

The Arts Backbone

VOLUME 2, ISSUE 4

DECEMBER 2002

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SPECIAL POINTS OF INTEREST:

- *ANKAAA Office will be closed from the 19th December—13th January*
- *Matt Longworth has been appointed as the new ANKAAA IT Development Officer commencing on the 13th January 2003*

ANKAAA ANNUAL GENERAL MEETING —

55 PEOPLE AND 3 DAYS OF NETWORKING, HARD WORK AND FUN !!!!

3RD, 4TH AND 5TH OF DECEMBER 2002 AT THE NTU BY STEPHANIE HAKWINS

Over the 3 days of ANKAAA AGM events we had over 55 participants from the ANKAAA membership including artists from Balgo Hills WA, Tiwi Islands NT, Elcho Island NT, Turkey Creek WA, Kununurra WA, Katherine NT, Yirrkala NT, Maningrida NT, Oenpelli NT, Jabiru NT, Manyallaluk NT, Daly River NT as well as Darwin based artists.

The first day was updating the membership on the progress of the ANKAAA book. The style and format of the individual Art Centre's essays which have been written by Flick Wright in collaboration with the Art Centres. At this stage 11 of these essays have been completed to a final draft stage and will be completely finalised by the 31st January 2003. At this point the Tiwi Islands have been photographed by Peter Eve. The participants were shown the images to date which received rave reviews. The budget and funding situation was outlined to the membership and ideas flowed for other funding sources.

The following day saw the official ANKAAA business discussed at the AGM. Jennis Warin from Laynhapuy Homelands presented the Audit for 2001-2002 with assistance from Djambawa Marawili. The AGM saw increase in membership to ANKAAA with 4 Individual artists and 5 new Art Centres joining the ANKAAA fold (see page 8 for new members). A new ANKAAA Executive was appointed unanimously by the membership (see page 8 for new ANKAAA Executive Committee). For the first time ANKAAA now has a full Executive of 12 Committee members (3 from the 4 regions ANKAAA represents). The AGM also included some changes to ANKAAA Constitution which have been forwarded to the Office of the Registrar of Aboriginal Corporations (ORAC) for approval and acceptance. Other agenda items included

ANKAAA and GARMA 2003, GST and its impact on Indigenous Artists, and the upcoming ANKAAA strategic plan. That evening we were hosted by RAFT Artspace in conjunction with the support of AUSTRADE NT to a viewing of FIBRE: An Exhibition of woven Art. This gave everyone a chance to unwind after the official business of the day and mingle with international delegates from AUSTRADE on a relaxed level.

The last day of events was the ANKAAA "Fun Day" filled with 11 presentations from varying organisations including Fiona Carter from artsMARK, Albert Koomen from the ABC, Cathy Craigie from the Australia Council, Martin Shub from NATSIVAD, Donna Hunter & Coby Martin-Jard from ATSIC, Peter Dummett from TNT, Austrade delegates including David Crook (USA), Aya Fujii (Japan) and Teresa Pezzimenti (Italy) and Art Centre presentations including Injalak Arts and Crafts, Elcho Island Arts and Crafts and Yirrkala Arts. The day finished with a tour of Northern Editions print-making studio's at the NTU. The presentation day is important for the ANKAAA Membership as most of the artists live in remote communities and rarely have the opportunity to network and meet with other stakeholders face to face. It is important for us that people working closely with the industry are given the chance to share information and develop future projects. Thanks to all presenters and participants to the ANKAAA AGM events.

A special big thanks from the ANKAAA staff, executive and members to the Vice Chancellors Office at the NTU for their generous support in providing a venue and accommodation to host the AGM for a second year running.

FIBRE—AN EXHIBITION OF WOVEN ART

From the 23rd of November till the 7th December 2002, Darwinites and visitors were treated to **FIBRE: an exhibition of woven art**, showcasing weavings by leading Aboriginal artists from 6 major Arnhem Land Art Centres—Buku-Larrnggay Mulka (Yirrkala), Bula'bula Arts (Ramingining), Elcho Island Arts and Crafts (Galiwin'ku), Injalak Arts and Crafts (Oenpelli), Maningrida Arts and Culture (Maningrida), and Marrawuddi Gallery (Bowali Visitors Centre, Jabiru). The exhibition was a collaboration between ANKAAA and RAFT Artspace. Fibre was a unique opportunity to view the diversity of Arnhem Land weaving styles and colours which included a contemporary mix of weavings from mats of every shape and size to vibrantly coloured bags to spotted camp dogs and plunging mermaids.



