



Inside this edition

- > Gary Lee's big adventure...
- > Artist profile - Alan Joshua Jnr.
- > Kimberley Wills Project
- > Pwanga Womens Enterprise
- > Munupi Arts And Crafts
- > Tiwi Art Network
- > Buku Larrnggay Mulka – Berndt Print project
- > They are meditating:
Bark Paintings from the MCA's
Arnott's Collection

Alan Joshua Jnr's paintings reflect his love and understanding of country and Aboriginal way. Through his paintings we learn about bush tucker, the animals and their habitats around us, and how they link with his culture.

Read more on page 4

Darwin Office

GPO BOX 2152, DARWIN
NORTHERN TERRITORY, AUSTRALIA 0801

Frogs Hollow Centre for the Arts
56 McMinn Street, Darwin, NT
Ph +61 (0) 8 8981 6134
Fax +61 (0) 8 8981 6048
email info@ankaaa.org.au

Broome Office

GPO BOX 5709, BROOME,
WESTERN AUSTRALIA, AUSTRALIA 6725

Ph +61 (0) 8 9193 7928
Fax +61 (0) 8 9193 7328
email kimberley@ankaaa.org.au

www.ankaaa.org.au

www.aboriginalart.org

All text and images are copyright the artist,
Art Centres or ANKAAA (as indicated) unless
otherwise stated. ANKAAA Arts backbone is ©
ANKAAA 2008

The views & opinions expressed in this publication
are those of the authors & do not necessarily
reflect those of ANKAAA.

ANKAAA is a non-profit incorporated Aboriginal
Association

ANKAAA is proudly supported by:



Australian Government

Department of the Environment, Water, Heritage and the Arts



Australian Government



Northern
Territory
Government

THE VISUAL ARTS AND CRAFT STRATEGY



Australian Government



Australian Government

Department of Education, Employment
and Workplace Relations



An Australian Government Initiative



Australian Government

Office of Indigenous Policy Coordination

Indigenous Coordination Centre



TOURISM NT
NORTHERN TERRITORY
AUSTRALIA

Well, it turned out to be a different kind of battle when I headed down to Canberra last October for the Cultural Warriors Triennial exhibition. The night of the opening I was suddenly battling for my life, as you might have heard by now. I had what's called an ischaemic stroke which is a bleed in the brain, in my case apparently caused by high blood pressure. A warning to all you middle-aged bods out there, please get a check-up. If I'd known about my high blood pressure I could have taken medication to lower it or made changes towards a healthier lifestyle rather than just thinking about doing it.

Five months later I'm still in hospital in Canberra, and feeling very lucky to be alive. The stroke has affected the right side of my body as well as my language and comprehension skills, but I'm in a rehabilitation unit working with a great team of therapists to overcome these deficits. I have recently been upgraded to being without the wheelchair during the day, which means I can now walk with the aid of a quad cane and someone close by. The last thing I need now is to get over-confident and have a fall.

It's been very heartening to have the support of many people; some long lost friends have even come out of the woodwork and jogged my sometimes sluggish memory. Very heartening also has been the support of art world colleagues who have not given up on me or my photography. Within weeks of regaining consciousness, eminent curator Djon Mundine was at my hospital bedside showing his concern and also maintaining his interest in showing my work in a show he was curating. The eventual exhibition, *More Than My Skin*, opened at the Campbelltown Art Centre in February and was, I believe, a tour-de-force in its topical representation of the work of six Aboriginal male photographers. I was thrilled to have seven large-scale works in the show, all from my 'Skin' series taken in India and Kathmandu in 2003/'04. These photos had been published but not before exhibited so I was very grateful to Djon's vision, and to share the exhibition's platform with the likes of Ricky Maynard, the late Michael Riley, Mervyn Bishop, Peter McKenzie and Michael Aird. I made it to the opening which included a re-enactment of a 19th century presentation of Aboriginal culture in Italy, including that most iconic symbol of Aboriginal masculinity – throwing the boomerang.

My work in this show was bit different to that of the others, mainly as the men in these photographs are not Aboriginal (apart from myself) but Indian and Nepalese. It has been a bit of a mission of mine, the idea that a work of Aboriginal art need not have Aboriginal content. Plans are under way to tour *More Than My Skin* throughout the NT where the subject of Aboriginal men, in particular, seems to have been exclusively lumbered with child sexual abuse connotations. Being part

of this show gave me the pluck to enter a work in this year's Telstra NATSIAA which is a portrait of an Indian man, and a nude one at that. I figure I'm on the right medication now so my blood pressure can handle any controversy.

Also encouraging has been the response of Charles Darwin University where I was in the final stretch of a Ph.D. I am officially on a year's leave but have gratefully been included in a postgraduate exhibition, CDU Postgrad in Progress, at the CDU Gallery, which runs from April 3 to May 25. Again, I have included two portraits in this show, both taken in Kathmandu at the very beginning of my photographic 'career'. They had never been exhibited so it is very satisfying that over a decade after they were photographed, they are now finally seeing the light of large format printing and a gallery exhibition context.

