in Sydney shops on fabrics as sarongs and women's shorts. Not only were the fabric versions direct copies, the printing quality was far inferior to Namarnyilk's.

When the Northern Land Council contacted the fabric manufacturer, *OM Fabrics*, the proprietor claimed that he had created the design himself. He made no mention of the contribution to design that Namarnyilk made to creating the original print.

## URGENT ACTION

Minister Gerry Hand has undertaken to take up the matter of copyright protection as a matter of urgency with the Minister responsible for this aspect of non-Aboriginal law. However, the issue of copyright protection has been a long running sore between Aboriginal artists and non-Aboriginal entrepreneurs.

Adrian Newstead, a long time agent for Tiwi Fabrics from Bathurst Island, has had repeated confrontations with manufacturers ripping off Tiwi Designs. The cost of registering designs under the Design Act are high, and it doesn't prevent subtle variations beating the Act.

Nor does it prevent overseas rip offs. A few years ago Tiwi Designs had their work ripped off by an entrepreneur who had the material copied and printed in Bali, and then imported into Australia. According to Newstead: "It's a never ending struggle. As soon as you catch someone out, another will take their place. No one would contemplate breaching the copyright of white designers in the way the Tiwi are continually robbed of their rights to their designs".

## INCREASING

Director of the Northern Land Council, John Ah Kit, says that these

copyright thefts can be regarded as aberrations. In a paper he presented recently to a Foreign Affairs Workshop on promoting Aboriginal culture he pointed out that the rip offs "are symptomatic of a continuing malaise whereby Aboriginal cultures are being expropriated to serve non-Aboriginal interests. As both the Bicentenary and the tourist industries step up their activities to capture overseas dollars these pressures are increasing".

While some non-Aboriginal Australians have learnt to recognise the importance of Aboriginal culture, others refuse to. There are an increasingly large number of people who regard Aboriginal cultures as being little more than market commodities, natural resources there for the taking, and increasingly lucrative ones at that.

But, as Charles Godjuwa, Craft Adviser at Maningrida points out: "They don't understand. They just take the exact pattern and print it. Balanda (white people) haven't had to do anything. They just want to take everything without giving anything back to the country and the people on that country".



• A major Johnny Bulun Bulun painting, ripped off for T-shirts.



• Neville Namarnyilk's original design, used without permission.

WHITSUNDAY DESIGNS - ABORIGINAL DESIGN - AUSTRALIA



• A Central Australian painting stolen.

Under non-Aboriginal law, the Copyright Act says that the creator of artistic works is protected against other people reproducing paintings, music, books and so on without permission from the artist or, for fifty years after his or her death, the permission of the heirs to the artist's estate.

This gives rights to the artist to be paid properly if and when permission is given for the reproduction of work.

However, it is a law which does not adequately protect Aboriginal artists. It does not acknowledge collective or traditional ownership of artistic work. More importantly, it does not adequately protect against the reproduction of secret/sacred works being made public — though some states in Australia have limited protection in this regard.

For individual artists the usual problems facing non-Aboriginal artists are compounded. The artists are

# REVIEW AND STUFF

It seems probable that Gerry Hand's review of the Arts Industry will eventually commence during June or July. It is expected that consultants and an advisory panel will be appointed shortly. In the meantime we hope to start canvassing some of the issues likely to be raised in the review of the next few issues.

Recently tourist shops and even some Aboriginal Art outlets have been stocking T-Shirts and other paraphernalia with stolen Aboriginal designs. To date no action has been taken to stop these people or to prosecute them. The body responsible in theory for Aboriginal copyright protection, the Aboriginal Artists Agency, has not made any attempts to resolve the issue. It is the view of many that the Artists Agency shies away from this sort of problem as they may seem difficult or messy.

In this section of the newsletter we have presented a number of pieces in the hope of stimulating some feedback and direction on these and other issues.

Firstly, the article, RAG TRADE ART HEIST from a recent issue of Land Rights News.

The NLC has written to the Minister concerning recent breaches of copyright. It has been suggested that the administration of copyright could be undertaken to a certain extent, by the ANCAAA Community Arts Office.

Secondly, a transcript from the Arts National Program on ABC Radio. The interview comes from a series recorded by Julie Rigg at the Arts Forum as part of the Adelaide Festival's Artist Week. Speakers in the programs include Dolly and Judy Granites from Yuendumu, Peter Sutton of the S.A. Museum, Tracy Moffatt, Michael Nelson Jakamarra, Tim Johnson, John Mundine and Anthony Wallis. The section reproduced here for our readers is an interview with John Mundine of Ramingining Arts and Anthony Wallis, Managing Director of Aboriginal Arts Australia. John and Anthony discuss with Julie Rigg the reasons behind John's removal from the Board of Directors of AAA.

Following this is something to really get up your back. The Toyota Dreaming appeared recently in the Adelaide Advertiser, it has been discussed and is based on a number of misleading assumptions without any facts or rationale to back them. ANCAAA will approach the Adelaide Advertiser for a more balanced article on Aboriginal Art shortly. In the duration your measured responses are encouraged.

Next are a few letters that have come past the ANCAAA desk. One is a discussion piece on the Overseas market, one from the Aboriginal Arts Board requesting nominations for a steering committee to look into promoting Aboriginal Art Abroad. The last is a letter of support from Brown's Mart in Darwin.