Exhibition Development Fund

Applications are invited from curators, artists and community groups for developing touring exhibitions of NT contemporary visual art and craft. Projects are generally funded for up to \$4000. For information and guidelines contact - Nicole Sarfati
Ph 08 8924 4192 Fax 08 8924 4181
Email : nicole.artback@octa4.net.au



NORTHERN EDITIONS CHARGING AHEAD

Northern Editions is about to welcome Greg Mallyon, formerly of Port Jackson Press, as Manager of Northern Editions, commencing this December. Northern Editions is unfortunately saying goodbye to Marketing and Business Manager, Rose Cameron, who will be the new Marketing Officer for Tiwi Art Network.

This year, Northern Editions has had a very exciting year working with many fabulous artists. In August there was the Maningrida women's print exhibition, Weave, at the NTU Gallery, which launched a new suite of dry points, printed in the Northern Editions studio, on the theme of woven objects.

Balgo artists, Lucy Yukenbarri, Helicopter, Nora Wompi, Susie Bootja-Bootja, Eubena Nampitjimpa and her daughter Jane, spent four days in the Northern Editions garden working on screenprints and

etchings which are being editioned for a proposed print exhibition at NTU scheduled for 2003.

Recent activities have been workshops conducted by Monique Auricchio at Warlukurlangu Art Centre, Yuendumu and following this, Paddy Fordham from Western Arnhem Land completed 2 lithographs and a large etching at the Northern Editions studio. Perth based artist, Irwin Lewis, visited the studio for a two-day workshop of etchings which were received well at the Contemporary Art Fair in Melbourne last month.

Leon Stainer conducted the TAFE Remote Area Printmaking Program at Munupi Art Centre, Melville Island resulting in many beautiful etchings. They are currently being editioned by Northern Editions as well as etchings by Daly River artists from Merrepen Art Centre. These were exhibited at the Darwin

Entertainment Centre, at the end of November 2002.

Northern Editions has a new website which will be developed further next year to include a catalogue of current prints:

www.ntu.edu.au/northerneditions

For further information contact Monique Auricchio 08 8946 6325



Leon Stainer and Helicopter from Warlayirti Artists.

Image courtesy of Northern Editions © 2002

CHRISTMAS DATES ... DRIED FRUITS AND NUTS ...HO HO HO!!

The ANKAAA office will be closed from the 20th December to the 13th January 2003

Bula'bula Arts will be closed 20th December to 7th January 2003

Injalak Arts and Crafts will be closed from 23rd December to 10th January 2003.

Mangkaja Arts Resource closed from 24th December to 27th January.

Maningrida Arts and Culture closed the official public holidays only.

Merrepen Arts closed lunchtime 24th December to 2nd January 2003

Mimi Arts and Crafts will close 24th December to 2nd January 2003

Munupi arts is closed for 19th December to 19th January 2003

Tiwi Design will be closed from 23rd December to 30th January 2003

Yirkala Arts will be closed from 22nd December to 6th January 2003

Waringarri Arts will be closed 22nd December to 6th January 2003

(hours for January 9am – 3pm daily)

Art centres not listed will be open excluding Public Holidays.

Call or email for exact times.

ANKAAA would like to wish everyone a Merry Christmas and safe prosperous New Year—we look forward to working with you all again in 2003 !

Who's WHO AND WHAT'S NEW ... WHO'S

Rose Cameron has been appointed to the position of **Tiwi Art Network Marketing Officer**. Rose joins the Tiwi Art Network after working with Northern Editions printmaking at the NTU. Congratulations to Izabela Sulek and family on the arrival of baby Jesse.

Tony Collins has been appointed as Manager at **Elcho Island Arts and Crafts**.

Apolline Kohen has taken on the position of Arts Director at **Maningrida Arts & Culture**.

Matt Longworth will start with ANKAAA as the new IT development Officer on the 13th January 2003.

CORRECTION /CLARIFICATION:

In the ANKAAA The Arts Backbone Vol 2. Issue 3 pg 1 Defunding of Art Centres". Warlayirti Artists have been de-funded "operational costs" however ATSIC did provide some "capital" funding for the maintenance of the Art Centre vehicle.

WARMUN ART CENTRE VOLUNTEER PROGRAM

Warmun Art Centre trialed a Volunteer Program from June- September 2002. The primary purpose for setting up such a program was three fold.

- 1). The number of direct visitors during the busy 'dry season' had increased significantly and required a growing amount of Coordinators time.
- 2). Documentation, artist amenity issues, packing and email / customer inquiries were being relegated to after hours, generally finishing at 11 pm most evening.
- 3). Coordinators wished to manage their time and resources, keep their sanity and enjoy the busy season.