These opportunities make my slow rehabilitation process all the more bearable, knowing that I am still able to have various platforms and audiences for my work. I was also part of a Mardi Gras show, a queer Pacific Indigenous exhibition called Hand in Hand, curated by Jenny Fraser and Shigeyuki Kihara, and which opened at Boomalli Aboriginal Artists Coop in Sydney the same night as More Than My Skin. I was able to be a bit more explicit with the work in this show though my 'well-hung' diptych did warrant a disclaimer at the entrance and caused some concern from family audiences.

I guess I am all the more determined to continue with my art, and to take even greater risks, such as with my entry for this year's NATSIAA. I'm looking forward to my return to Darwin in August for my very first solo exhibition thanks to the support of Steve Eland at 24HR Art. My thinking may not appear to be as quick or as straightforward as it used to be, but my thoughts and imagination are still very much intact along with a passion to create, to make a difference, and a new appreciation of the frailty and beauty of human life.

Gary Lee (written with the assistance of Maurice O'Riordan)

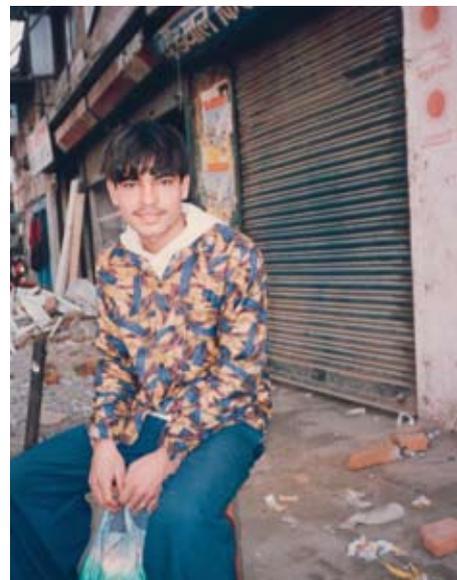
RIGHT: '**Boy, Lekhnath Marg**', 1994, Lambda photographic print, 60cm (width) x 82.83cm (height, unframed), Gary Lee

This picture was about the first or second picture I took for the 'Nice Coloured Boys' series, my very first as a 'serious' photographer. I remember feeling nervous, self-consciously looking around for somebody suitable to photograph. As I walked around a corner, there was this boy smiling at me. He didn't speak much English and, before I could catch myself, I was asking 'Photo?', and he said 'Yes'. He was absolutely gorgeous, this innocent-looking kid sitting with some bags waiting for a bus or someone. He could have been straight out of the pages of a chic fashion magazine, and yet I felt that it was relatively unfamiliar territory for him to be approached by a foreigner. All I wanted out of the encounter was his offering – unpretentious and fleeting.



ABOVE: '**Nepali Butcher**', 1994
Lambda photographic print,
60cm (width) x 82.83cm (height,
unframed), Gary Lee

This man was just working in his business when I walked past and I just saw, in an instant, the whole aesthetic, a beautiful image, and I asked him for a photograph and was ecstatic when he said yes. He didn't pose, didn't miss a beat really in what he was doing. I was more interested in capturing this at the time, men posing by just sitting however they wanted or how they were before I arrived. That was part of the whole aesthetic, how to not pose in a way.



