

# ANKAAA ARTS BACKBONE

Association of Northern, Kimberley and Arnhem Aboriginal Artists

Working together to keep art, country and culture strong

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Nina Puruntatameri  
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May through to June is one of the busiest times for Art Centres and ANKAAA. In March Stephen Hutchison, ANKAAA's IT Development Officer, moved on to the position of Manager at Elcho Island Arts and Crafts. ANKAAA wish Stephen all the best and thank him for the tireless IT support provided to the membership. On the 22nd May Jason Dyson joined the ANKAAA team as the new IT Development Officer. ANKAAA is currently recruiting for the two regional Industry Development Officers for the Katherine and Kimberley regions.

ANKAAA has hosted the second Indigenous Artworkers exchange with participants from Buku Larrngay Mulka (Yirrkala NT) and Munupi Arts and Crafts (Pirlangimpi NT) travelling to Fitzroy Crossing to work with Artworkers at Mangkaja Arts. Karen Mills (ANKAAA Public Officer) is currently in New York as the inaugural Wenten Rubuntja Indigenous Artist Fellow. *The Dreaming Festival* in June: ANKAAA will have a delegation of 20 Artworkers and artists providing demonstrations and floor talks and we are currently curating a photographic exhibition for the *The Dreaming Festival*, also to be exhibited in Darwin during the Darwin Festival in August. ANKAAA has recently had the re-design of the ANKAAA brochure completed, ready for distribution mid-June, supported by Tourism NT and VACS funding.

There has been strong focus of late on exploitation and unethical dealings with Indigenous artists. This has led to a series of industry meetings with Minister Kemp resulting in the announcement in the Australian Government's Budget 2006-2007 of \$2 million over four years for training package for visual artists to engage with the commercial art market and an additional \$4 million over four years to the existing National Arts and Crafts Industry Support (NACIS) Programme through DCITA. This programme provides direct funding to support Indigenous Art Centres and resource and advocacy organisations such as ANKAAA. Unfortunately the Government has decided against the introduction of a Resale Royalty scheme which many sectors of the industry have been actively lobbying for a number of years.

The NAVA Indigenous Commercial Code of Conduct is about to commence with Jill Gientzotis of *Gientzotis Consulting* appointed as the consultant researcher for the project. The project has been funded by the Aboriginal and Torres Strait Islander Arts Board of the Australia Council and is a joint project of NAVA and the peak bodies for Indigenous Art Centres and artists, Desart and ANKAAA.

I hope you enjoy this edition and the fantastic work that's happening out in regional and remote Art Centres in the Top End.

## Yirrkala Print Space - Buku Larrnggay Mulka, Yirrkala Arnhem Land

Araluen Maymurru

Araluen Maymurru was recently selected as a finalist in two categories of the 2006 Northern Territory Young Achiever Award. She was selected from all other nominees to be named as one of three finalists for both the *Art* and *Regional* Achiever of the Year honour.

Araluen is an artist, curator and printmaker from Buku-Larrnggay Mulka at Yirrkala where she has worked for five years. As well as creating her own works on paper, inspired by her identity as a *Mangalili* clanswoman, she also assists other artists in bringing their designs to reality.

*I hope that Araluen can inspire the young people to see that although we live in a remote region it is possible to achieve excellence in the world of arts practice and management.*

*It has been a joy to watch Araluen take on greater and greater responsibility and succeed at every challenge.*

*A lot of industry people have been surprised at just how talented Araluen is across all of these different roles. She has just recently editioned some fantastic prints from artists like Gulumbu Yunupingu and Banduk Marika which are available through the website.*

*Gulumbu's print has been accepted into the 'National Works on Paper Award.' This is high standard printmaking.*

Buku Larrnggay Mulka Co-ordinator, Will Stubbs

[www.yirrkalaprints.com](http://www.yirrkalaprints.com)



**Above** *Lurrkun Larrakitj*,  
Gulumbu Yunupingu 2006  
(screenprint detail)

**Below** *Barawantru*, Banduk Marika 2006 (screenprint detail)  
& Araluen Maymurru printing one of her etchings at Buku-Larrnggay Mulka Centre, Yirrkala © The Artists & Buku Larrnggay Mulka



## ANKAAA Work Experience

Tina Hobbs from Mangkaja Arts & Marissa Kingsley from Warmun Art Centre

In February 2006 Tina Hobbs travelled from Fitzroy Crossing, W.A and Marissa Kingsley travelled from Warmun, W.A to Darwin to undertake a week of training at the ANKAAA office in filing, archiving and general administrative tasks.