Finally a lot of figures and statistics are bandied around about the Aboriginal Art market. Most of it is out of date by this stage and is found in the Aboriginal Arts Board Submission to the Outstations Enquiry which produced the report "Return to Country".

Near the end of the newsletter is a copy of a table from the AAB's submission and as a prelude to the review ANCAAA should commence by updating these vital industry statistics.

# ADELAIDE FESTIVAL

# ARTISTS WEEK

Excerpt From "Aboriginal Art Forum of the Adelaide Festival".  
Broadcast on ABC Radio National 2/4/88  
Interviewer : Julie Rigg

Julie Rigg : "The whole area of the Aboriginal Art market and the white market is full of ironies. Some of the biggest and finest collections belong to people like Robert Holmes a Court and Alan Bond. While there is still no major Australian museum for Aboriginal Art which Australians and visitors alike can see readily. This is despite the occasional displays in State Art Galleries and Museums.

Another area full of ironies is that of the economics of the industry. There are perhaps 5000 Aboriginal artists and craft workers in Australia, 2500 in the Top End, maybe only 1/3rd of them would be fulltime. Most Aboriginal artists would earn less than \$1000 per year, only a handful of artists, maybe 10 would earn up to \$20,000 maybe \$30,000 from their painting. A more realistic picture would be that of a woman weaver in a community up north, earning between 50 cents and \$1.00 per hour, or maybe \$2.50 to \$3.00 an hour if she is very skilled.

There's another aspect regarding the bulk of traditional Arts and Crafts which is important to know. Unlike most white artists people living in traditional communities are usually paid upfront for their work, that is they are paid by an agent before it finds a buyer. Unless the artist is working directly for commercial dealers, the intermediary is usually someone called an "Aboriginal Arts and Crafts Adviser". The Aboriginal Arts Board of the Australia Council through the AAB subsidises salaries and operational costs for 22 such advisers, a few others are subsidised directly by the Department of Aboriginal Affairs and the Aboriginal Development Commission. Aboriginal Art Advisers work for quite low salaries, the top would be about \$21,000 a year and often in very difficult circumstances. It's their job to arrange the sales, to support and subsidise the artists, to store and freight the Art and to negotiate the best possible price. They have to maintain a flow of materials to the artists and a volume of stock to service the dealers. There circumstances are such that quite often they have to begin by building their own tin shed for storage.

At Ramminging, in the N.T. for example 2 employees currently get a salary of \$30,000 between them. They bring back to the community in return \$130,000. In other communities the return may be a quarter of a million dollars.

Art Advisers for some time have been at loggerheads with a single company, the government backed marketing company which is now called Aboriginal Arts Australia. Some time ago Art Advisers and artists formed ANCAAA to defend their operations against plans by the then Minister, Clyde Holding to centralise the marketing of Aboriginal Art. ANCAAA imposed a boycott on the company and in September 1987 the new Minister Gerry Hand, promised a government enquiry into the marketing of Aboriginal Art Australia wide. The boycott was then lifted, but now it has been reimposed.

John Mundine, who is an Aboriginal, has been Art Adviser at Ramminging for 9 years and spoke at the forum:

"The event that provoked the reimposition of the boycott is that Aboriginal Arts Australia (AAA) dismissed me from their Board of Directors. In 1984 there was a meeting of Aboriginal Art Advisers, and the Minister Clyde Holding and Charlie Perkins and Rob Winroe where they said they were now funding this marketing company, the ADC was funding the company (previously Aboriginal Arts and Crafts was funded by the Arts Board) and the Art Centres had nothing to fear from the company because they would have a member on the Board of AAA.

Now, what has happened recently, they've decided to remove that person, me, and continue their argument with Art Advisers and Community Art Centres. So, the feeling of the ANCAAA meeting earlier this year was that that would reimpose the boycott if I wasn't reappointed.

This Aboriginal company, AAA, employs only 2 Aboriginal people, would now have no input at all from the field, and it's marketing operations would be run by a group of administrators stationed in North Sydney, which is hardly an Aboriginal suburb anyway.

Judy Rigg: Have you been effective on the board?

J.M.: No, I haven't been effective, but the reason behind that is that basically nobody ever listens, they seem to think that it's a nice tokenistic gesture that "we have someone from the field on the board, therefore that does our image good, but we never want to take any advice from him". I was never expected to actually report back to the people I represent. (However this was the rationale behind John's appointment. Ed)

J.R.: Do all communities now making art want a free market situation, they don't want a special relationship with Aboriginal Arts Australia?

J.M.: No, the Art Advisers and Art Centres have always despite what they have said carried on a good relationship, tradewise, with AAA, or whatever form it has taken, or always tried to put out feelers to have exhibitions with the company. It's been the other way around, that the company hasn't lived up to expectations, not come up with payments on time and more recently tried to monopolise the situation. They have in instances where they can certainly made things hot for communities that they can get at, however most of the centres in this action are funded by a different portfolio and the people concerned have remained so far untouchable.

J.R.: What proportion of Aboriginal Art from the centres is marketed through AAA rather than commercial galleries? (or retail trade themselves. Ed.)

PLATS

FORUM

J.M.: Well prior to the boycott, last year something like 20% to 30% of art from the centres was marketed through AAA. That would have changed to practically nothing when the boycott was on and I think that this would have continued after that. The boycott has officially ended but the company has had difficulty in wooing people back to trade with them.

