

# Arts Backbone

## ANKAAA

Association of Northern, Kimberley  
and Arnhem Aboriginal Artists

Volume 4 Issue 2: July 2004

## EMPOWERING INDIGENOUS ART CENTRES

**Hello every body; to all those art centres in Arnhemland, Kimberley, Northern Territory and the Islands and to all the people in those southern areas. I will give you the background about ANKAAA.**

ANKAAA has recently got stronger and has become an industry for all art centres. To me it is really important. To me it is a big one, not just a dream. It was really a plan for those people who are putting their input, not only on their art but also for those old people. They are the ones we are looking at and bringing their wishes and dreams to become a reality for young artists; to teach them about leadership in their area, following the footsteps of their grandfathers, fathers, brothers, sisters, aunts and all those people. Those people who never went to college, that is really important for those people who cannot read English.

We have our own manuscript in our own country and in our own land. That message is coming from our own image and our own country. We can survive with our own arts and with our own patterns and stories given to us from our ancestors. Those ancestors were travelling through the country. That is the message. Today we imagine a treaty for our own country and for our own lifestyle, putting our energy into our work. Work is a very Western way of living, turning up at the right time on the right day, but our time is different, every day we go hunting, fishing and collecting food. That was our day, teaching the kids, maybe resting and then going on to do other things and going to other areas. Those patterns, designs and stories are still there. We had those stories and we have still got those stories and our people never forgot that country, our sacred country, areas where we caught lots of food.

Today in this world in 2004 and five and six we are sharing a lot with our own community, to our own colour and to the white residents of Australia. We are sharing a lot because I think it is really important making our art in an economic way of sharing. It is really important to me. We would like to see our art centres built up for our young people who are coming up, so they can become artists. It is really important we are bringing our young people up into a state that we know they can survive with our own art and our own stories from our forefathers and our fathers.



*Djambawa Marawali, ANKAAA Chairperson*

**‘We have our own manuscript in our own country and in our own land. That message is coming from our own image and our own country.’**

We are looking through an economic way of building these arts, it is really important, we are not just doing it for money but we are doing it to let people know that this country has its stories and songs and names. Today we are using Yolngu (Aboriginal) names as well as English names, it is really important to me. ANKAAA makes me feel really strong because I can see I am doing it for all Aboriginal people and I am sharing my knowledge and how I see. I am an artist; I know the stories from my father and my grandfather.

So let's get together, white and black, let's work together, let's live together, let's learn together, making those arts good so that those arts will lead us somewhere else so we can become independent. We have got to keep strong and speak for our own art centres, (where we come from), speak for our own rights. It is our art and we represent all those art centres and we need to do it for our own community, because ANKAAA is representing us to government and the government is looking to ANKAAA to make

sure things are done the right way. They should work together and look after each other and spend the money the right way.

In Yolngu way we used to make lettersticks to pass on information to other tribes so the other tribes knew that Dreaming stories were passing through, and sharing names and culture to other tribes. Now we are doing the same thing, using voice instead of letterstick, our voice now, sending it interstate so everyone is learning from us.

This is a message to those ANKAAA art centres. We need to get together with white and black and work together. Let us work together, it is really important to me because I need to see all those art centres in your region surviving and looking good. We are governing ourselves under the name of ANKAAA. ANKAAA is a name that the government needs to listen to. ANKAAA is the voice of the artists in the art centre coming up and showing the needs of their own art centres. This is really important to me. So let's work together, live together and stand strong. Thank you.

**Djambawa Marawili**  
ANKAAA Chairperson

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# NEWS & REVIEWS

## WARLAYIRTI ARTISTS AT SYDNEY BIENNALE

In early June, as we were all set to depart Balgo for the much anticipated trip to the Biennale of Sydney in which Elizabeth Nyumi had been selected to exhibit, a report on the Tanami Track south to Alice Springs revealed the road to be impassable due to unseasonable heavy rains in the days leading up to our departure!

A major re-scheduling of flights was needed in order to get to Sydney via Broome and Perth. Accompanying Nyumi on this journey was Eubena Nampitjin and Wumali Joan Nagomara the Vice-Chair of Warlayirti Artists as well as both art centre coordinators. While the weather was cold and wet in Balgo, the sun was shining in Sydney on our arrival.

There were a number of official events to attend during our stay in Sydney; the first was the media preview at the Museum of Contemporary Art (MCA) where Isabel Carlos, the curator of the Biennale greeted us. She guided Nyumi and entourage to the gallery space on the third floor where Nyumi's paintings glistened in the natural light beaming through the window. The works selected for the Biennale provided a mini-retrospective of her work over the previous five years, highlighting a major shift in Nyumi's style and the ever-present development of her painting over this period.