Whilst in Darwin there were lots of opportunities for Tina and Marissa to attend industry events and meet with Artworkers and Art Centre staff.

Apart from gaining skills and knowledge in the office, the visit aimed to extend

networking skills and build confidence, as talked about at the 2005 ANKAAA Indigenous Artworkers Conference.

Training and professional development opportunites included:

A visit to the Museum and Art Gallery of the Northern Territory to see *Through the Policeman's Eye - the photography of Paul Foelsche*;

Participated in meetings with Top End Arts Marketing;

Visited the Tiwi Art Network Visited Maningrida Arts & Culture, Darwin Store; and

Attended the launch of the Northern Territory's Public Art Strategy at the Supreme Court of the Northern Territory

There are opportunities for other Art Centre staff to undertake training or work experience at the ANKAAA office. For more information please call Michelle Culpitt at the ANKAAA office 08 8981 6134 or email [michelle@ankaaa.org.au](mailto:michelle@ankaaa.org.au)

The best part of the trip to Darwin was the training course, being able to learn different office skills, like filing and stuff.

For me it was good to also learn about marketing & the Tiwi arts, the way

they send out brochures and their advertising. This was different to me and I like the jewellery, using their own totems.

I liked the Maningrida Arts & Culture Store, I liked the different designs and their hard work, basket

weaving. In Mangkaja the ladies use cotton wool to weave their baskets. I also liked the fish traps and the dilly bags because I didn't see one before, and especially the way they make them.

**Tina Hobbs, Mangkaja Arts, Fitzroy Crossing W.A**



## Buku Larrnggay Mulka & Munupi Mob Travel to Mangkaja Arts

Artworkers Exchange - Barayuwa, Bawaltja, Ashanti & Whaiora

Going to Mangkaja Arts was a great experience for us. We learnt different culture, clan groups and their art on canvas.

We did workshops on slide photography, digital camera, AMS and canvas stretching. With slide photos we learnt how to do lighting and focus and how they are processed on to slide. AMS, inserting catalogue numbers and photos of the artwork for records and what has been sold. Stretching canvas, measuring canvas for an even stretch, how to fold corners in a tidy way.

On our visit to Mangkaja Arts we also meet some of the well known artists around Australia, like Tommy May, Spider Snell, Maryanne Downs and they also gave us some stories of the land. We also went to KALACC an organization that helps people



to do projects e.g dancing workshops, and trips to the bush for troubled kids and land rights etc. We also went on trips to Geiki Gorge and Fitzroy River fishing.

On behalf of Buku crew we like to thank Mangkaja staff, KALACC and the community for the great experience you gave us and the knowledge. It was an honour to be there

and hope to see you all again. And also ANKAAA for the opportunity for us to see new things in the art world.

Photograph above: Standing, Paul Miller, Tina Hobbs, Regis Pangiraminni, Barayuwa Munungurr holding Ashanti, Bruce Bawaltja Munungurr, Terry Murray, June Davis, Mandy McGuire. Seated, from left, Dolly Snell, Tommy May, Daisy Andrews, Butcher Cherel, Mona Chuguna, Maryanne Downs, Mervyn Street with grandson, Howard, Jean Margaret. Seated, front, Whaiora Tukaki.