Q.: Apart from the political structure, what would be some examples to the different approaches to marketing between ANCAAA and AAA?

J.M.: Over the last 10 years, AAA has not lived up to expectations, which is an understatement, whenever the opportunities occurred it has put it's foot in it's mouth, whenever it has had the chance to do something it seems to fumble it. With less than 1/100th the money input individually, Art centres have been producing the goods, during that period of fumbling around and arguments and so on within the company, mismanagement and bad decisions, with anything they could make bad decisions with they have made them, with staffing, with profile, with sales lines, they just seem to take the wrong line. When the market was going for Fine Art, when people were wanting to buy Aboriginal Art as Fine Art the company was trying to produce tourist art. Now why, I don't know, but that is a perfect example. There is a whole list of things, things were they have stuck their foot in their mouth. So the Art Centres, locally, have just got on with the job and done the right thing and they think they should be listened to, not the other way around. It's very difficult for me to try and convince anybody within ANCAAA to have anything to do with AAA, because they can sell their work to any number of galleries around Australia and the world, why should they deal with people that are continually trying to stab them in the back?

J.R.: Why have the company at all if the market is working now?

J.M.: Well, the market is working reasonably well, but the idea of having a government sponsored competitor is not a bad one, it still has a place. The other reason it has a place is that it is meant to be an Aboriginal, Aboriginal Art Marketing Company. Now I used to go to Board meetings and say to people 'what's the companies Aboriginalisation policy'. These people, who are Aboriginal, would give me a real pat in the hand fob off about 'how we employ Aboriginal people when they are qualified'. Now that is the biggest load of bullshit that I have ever heard, there are over 100 Aboriginal graduates from Melbourne Uni's alone last year. Now they were telling me last year that there were no qualified Aboriginal people to take over positions in that company.

J.R.: The Board of the company is composed of reps from DAA and the ADC with some others. The bureaucrats do have the weight. It's an Aboriginal Board with the exception of Managing Director, Anthony Wallis.

Anthony Wallis: It's really quite simple why he was dismissed, but it's not an easy thing to discuss on radio. It, really comes down to peoples responsibilities when they become company directors. When you're a Director of a company there is quite strict rules and regulations, that's the basis on which John was removed from his position.

J.R.: He claims it was reporting back to other Aboriginal communities and Arts Advisers in ANCAAA and the Board of AAA didn't want him too, is that true?

A.W.: No it's not really, you can't, it's not something you do lightly, so I assure you that his removal was done under due legal process, and he was warned that this was going to happen.

J.R.: Because of something he did though?

A.W.: It's really difficult to discuss it.

J.R.: At the Artists Week Forums on Aboriginal Art, he said that ANCAAA had called for him to be reinstated to the board and was about to reimpose the boycott, do you have any response to that on behalf of the company?

A.W.: Well you can't run a company in a position where one director is standing over the others. So if ANCAAA wish to reimpose a boycott on that issue they should do so with a bit of thought I should think. The first boycott that they ran was done without the support of all Aboriginal artists, otherwise this company would have failed, and under the boycott, just incidentally we made our first profit for 15 years.

J.R.: What was that profit?

A.W.: It was a very small profit, like \$40,000, but it was an awful lot better than 15 years of losses.

J.R.: One of the issues that John Munding said he persistently raised on the board was an issue of Aboriginalisation. Now I imagine that the company like every other Aboriginal organisation has a policy of Aboriginalisation, is the company moving effectively towards Aboriginalisation of it's staff?

A.W.: The company is employing Aboriginal people and has always done so. It is hard to answer in John's terms whether this is an effective means of Aboriginalisation of the company. I mean that we are selling in about 5 different cities and we do have Aboriginal staff. If John and other felt that we should have Aboriginal people in every position, then we are not going to achieve that I think in the near future.

J.R.: The figure given was that you employ 2 Aboriginal staff, is that accurate?

A.W.: No.

J.R.: So what proportion of staff would be Aboriginal ?

A.W. : At this stage about 15%

J.R.: Which would be ?

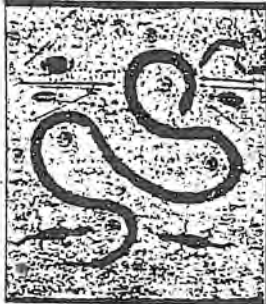
A.W. : I can't think as to how many people there are, but about 15% . ( it is estimated that AAA employs between 15 and 20 people in total , 15% is therefore around 2 Aboriginal people .Ed.)

J.R.: Anthony Wallis Managing Director of Aboriginal Arts Australia and he told me the promised inquiry should establish proper criteria for effectiveness in evaluating the marketing of Aboriginal Art.

AAA when first incorporated as Inada Holdings offered shared to communities have taken up the offer. the inquiry promised by Gerry Hand last September has been slow in getting under way, it's now expected to be running by May. Meanwhile the AAB has been reviewing the funding of artists and art centres and will be expecting the older and more commercially viable centres to move towards self sufficiency so it can fund new ones . It is also planning to ask centres to show progress in Aboriginalising Art Centres.