Warmun Art Centre Coordinators, Rudy Panozzo and Carolynne Hamdorf had run volunteer programs with community festivals in regional Victoria and were aware that to make the program work there needed to be a firm commitment made by the artists and the Art Centre.

We first sought to secure some accommodation for the proposed volunteers. Talked to the artists about bringing in volunteers and discussed the benefits to the artists, i.e. greater attention and support. We were able to provide free accommodation within the community for the volunteers and also assisted the volunteers passage to Warmun.

We produced a Volunteer Pack, containing information about the role, a 'duty statement', code of behavior, information about the region and the Art Centre. This was forwarded to the volunteers before their commencement.

We had spent the first part of the year canvassing interested Art Centre visitors about the V.P. And luckily we had an expression of interest from two mature individuals. Annette Orr, a visual artists from Perth, and Shane Le Plastrier, a visual arts graduate, opal miner, social worker and volunteer enthusiast, from Adelaide.

Both had visited the Art Centre prior to commencing as volunteers, so had gained a glimpse of the conditions and environment. This proved ideal. Both started at the same time and completed their volunteer role at the same time. The fact that

they both had an interest in indigenous art, had traveled and spent a little time in communities was advantageous.

I suppose the greatest fear we had was getting lumbered with a 'fruitcake' for three months, so we established a three week cooling off time. A chance for both parties to review the situation and consider how things were going.

We basically allowed the volunteers to spend time getting to know the artists for the first week and then gradually made them aware in the second week of jobs that needed doing on a daily basis, i.e. preparing the tea, assisting with the handing out of canvases, picking up artists from the camp, documenting stories, photographing work and entering it into the database, packing and boxing work etc. Both Annette and Shane chose the types of job roles they were keen to undertake. It was important to provide basic training for new skills and to ensure volunteers had set jobs in which they had control and authority. Providing variety and enough work was also an important issue. We established a work commitment of 4 hours per day, but most days our volunteers worked longer. On week-ends we invited the volunteers to go out bush if we were going. They came to the Darwin Telstra Art Award and by the end of their stay were being taken out bush with the artists.

The fact that the artists knew the volunteers were staying for a few months, that they were there to help them and that they were open and accommodating people made the whole program work well.

It also provided a far greater social and relaxed environment for the Coordinators, which generally is a busy and stressful work period.

Even though the Art Centre didn't pay for the volunteer's time, it was necessary to support the volunteers both financially and socially. We covered the fuel cost of Shane's trips out bush with artists and Annette's photographic processing where the Art Centre received duplicate copies. We also shared many meals together. We had regular informal 'meetings' to

check that everything was working well, or to re-work situations that weren't working.

This year we briefly advertised in Art Monthly and have spoken to numerous visitors to the Art Centre about the program for 2003. Obviously having people working at the Centre generated a lot of interest from visitors about how they or a friend or relative may be involved.

So far we have received 15 inquiries for the information pack. If the time and commitment suits people, we have asked prospective volunteers to supply a written statement about themselves and their interests, including three referees. In 2003, we will run two programs, of three months each. One beginning April, May, June, the second from July, August, September.

Art Centres are incredibly busy and frenetic places. Volunteers may solve the lack of man-power in the short term, but ultimately increased staffing levels do need to be considered at a regional and community level. Particularly if there is an expectation to increase sales revenue, project activity, exhibition programs and artist development programs.

Overall establishing a volunteer program has created a sense of calm and manageability in an increasingly burgeoning industry. It is definitely worth the commitment.

Carolynne Hamdorf
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ANKAAA BROCHURE NOW AVAILABLE The brochure includes a map that shows the location of 26 art centres, many of which are based in remote aboriginal communities in the Top End of the Northern Territory and the Kimberley region. The map is the first of its kind for the Top End, depicting locations for the art centres. The brochure includes examples of work produced and background information on the Aboriginal owned art centres. Available from ANKAAA and ANKAAA Art centres contact ANKAAA on 08 8981 6134 or info@ankaaa.org.au

YIDAKI—THE RIGHT WAY TODAY

STORY BY JEREMY CLOAKE, ASSISTANT MANAGER BUKU LARRNGGAY MULKA



Yidaki by Badikupa Gurruwiwi painted with sacred Galpu clan designs featuring Witiŋ, the ancestral rainbow serpent. Image courtesy of Buku Larrnggay © 2002

My name is Jeremy Cloake. I work at Buku Larrnggay as a Yidaki specialist. In recent years, the demand for Didjeridus that play well has increased within Australia and amongst the international marketplace. I help meet the needs of musicians, collectors and retailers worldwide by advising instrument selection. As a result, Yolngu Yidaki are spanning further across the globe and getting the international recognition they deserve.