### Philip Gudthaykudthay

Louise Partos, Bula'bula Arts Ramingining

**Philip Gudthaykudthay was one of only two artists awarded a Fellowship grant in 2006 from the Australia Council for the Arts.**

**Gudthaykudthay, the last active artist in Ramingining from the Milngimbi school of painters, also stars in the film Ten Canoes.**

**Gudthaykudthay is currently preparing for a solo exhibition at "Aboriginal and Pacific Art" in September this year.**

**It is also anticipated that monies from the Fellowship will be used towards the production of a publication on his life and artwork.**

Philip Gudthaykudthay painting a hollow log © Bula'bula Arts, 2006



## *Pumuralli Thunder & Lightning from Nguui took the final despite the very muddy oval, complete with obstacles such as visiting dogs and over excited fans. This provided much amusement to the loud and passionate spectators.*

© North

The artists and staff of the Tiwi Art Network had a great footy final day on Sunday March 26.

Tiwi Design at Nguui, Bathurst Island was buzzing with activity for the Tiwi Islands Annual Art Sale. We had about 600 visitors to the Art Centre, coming to view and buy the art from Jilamara, Munupi and Tiwi Design.

Each Art Centre had its own space to sell its' work, staffed by the artists and managers. Other artists & staff took to the BBQ preparations, packing table and selling the t-shirts which were specially

printed for the event.

The guys at Tiwi Design printed t-shirts for the 2 footy teams in the final which were very popular amongst all the footy fans from Darwin.

There were many among us who were hoping that the Muluwurri Magpies would win the grand final after 37 years. But I think the stormy weather and crash of thunder in the middle of the day was the sign that this was not to be.

The artists, dancers, staff and managers came over from the Art Centres on Melville Island, so it turned out to

be a very social weekend – everyone working hard and getting ready for the sale, enjoying the build-up and then taking pride in the Art Centres when the sale commenced. We also got some good media coverage on ABC Radio, National Indigenous Radio Service, the Koori Mail and the National Indigenous Times.

All in all, it was a great day for Tiwi people – a chance to celebrate culture – both traditional and modern.

Special thanks to Michelle & Vokili from ANKAAA who gave up their weekend to come and help us out



Left to right - Tara Leckey, Robert Puruntatameri, Susan Wanji Wanji & Thisby Purich



Tiwi Design carvings at the sale





Northern Territory Government



***“The AFL competition started in the 1960s but we played long before that, and now we have many Tiwi people playing down south,” said Osmond Kantilla, Chairman of the Tiwi Art Network.***

***“On Grand Final Day, many people come to the Art Centre to look around. We want to show people what our culture is. We hope they will take some Tiwi art home to their families and tell them what it is about.”***

The sale attracted large crowds



Declan Apuatimi, Niru Perera, Osmond Kantilla, Regis Pangiraminni, Stephen Moore & Fiona Puruntatameri

## Nina Puruntatameri

Munupi Arts & Craft, Tiwi Islands



I come from Pularumpi, on Melville Island. I was taught to paint when I was ten years old when my dad used to do lots of carving and I used to paint on it, helping him. So that's how I knew about doing Tiwi designs on canvas with ochres because that's what we used in the early days.

So firstly we go to our grandmother's country and collect white ochres and we go to our grandfather's land to collect yellow ochres. We

take it home in a bucket or a box and grind it with a file or rough sandpaper, make all the colours. We heat up the yellow ochre on the fire (using a tin) so we make dark red, light red - like orange. Then we start stretching a canvas and learning how to use ochres on canvas.

Before we start painting with the ochres we mix it up with PVA and water and keep mixing it up as we go along and then we start painting our

traditional design.

My paintings are based on our ancestors designs, so we here today keep our traditional designs strong and passing them on to the next generation.

My children, Russelina, Leon, Cassie and Jaydon watch me paint. They are keen on what I'm doing and they ask me, what's the meaning of that painting?

Nina Puruntatameri *Jamutaka amintiya Kumurrupunari* - wet season and dry season was shown in April / May 2006 at Aboriginal and Pacific Art, Sydney.

Nina is also represented by Raft Artspace in Darwin and Munupi Arts and Crafts Association, Melville Island.

Image - *Purrkapali* – Tiwi Creation Ancestor 120 x 80cm natural ochres on canvas, 2006 © The Artist

## Business Development Update

Vokili Shiell, ANKAAA Business Development Officer

The ANKAAA / DEWR Business Development project is progressing well. Two Art Centres have successfully completed new three-year business plans under the project. Several others, including Bula'bula Arts, Milngimbi Arts, Tiwi Art Network, Waringarri Arts and Mangkaja Arts have engaged or are close to engaging

consultants to work with them in the coming months, with others still in the process of selecting the right consultant for them.