Nyumi, a naturally passionate and charismatic woman, comfortably engaged with the media and photographers as she talked confidently about her work and what the paintings depict. She enjoyed revisiting her paintings and was instantly able to identify who the art centre coordinator was at Warlayirti Artists when she had painted each work.



*Elizabeth Nyumi with her work at the Biennale of Sydney. Image courtesy Warlayirti Artists © 2004*

After a much needed rest back at the apartment that day, we returned to the MCA for the official opening of the Biennale of the Sydney. Nyumi as well as Eubena and Wumali were the face of Warlayirti Artists and enjoyed the role of representing the art centre and interacting with the local and international crowd as they converged on the display of Nyumi's paintings.

The inclusion of Nyumi in the Biennale of Sydney this year is a significant achievement and recognizes her work as contemporary art that can hang alongside international contemporary artists. Nyumi is the first artist from Warlayirti Artists to be selected for the Biennale and one of only a handful of Indigenous Australian artists to have been included in the Biennale of Sydney. Nyumi has been a dedicated artist over the last 15 years and in the last 5 years has attracted the attention of international collectors and curators. Nyumi is celebrating her fourth solo exhibition in August this year at Raft Artspace in Darwin where her most recent paintings can be viewed.

**Stephen Williamson**  
Manager Warlayirti Artists

## TIWI ART NETWORK INCORPORATED

In 2004 the Tiwi Art Network has become an Aboriginal Corporation and recently elected its own board consisting of four representatives from each of the three art centres. Congratulations to inaugural Chairman Pius Tipungwuti from Jilamara Arts & Crafts, Secretary Regis Pangiraminni from Munupi Arts & Crafts, Public Officer Reppie Orsto from Munupi Arts & Crafts, and Treasurer Vincent Tipiloura from Tiwi Design. The move has come after three years of planning by the Tiwi Art Centres which formed the Tiwi Art Network in 2001. The Tiwi Art Network has a Marketing Officer and office in Darwin and operates as a registered business to promote the three Tiwi art centres locally, interstate



*Participants at the inaugural Tiwi Art Network meeting. Image courtesy Tiwi Art Network ©2004*

and overseas. The Tiwi Art Network also runs art tours to the Tiwi Islands for art enthusiasts and collectors and is an accredited tour operator.

**Rose Cameron**  
Marketing Officer Tiwi Art Network

## MILKY WAY NAMINAPU MAYMURU-WHITE Framed Art Gallery Darwin

An important bark painting exhibition from Buku Larnggay Mulka, was held at Framed Art Gallery in Darwin in June. The exhibition featured senior artist Naminapu Maymaru - White. Naminapu's fathers Narritjin and Nanyin were the greats of the dawning era and of all those artists from Yirkala who have won prizes, Naminapu is the only one to have won two major awards including NATSIAA.

What is unique about this exhibition is that the designs transmitted by her father and his brother on bark, which she refined and distilled to realise in print form are now returning to their original media. In the course of that journey something seems to have happened so that the designs are more concentrated and graphic than they were but just as strongly based on their timeless origins. So we have something new and fresh but incredibly well provenanced in cultural and art historical terms that not only shimmers with surface beauty but has an elegant structure within that allows no compromise.

**Will Stubbs Art Co-ordinator**  
**Buku Larnggay Mulka**



*"I have brought these paintings to your place because I want to show and share with people of different backgrounds and all of our young people. This is not my hobby but my identity and my foundation." © Naminapu Maymuru-White, Buku Larnggay Mulka 2004*

# NEWS & REVIEWS

## TELSTRA NATIONAL ABORIGINAL AND TORRES STRAIT ISLAND ART AWARDS

Thanks again to the many entrants who submitted works to the Telstra National Aboriginal & Torres Strait Islander Art Award. This is the Award's 21st birthday which will be celebrated by another knock out exhibition. Out of 340 submitted entries the preselection panel consisting of Professor Sylvia Kleinert, Gary Lee, Hetti Perkins, Daena Murray and Margie West, selected 103 works for final exhibition. Representation from the remote communities was again extremely strong with some new entrants participating alongside established artists. Emerging artists from Western Australia

of particular note in this year's exhibition include Broome painters Weaver Jack, Bertha Linty, Alma Webou and Donald Meko, Perth artist Primus Ugle and Panngurr painters Nyarrie Taylor and Muuki Taylor. Desert painters have a strong showing along with Top End practitioners. Tiwi artists (including Pedro Wonaeamirri, Thomas Munkanome) are represented by works in various media while the number of bark paintings from Arnhem Land has increased from last year, with strong works from well known artists, including ANKAAA's Chairman Djambawa Marawili and emerging painters Irenie Ngalinba and Kay Lindjuwanga. For fibre

fanatics there are also some beautiful classic pieces, as well as a number of innovative works, such as Kantjupayi Benson's life size figures: one of the twenty three, three-dimensional works for this year's Award. The daunting task of judging will be undertaken by Edmond Capon, Director of the Art Gallery of New South Wales and Dr Julie Gough, Curator of Indigenous Art at the National Gallery of Victoria. The exhibition opens to the public on the 14th August 2004.