With more numbers of Yolngu Yidaki in the marketplace, the contrast between authentic, quality instruments and 'didj's' is becoming glaringly apparent.

I work with many different craftsmen including Djalū, Datjirri#1, Badikupa, Ngongu, Yali and Gurraramawuy to name a few. This work involves bush trips, documentation, quality control and mediatory roles. Recently Steph Hawkins visited Buku Larrnggay and asked me to write an article explaining the story of how I got to be here.

I was given my first Didjeridu on a cold windy night in Auckland, New Zealand back in 1992. I taught myself the basics including circular breathing and I wanted to learn more about the origins of Yidaki. I discovered traditional recordings by Yothu Yindi (Tribal Voice) and early field recordings by Alice Moyle and A P Elkin.

Hearing this traditional style for the first time was a profound experience which inspired me to travel to Australia.

Four years later at age twenty I bought a beat up 1972 Corolla and began a slow journey up the coast of Queensland into the central deserts and into the Western regions of Arnhemland. Along this journey I met and stayed with many Aboriginal and non-Aboriginal Didjeridu and Yidaki makers. I heard many different styles of playing, but nothing I experienced came close to the feelings that stirred within me when I felt the power and authority contained in live traditional song from Arnhemland. The land and the people of Arnhemland shifted something inside me and I returned to New Zealand consumed with those feelings.

In 1997 I began an independent recording project and 2 years later released the CD Resonance. The contemporary Didjeridu compositions recorded on this CD are influenced by traditional Arnhemland playing styles, making them technically difficult to mimic. This was a direct contrast to most other contemporary CDs and as a result was well received by Didjeridu communities around the globe. It has been praised as "one of the most exciting Didj CDs I've listened to in a long time. All the playing on this CD is at a very high level." - Ed Drury USA.

In 2000, I emigrated to Australia and returned to Arnhemland that same year, staying at Gunyungarra and Yirrkala communities. I was amazed at the overall quality of Yolngu Yidaki, the bush identification and selection processes and instruments' craftsmanship. Later that year, I was offered work during the olympics at a large Didjeridu gallery in central Sydney, to assist with the sale of Arnhemland Yidaki. While working there, I found it difficult to promote other types of Didjeridus as I felt they were inferior to Arnhemland Yidaki and in many cases made by non-Aboriginal artists.

Early in 2001, I was offered work at the Buku Larrnggay Mulka centre. I felt blessed with this opportunity and in April I returned to Yirrkala and started on CDEP employment.

A year further on, my time is now consumed by responding to numerous emails, updating the website, shipping Yidaki worldwide and writing articles.

Today, Didjeridus are produced from many different materials including pvc, agave cactus, clay, bamboo and various types of artificially hollowed wood by people across the globe. Didjeridu are played in a huge variety of contemporary settings including festivals, night clubs and new age scenes, mostly by non-Aboriginal people.

Despite this, the recognition of Arnhemland Aboriginals as traditional owners of Yidaki is growing amongst the general public and likewise the authority of their voice. The rapid

complex rhythm structures of traditional Yolngu Yidaki compositions has become a point of international focus for scores of non-Aboriginal Didjeridu players. Today people travel from all corners of the globe to Arnhemland to learn traditional playing techniques from Yidaki masters (such as Djalū Gurruwiwi) and to purchase Yolngu-made Yidaki in recognition of the instruments' exceptional quality and undisputed authenticity.

The appropriation of Yidaki by non-Aboriginal players is one of constant concern for Yolngu. Opinion varies from one of openness to absolute prohibition. The large international market that now exists for Didjeridu is appealing to many Yolngu who choose to support themselves through the commercial sale of Yidaki. In any case, my personal opinion is that non-Aboriginal Didjeridu players should pay respect to an age old sacred tradition by learning about the traditional context in which Yidaki exists.

Purchasing authentic Arnhemland Yidaki supports Arnhemland Aboriginals, the owners of one of the worlds oldest musical traditions.