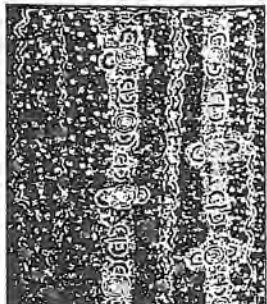
# ARTS



Hall of Fame Project, by "punk" Aboriginal artist Barney Daniels.



Tiagarl Dreaming, by Papunya Tula artist Charlie Tarawa Tjapaltjarrri.



The Legendary Women, by Warlpiri artist Charlie Egdie Tjapaltjarrri.



Women's Dreaming, by Luritja artist Daisy Leura Nakamarri.



Possum Ancestor Dreaming, by Papunya Tula artist Tim Leura Tjapaltjarrri.

# THE TOYOTA DREAMING

## A REVOLUTION IN ABORIGINAL ART

After almost three decades of failed Government attempts to make good the sins of our ancestors, Aborigines in Australia's central and far-north desert communities have found a way of doing it for themselves. DEBORAH CORNWALL reports from Alice Springs on an art-led revolution that is changing the face of the Australian Outback.

**P**APUNYA art, dot-painting, tucker-money art... call it what you will but it's the new currency in Outback Australia that everybody's banking on.

In Alice Springs alone there are now more than 11 Aboriginal art galleries selling everything from \$5 wombat carvings to \$20,000 paintings by the Papunya masters such as Clifford Possum Tjapaltjari and Michael Nelson Tjakamarra.

Supplied by Aboriginal communities as far afield as Bathurst Island in the Top End to Ernabella in SA's Pitsantitara homelands, Alice Springs has become the urban heartland of a multi-million-dollar export industry. The international art market can't get enough of it.

It's a movement that began in the early '70s after the introduction of Western-style art materials into the small western desert community of Papunya. Until then, Aboriginal art had been a transient form, rendered only in the ceremonial sand and body paintings of the dreamtime stories.

The use of exotic art mediums — canvas, acrylic paints, batik and silk — has since spread to Aboriginal communities across Australia with dramatic and almost subversive effect. Aboriginal art is now on the crest of a boom-time.

The tribal elders, the traditional custodians of the dreaming, have no compunction about showing their dreamtime stories to wealthy Europeans. The stories of the possum, the money-ant and the willy wag-tail women are hanging in lounge rooms and galleries across the world. But they are told in a language that only the elders and their tribe can understand.

The trade-off for the Aboriginal communities is a new-found confidence in their heritage. Not only are they ensuring the survival of their dreaming stories but suddenly they have the money to buy things they've never been able to afford before.

It's a phenomenon Aborigines themselves have coined the "Toyota dreaming".

Alex Brands, an organiser with the largest Aboriginal-run art co-operative in Australia, Papunya Tula Pty Ltd, explained.

"It's really the only economic success story in the western desert," says Brands.

"Gone are the days when you could get an Aboriginal masterpiece, Albert Namatjira-style, for the price of a flagon.

"It's not just a money-making exercise. It's an industry which has given a whole new meaning to the people's self-esteem. And they are very proud of that."

The Papunya Tula company, established in 1971, holds a unique position among the Aboriginal art marketeers. The first Aboriginal art co-operative to be established, it deals exclusively with its own community. And, true to its Aboriginal management style, it provides a lot more than art materials and straight commissions.

"It's an Aboriginal-run operation where the work of the few supports the many," says Brands.

"Of all the work we get every month, only a third would be of exhibition quality. Of the other two-thirds, at least half of them are unsaleable. If it wasn't

for the big-money paintings the company would go under. We are morally obliged to support everyone."

As Brands tells it, in the Aboriginal culture everyone is regarded as a natural-born artist. While the white market might determine the value of a painting, the financial successes are shared with the whole community.

For most Aboriginal artists, however, Aboriginal Arts Australia, a non-profit marketing body, remains the only major outlet for their works.

By far the biggest player in the Aboriginal art network, AAA was the first to recognise the need for a national marketing structure to promote and, ultimately, protect Aboriginal artists from exploitation.

Its headquarters, established in Alice Springs in 1972, has contacts with Aboriginal communities from WA to North Queensland, although the central western

communities of the NT remain the centre of its operation.

While the Papunya co-operative prides itself on keeping its art works within the very traditional style of western desert art, AAA views the art form as ever-changing. With more women artists and younger artists now producing, it believes Aboriginal art is now in its "second generation", experimental phase.

The co-ordinator of the Alice Springs gallery-workshop, Ms Roslyn Premont, sees the development as healthy — despite claims by local Aboriginal groups that many of the so-called new works are just "quick-art" paintings produced by urban Aboriginal drunks looking for "tucker money".

"In the past year we have seen an incredible difference in style. The old masters are still there and very present but there is certainly a lot more experimenting going on," Ms Premont says.

"I don't feel that we or anyone else can say to young people that we only want to see traditional work in the traditional ochre colors. The women, especially, are now starting to gain more confidence and are doing magnificent works in their own right. Before, they used to just help the men dot in the paintings. Now they are doing their own dreaming stories and they have a distinctively feminine quality. They use a lot more greens and pinks and mauves."

If it sounds like the Aboriginal art world has become polarised into a "purists" versus the pragmatists debate, that's only half the story.

AAA's decision 14 months ago to "Westernise" its management style by tightening up on its previous "come-one-come-all" policy with Aboriginal artists has antagonised some smaller, fledgling art operations.