Artist profile

Alan Joshua Jnr - Ngukurr Arts by Belinda Everett

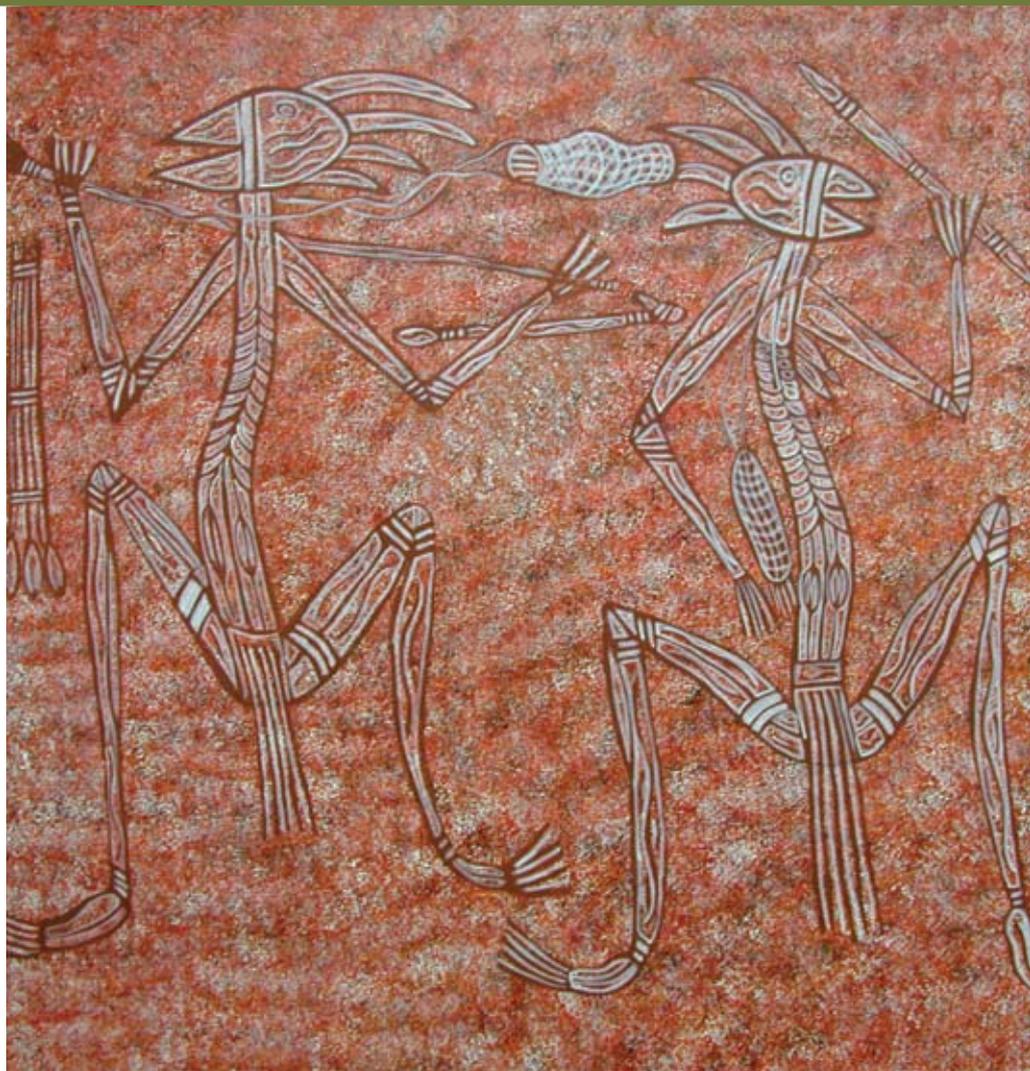


Artist: Alan Joshua Jnr.
Skin Name: Bulandj
Clan: Marawalwal
Place: Mangajarra
Language: Wandarrang & Mara

Alan Joshua Jnr lives with his wife and two children at Ngukurr. He was born in 1965. He has painted since 1996 and currently sells his paintings through Ngukurr Arts. He has learnt to paint by watching and learning from senior men.

When Alan first started painting he was heavily influenced by the old traditional style we fundamentally associate with Aboriginal art (as can be seen in earlier works depicting crocodiles, fish, and mimi's) using a colour palette mainly made up of black, white, red and yellow ochres.

Over the years he has observed



other artists such as Sambo Barra Barra and Amy Johnson and their use of bold vibrant colour, he has also watched peoples' reactions to this art. Alan believes that introducing bright colours captures people's attention and allows them to expand their imaginations. He noticed people reacted differently when bold colour was introduced. In Alan's own delightfully succinct words, "People enjoy colour."

Over time Alan has developed his own unique approach to his art which has incorporated bold, vibrant colours with a contemporary edge yet retained his sense of tradition to create a distinctive mix of the new and old. His paintings reflect his love and understanding of country and Aboriginal way. Through his paintings we learn about bush tucker, the animals and their habitats around us, and how they link with his culture.



Alan has a great passion for learning and experimenting with different styles of painting. Throughout 2006 and 2007 he has developed three very successful patterns known as

LEFT: 'Rock Art' 2003
 BOTTOM LEFT: 'Taken Away' 2008
 RIGHT: 'Fishnet' 2007
 BOTTOM RIGHT: 'When the Tide Changes' 2008



'Habitat', 'Fishnet' (as pictured), and 'Genocide Within'. From these original paintings whole series of paintings have emerged, each with its own variation. 'Fishnet' and 'Genocide Within' proved so popular that exhibitions are being held for each this year, one in Sydney and the other in Melbourne. The original 'Habitat' painting has made it into the Flinders University Museum of South Australia collection and Alan still receives requests from private collectors to commission him for this style of painting.

2007 found Alan beginning to use his art as an expression of his feelings about current social issues faced by people living in his community. He hopes to raise social awareness with his stories and record current Aboriginal history through his art, so that future generations will learn about Aboriginal life as it is lived today.

Alan has been a resident painter at Ngukurr Arts for many years and through his dedication to art has earned the respect of his fellow artists. Ngukurr Arts is also proud to be a supporter of Alan and his work and look forward to watching him grow and develop even further in the coming years.