Instruments for sale through the Buku Larrnggay Mulka centre can be viewed online by visiting www.aboriginalart.org/buku and clicking on 'the art' Email: yirrkala-arts@octa4.net.au



Jeremy Cloake and Ngongu Ganambarr Performing at the NT Export Awards. Image courtesy of Buku Larrnggay Mulka © 2002



Presentation of the NT Export Awards for the Art and Entertainment sector. Image courtesy of Buku Larrnggay Mulka © 2002

Ph: 08 8987 1701
See page 8 for more on the NT Export Awards.

FEATURE ART CENTRE: MIMI ARTS AND CRAFTS, KATHERINE NT



Entrance to Mimi Arts and Crafts. Image courtesy of ANKAAA © 2002

Mimi Arts & Crafts is one of the oldest Aboriginal art and craft centres in the Northern Territory. It was established as part of an enterprise to create and secure employment for persons in the Aboriginal community of the Katherine Region.

The first Mimi gallery was situated in a very modest demountable in the "old Yulgnu Yards" in Pearce Street, Katherine town. In the intervening years the gallery has moved several times to different premises in the town until they finally returned "home" to the Yulgnu yards immediately following the 1998 Australia Day Flood.

Since its establishment, Mimi has had a varied career. In the early years Mimi was very active resourcing and servicing the art and craft needs of Aboriginal communities and family groups throughout the entire Katherine Region and beyond, and marketing product on their behalf. At least one and sometimes more dedicated field officers spent most of the year travelling by road, water and air in the, then even more than now, remote outback of the country, supplying materials and gathering product for sale to the art market of the day.

In later years Mimi became less involved with travelling out to communities and relied mainly on 'buying in' from artists and craftspeople who mainly brought their work in to the gallery. After the 1998 flood, things became very difficult for Mimi and in 1999 the then Manager/coordinator left and Mimi went into caretaker mode. In 2000 they stumbled to a halt when funding was not forthcoming but were supported by interested bodies and re-opened for a three month trial period May-July in 2001. Funding was again denied, however, and they again closed the doors until November 2001 when the present Manager/Coordinator took up the position and the challenge to resuscitate and reconstruct Mimi to become a strong and viable business, training and tourism venture with the original role of creating and securing employment for the Aboriginal Community of the Katherine Region as its goal, especially but not exclusively in the arts and craft production area.

The membership of Mimi is made up of Aboriginal artists and other Aboriginal stakeholders from all parts of the Katherine Region. The region spreads over some 180,000 square kilometres and spans from south of Lajamanu to north of Pine Creek and from the WA border to the Gulf of Carpentaria.

Because Mimi is not dedicated to a single community or family group, the styles of the art and craft that it supports are many and varied. The multi-layered dot paintings of the desert part of the Region are possibly the most internationally renowned style. The cross-hatched 'rarrk' style of the Arnhem Land part of the Region is also well known around the nation and the world, especially in particular academic circles. However, in between these two extremes of style and geography, sit many others. The specific style of the Kimberley influenced western area. The differing 'naif' styles of the Fitzroy Crossing and the Ngukurr / Minyerri areas and the Tablelands styles.

An interesting contemporary addition is the divergent convergence of styles that has happened with change and that has sprung up with the shifting around and the urbanisation of artists who settle for periods in places sometimes far from their own lands evolving styles that speak of their travels and the different knowledge's that come with those travels. Aboriginal artists are interpreting their contemporary world in works of colour, design and imagery that express who they are now as well as expressing their rich and complex history. This fast moving dynamic is an exciting aspect of Aboriginal art and craft and Mimi are interested in supporting this trend, too.

Mimi works in conjunction with the Diwurrawurra-Jaru Language Centre to research and collate CVs for artists who use the centre and this is a big task given the spread of artists and craftspeople involved. This work is in progress at the present time but more dedicated staff are needed for the task. Valuable information is disappearing quickly through death of many of the regions artists and craftspeople and Mimi considers the collation of this information to be an important role.

Another important role is to engender interaction between generations of artists and craftspeople and also with the children. To these ends artists are encouraged to work in the gallery even though there is not a specific working area. Mimi hope that in the not too distant future this will change with the addition of dedicated 'wet' and working areas and a specific training area added. This is on the wish list at the moment.

Several projects have been successfully carried out involving Aboriginal children. Together with the local Town Council and Greening Australia, Mimi worked on a "Put it

in the bin" project to entice locals to use the wheelie bins rather than the ground for their rubbish. Aboriginal children painted the wheelie bins at Mimi and Mimi had a Kriol and an English message made up for the sides of the bin. These 12 bins were then strategically placed in Katherine as part of a larger council survey/project.