With more money around than ever

before, AAA's apparent monopoly of the market has seen the development of a major break-away group — the Association of Northern and Central Australian Aboriginal Artists (ANCAAA). Representing a small but vocal group of Aboriginal communities, ANCAAA claims the time has come to encourage more Aboriginal communities to run their own market outlets without having to rely on the AAA to do their bidding.

However, according to the managing director and founding member of AAA, Mr Anthony Wallace, most of the real opposition to the AAA has been generated by white advisers from the Aboriginal communities, not the artists themselves.

"The horrifying reason that people are attacking us now is that for the first time in 15 years we are making a little bit of a profit after years of losing literally millions of dollars," Mr Wallace said.

"After all these years it's not enough to say we are working for the good of Aborigines, we have to prove it by making a profit. That means operating just like any other business yet now there's a boom on there are all these so-called white advisers, the motherhood brigade I call them, coming out of the woodwork and accusing us of ripping off Aboriginal artists.

"If it wasn't so sad it would be hilarious."

Since ANCAAA's failed attempt to impose a national boycott of the AAA in March last year, the group has called for a national enquiry into the Aboriginal arts and crafts industry.

The call has since been taken up by the new Federal Minister of Aboriginal Affairs, Mr Gerry Hand, who is expected to announce final details of the enquiry by July this year.

As Wallace sees it, it will be a timely opportunity to expose one of the most destructive forces, now threatening the long-term success of Aboriginal art — the "white adviser" shysters.

"The one thing Aboriginal people can do without any help from anyone is produce their own art.

"When you consider all the white lunatics Aborigines have been putting up with for so long, it's amazing how tolerant, how patient they have been with us."

# - MIDDAR PTY. LTD. -

452 Murray St. Perth  
(09) 324 1711  
PO Box W2049, Perth 6001

The attached discussion piece is forwarded for your urgent consideration.

We feel that the full and urgent action by all parties around Australia involved in Aboriginal Affairs is required to prevent the bottom falling out of the (International) market for Aboriginal products.

Please contact us for further elucidation and examples, but please, treat the matter with the urgency it merits.

Yours sincerely,



Mark Manna  
BUSINESS MANAGER  
21st April, 1988.

During the past two years Middar Aboriginal Theatre has performed on every continent on the earth, and in particular, has visited the USA on nine different occasions.

We are becoming increasingly disturbed by what we see happening with Aboriginal products, their sale and their distribution.

We have been surprised by the amount of aboriginal product being sold, particularly in the USA. This in itself is not a bad thing. It is the way the product is being sold that concerns us. We feel quite strongly that unless something is done (and done quickly) the hopes of many aboriginals for a bright future, that are based on the sale of aboriginal product, will be destroyed.

We have spoken to many legitimate art dealers and agents in the USA. Most of these have advised us that they do not wish to become involved in the sale of aboriginal product nor would they recommend it to their clients.

Their reasoning is simple. They feel that artificially high prices for the products have been created by merchants seeking a quick buck and riding the Australiana boom accordingly.

These agents and dealers are loathe to sell products or recommend products that are overpriced. They explain that they could go to Australia and purchase products well below the price they would have to pay in the USA.

As examples:-

- a) Nieman Marcus in Dallas has been selling carved Emu eggs for \$2,500 each (\$3,350 Aus) and these can be bought for \$150 or less in Australia.
- b) Postcard size watercolours by Shane Pickett are wholesaling in the USA at prices of \$50 - \$80 each (\$65 - \$105 Aus) and Shane gets \$10 for them in Australia.
- c) Bush landscapes that can be bought retail in Perth for less than \$5 are wholesaling for more than \$20 each (\$25 each) in the USA.

Apart from the obvious questions these observations raise, the essential result of this uncontrolled overpricing/underpricing of goods is that the demand for the goods will disappear when the customer discovers he is overpaying. The net result is the bottom falls out of the market. And with the legitimate dealers and agents voicing their doubts now, the collapse must surely follow quickly.

The consequences to Aboriginal people of such a market collapse would be catastrophic. This is more so the case now, given the push by Aboriginal communities and supported by the government, to base their future commercial projects on enterprises producing Aboriginal product.

How can we then control this situation?

The answer appears to lie in a centralised marketing authority, structured along the lines of a wool board or wheat board.

This authority would be solely and wholly responsible for the export of any Aboriginal product out of Australia. It would also be responsible for developing markets, sourcing new products, market research and the like, and reporting back to the communities around Australia as to what can be sold.

By creating this authority, a pricing structure can be created that would allow the end purchaser to maintain the value of his purchase and also allow the Aboriginal artisan a fairer return on his efforts.

Australia is one of the few countries in the world that does now offer any protection to its indigenous arts and crafts. This authority would overcome the problem.

However, unless action is taken quickly then the quick buck merchants will cause the bottom to fall out of the market and the potential that exists for Aboriginal people will be damaged beyond repair.



DEAR

At the Workshop on Promoting Aboriginal and Torres Strait Island Culture Abroad, in which many Aboriginal people participated last October in Canberra, a series of recommendations emerged.

Among them was a major proposal to establish a consultative mechanism which would assist in developing a strategy covering questions such as:-

- \* Promotion of Aboriginal Cultural activities overseas in with the customs, traditions and the best interests of Aboriginal Australians.
- \* Promoting employment opportunities for Aboriginal communities from such activities.
- \* Developing information and collaborative mechanisms between communities and agencies, so as to provide support for such activities.