**Margie West**  
Curator - Aboriginal Art  
Museum and Art Gallery of the NT

## VISUAL ART & CRAFT STRATEGY - TRAINING INITIATIVE

In 2004, ANKAAA has been funded through the Federal Government and the Northern Territory Government Visual Art and Crafts Strategy to deliver skills development, training, business development and other initiatives to art centres in the Top End and the Kimberley region of Western Australia. Training programs include exhibition development workshops for Injalak in the Twined Together project, Money Story workshops, print making workshops, canvas stretching, Meet & Greet marketing workshops and video training.

### CANVAS STRETCHING WORKSHOP

The ANKAAA Canvas Stretching Workshops have been developed and facilitated by Don Whyte from Don Whyte Framing in Darwin. The workshops are designed to provide a system for artists to paint directly onto stretched canvas. This gives the art centre the capacity to produce high quality products at archival standard and also provides additional employment opportunities to Aboriginal artists. The system enables art centres to select uniform canvas sizes, eliminating waste and streamlining cataloguing and pricing systems. The workshop has established a standard of best practice within the art centres for the care and presentation of works on canvas and linen. Workshop participants develop the knowledge and skills to maintain this professional practice. Don Whyte has delivered workshops to seven ANKAAA art centres this year.



Alan Joshua Junior during the Canvas Stretching Workshop at Ngukurr Arts

### YIRRKALA PRINT WORKSHOP



Printmaker Basil Hall conducting an etching workshop at Buku-Larnggay Mulka with Araluen Maymuru, Nongirrnga Marawili, Nyapanyapa Yunupingu, Gaymala Yunupingu, Gulumbu Yunupingu, Boliny Wanambi (and child), Marrnyula Mumungurr and Basil Hall in the courtyard at Buku. The workshop was auspiced by ARTS NT and is attempting to give artists the skills to make simple inhouse etchings at Yirrkala with printmakers Araluen and Marrnyula. Image © Buku-Larnggay Mulka 2004

### MONEY STORY



Money Story workshop at Tiwi Design with Hugh Lovesy from Little Fish and John Patrick Kelantamuma, John Bennett Pilakui, Mark Puautjimi and BJ Timaepatua from Tiwi Design

### MEET & GREET WORKSHOP

Meet & Greet marketing workshops were held at six art centres across the Kimberley Region from 20 - 30 May by Sonny Kent and Angus Cameron. Both artists and art centre staff participated in the workshops resulting in increased confidence and better understanding of how to market art to clients.

'The sessions helped artists understand the value of their contribution to marketing artworks to art centre visitors and assisted staff with skills in addressing the needs of tourists in a busy art centre gallery.'

Cathy Cummins Waringarri Arts

'There was a high level of participation in the role-play activities both by the senior artists, who are well practiced in talking with visitors, but also among the younger artists who are generally more reluctant to speak with visitors in the art centre. This was encouraging to see and a very positive outcome from the workshop.'

Samantha Togni Warlayirti Artists

The Meet & Greet Workshops were supported by Arts WA



Waringarri Meet & Greet workshop with participants Paddy Carlton, Cathy Cummins, Judy Mengil, Peter Newry and Mignonette Jamin

# FEATURE ARTIST

## BARDAYAL LOFTY NADJAMERREK OA & DON NAKADILINJ NAMUNDJA



*Don Nakadilinj Namundja at Kabulwarnamyo*

Elements of ease are lacking in the art industry, its bureaucracy, marketing and for many the making of the art. In contrast Don Nakadilinj Namundja is a painter who has been able to imbue a real sense of ease into his work. His paintings are honest in the sense that these works have been made without prejudice to preconceived ideas of what may be expected of this market.

It was made evident to me soon after his request for materials to paint, that Nakadilinj's art was something fresh, as if these first works heralded liberation from scepticism and the mundane. These first paintings were made during the wet season of 2002/03 at Kabulwarnamyo, Bardayal's place on the upper reaches of the Mann River, stone country of west Arnhem Land. Nakadilinj celebrated the opening of his first exhibition at Raft Art Space in Darwin in February this year. The forty odd paintings that made up the show (apart from a work selected for the 2003 Telstra Art Awards) were the entire output produced by Nakadilinj for Marrawuddi in the previous twelve months.