In Naidoc week this year children from near communities were invited to join in activities of painting; pandanus collecting, natural colouring and weaving with artists and craftspeople. This was most successful and will be built upon next year. During the Friendly Games which happens in Katherine every year when children from remote community schools get together, Mimi were involved again with a talk in the gallery and a look at all the work then a chance to make something of their own. This was a great success and we are wondering what to do with the marvellous works that were donated back to the gallery by the very generous artists.

During the Tourist Season Katherine receives more than 280,000 tourists a year and the figure is rising annually. This gives the Aboriginal art and craft product a huge showcase opportunity. Mimi intends to service the Aboriginal community by servicing the tourist visitors as well as the fine art and gallery areas of the market. To this end Mimi will cover all areas from small intricate paintings to carefully crafted carvings with future plans to access training and education that will see new media arts and crafts as part of their future inventory.

We encourage ANKAAA Art Centres to collaborate with us to the benefit of all.

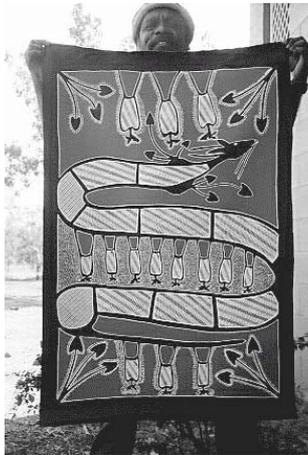
Watch us grow again!!

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Interior of Mimi Arts and Crafts. Image courtesy of Mimi Arts and Crafts © 2002

FEATURE ARTIST: MANUEL PAMKAL, MANYALLALUK ARTS AND CRAFTS



Manuel Pamkal with winning painting. Image courtesy of Manyallaluk Arts and Crafts © 2002

The winner of the \$2500 Katherine Prize for Art was Manuel Pamkal of Manyallaluk Community. In its 27th year the Katherine Prize exhibit is one of the highlights of the town's Flying Fox Festival held every August.

This year for the first time several Manyallaluk artists entered the competition. In his opening remarks Mayor Jim Forscutt welcomed the participation of Aboriginal artists and said he looked forward to even greater representation in years to come. Manuel's painting depicted the story of the Flying Fox, the Rainbow Serpent and the Katherine River. The judge, Caroline Rannersberger, felt his painting was representative of the Katherine region and described it as a "labour of love". Manuel is one of the leaders of Manyallaluk community. Currently the Council President, he has regularly held office in past years. He works as a senior tour guide at Manyallaluk and is also an accomplished artist. His

paintings are sold through Manyallaluk Art and Craft Centre and are in high demand. One painting was accepted into the 2000 Telstra Indigenous Art Show and awarded honourable mention. In 1986 and 1988 he won first prize at the Barunga Festival Art show.

Manuel's father taught him traditional bark painting methods and told dreamtime stories about what happened a long time ago when all the animals were human. Nowadays Manuel relates these same stories to his sons and nephews and teaches them traditional painting techniques. He believes strongly that Aboriginal culture must be kept alive and passed on to the next generations. As Manuel describes his painting, Bolung is the kangaroo-headed rainbow serpent. It winds back and forth, the same as the Katherine River. It has a huge body with large bones like a buffalo's. There are water lilies growing from Bolung's back. When you see lilies on the water, you know that Bolung is below. Bolung also has two big horns on his head. Bolung can be male or female. The female is the mother of all the animals but she has a special relationship with the flying fox. She swallows them up and carries them in her belly. When she finds a new feeding place, she regurgitates them so they can feed. When Bolung wants to swallow them again, they fly in a circle and down into her mouth. Flying fox feeds all night. Just before sunrise they all return to the same area where their mother is waiting. Bolung knows when and where the trees are flowering. Flying fox eats Woolly Butt flowers in the early Dry but also likes flowers from other trees. No matter what season, you always find flying fox along the Katherine River. At places away from the river, you only see them at certain seasons when their favourite flowers bloom. In the dreamtime

flying fox used to be human. Later on they became flying fox. If you look closely you can see how they still look a little bit like people. Bolung can kill you if you do the wrong thing. In the olden days, and even today, aboriginal people taught young people the right way. They were careful about cooking crocodile and emu eggs. You cook them slowly on the coals so the egg-shell doesn't break. If you cook eggs too fast or throw them on the fire to cook, Bolung can hear eggshells exploding, which makes him angry. Bolung rises from the ground and swallows the person who did it. You must also be careful cooking meat. Sometimes in a ground oven, heat from the coals makes meat juices sizzle. That hissing noise is dangerous. Bolung hears it and doesn't like it. The person cooking can stop the hissing sound by stamping the ground around the fire with a digging stick. If the cook forgets to do that, Bolung becomes angry and eats that person.