The workshop foreshadowed the establishment of a national steering committee to be comprised of representatives of the Aboriginal and Islander communities throughout Australia.

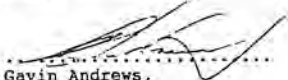
I am therefore writing to you to ascertain whether you or another member of your organisation/community would be interested in being a member of the proposed steering committee.

The committee will be closely allied to the Aboriginal Arts Board of the Australia Council and also with the Department of Foreign Affairs and Trade and the Department of Employment, Education and Training.

It is hoped to schedule the first meeting of the proposed committee for sometime in April, and I would therefore be grateful for your early response, to enable the necessary meeting arrangements to be made.

Should you or another member of your organisation/community be interested in being a member of the proposed steering committee could you please write and advise me at your earliest convenience.

Always in Unity,

  
 Gavin Andrews,  
 Director,  
 ABORIGINAL ARTS BOARD.

The Arts Board is looking for nominations from ANCAAA for this committee. Please send your nominations to ANCAAA asap.

Browns Mart is keen to start working closely with Aboriginal performers and artists. They can help by organising visits to schools and other community performance venues.



# Brown's Mart Community Arts Project

PATRON HIS HONOUR THE ADMINISTRATOR COMMODORE EE JOHNSTON A.M. O.B.E. L.

Mr Martin Hardy  
 Association of Northern  
 and Central Australian  
 Aboriginal Artists  
 c/- GPO Box 4546  
 DARWIN NT 5794

28 April 1988

Dear Martin,

I refer to our recent discussion and write merely to record for your files our interest in making contact with your new officer once the appointment is made; and our preparedness to act where possible as a point of contact with Aboriginal artists and possible clients (eg. performing groups and schools ...).

We would be grateful if we could be kept advised of developments and activities of ancaaa, and I would be pleased to talk if at any stage it is felt that there are areas in which we might collaborate, or in which we might be able to provide assistance.

Yours faithfully,

  
 KEN CONWAY  
 Executive Officer



	BIMA WEAR (2)		(YIRKALA) BUKU-LABERGAY		MAMINGIDA AYRA CRAFTS		MARUKU ARTS & CRAFTS (JUHUNU) (3)		MIMI ANOICINAL (KATERINE) (4)		OENPELLI (4)		PATUNYA TULA	
	79 - 80	84 - 85	79 - 80	84 - 85	79 - 80	84 - 85	79 - 80	84 - 85	79 - 80	84 - 85	79 - 80	84 - 85	79 - 80	84 - 85
CRAFT PURCHASES	11,161	125,000	103,000	122,492	84,700	128,650	-	77,880	35,000	212,711	-	100,000	30,000	157,500
CRAFT SALES	15,000	168,000	124,000	157,686	102,000	120,411	-	102,013	42,000	218,162	70,000	174,000	26,600	274,567
SALES TO INADA	2,900	33,600	-	53,666	35,900	24,529	-	13,049	4,300	63,771	-	-	10,200	60,103
INADA	19,34	204	-	344	354	20,44	-	12,84	10,24	25,64	-	-	28,34	21,91
N.T. SALES	N.A.	151,200	N.A.	116,124	N.A.	76,935	-	85,415	N.A.	136,178	-	194,000	26,600	280,813
N.T. SALES	N.A.	904	N.A.	744	N.A.	63,98	-	63,74	N.A.	54,34	-	-	-	844
SUBSIDY FROM DAA	3,839	43,000	21,000	35,194	17,300	68,439	-	24,133	7,000	36,451	-	-	6,000	118,567
SUBSIDY FROM DAA	-	-	-	(5) -	50,000	55,000	-	(6) -	(7)20,000	50,100	-	-	-	-
SUBSIDY FROM AAB	-	-	18,046	37,390	-	7,545	-	94,050	8,000	40,000	-	-	-	35,290
RAMINGIING														
INCLUDES MILINGIRI														
TIMI-DESIGNS														
TIMI PIMA														
TIMI POTTERY														
MARUKURLANGU (YUENDEMI) (9)														
TOTAL														
CRAFT PURCHASE	42,800	78,404	35,000	47,631	15,400	43,871	15,300	16,281	-	13,750	83,000	100,000	30,000	554,800
CRAFT SALES	51,000	131,090	42,000	81,122	19,000	56,006	18,000	11,085	-	17,000	149,400	180,000	54,000	1,875,725
SALES TO INADA	12,700	29,016	8,900	24,514	6,200	18,348	600	4,825	-	1,100	-	-	-	326,521
INADA	254	22,14	21,24	30,24	32,64	32,84	34	43,54	-	5,54	504	554	504	23,84
N.T. SALES	N.A.	35,010	N.A.	66,951	N.A.	28,579	N.A.	10,812	-	19,438	-	-	-	1,007,455
N.T. SALES	N.A.	26,74	N.A.	82,54	N.A.	514	N.A.	97,54	-	97,24	-	-	-	73,44
SUBSIDY FROM DAA	8,200	52,686	7,000	36,491	3,600	12,135	2,700	65,196	-	6,214	-	-	76,639	351,255
SUBSIDY FROM DAA	-	-	-	-	-	-	-	-	-	-	-	-	-	105,000
SUBSIDY FROM AAB	37,000	37,000	15,838	24,000	19,570	8,760	23,500	8,700	-	5,000	-	-	144,954	272,675