Group Exhibitions:

March 2000	Big stories on Canvas – Methodist Ladies College, Melbourne, VIC
Sept 2001	Culture Country & Stories – Canberra Grammar School ACT
May 2002	All about Ngukurr – Canberra Grammar School ACT
Jan 2005	Stone country to salt water – Jeffery Malesa Gallery, Sorrento VIC
July 2005	Ngukurr Now – Jeffery Malesa Gallery, Sorrento VIC
May 2006	Australia Dreaming Art Gallery, Fitzroy VIC
June 2006	Helen Maxwell Gallery, Canberra ACT
March 2008	Canberra Grammar School, ACT

Collections:

Flinders Museum, South Australia

Upcoming Events:

April 2008	Exhibition – Chapman and Bailey, Melbourne VIC
April 2008	'Art Monthly' article featuring Alan Joshua Jnr
May 2008	Exhibition – The Cross Gallery, Kings Cross NSW
June 2008	Collaborative Exhibition of Ngukurr artists in Mexico



Darwin International Airport Public Art Project By Apolline Kohen, Arts Director

Maningrida Arts & Culture (MAC) has been commissioned to put together a 'forest' of nine timber Mimih spirit figures for the Darwin International airport. The sculptures will be positioned outside, near the departure entrance area. This is a fantastic opportunity for Maningrida artists to promote their work and to participate in another significant public art project. Due to the site, the sculptures need to be very tall and weather proof. MAC sourced the wood outside Maningrida to ensure that wood was dry, big enough and bug free. Some other Mimih spirits made from metal will complete the installation.

Artists selected for this project are: Melba Gunjarrwanga, Jennifer Wurrkidj, Roberta Yulul Wirrkidj, David Murruwardda, Debra Wurrkidj, Owen Yalandja, Paul Nabulumo Namarinjmak, Lena Wood and Dustin Bonson. They are currently carving and painting either at the arts centre or at home. This project should be completed by end of April and we are hoping to have the Mimih spirits installed at the airport in June.



ABOVE: Jennifer Wurrkidj working on her mimih LEFT: Melba Gunjarrwanga working on her mimih



The Laarri Gallery Opening

Yiyili Community came together for the official opening of the newly extended Laarri Gallery. This occasion also coincided with the 25th Anniversary of the Yiyili Aboriginal Community School. The celebrations were led by students from the school in a dance performance that celebrated dreamtime stories. Students also displayed work in the Gallery to mark the occasion these were hung with Laarri artists who had produced new works especially for the opening.

The Gallery was officially opened by Mr Barry Haase M.P. Len Boyle the school Principal spoke of the journey that the Yiyili community members been through and acknowledged the development and progress of all the artists. He also commented on the hard work put in by the Art coordinator Joy Warring, and the community in establishing the Laarri gallery.

The Gallery now has an upgraded workroom, child care facilities, storage and display space.

ABOVE: Laarri Gallery official party

Warmun Art Centre artist Shirley Purdie has won her second national religious art prize in seven months – the Needham Religious Art Prize in Mt Gambier, South Australia – for her painting *Ngabuny Ngarrangkarni* (Spirit Dreaming). Purdie was the first Indigenous artist to win the Blake Prize for Religious Art, awarded last August, for her 12 Stations of the Cross.

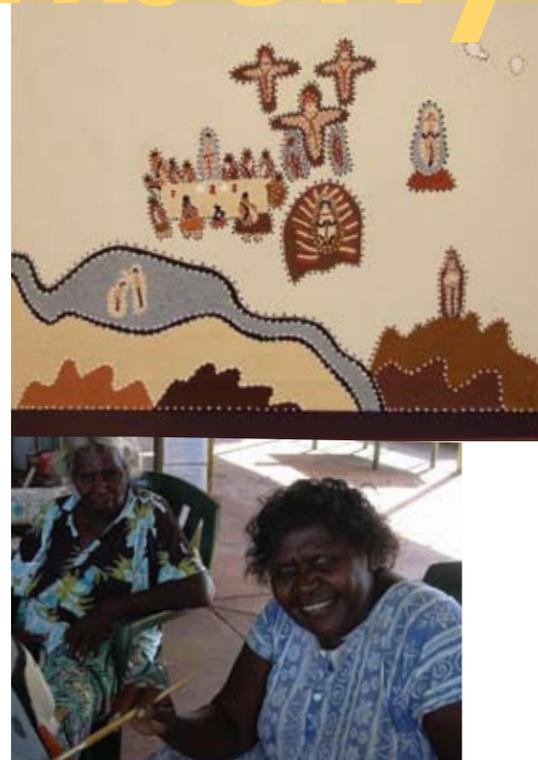
‘Two-way is our culture’, she said on winning the Blake, ‘like *gardiya* [non-Aboriginal] story and Aboriginal way.’ Purdie’s work upholds the two pillars of Warmun culture – the Ngarrangkarni, centring on the living land, the ancestors and their stories, and the Bible, especially the creation, Jesus and Mary gospel stories.