In many cases, work to prepare artists and staff for the considerable thinking process ahead is well underway to ensure that the strength of people's ideas about the

future of their Art Centres is captured in the plans. Setting aside time for this will become more challenging as the dry season begins and the pace of life in Art Centres increases.

Best wishes to those artists, staff and consultants who are to be involved in this valuable process in the next few months.

## Glen Namundja

Rebecca Say, Injalak Arts & Craft

An intense and serious artist, Glen Namundja reveals the *djang* (dreamings) of his country more easily through imagery than words.

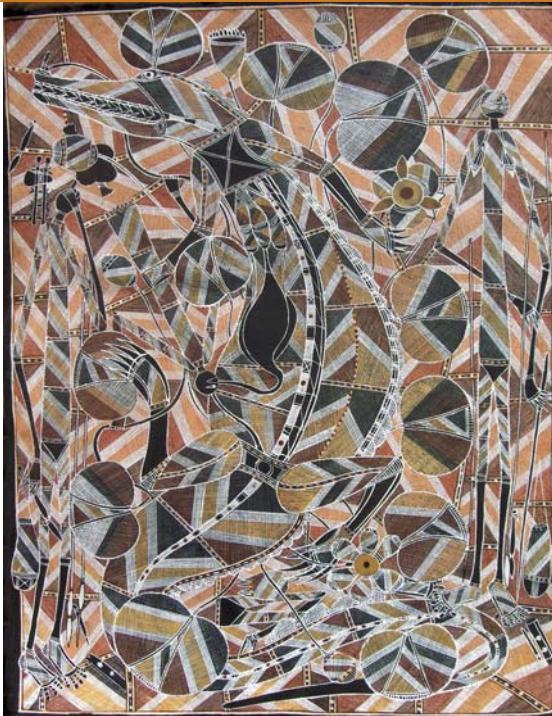
Often densely populated with entwined figures, Glen Namundja's paintings are imbued with a potency which is both compelling and confronting. Recent months have seen developments in his style to stunning effect.

As a practitioner from the western region of Arnhem Land, he has abided by the traditions that bore the region's work and Aboriginal Art to prominence in early days, retaining the figurative style and unadorned background synonymous with the region's

rock art. The figurative element is essential to his work, the complexity of his compositions a key characteristic. Now however, he is choosing to infill the entire background of his works with *rarrk*.

Animals and figures swim on the shimmering surface of the image, challenging the eye to follow the flow of figures and read the story within. It is a beautiful, effective merging of stylistic traits. The figurative element that engages and captures the imagination of the viewer remains crucial to the image.

An exhibition by three Namundja brothers will be held in Sydney at Bandigan Art later this year.



*Two Brothers Ochre on Arches Paper  
2006 © The Artist*

## Kunwarre Bim - The Injalak Hill Suite

Anthony Murphy, Injalak Arts & Craft

In 2002, Injalak Artists expressed a desire to return to the origins of their art, eager to maintain the connection with its meanings and influences. As Wilfred Nawirridj said, *We need to go back before we can go forward*.

Master Printmaker, Basil Hall and Injalak artists devised to collaborate in creating a set of prints based on important images from Injalak Hill, a world famous rock art site, as a means of satisfying contemporary artistic forms with traditional allegiances. Significantly, artists chose to etch their plates on Injalak Hill, surrounded by the imagery of their inspiration.

The concept included a limited set of prints being presented in ceramic boxes. Wendy Wood, a Darwin artist joined the project as ceramicist, individually casting the lid of each box to reflect

the ancient sandstone surface of the Arnhem escarpment. Bardayal Lofty Nadjamerrek is one of the few surviving rock art practitioners and painted a motif on the lid of each box.

The prints have been a project of Injalak Arts with BHE as the printer and Wendy Wood as ceramicist.