NOTES TO TABLE

- (1) Sales figures on accrued basis 1984-85) excluding Oenpelli. Figures exclude Groote Eylandt & Utopia.
- (2) Estimates on B sales from Field Worker.
- (3) Maruku A & C only commenced operations 1984 - 85.
- (4) INADA estimates plus estimates from Field Workers.
- (5) 1984 - 85 \$40,000 received for capital works, D.A.A.
- (6) 1984 - 85 \$9,000 received from DAA for vehicle.
- (7) Estimate at that stage Mimi was administered through grants to Yunlu Association.
- (8) All Oenpelli, sales counted as N.T. sales.
- (9) Marlukurlangu commenced 1985 figures are for Feb. - Oct. 1985 include separate estimated figures for purchases/sales by Francois Mangala.

STATISTICS FOR ANCAAA REVIEW RESEARCH.

PLEASE COULD PEOPLE GIVE AS MUCH INFORMATION AS POSSIBLE TO MAKE IT EASIER TO ANALYSE AND COLLATE FIGURES.

Needed are figures for years: 85/86  
86/87  
87/88 (estimate if needed)

Figures for the following items are needed:

- \*Purchases
- \*Sales
- \*Sales to Inada/AAA
- \*Sales in the NT / Kimberley (retail and wholesale to NT outlets other than AAA ,eg Raintree Gallery)
- \*Wholesale Sales
- \*Exhibition Sales
- \*Subsidy from > Artists (calculated by deducting purchases from sales)
  - > Aboriginal Arts Board
  - > ADC
  - > DAA
  - >DEET
  - >other

Also Staff levels, and structure information is required.  
IE : Number of staff  
Positions held by staff  
Aboriginal staff numbers and positions.



Northern Territory Tourist Commission

By now most NT Craft Centres should have a copy of the report done by ACCESS Research for the NTTC on Aboriginal Cultural centres. At the meeting held in Darwin it was clear that a lot of discussion still needed to occur on this proposal. It was clear that the site proposed by the NTTC was not fully accepted. ANCAAA has made it clear that for any given site the wishes of the traditional owners should be considered first. ANCAAA understands that discussions are taking place between the Tourist Commission and various funding bodies. It would seem appropriate that no such discussion on funding the project should occur until the proposal itself is accepted. A depth of feeling is developing which suggests that any further discussion regarding projects such as these should be put off and considered in the Minister's Review of the Industry.

## Views in Print and Poster

Jennifer Isaacs

The diverse and exciting exhibition of Aboriginal Prints and Posters which has been touring Australia since July, 1987 will arrive in Sydney in April. It is touring state and regional galleries as well as Aboriginal community venues for 18 months and will also be shown at the Commonwealth Institute in London from May to July, 1988.

In Sydney the Aboriginal artists' gallery, Boomalli, in Chippendale will host the exhibition. As part of the principle behind assistance from the Aboriginal Arts Board, the Board ensured that Aboriginal audiences have greater access to the exhibition by insisting on as many Aboriginal venues as possible.

The show explores the history of Aboriginal printmaking, now some 17 years old, concentrating on the print and poster makers of the 1980s. Many of these were trained in the late 70s and early 80s in art schools or in community run or Government subsidized workshops. From an historical point of view the exhibition is truly exciting. The curators, Chris Watson and Jeffrey Samuels, himself an Aboriginal artist of considerable repute, have pushed back definitions and boundaries to give audiences a real insight into not only the current state of Aboriginal printmaking and poster making, but, more importantly, the philosophy and thoughts of a whole range of Aboriginal people with differing cultural backgrounds and political orientation.

Some of this is evident in the catalogue itself. Artists who are well known for their involvement in the Land Rights struggle

and political issues make telling statements in their personal biographies. Others like Kevin Gilbert whose background in print making is at least as old as others represented simply states 'I am



Fiona Foley, *Sacred Ground*, 1985.

a painter, writer, historian and activist'. This simple statement could stand for the exhibition as a whole. The works truly are poetry, history and political statements as well as expressing feelings and thoughts that come from the Aboriginality of the artists. The exhibition invites and, indeed, offers many comments on current issues relating to Aboriginality such as appropriation of Aboriginal designs, Aboriginal iconography, commercialization of Aboriginal imagery,

post-modernism, the acceptance by the white art hierarchy of Imants Tillers and Tim Johnson, while simultaneously criticizing contemporary koori artists for seeking to 'appropriate' or more aptly seek spiritual and cultural renewal from diverse traditional sources in their art by urban koori artists. These latter points are contained in an interesting exchange between three of the main artists, Fiona Foley, Ray Meeke and Avril Quail, interviewed by the curators.

It's clear that the TAFE courses have been influential in the development of a whole new presence of Aboriginal urban artists, particularly the Aboriginal and Torres Strait Islander Arts and Crafts Course in Cairns, which has produced artists like Pooraar and Wandijari.