At Kabulwarnamyo, Nakadilinj's camp was next to Bardayal. Bardayal was painting then for his first exhibition, booked for Sydney. When Bardayal paints he embraces the act travelling with his kit; brushes, palette glue etc. He grinds pigment from his red and yellow stones, his white pigment from crushing the round gravel of huntite, a rare mineral collected by helicopter travel. It was his fire to paint that encouraged Nakadilinj to do also.

Nakadilinj's family style of painting belongs to the same school as Bardayal's; the Namarnyilk and Nadjordi people who include the late and great Nabarlambarl, Nguleingulei, men who use the family name of Namundja and men of the Kardbam clan. The style is reminiscent of the region's rock art with rarrk adding shimmering fields of singularly parallel lines, red and yellow, on the underlying cartoon of white. Artists associated with this style add an individual nuance to the laying down of

these lines. Bardayal alternates wet on wet, lines graduating from red to yellow then back to red and on. Nakadilinj's rarrk is more delicate but just as deliberate using the same palette, but one colour at a time. Neither has a particularly steady hand, (in contrast to many traditional line makers of the Top End) but Nakadilinj achieves both a delicacy and a finesse that is characterised by its solid continuity. But firstly and like Nakadilinj, Bardayal's initial marks of the cartoon are modeled rather than drawn, pushing out the shape from within its edges. If the line needs to be brought back in, a painter's finger in a confident and incidental swipe or rub will correct the form. Both paint the ordinary, the everyday stuff



*Nakarindhilba, Bardayal Lofty Nadjamerrek, ochre on paper, 2003*



*Dikkala - Bush Radish, Don Nakadilinj Namundja, ochre on paper, 2003*

of a bygone era, animals, food and plant life, gathering and hunting equipment and people. The same sort of imagery is found in the rock shelters of these homelands. Also amongst these galleries unusual images are found, images that are evidence of a more non-secular nature. Bardayal will occasionally paint from this stock, the best of these are confronting in their attractive power. His secular work is enticing because of its sheer joy de vive exploring realms of yesterday, today and on. Bardayal's imagery, clever with animation can be gestural and end up anywhere on the page, animals may be in some courtship display, in a burrow, grazing or comatose ready to be butchered. Nakadilinj's work is more basic, his painting of icons focus on basic shapes, rounds of stone, bulbs and corn, holes, dilly bags and eggs, lumpy elongated forms of yams, palm trunks and stone tips. More formal subjects such as hollow logs seem to have been painted slightly more rigidly as if to create weight.



*Bardayal Lofty Nadjamerrek in Sydney for his exhibition at Annandale Galleries*

Marrawuddi curated Bardayal's first solo exhibition last year. At Annandale Galleries we provided Bardayal a glimpse of the fine art market. He saw his paintings in this alien environment and experienced the hoo-hah of a big billing opening night at a modern art gallery. Here he hijacked the formal proceedings and engrossed his delighted audience with endearing explanations of his country and songs of the moon, and his glimpse of Sydney town... "Oh Sydney - this is Proper Sydney".

He is incredibly generous with his time and patience. Bardayal's traditional knowledge and his philosophical views about his art and country is all wondrous. With the NLC and the support of other public bodies, individuals and family he ably explains how systems of local knowledge on country works and how it has been managed. These things are recorded, re-implemented and practiced to this day. It all goes to provide broader understanding and towards realizing the value and worth of the tried and true. In this he embraces the cultures (and science) of both the Indigenous and Western world. His stature in all this has recently been formally recognised with his appointment as an Officer to the Order of Australia.

It is said also of Don Nakadilinj Namundja that he holds a knowledge of traditional law and the focal site of his clan's land, Mankorlod, (more specifically the site of his name-sake (Na)kadilinj). The artist paints his subjects with authority rather than by rote. His paintings contain spiritual knowledge in stead of expounding it. The viewers delight in his imagery is appreciation enough and suggests his purpose to paint is right and focused.

**Andrew Blake**  
**Manager Marrawuddi Gallery**

*All images in this article courtesy  
 Marrawuddi Gallery © 2004*



Marrawuddi Gallery

# FEATURE ART CENTRE **BULA'BULA ARTS**

Ramingining community, in Central Arnhem Land, has had an art centre since the remote settlement was first established in c1978. Bula'bula Arts Aboriginal Corporation (BAAC – pronounced "bark") was established in 1990 after a meeting of senior artists decided that they needed an independent organisation to represent their interests. The name Bula'bula was chosen as it refers to the ancestral kangaroo, Garrtjambal, who travelled from Roper River in the south-east to Milingimbi in the north, linking all the clans along his peripatetic journey. Bula'bula translates as the 'tongue', 'voice' or 'message' of the kangaroo. Ramingining is built on Djadawitjibi country, whose principal creator being is Garrtjambal.