When an aboriginal lad goes through ceremony and is circumcised, he can't go near the water until he has gone through all the man-making ceremonies. If he breaks this law, it is very bad. Bolung might send a huge rain or come up and kill that fellow. Long ago, before us, when the first people (naiyuyungi) were here, Bolung would eat anybody who did the wrong thing and would vomit their bones. Those old bones then became rocks, trees, land formations, and special dreaming places all over Arnhem Land. You can still see those places today.

For more information contact Kathleen Donald, Manager Manyallaluk Arts and Crafts PMB 134 Katherine NT 0851 Manyallaluk.art.centre@bigpond.com Ph: 08 8975 4306 Fax: 08 8975 4724

5 SECOND SNAP SHOTS ... 5 SECOND SNAP SHOTS ... 5 SECOND SNAP SHOTS ... 5 SECOND SNAP

Tiwi Design are being represented at the Woodford Folk Festival (north west of Brisbane) from 27th December to the 1st January - Art and Craft on display, cultural workshops and performances. Five Tiwi Artists will be present.

Gawerrin Gumana, winner of the Telstra First Prize for the 19th Telstra National Aboriginal & Torres Strait Islander Art Award was also voted as this year's People's Choice for his hollow-log memorial pole Birrkuda Ringgitj

Twined Together Travelling Exhibition Injalak Arts and Crafts has received development funding of \$85,000 from DCITA through Visions for its innovative project - 'Twined Together' 'Twined Together' will highlight the work of women artists in western Arnhem Land who work with fibre to produce a range of work from string bags to coiled mats. The exhibition, catalogue and education kit that is being developed is designed to show the dynamic and unique aspects of

fibre work from the stone country of Arnhem Land. The major component of the travelling exhibition will be contemporary work from the community.

The other portion of the exhibition, historic baskets, is designed to show the continuous links with past traditions in the fibre area that have been ongoing since the earliest collections were made in the 1890s and even beyond to examples of fibre revealed on rock art in the region.

UPCOMING EXHIBITION SCHEDULE DECEMBER 2002—MARCH 2003

DECEMBER 2002

Meridian: Currents in Australian Art, Museum of Contemporary Art, Sydney 28 November 2002 - March 2003 Features 16 Australian artists including Kitty Kantilla

Student Works – students from 2002 Certificate II in Art and Craft, Coomalie Cultural Centre, Batchelor NT 27th November – 30 January 2003

Miyalk Djama (Recent Women's Work from Ramingining), Indigenart, Fremantle, WA 28 November - 18th December 2002

A selection of art from Injalak, Western Arnhem Land Art, Dinjy Gallery, Richmond, Melbourne, December 2002 – January 2003

All that Gija Country - Group educative show by all the artists from Warmun Art Centre, Flinders University Art Museum- Adelaide, 14th December – February 2003

5 x 7, Five Warmun Women showing seven precious works: Colleen Carter, Katie Cox, Madigan Thomas, Mabel Juli, Betty Carrington. Hotel Sofitel, Melbourne December 2002 – January 2003

Tokwapi Ngirramini (Every Story), Munupi Arts and Crafts, Onshore Gallery (Barwon Heads) VIC, 27th December – 19th January 2003

Palya Minyari, Warlayirti Artists, Thornquest Gallery, Gold Coast, QLD, 17th December - 8th February 2003,

JANUARY 2003

Pumpuni Jilamara, Tiwi Art, Yiribana Gallery of Aboriginal and Torres Strait Islander Art, Art Gallery of NSW, Sydney 5th July 2002 – 5th January 2003

Recent Paintings by Maria Josette Orsto and Therese Ann Munkara, Tiwi Design, Gallery Gabrielle Pizzi, Sydney, 14th January - 8th February 2003

Waterhole, Group Show including Kimberley Region Art centres Raft Artspace and Grant Pirrie Gallery, Sydney, 10th - 25th January 2003

"Works form the East Kimberley", Art Gallery of NSW, Sydney Opening 10th January 2003, coinciding with the Sydney Art Festival. A body of works drawing on pieces from the AGNSW Collection as well as private collections. Artists symposium to be held on Wed 15 Jan. Official opening 10 January 2003. Artists present Hector Jandany, Goody Barrett and Lena Nyadbi

FEBRUARY 2003

Out of the Dilly Bag; Ramingining, Central Arnhem Land, Bright!, St Kilda, Victoria, 5th February - 1st March 2003