In *Ngabuny Ngarrangkarni* (pictured right) Purdie shows the two-way theme by introducing a Gija Ngarrangkarni character, *Minyakabuyng*. ‘We never known Jesus – but *Minyakabuyng* might be Him in Aboriginal way,’ she says.

Early on, Warmun elders including painters Queenie McKenzie, Hector Jandany and George Mung Mung invited the Josephite Sisters to the community.

Jandany said once: ‘We always knew about Ngabuny [God] and the Spirit, but youse mob had to come and tell us about Jesus and Mary.’

With thanks to Sr Rosemary Crumlin



TOP: Shirley’s winning painting *Ngabuny Ngarrangkarni*, (Sprit Dreaming)
ABOVE: Shirley Purdie and her Mother Madigan Thomas.

Kimberley Wills Project March 2008

The Artists in the Black service of the Arts Law Centre of Australia went to three art centres in the Kimberley over three weeks in March 2008. The Wills project was funded by the cultural fund of the Copyright Agency Limited (CAL) as well as the Myer Foundation.

Suzanne Derry, Arts Law lawyer and myself, the Indigenous lawyer for the Artists in the Black service, visited Waringarri Arts, Warmun Art and Mangkaja Arts to draft wills for the Indigenous artists at these art centres. We successfully drafted 47 wills in total.

The need for wills in these remote communities is dire as when an Indigenous person passes away intestate (without a will) in

Western Australia, their estate is automatically administered by the Public Trustee office according to their order of distribution.

This process can take a very long time. This means that the deceased person has no say in how they want their estate to be distributed. This is especially important for Indigenous artists as their intellectual property of their artworks can be an ongoing source of income for their beneficiaries once they pass away. This is because copyright in an artwork lasts for life of the creator plus 70 years after they pass away. Furthermore, a will avoids any disputes that may arise amongst surviving family members.

Suzanne and I will be going back

to the Kimberley at the end of April to draft wills at Warlayirti Arts in Balgo. Hopefully, with further funding Artists in the Black will be able to visit more art centres in other regions in Australia.

For information, check out our website at www.artslaw.com.au or call Trish on 1800 221 457



Suzanne Derry and Eva Nargoodah.

Pwanga Womens Enterprize

18 Tiwi women travel to Womadelaide as guest artists. By Maren Dumbleton

The "Pwanga Ladies" set off on an historic road trip – from Nguiu to Adelaide – February to March 2008

Pwanga Women's Enterprise, formerly known as Bima Wear is an Indigenous run screenprinting and clothing workshop based at Nguiu on Bathurst Island, 80 kms north of Darwin, NT, part of the Tiwi Islands. Bima Wear/PWANGA Womens Enterprise have been operating since 1969.

Pwanga was the only Australian guest visual artists at WOMADelaide 2008.

The women traveled by air kindly sponsored by Vincent Aviation to Darwin then by charter bus to Adelaide over six days, stopping to visit Indigenous art centres along the way. The journey went from 29th February to 13th March 2008. Pwanga staff film documented the historic road trip.

The Pwanga women gave screenprinting demonstrations, provided a mounted fabric

display and photo gallery as well as teaching festival goers Tiwi dances and songs. This was a great opportunity for the 18 Pwanga employees to be Tiwi and NT art ambassadors to WOMAD, the renowned world music festival, by promoting their hand printed original designs, and sharing their unique Tiwi culture and identity.

The Pwanga women fundraised on the Island, holding games nights, barbeques and discos - Pwanga also received financial support from two Tiwi community organizations – Nguiu Ullintjinni Association, Nguiu Club Association.

The Pwanga women had an eventful trip - meeting up with Marion Scrymgour and family en route, Mike Rann Premier SA, Peter Garrett Federal Arts Minister, Black Armband



"All us Pwanga ladies are excited to be going to WOMADelaide – our first trip to Adelaide. We've been working here a long time

Noreen Kerinauia
Seamstress and Artist since 1969

Murundak members including Archie Roach and Shellie Morris and experiencing some great performances from all over the globe.

Special thanks to our support crew Bumpy, Mary Moloney, Dr.Jill Sass and driver Reg.

"I'm looking forward to visiting other Aboriginal communities on our way down to Adelaide. And to see different people's cultures - and doing some Tiwi dancing and singing."