Bula'bula Arts is a multi-arts organisation, supporting performance as well as the visual arts. Notable performance artist members are dancer and actor, David Gulpilil OAM and musicians Bobby Bununggurr, Jimmy Djamanba and Michael Dawu of Waak Waak Jungi. The Adelaide Arts Festival 2004 saw Waak Waak Jungi providing a concert, while Gulpilil, a one-man-show featuring David Gulpilil, played to a full-house with standing ovations each night at the Don Dunstan Theatre. Gulpilil is co-written by Reg Cribb and David Gulpilil and directed by Neil Armfield.



*Robyn Djunginy demonstrating weaving to a documentary crew who came to Ramingining in March 2004*



*Richard Birrinbirrin and Rolf de Heer on location for Many Canoes projects*



*Interior of Bula'bula Arts Aboriginal Corporation building*

**These are exciting times for Bula'bula Arts which is re-situating itself both in the market place and in the eyes of its artist members and Executive Committee.**

Chairman, Richard Birrinbirrin (son of Dr David Malangi) is a strong leader, a translator and an ambassador for the art centre. Exciting new projects are being developed which include a video training workshop and a revamp of the screen printing area, as well as a more comprehensive exhibition programme. There is a strong element of cohesion at Bula'bula Arts. The office has an 'open door' policy where artists at any time can come and sell their work, ask questions about what the managers are doing, how sales are going, what the latest money story is, get help with Centrelink or Legal Aid, or just a cup of tea.

### **Many, Many Canoes:**

Vertigo Productions (Rolf de Heer) is working in consultation with Bula'bula Arts and the Ramingining community to produce many interrelated projects. The film *Ten Canoes*, essentially about goose-egg hunters, is due to commence production in April 2005. *Eleven Canoes* involves the school, where students will produce a series of mini-documentaries about processes of making art. *Twelve Canoes* is an interactive multi-media site that will focus on art from the Arafura Swamp. Objects and paintings will come to life and fuse with the environment to bring further understanding to the outside world about many aspects of Yolngu culture. *Thirteen Canoes*, the exhibition, to be held at the Flinders University City Art Gallery, is planned to open concurrently at the 2006 Adelaide Festival where *Ten Canoes* will have its world premiere. Bula'bula Arts is heavily involved with all the Canoe

projects. Richard Birrinbirrin is principal consultant for *Twelve Canoes*, while Gladys Womati and Bobby Bununggurr are artistic and music consultants respectively. David Gulpilil is co-writer and co-director, with de Heer on *Ten Canoes* and many artists will act in the film.

### **Types of Art Produced and How to Buy it:**

Art production provides a major income source for the peoples of Ramingining and Bula'bula Arts undertakes many commercial exhibitions and projects each year. We also wholesale to retail outlets. The main art works made are paintings on bark, canvas and paper, all executed in earth pigments. We also stock a range of limited edition prints and works in fibre such as baskets, mats, dilly-bags and fish-traps. Hollow logs and woven mats are among our specialities. Our new website, [www.bulabula-arts.com](http://www.bulabula-arts.com), is coming soon to a computer near you! It will provide a history of the organisation, artists' biographies and an on-line-gallery/shop. For direct sales and any other enquiries, or to secure an exhibition, contact [bulabulaarts@bigpond.com](mailto:bulabulaarts@bigpond.com)

**Further reading about Ramingining:** *Caruana, Wally and Lendon, Nigel (eds), 1997, The Painters of the Wagilag Sisters Story 1937-1997, National Gallery of Canberra*

*Morphy, Howard and Smith Boles, Margo (eds), 1999, Art From the Land: Dialogues with the Kluge-Ruhe Collection of Australian Aboriginal Art, University of Virginia, USA*

*Mundine, Djon, Murphy Bernice, and Rudder, John, 1999, The Native Born: Objects and Representations from Ramingining, Arnhem Land, Museum of Contemporary Art in association with Bula'bula Arts*

**Belinda Scott**  
Assistant Manager  
Bula'bula Arts

*All images in this article courtesy Bula'bula Arts © 2004*



# ART WORKER PROFILES

*'Sometimes we take kids out with the Cultural Centre, teach them dancing and singing. Some of our elders are getting too old and too tired, we need to teach the younger ones to sing and to dance, before our elders pass away. We need to keep the culture strong, pass it on to them, it is really good. It is an important job.'* Wumali Joan Nagomara

## WUMALI JOAN NAGOMARA WARLAYIRTI ARTS WA

I come here to help here at Warlayirti. To help my people how we run this Warlayirti by having meetings to talk about keeping this place strong. I am vice chairperson of Warlayirti and Secretary and I also go to meetings in Darwin with the ANKAAA Executive so I can tell the people at Balgo how it is run and tell them about ANKAAA business. Tell them about that money story. So those old people understand where that money goes and how it gets spent for the art centre. I meet visitors to the cultural centre. I take them around and show them all the paintings, take them out, show them around. Tell them about Balgo and that country, tell them about our Dreaming and stories, where waterholes and stock waters are around here. We got lots of bush tucker around, we go hunting, we tell them that. When they come out here they see nothing here, but there is bush tucker, lots of things, we go hunting for turkey, kangaroo, lots of bush tucker. We have lots of creeks we can go swimming. We like going out, camping out, we go to country. Sometimes we take kids out with the cultural centre, teach them dancing and singing. Some of our elders are getting too old and too tired, we need to teach the younger ones to sing and to dance, before our elders pass away. We need to keep the culture strong, pass it on to them, it is really good. It is an important job.