MARCH 2003

Jilawarnti, Jimmy Nerrimah Solo Show, Mangkaja Arts, Artplace Perth WA 6th - 30th March 2003

Spider Snell, Tommy May and Charlie Nunjun, Mangkaja Arts, Raft Artspace Darwin NT 7th - 29th March 2003

Yiri Kiri Bodya Making Fine Lines, Framed Gallery, Darwin NT 14th March – 4th April 2003

Please note dates, titles and venues all correct at time of printing and updates will be made when information is received. To add information to this page please email the Industry Development Officer steph@ankaaa.org.au

ANKAAA

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**Northern
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Northern Territory Government



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**ANKAAA THE ARTS BACKBONE NEWSLETTER AND BACK ISSUES
ARE NOW AVAILABLE ON-LINE FROM WWW.ANKAAA.ORG.AU**

**If you would prefer to receive your copy of "ANKAAA The Arts
Backbone Newsletter" via email as a PDF file. Please email
steph@ankaaa.org.au with your preferred email address.**

YIDAKI ON-LINE—WINNERS OF AN NT EXPORT AWARD

On Saturday night 19 October
the 2002 Northern Territory
Export Awards were presented
in Darwin. Yirrkala art centre
won first prize in the art and
entertainment category in rec-
ognition of the 5 fold increase
of Yidaki export sales over the
last 2 years. This is a result of
Yolngu artists successfully
promoting the superior acous-
tic qualities and authenticity
of North East Arnhemland
Yidaki over mass produced
'airport didj's'.

The prize was accepted by
Yirrkala art centre assistant art
co-ordinator Jeremy Cloake
and Yolngu Yidaki craftsman
Ngongu Ganambarr. The eve-
ning was a black tie event with
around 200 people attending.
Amongst these people were
many finalists, pensively sit-
ting in anticipation of winning

an award. As part of the
formalities, Ngongu was
invited on stage to play Yi-
daki. Many people com-
mented on the sound of
Ngongu's traditional playing
and the amazing acoustics of
the Yidaki itself.

The evening progressed
towards a video presentation
of the finalists. The winners
were announced in each
category and invited on
stage to speak. "It is a proud
moment for the art centre"
said Jeremy, "it is great that
the traditional owners of this
instrument are finally getting
the recognition they right-
fully deserve." The flood of
hand shakes, business cards
and photographs that fol-
lowed continued until well
after midnight. Yirrkala art
centre then became a finalist
in the national awards which

took place in Melbourne on
November 26 where Prime
Minister John Howard spoke.

Yirrkala Art Centre boasts
some of the finest Yidaki
available as well as
bark paintings, memorial
poles, weavings and carv-
ings. Major export markets
for Yidaki are Japan, USA,
UK and Europe. More re-
cently smaller markets in
Iceland, Spain and Italy have
been developed.

Visit the web site and see for
yourself -
www.aboriginalart.org/buku
email -
yirrkala-arts@octa4.net.au

Tel. (08) 8987 1701
Fax. (08) 8987 2701

New Members for ANKAAA

Indigenous Art Centres

- **Jirrawun Aboriginal Art Corporation**
– Kununurra WA
- **Larrakia Nation Aboriginal
Corporation (LNAC)** – Darwin NT
- **Mardbalk Arts and Crafts Centre
Aboriginal Corporation** – Waruwu
Community, Goulburn Island NT
- **Mowanjum Artists Spirit of the
Wandjina Aboriginal Corp.**
(MASWAC) – Mowanjum Community
WA
- **Yirrebii Arts and Crafts** – Glenn Hill
WA

Darwin Based Independent Artists

- **Mr Gary Lee**
- **Gallawurr (Mr Daniel Lee)**
- **Mr Anthony Lee**
- **Mr Josh Thomas**

**Welcome to all new ANKAAA members !
We look forward to working with you in
2003.**

ANKAAA STAFF

Susan Congreve—Manager
Stephanie Hawkins -Industry
Development Officer.
Matt Longworth—IT
Development Officer
Erica Luchich—Office Manager

ANKAAA EXECUTIVE COMMITTEE

Djambawa Marawili—Chairman
BJ Timaepatua
Robert Puruntatameri
Terry Ganadila
Gabriel Maralngurra
Pedro Wonaeamirri
Joan Nagomara
Freddie Timms
Mark Nodea
Alice Snape
Hermey Munnich
Rex Wilfred
Welcome to the new ANKAAA
Executive elected at the 2001-
2002 ANKAAA AGM !
Karen Mills—Public Officer