Nomad Arts contact  
[nomad@nomad.com.au](mailto:nomad@nomad.com.au)

Left to Right: Gershom Garlingarr, Wesley Nganjmirra (partly obscured), Gabriel Maralngurra (rear), Graham Badari, Joey Nganjmirra, Wilfred Nawirridj, Amos Nganjmirra, Glen Namundja (rear), Roderick Marlangurra. © Injalak Arts & Craft 2006



# Maningrida Arts & Culture goes to Bahrain

Apolline Kohen, Maningrida Arts & Culture



Apolline Kohen with the wife of the King of Bahrain

Maningrida Arts & Culture has organised the first exhibition of Aboriginal Art in the Middle East, presenting bark paintings, hollow logs and sculptures by leading Maningrida artists.

The exhibition took place from the 9<sup>th</sup> of March to the 12<sup>th</sup> of April at the La Fontaine Centre of Contemporary Art in Manama.

Samuel Namujndja and Apolline Kohen travelled to Bahrain to install the show, attend the opening and educate the public about Maningrida art. Samuel painted two works while in Bahrain and showed people how he paints and his techniques.

The Wife of the King of Bahrain came for a preview

of the show and loved the works so much that she bought 5 artworks for the Royal collection. For lots of visitors, it was the first time they saw Aboriginal art and they were fascinated by the fine *rarrk* cross-hatching and the beauty of the artworks.

Samuel Namujndja gave an interview to the magazine *Bahrain Confidential* while in Manama, and made this statement:

***There are many artists I admire but our art comes from the collected memories of family members, it grows from the life we share and our cherishing of each other. I don't buy or collect other's works. I live in the bush and create art as a way of looking after my country and showing respect to my people. Even though times have changed us, we remain the same and our traditions continue.***

## Professional Development for Samuel Namujndja

Thanks to ANKAAA, Samuel Namujndja was able to embark on a trip to Melbourne on his way to Bahrain, to study the National Gallery of Victoria collections, attend the opening of *Landmarks* and give a floor talk about his work.

Samuel worked with Judith Ryan, discovering the NGV collections. He looked at the Maningrida collection but was also interested to discover other art such as works by Pissaro that were being hung while he was in Melbourne. Samuel also gained experience in public speaking; he spoke at the opening night of *Landmarks*, gave a floor talk and a radio interview for SBS.

This newly gained confidence in public speaking proved to be very useful when he was in Bahrain as he had to talk to lots of visitors and journalists.



Works installed at the La Fontaine Centre of Contemporary Art in Manama

Samuel Namujndja discussing his work

## Jirrawun in the House

Ken Watson, Jirrawun Arts Kununurra, W.A

Photographs Michael Jones, Auspic



Rusty Peters, Paddy Bedford and Freddie Timms



Senator Rod Kemp, Rusty Peters and Senator Amanda Vanstone

# Jirrawun artists Paddy Bedford, Rusty Peters and Freddie Timms travelled to Canberra for the opening of the Jirrawun Arts exhibition “Jirrawun in the House – a Contemporary Experience from the East Kimberley.”

The inspiration of Jirrawun board member Ian Smith, Jirrawun in the House was both a diplomatic exercise and an opportunity to explain Jirrawun Arts' philosophies and modus operandi to the politicians in Canberra, as well as publicise Jirrawun's commitment to Aboriginal health and the formation of Jirrawun Health Advocacy.

The exhibition was held in the Presiding Officer's Exhibition Area at New Parliament House in Canberra between November 28th and December 8th 2005 and featured work by all seven Jirrawun artists – Goody Barrett, Paddy Bedford, Peggy Patrick, Rusty Peters, Rammey Ramsey, Phyllis Thomas and Freddie Timms. The paintings on display were selected from several

private collections or were recent paintings, including a group of ten gouaches on crescent board by Paddy Bedford. A multi-media presentation on DVD about Jirrawun Arts was shown in the exhibition space for the ten days of the exhibition.