© ANKAAA 2004

## VINCENT (TIGER) TIPILOURA TIWI DESIGN NT

I am Production Manager at Tiwi Design at Nguuu on Bathurst Island. I help the manager with packing the carvings and paintings, sending the work to Sydney, Melbourne. I help all the artists here, we do painting, printing, ceramics and carving. I also make carvings. I have been working at the art centre since 1980.



© ANKAAA 2004

## INGRID NINGARMARA WARINGARRI ARTS WA

I work with the artists at Waringarri Arts. I like working with the old people. I like watching them do their paintings. I get the story from the artist in Language and English and write it into the computer. We get a lot of tourists at Waringarri. I do the sales in the shop and keep records of the sales. I have been working at Waringarri Arts for a short time and I am learning about the business. And I am learning quickly for the computer. I like working at Waringarri Arts.



© ANKAAA 2004



© ANKAAA 2004

## TERRY MURRAY MANGKAJA ARTS WA

I work at Mangkaja Arts. I deal with the translating for the artists and helping to explain to people who come to buy art. I do a lot of story writing in language and Kriole. I speak four languages, my main language is Walmajarri I also speak Kriol, Juwaliny and English. I serve people who come into the shop. I help a lot of the elderly artists with exhibitions in Melbourne, Sydney, Perth, Adelaide. I tell the story and try to interest the customer and getting the word out there about country. I do a lot of interpreting at meetings also and to media and people who come through who want to know more about Mangkaja. I would like to do more training in interpretation and talking to people. I like working at Mangkaja because you learn every day learning from the old people and you learn new things, how they relate to the land, the paintings they do, dancing, communication like sitting around with a group of old people learning new things in cultural ways.

I also paint in my spare time. Young people paint differently to the old people, young people paint more modern like landscaping. You can tell by looking at say a dot painting by a young person and the old people. You can see the different power and knowledge. My painting will change as I get more mature and older and get more understanding. When you start a painting every work is a new starting point, and you say no that is not good, you know and then down the track when you have been painting, painting, painting you start to get more recognised.

I would like to do a project with younger artists who are wanting to paint and want to know more about their background and families and about the places their Great Grandfather, Grand Mother or Aunties and Uncles paint. Knowing that they can do it, not just sitting around and saying that you can't do it, knowing that you can do it. It is all there waiting inside them.

## JULY

### Jirrawong

Paddy Bedford, Freddy Timms & Rammy Ramsy  
Jirrawun Aboriginal Art Corporation  
Short Street Gallery 24 June – 22 July

### James Iyuna & Melba Gunjarrwanga

Maningrida Arts  
Alcaston Gallery, Melbourne 18 June – 10 July

### Hollow Logs: Dupun, Djalambu, Badurru

Bula'bula Arts  
Gallery Gabrielle Pizzi, Melbourne  
26 June – 17 July

### The World of Aboriginal Art and Tingatinga Paintings

Features Munupi artists in the collection:  
The Hida Earth Wisdom Centre, Gifu, Japan  
June 26 - August 29

### The Art of the Didjeridu: Past and Present

Buku Larnggay Mulka  
Melbourne Museum 30 June - 6 July

### River People

Emerging Artists from Jilkminggan Community  
(formerly Elsey Station)  
Mimi Arts & Crafts, Katherine, NT 4 – 10 July