Noella Babui

Supervisor, Pwanga Women's Enterprise, working since 1975

ABOVE: Modeling their wares Dehlia Puautjimi, Josie Tipungwuti, Agnes Portaminni, Greta Kerinauia, Noreen Kerinauia and Noella Babui. LEFT: Josie Tipungwuti, Felicity Pilakui, Dehlia Puautjimi, Clara Apuatimi, Eugenie(Rice) Tipungwuti, Michaeline(Angel) Puruntatameri, Noella Babui, Mona Lisa Kantilla at Devils Marbles



Robert Puruntatameri was preselected into the "Indigenous Ceramic Awards" held at Shepparton, Victoria.

Robert and Chris Miezis, Manager of Munupi Arts traveled to Shepparton for the event, Robert received a High Commendation for his platter that he submitted.

Whilst in Victoria he then traveled to Bendigo where he participated in a workshop with Gary Bish (potter). He then spent some time and toured Bendigo Pottery, interacting with potters who were also visiting there.

An interesting and learning time was had by all.

TOP: Robert and his platter with his High Commendation Award
BOTTOM: Robert working with Gary Bish



Tiwi Art Network by Niru Perera

Footy Sale 2008: Holding an art sale in a remote community in the wet season!

The Tiwi Art Network faced a few extra challenges this year thanks to the big Top End monsoons. With roads on Melville Island closed for repairs, Jilamara and Munupi staff and artists had to be a little more creative in getting over to Bathurst Island for the big Tiwi Footy Grand Final and Art Sale. Charter planes, barges, boats and muddy feet brought everyone together, but not before there were more storms to stir everything up.

Thankfully, on Sunday March 16, everything came together and we were able to have another successful sale. About 550 people came through the doors of Tiwi Design at Nguiu and about \$40 000 worth of art was sold.

The Imalu Tigers played a great match against the Tapalinga Superstars and the mob from Munupi got to celebrate with the team that evening back at home in Pirlangimpi.

BELOW: Ministers Malarndirri Barbara McCarthy and Marion Scrymgour at the Munupi table. TOP RIGHT: Jean Baptiste Apuatimi holds her famous "Jilamara" screen-printed fabric next to a visitor. MIDDLE RIGHT: Janice Murray and Brian Farmer at the Jilamara table (with volunteer Amy Brand) BOTTOM RIGHT: Go Imalu!



They are meditating: Bark Paintings from the MCA's Arnott's Collection by Keith Munro

This rare and significant collection of bark paintings, donated by Arnott's Biscuit's in 1993, was amassed from the late 1960s through to the early 1980s by Jerome Gould, an American graphic artist who was attracted to the fine design and compositional qualities of the paintings.

Artists represented are predominantly from Australia's north – Grootte Eylandt, Eastern, Central and Western Arnhem Land, Melville and Bathurst Islands and Wadeye (Port Keats) and include Thomas Nanjiwarra Amagula, Mawalan Marika, David Daymirringu Malangi, Tom Djawa, Bardayal Lofty Nadjamerrek and Matthias Ullungarra. A highlight is significant work by Yirawala (c.1897-1976) whose 42 barks form one of the largest representations of work by this internationally renowned Aboriginal artist.

Their paintings highlight the diverse stories and traditions intrinsic to their Country – their land and sea.

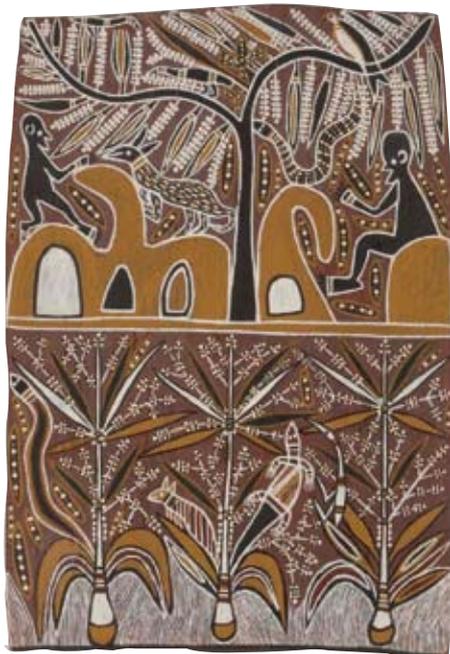
A major site specific wall painting by Richard Birrinbirrin – a senior Ramingining artist and ceremonial leader of the Manharngu people – has been commissioned. Recreating *Djirrididi* the kingfisher design connected to the important Djang'kawu sisters story. In counterpoint to this an important loan of the 'Port Essington' barks acquired by the Macleay Museum of the University of Sydney in 1878 offer a rare viewing of some of the oldest barks held in an Australian institution. The exhibition includes another loan of more than 60 ceremonial poles *Banumbirr* The Morning Star created by Yolngu artists from Galiwin'ku (Elcho Island). The sacred Morning Star plays a crucial role in ceremonies throughout North East Arnhem Land.