Ngambri elder Matilda House gave a welcome to country before M.C. Helene Teichmann, chairperson of the Jirrawun Arts board of directors, introduced Senator Rod Kemp, Minister for the Arts and Sport who opened the exhibition, Senator Amanda Vanstone, Minister for Indigenous Affairs at the time, also spoke, making her widely reported statement that “Aboriginal art is Australia's greatest cultural gift to the world.” Jirrawun Arts board member,

Brendan Hammond closed the proceedings with a few well-chosen words.

Immediately following the opening the Jirrawun artists were welcomed into the Senate and from there attended a series of meetings with respectively the Member for Kalgoorlie Barry Haase, Senators Natasha Stott Despoja and Rod Kemp, and finally the Shadow Parliamentary Secretary for Reconciliation and the Arts, Peter Garrett.

During their time in Canberra the artists also visited the National Gallery of Australia and met with several people including NGA Project Officer, Travelling Exhibitions, Denise Officer and the Director Ron Radford.

## Back Page News...



Art Centre & ANKAAA staff participated in the **Austrade E-business Workshop 2006** run by the Darwin Export Hub in May.

Participation was supported by Indigenous Business Australia (IBA,) the Department of Business, Economic and Regional Development (DBERD) and the ANKAAA VACS funding through Arts NT and ATSIAB Australia Council.

Art Centre Staff travelled in from Yirrkala, Anindilyakwa, Elcho Island, Ramingining, Maningrida, Katherine, Ngukurr & the Tiwi Islands & were joined by Desart members & other industry professionals.

In March Stephen Hutchison left his position as I.T (Information Technology) Development Officer at **ANKAAA** to take up the role of Manager at **Elcho Island Arts & Craft.** [sales@elchoartcraft.com](mailto:sales@elchoartcraft.com) [www.elchoartcraft.com](http://www.elchoartcraft.com)

**Jason Dyson** commenced work at ANKAAA on May 22nd as the ANKAAA I.T Development Officer

**Mandy McGuire** [Mangkaja\\_Arts@bigpond.com.au](mailto:Mangkaja_Arts@bigpond.com.au) is the new Manager at **Mangkaja Arts**, Fitzroy Crossing

**Paul Miller** [Mangkaja\\_Exhibitions@bigpond.com.au](mailto:Mangkaja_Exhibitions@bigpond.com.au) is the new Exhibitions Coordinator

*Hi, my name is Shannan Klaas (nee Kelly.) I am the new Administration Officer at Mimi Aboriginal Arts & Crafts in Katherine. I have been working at Mimi for 4 weeks now and am enjoying the new experience. I have never worked in Arts before so it's quite a challenge,*

*but also really interesting. Lucky for me, my Manager, Barbara, is very knowledgeable.*

*I was born and bred in Katherine and completed my schooling here. After the 1998 Floods I moved to Mount Isa, Queensland, and then onto Normanton, Far North Queensland, where I worked at the Carpentaria Shire Council for Four years.*

*I am married with two daughters, Shanae, 4, and Maddisen, 2.*

*We decided to come to Katherine in August last year and arrived a week before Christmas.*

*I am certainly going to enjoy my time at Mimi and look forward to what the future holds.*



## ANKAAA Executive & Staff



**Chairperson Djambawa Marawili**  
Buku-Larrnggay Mulka Arnhem Land Region

**Vice Chairperson John Martin Tipungwuti** Jilamara Arts & Craft Tiwi Islands Region

**Secretary Peggy Griffiths**  
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**Treasurer Alice Snape** Coomalie Cultural Centre Katherine Region

**Gary Lee** Darwin based artist & curator, *Individual Artists*

**Freddie Timms** Jirrawun Arts Kimberley Region

**Tommy May** Mangkaja Arts Kimberley Region

**Richard Birrinbirrin** Bula'bula Arts Arnhem Land Region

**John Mawurndjul** Maningrida Arts & Culture Arnhem Land Region

**Jeannie Herbert** Mimi Arts & Crafts Katherine Region

**Regis Pangiraminni** Munupi Arts & Crafts Tiwi Islands Region

**Osmond Kantilla** Tiwi Design, Tiwi Islands Region

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Industry Development Officers for the Kimberley & Katherine regions are currently being recruited.