### Art in the Park

Mimi Arts & Crafts, Katherine, NT 6 – 8 July

### Kiripuranji

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

### Helicopter Tjungurrayi

Warlayirti Artists  
Alcaston Gallery @ Depot Gallery, Sydney, 6 – 17 July

### Sculptures from Maningrida

Maningrida Arts & Culture  
Bandigan Gallery, Sydney, NSW 8 – 29 July

### Bukmak – Galiwin'ku' (Talking and Sharing)

Elcho Island Arts & Crafts  
Framed Gallery, Darwin, NT 10 July – 31 July

### Mary Magdeline & Family

Jilamara Art Centre  
Short Street Gallery 22 July – 19 August

### Wanyubi Marika-solo show

Buku Larnggay Mulka  
Annandale Galleries Opens 21 July

### Circle, line, column-larrakitj

Buku Larnggay Mulka  
Annandale Galleries Opens 21 July

### Pedro Wonaeamirri

Jilamara Arts & Crafts  
Alcaston Gallery, Melbourne 14 July – 7 August

### Over the Top: Cory Surprise

Mangkaja Arts  
Fremantle Arts Centre, WA 30 July

### Ramingining Rom: Paintings & Objects from

Bula'bula Arts  
Fremantle Arts Centre Gallery 31 July - 29 August

### No Ordinary Place: The Art of David Malangi

Bula'bula Arts  
National Gallery of Australia, Canberra  
31 July – November

## AUGUST

### Screenprints from Yirrkala

Buku Larnggay Mulka  
Gapan Gallery, Garma Festival, Gulkula, NT  
6 - 10 August

### New Munupi Prints Launch

Government House, Darwin  
11 August 2004

### Garma Festival 6 - 10 August

*Prints from the Garma Panel & Photographs  
from the Garma Festival*  
Opening concurrently at  
Garma Festival, Gulkula, NT 6 - 10 August  
and Philip Neville Gallery, Darwin 14 – 20 August

### Wukun Wanambi

Buku Larnggay Mulka  
Raft Artspace, Darwin, NT  
14 August – 4 September

### Elizabeth Nyumi

Warlayirti Artists  
Raft Artspace Darwin 14 August – 4 September

### Telstra National Aboriginal and Torres Strait Island Art Award (NATSIAA)

Featuring works from ANKAAA art centres and  
other Australian Indigenous artists  
Museum and Art Gallery of the Northern Territory,  
Darwin 14 August – 7 November

### Screenprints from Yirrkala

Buku Larnggay Mulka  
Darwin Botanic Gardens, Darwin 15 -31 August

### Survey Show

Warlayirti Artists  
Short Street Gallery, Broome  
19 August – 16 September

### Maningrida Group Show

Maningrida Arts & Culture  
William Mora Galleries, Melbourne, Vic  
19 August -10 September

### Terra Alterius: Land of Another

Maningrida Arts & Culture  
Ivan Dougherty Gallery, Sydney, NSW  
19 August - 25 September

### Big Country

Mangkaja Arts  
Stumpy Brown, Peter Skipper and Cory Surprise  
Gallery Gondwana, Alice Springs 20 August

### Mary Magdalene Family Show

Jilamara Arts & Craft  
Short St Gallery, Broome August

## SEPTEMBER

### Stumpy Brown & Spider Snell

Joondalup Art Prize, Perth, WA 8 September

### Fibre, Barks and Canvas

Bula'bula Arts  
John Colquhoun Gallery, Sydney, NSW  
9 – 30 September

### Jimmy Ngalakurn, Ivan Namirrkki, Lena Yarinkura, and James Iyuna Maningrida Show

Maningrida Arts & Culture  
Cooee Aboriginal Art, Sydney, NSW

### Bronze and Aluminium Sculptures

Maningrida Arts & Culture  
Gallery Gabrielle Pizzi, Melbourne, Vic  
22 June -17 July

### Eubena Nampitjin

Warlayirti Artists  
Alcaston Gallery, Melbourne, Vic  
8 September – 2 October

### Lorrkon from Maningrida

Maningrida Arts & Culture  
Rebecca Hossack Gallery, London , UK  
9 September - 9 October

### Desert Mob

Includes art from Warlayirti Artists  
Araluen Galleries Alice Springs, NT  
5 September - 17 October

### Kathleen Paddoon

Warlayirti Artists  
Scott Livesey Art Dealer, Melbourne, Vic  
9 September

### Broken Promises

Mangkaja Arts  
Short Street Gallery, Broome, WA  
16 September – 7 October

### Kay Lindjuwanga Solo Show

Maningrida Arts & Culture  
Aboriginal and Pacific Arts, Sydney, NSW  
23 September -15 October

### Crossing Country: the alchemy of Western Arnhem Land art

Maningrida Arts & Culture  
Art Gallery of New South Wales, Sydney, NSW  
25 September -12 December

### John Mawurndjul Solo Show

Maningrida Arts & Culture  
Annandale Galleries, Sydney, NSW  
27 September – 21 October

### Kuninjku Sculptures

Maningrida Arts & Culture  
Hogarth Galleries, Sydney, NSW  
29 September - 2 October

### Jilamara Arts & Craft, Group Exhibition

Alcaston Gallery, Melbourne, Vic, September

### Jilamara Arts & Craft, Group Show

Raft Artspace, Darwin, NT  
10 September – 2 October

### Mangkaja Arts at Melbourne. Arts Fair, Vic

Presented by Raft Artspace, Darwin.  
24 September

### Broken Promises: Spider Snell, Dolly Snell,

### Mona Jukuna & Peter Skipper,

Mangkaja Arts  
Short St, Broome, WA, 16 September

### Daisy Andrews Solo Show

Mangkaja Arts  
Boutwell Draper Gallery, Sydney 21 September

## WHO'S WHO & WHAT'S NEW

Meng Hoeschle completed an extensive period as Manager of Merrepen Arts in May. Meng presided over the substantial development of Merrepen Arts and will be missed for her considerable enthusiasm and energy. Kate Podger is new Manager at Merrepen Arts and has now settled in after a long trip from Central Australia.