This exhibition reveals the strength and diversity of the bark painting tradition. The regional styles, the artists' creation stories, totemic and kinship relationships, distinguishable family designs and complex knowledge systems represented in the exhibition encapsulate the respect for continual balance and harmony between every living thing. These works not only draw attention to the intense creative time of 1960s to the 1980s but highlight the importance of Aboriginal art within Australian art history and to our culture today.

Djon Mundine and Keith Munro, co-curators

TOP: Richard Birrinbirrin creating a site-specific wall painting *Djirrididi* (Kingfisher) for *They are Meditating: Bark Paintings from the MCA's Arnott's Collection*. On until 3 August 2008. Photo: Jamie North



FAR LEFT: David Daymirringu Malangi *The Gurrmirringu myth* c.1965

ochres and synthetic polymer on bark 89 x 61.5 cm irreg.

Museum of Contemporary Art, gift of Arnott's Biscuits Ltd, 1993

LEFT: Mungurrawuy Yunupingu *Mardayin (sacred painting)* c.1960s

ochres and synthetic polymer on bark 85 x 56 cm irreg.

Museum of Contemporary Art, gift of Arnott's Biscuits Ltd, 1993

In 1946-7 two anthropologists visited Yirrkala and showed unprecedented respect and interest for Yolngu law. The elders decided to share their wisdom with Ronald and Catherine Berndt. They used hundreds of barks to illustrate the knowledge they were outlining. As the weight of the information being given became apparent the Berndts shifted to a new media which was more mobile.

They gave the lawmen crayons and butchers paper to use. The result was a further 300 plus works that have been largely unseen since that time and are held in the Berndt Museum in Perth. The stunning vibrancy and depth of the works shocks all who have seen them.

Buku-Larrnggay staff members Araluen Maymuru and Dindirrk Mununggurr travelled to Perth in January 2008 and with the cooperation of John Stanton of the Berndt Museum were able to get copies of 120 of these magnificent works.

The mainstream art world regards a copy as worthless and glorifies the original. It focuses on the object itself. For Yolngu it is the intellectual property that is paramount. Yolngu often don't make the distinction.

So Buku-Larrnggay decided to ask Yothu Yindi and Berndt Museum if we could show these copies to the people at the Garma Festival and they agreed. In August a selection of copies of these magnificent drawings will be there for everyone to see.



To go with this display Buku-Larrnggay has started work with Basil Hall Editions to commission a series of new works by current leaders using a technique of etchings in soft ground which emulates the original works. It lets the ceremonial leaders tell their current stories using pencils and allows their marks onto the etching plate. The effect of the finished works is as if they were drawn with pencil.

Elders who have already contributed to the project include Galarrwuy Yunupingu, Djalu Gurruwiwi and Djambawa Marawili.

Galuku Gallery, Botanic Gardens, Darwin – 6 - 10pm, 15-31 August

LEFT: Nyangangu Marawili gets inspiration from her father, Mundukul's 1947 work. TOP: Barayuwa Mununggurr working on his print ABOVE: Djolu Yunupingu draws inspiration from her father Bununggu's 1947 work.



Every year we have a frenzy of Indigenous arts events in the Top End to coincide with the peak tourist season and the annual *Telstra National Aboriginal & Torres Strait Islander Art Award (NATSIAA)* held at the Museum and Art Gallery of the NT, Darwin. This year the 'Telstra' opens at 6 pm on 15th August – everyone is welcome. Bring your own food, refreshments and picnic blankets, but no glass, please. The Award Exhibition is open until 26th October.

Darwin Aboriginal Art Fair

The second Darwin Aboriginal Art Fair is taking place from the 14th to 16th of August 2008 at the Darwin Convention Centre. *Entry is free*

Opening hours: Thursday 14th: 10.00am to 6.00pm;
Friday 15th: 10.00am to 4.00pm; Saturday 16th:
10.00am to 6.00pm.

Organised by Maningrida Arts & Culture, the Fair showcases arts and crafts produced and marketed through Community based Arts Centres.

The nineteen arts centres from Arnhem Land, Kimberley Region, Central Australia and Torres Strait Islands exhibiting are: Durumu arts; Ghunmarn Culture; Gab Titui Cultural Centre; Injalak Arts & Crafts; Kayili Artists; Mangkaja Arts; Maningrida Arts & Culture; Milingimbi Arts; Mimi Arts; Merrepen Arts; Papunya Tula Artists; Tiwi Designs; Tjanpi Weavers; Waringarri Arts; Warakurna Artists; Warlukurlangu Artists; Waralungku Arts; Warmun Art Centre and Warlayirti Artists

www.darwinaboriginalartfair.com.au

Listing of other ANKAAA member art shows in Darwin in August/September 2008:

Entry is free to all events unless stated otherwise.