I visited Cairns while this course was in progress and the excitement in the Aboriginal community was overwhelming. It seems that the potential for art in the social development of communities had been realized for the first time and the ages of the students ranged from the very young to grandmothers. Each was exploring their Aboriginal heritage with the aid of professional teachers, mostly white, however influential input came from key Aboriginal image makers such as Thancoupie to whom the Cairns Aboriginal community looks for artistic inspiration. Much of the images that resulted have a north Queensland feel — sea creatures, flowing lines, animal characters and quite commonly, source imagery of spirits and Quinkans from the rock art of the Laura/Cooktown area — Aboriginal 'motifs' known to all. As the artists develop, the pan-Aboriginal component is gradually refined and personalized as each looks to his own cultural background and develops his own set of symbols and images meaningful to him as an individual artist as well as an Aboriginal.

Wandijari has one print in the exhibition which is an example of this approach *Earth Mother*, 1986, a linocut,

at once conveys all pervasive images of Aboriginal art reminiscent simultaneously of the Lightning Spirit from Western Arnhem Land, the Wandjina of Western Australia, the Quinkans of Cape York and an Earth Mother image of procreation bringing forth organic yam-like forms.

In other obvious stylistic ways, the techniques of individual printmakers refer to their traditional art origins, e.g. Denis Phillips Deeaggidditt uses the jagged stroke appearing in stone engravings of Western Australia on sections of his background of *The Blind Man* 1986. Similarly Banduk Marika carefully carves her entire lino surface with incized patterns derived from wood carving techniques of the Riratjingu and Gumatj of eastern Arnhem Land.

The poster movement in Aboriginal Australia has been immensely important from the earliest Land Right struggles and the curators have taken a firm approach including only those designed by Aboriginal artists, although other designers have been extremely influential on the wider community as well as on Aboriginal approaches to poster making and print making.

It is perhaps chastening to realize that, although this exhibition has been on tour since June last year, it has not been



Wandijari, *Earth Mother*, 1986.

reviewed once. The comments by Fiona Foley in the catalogue are pertinent: 'The problem is, when we do have successes, sell our work and have major exhibitions, it's still not taken up by the educators and people in the white art market. It's still, other, it's still outside, it's still

operating on the fringes. Our work is still not written up in popular art magazines like *Art and Text* and some of the others. So they don't have any printed material on urban Aboriginal art...'

Hopefully that situation will change as the show reaches Sydney where the history of interest in urban koori art is strong and there is a firm critical basis here from which to judge the show. It is an outstanding collection and deserves wide support as a key historical exhibition in the history of Aboriginal art and its inter-action with the wider world.

**ABORIGINAL AUSTRALIAN VIEWS IN PRINT AND POSTER** — an exhibition organized by The Print Council of Australia showing in Sydney at Boomalli Artists Ko-operative, 18 Meagher St, Chippendale, New South Wales, April 1988 for three weeks.

Following this it will tour to: Wagga Wagga City Art Gallery, Wagga Wagga, NSW; University Art Museum, University of Queensland, St Lucia, Qld; Lismore Regional Art Gallery, NSW; Townsville Regional Art Gallery, Townsville, Qld (to coincide with Pacific Arts Festival); Cairns, Qld; Northern Territory Museum of Arts & Sciences, Darwin; Broome Art Gallery, WA; Geraldton Region Art Gallery, WA; Birukmarri Art Gallery, Fremantle, WA; Bunbury Region Art Gallery, WA; Araluen Art Centre, NT; Chameleon Gallery, Hobart, Tas; Burnie Regional Art Gallery, Tas.

**ANCAAA**



# **N.T. ABORIGINAL COMMUNITY ARTS OFFICER**

A position exists for an Aboriginal person as the N.T. Aboriginal Community Arts Officer.

This position is funded by the Aboriginal Arts Board of the Australia Council. The Community Arts Officer's brief will encompass the breadth of arts and cultural activities undertaken by Aboriginal people in the N.T.

The Community Arts Officer's role will be to promote active participation by Aboriginal people in their art and cultural activities. It is envisaged that the participation will contribute to the consolidation of the Aboriginal community's sense of pride and common purpose.

The Community Arts Officer will be responsible to a committee consisting of representatives of the *Association of Northern and Central Australian Aboriginal Artists*, the N.T. Government and the N.T. Land Councils.

The Officer will work closely with the committee in the co-ordination of Aboriginal Arts and Cultural activities. The Community Arts Officer will also be engaged in the assessment and planning of arts activities in Aboriginal communities in the NT and make appropriate recommendations and submissions to governments and business on behalf of Aboriginal Artists or their organisations.

The aim of the Community Arts Officer is to:

- support the right and ability of communities to participate in arts and cultural practice.
- develop Aboriginal control and equity in the resources necessary for Aboriginal arts activities.
- develop Aboriginal creativity in a way that has meaning to Aboriginal people.
- develop networks for Aboriginal artists.
- make informed and powerful input into the development of National and Territory arts policies, strategies, priorities and funding mechanisms.
- allow Aboriginal people access to the resources, information and innovative ideas essential to their creativity.

The successful applicant should be an Aboriginal person with a knowledge and understanding of the range of Aboriginal Arts practised in and exported from the N.T.

Administrative skills and the ability to consult with the artists, to disseminate information and to make representations on behalf of artists would be necessary.

**APPLICATIONS** should be addressed to  
**ANCAAA Community Arts Officer,**  
**PO BOX 2152,**  
**DARWIN NT 5794**