Artists at Warmun Arts recently farewelled Carolynne Hamdorff and Rudy Panozzo and welcomed to the new managers Megan Buckley and Eamonn Scott from Melbourne. Meanwhile at Elcho Island Jeanie Haynatz has resigned from the position of Manager at Elcho Island Arts & Crafts and will take up a three month assistant position at Warmun Art Centre.

The ANKAAA office has relocated to 56 McMinn Street Darwin, (still at the Frog Hollow Arts Presinct). The postal address remains unchanged.

# ANKAAA

GPO Box 2152

Darwin NT 0801

Frog Hollow Centre for the Arts

56 Woods St Darwin 0800

Phone: 08 8981 6134

Fax: 08 8981 6048

Email: [info@ankaaa.org.au](mailto:info@ankaaa.org.au)

Web: [www.ankaaa.org.au](http://www.ankaaa.org.au)

[www.aboriginalart.org](http://www.aboriginalart.org)

Edited by Angus Cameron, ANKAAA  
Industry Development Officer © 2004

ANKAAA is a non-profit Incorporated Aboriginal Association and is proudly sponsored by the following:



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## THE VISUAL ARTS AND CRAFT STRATEGY



The Commonwealth Government's  
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## BALGO 4-04

Balgo was abuzz over the Easter weekend this year (9 - 10 April) as Warlayirti Artists hosted its first curated exhibition at the Warlayirti Art Centre; Balgo 4-04. Eighty visitors, including collectors, art dealers and curators from all over Australia flew in on charter planes to attend the event. The Art and Culture Centres were transformed into elegant 'Balgo' gallery spaces to accommodate the 149 works in the exhibition. Curated over two years, it was the largest exhibition of Balgo paintings since the very first Balgo exhibition held in 1986 at the Art Gallery of Western Australia.

The Warlayirti Artists Committee was very excited by the opportunity to host an exhibition in which the whole community could participate. The event had a number of key objectives, including raising funds to support the ongoing operation of the self-funded Art Centre and developing the capacity of the Committee. However, equally important was the opportunity to showcase the full spectrum of art currently being produced through Warlayirti Artists; to exhibit the youngest artists alongside the most senior and recognised artists, exposing the work of younger artists to collectors and art dealers, a significant step in developing their careers and ensuring the sustainability of Warlayirti Artists.

Balgo 4-04 was opened with speeches by the Chair of Warlayirti Artists, Philomena Baadjo and Vice Chair, Wumali Joan Nagomara. Both speeches reflected the pride that the women felt in the strength of Warlayirti Artists and the fact that so many young people were painting and learning from the senior artists. Wumali also stated, 'We are welcoming different cultures and sharing and learning' highlighting



Genevieve Nowee and Geradline Nowee at the Balgo 4-04 Exhibition. Image courtesy Warlayirti Arts © 2004

the educational opportunities Balgo 4-04 presented for visitors and artists alike.

An 80-page full colour catalogue detailing more than 50 works in the exhibition was launched at the opening and is available for purchase through the Warlayirti Artists website [www.balگوart.org.au](http://www.balگوart.org.au).

Balgo 4-04 was a one-off event which far exceeded Warlayirti Artists' expectations on many levels in terms of its success. It was a significant event to organise, requiring the hard work and commitment of the Committee, artists, staff and a great team of volunteers to achieve this success. The artists and their families were so proud of their achievement and the celebratory nature of the event generated a buoyancy in the community that is not often seen. It is hoped that the successes of Balgo 4-04 will continue to benefit Warlayirti Artists in the future.

**Samantha Togni,**  
Director Warlayirti Artists

## NT EXPO 2004

Assistant Manager at Munupi Arts, Lilly Carpenter at the ANKAAA stall at the NT Expo on 26 & 27 June 2004. Many ANKAAA art centres participated in the stall including Mimi Arts from Katherine, Injalak Arts from Oenpelli and Merrepen Arts, Daly River. Thanks to artists Roque Lee and Jeanie Nungarrayi who provided a highlight of the stall with wonderful painting demonstrations.



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## ANKAAA Executive Committee

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

## ANKAAA staff

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