Raw Printing Power – Larrakia Nation Arts
Darwin Entertainment Centre, 93 Mitchell Street
Darwin, 22 August – 4 September
Indigenous artists working out of the newly formed Larrakia Indigenous Print Studio operating through Larrakia Nation Aboriginal Corporation.
Limited edition prints
Info: 08 8980 3333 or
www.darwinentertainment.com.au

Maast Maast – Gary Lee at 24 HR Art Northern Territory Centre for Contemporary Art,
2 August – 6 September
Photography
Info: 08 8981 5368 or siying@24hrrt.org.au or
www.24hrrt.org.au

From Wirrimanu – Warlayirti Artists at Outstation – art from art centres, 2 Parap Place Parap, 14 – 28 August
Acrylic paintings
Information: 08 8981 4822 or
ben@outstation.com.au or www.outstation.com.au

Galuku Gallery - Buku Larrnggay Mulka Art Centre at Darwin Botanic Gardens, 15 – 31 August
6 – 10 pm nightly
Etchings and Larrakidj (ceremonial poles)
Info: art@yirrkal.com.au or www.yirrkal.com.au

Custodians: Country and Culture at Nomad Art Gallery, 1 Vickers St Parap, 15 August – 30 September
Limited edition prints
Info: 08 8981 6382 or nomad@nomadart.com.au or www.nomadart.com.au

Fibre Art Demonstrations with fibre artists from Injalak Arts and Tjanpi Weavers at Museum and Art Gallery of the Northern Territory, 10 am – 1 pm & 2 – 5 pm
Saturday 16 August
Info: 08 8999 8203 or natalie.merida@nt.gov.au

Tiwi Textiles...fabulous fabrics from the Top End at Territory Craft in the NT Museum Grounds,
16 – 31 August
Works from five centres: Munupi Arts and Crafts; Tiwi Design; Ngaruwanajirri Keeping Place; Pirlangimpi Women's Centre; and Pwanga. Showcasing a range different textile techniques including silk screen printing and batik.
Info: 08 8981 6616 or tdarwin@bigpond.com

Jirrawun Color at Raft Artspace, 8/8 Parap Place, (Upstairs Gregory St entrance)
16 August – 6 September
Acrylic, pigments and ochre on canvas
Info: 08 8941 0810 and art@raftartspace.com.au or
www.raftartspace.com.au

Kimberley Ink: The Waringarri Suite by 13 Waringarri Arts artists at Northern Editions, Casuarina Campus, CDU. 16 August – 10 October
Limited edition prints
Info: 08 8946 6325 or northern.editions@cdu.edu.au or
www.northerneditions.com.au

Yarrpany Honey - art from the Marrakulu Clan at Framed – The Darwin Gallery, 55 Stuart Highway, Stuart Park. 16 August – 8 September
Ochres on bark and Larrakidj (ceremonial poles)
Info: 08 8981 2994 or framed@framed.com.au or
www.framed.com.au

Yirrajirima murakupuni ngingingaji ngawila pumpuni jilamara (Three countries, all of us, our good designs)
Browns Mart
Tiwi Art Network exhibition featuring Tiwi Design, Munupi and Jilamara art centres.
Exhibition runs August 13 – 16,
Opening Friday 15 at 9 am
Mixed media
Info: 08 8941 3593 or tiwiart@tiwiart.com
www.tiwiart.com

Executive Committee for 2008

Chairperson: Djambawa Marawili
Buku Larrnggay Mulka
Arnhem Land Region

Vice Chairman: Tony Lee
Darwin based Artist
Darwin/Katherine Region

Treasurer: Tom E Lewis
Djilpin Arts
Katherine Region

Secretary: Donna Burak
Munupi Arts And Crafts
Tiwi Islands Region

Araluen Maymuru
Buku Larrnggay Mulka
Arnhem Land Region

Richard Birrinbirrin
Bula'bula Arts
Arnhem Land Region

Miriam Charlie
Waralungku Arts
Katherine Region

Ronnie Yundun
Waringarri Arts
Kimberley Region

Tommy May
Mangkaja Arts
Kimberley Region

Marika Patrick
Warmun Art
Kimberley Region

Cyril James Kerinauia
Tiwi Design
Tiwi Islands Region

Patrick Freddy Puruntatameri
Jilamara Arts & Crafts
Tiwi Islands Region

Stand in Executive

Ruth Nalmakarra
Milingimbi Arts
Arnhem Region

Peggy Griffiths
Waringarri Arts
Kimberley Region

Janice Murray
Jilamara Arts & Crafts
Tiwi Islands Region

ANKAAA Staff:

Executive Officer:
Christina Davidson – eo@ankaaa.org.au

Office Manager:
Erica Luchich – erica@ankaaa.org.au

Regional Coordinator Kimberley Region
Michelle Culpitt – kimberley@ankaaa.org.au

Regional Coordinator Katherine Region
Anthea Burns – anthea@ankaaa.org.au

Regional Coordinator Darwin, Arnhem & Tiwi regions
Position Vacant