

# ANKAAA

## The Arts Backbone

Vol 3 Issue 1  
March 2003

## 16 YEARS OF ANKAAA

by Susan Congreve & Stephanie Hawkins

In March 1987 the Association of Northern, Central Australian Aboriginal Artists (ANCAAA), was established. This was a result of a meeting that was held between 16 Aboriginal Art Communities from the NT, WA and SA. The 16 communities involved had structured programs operating as either Art Centres or artists support organizations. All of whom were concerned with the direction and focus of the Indigenous arts industry by indigenous and non-indigenous operators.

The vision statement for ANCAAA was to foster the Aboriginal Art Industry for the benefit of its member artists and their organizations.

In 1992 the Central region became separately incorporated with the formation of DESART with an initial membership of 7 Art centres leaving ANCAAA with a membership of 9 Art Centres. The split in region allowed more regional specific representation and industry support within the 2 organizations. In February 1996 ANCAAA changed the organization's name to ANKAAA (Association of Northern, Kimberley and Arnhem Aboriginal Artists) which it still operates under today.

In 2003 ANKAAA currently has a 31 strong membership base which includes 4 full time staff. ANKAAA services 4 specific regions - Tiwi Islands, Kimberley, Arnhem Land and Darwin / Katherine region. With 8 Art centres in the Kimberley region, 4 on the Tiwi Islands, 9 in the Darwin / Katherine region and 10 within the Arnhem Land region. ANKAAA also has an executive committee of 12 with all the 4 regions represented.

2003 will once again be a very big year for ANKAAA and its members. In February this year we received confirmation of funding from DEWR's Indigenous Small Business Fund. This money will fund an Indigenous Art Workers Conference later in the year. This conference will for the first time bring together indigenous workers from community art centres to discuss training, job descriptions, wages and conditions and plans for the future. We will invite major training bodies, government agencies, ATSIC and CDEP representatives to attend but the major focus will be on presentations by art workers on some of the projects and activities they have completed.

The DEWR funding will also pay for a new Strategic Plan to be developed. ANKAAA's 2000 Strategic Plan has become obsolete and we now need to look at what the membership would like the organisation to focus on for the next three years. The majority of the tasks identified in the original plan have either been completed or are underway.

In August this year, Yothu Yindi Foundation will be co-hosting with ANKAAA its next Garma Festival with a focus on the indigenous visual arts. Artists, collectors, curators and students will be attending from around the world and we hope that this will be an opportunity to showcase some of the best work from art and craft centres.

ANKAAA has also undertaken a consultancy for ATSIC to review the current Katherine region Indigenous arts scene and make a series of recommendations about funding and arts strategies. The report will be co written by ANKAAA in conjunction with Felicity Wright and Anna McLeod and is

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in May.

ANKAAA staff will be delivering a series of workshops, including marketing training in the Kimberley art centres and governance training at Waringarri. We have also applied for funding to deliver weaving and carving workshops at Goulburn Island. In the next few weeks Kerry Drogemuller has been engaged to work on the [aboriginalart.org](http://aboriginalart.org) website. We will be talking to art centres about what images they would like used and hope that the website will be up and running by the end of April.

Aside from these larger projects ANKAAA will continue to deliver support as required to our members. [www.ankaaa.org](http://www.ankaaa.org)

## KEYBOARD IS THE KEY TO CULTURAL MAINTANCE

by Tom Redston

In June 2002 work commenced on establishing the Galiwinku Knowledge Centre (GKC). This facility is now complete and in operation. A key feature of this project is the integration of all existing community organisations with a local area network linking all computers, a database with the capacity to accommodate visual, sound, images and text content in a culturally appropriate manner and high speed internet access. The repatriation to the community in digital form of stories, paintings, films of ceremonies and general historical imagery and text is currently underway.

The GKC is a part of the Galiwin'ku Council Inc. and is a key element in the Councils economic development strategy. The GKC is involved in initiating similar projects throughout the Top End as well as participating in the sale of content for cross-cultural studies and other research projects.

The decentralisation of access to the marketplace for local arts workers is a great step forward in the evolution of the art industry in remote communities.

All staff are Yolngu with administrative support being provided by the Council.

As Director of GKC Mr Richard Gandhuwuy says of the Galiwin'ku Knowledge Centre:

*"Our Yolngu technology, in the art and craft and other areas has value like that bauxite there. It is real stuff, valuable stuff and it is our weapon for catching up with balanda.*

*Yolngu needs a spear to hunt the balanda economics, to understand how this balanda way works.*

*The objective for the GKC is helping my people to understand Yolngu and*

*Balanda business world. Through catching up their technology in regard to an economic base. Everybody is looking for an economic foundation. We have ours here, in our ground, in our memories and our hearts.*

*The GKC stands as a consultancy body to help all indigenous people to become strong. The GKC gets the community back into the classroom.*

*This will help identify the Balanda traditional methods and the modern ways. The GKC helps them to grow. That is the GKC key, it helps Aboriginal people to become strong.*

*This is a breathing and life giving centre for all people."*

For more information go to;  
<http://web2.entity1.com/galiwinku/>

## EULOGY: SUZIE BOOTJA BOOTJA

By Samantha Togni, Warlayirti Artists

The death of Susie Bootja Bootja in January 2003 was a great and sad loss for Warlayirti Artists.

Susie was an important and exciting senior artist who, likely many of the Balgo artists developed her own unique style bringing together wild colours and bold compositions that radiated the spirit of her country, Kaningarra.

Susie was also a beautiful woman who

touched the hearts of all who knew her and this was reflected in the many tributes read at her funeral. She was always so full of life making everyone laugh with her very wicked sense of humour. She was one of the great ambassadors for Warlayirti Artists.

Susie's first solo exhibition was held at Raft Artspace in Darwin in August 2002, only six months before her death. This was an exquisite show which exemplified

the skill and liveliness of Susie's work and Susie captivated all who packed the gallery when she spoke so strongly about her country and her painting.

Susie is sadly missed at the Art Centre but her spirit will live on through her family and her legacy of stunning paintings.

*Printed with the permission of the family*

## WHO'S WHO AND WHAT'S NEW ... WHO'S WHO AND WHAT'S NEW

Christine Miezis has taken on the position of Manager at Ngukurr Arts.

Michelle McCarthy has been appointed as the new Manager for Nambara Arts, Nhulunbuy.

Peter Callinan has moved from Barkly Arts to the position of Manager at Waralungku Arts at Borrooloola.

Recruitment is under way for the Manager positions at the following Art Centres:

Munupi Arts and Crafts, Pirlangimpi, Melville Island.

Elcho Island Arts and Crafts, Elcho Island.

Yarliyil Art Centre, Halls Creek, WA.

ANKAAA will also be recruiting for a Manager to fill the shoes of Susan Con-

greve, who after two years at the helm of ANKAAA is going to take a break from work for a short spell. Recruitment is happening at the moment. Contact [susan@ankaaa.org.au](mailto:susan@ankaaa.org.au) for more information.

Brenda and Steve Westley (former Managers of Elcho Island Arts and Crafts) are proud parents to "Brando" - he was born 4th March. All happy and healthy !

## YOUNG ARTISTS EMERGE IN NEW EXHIBITION

### Article by Angus Cameron

*Emerge: Discovering new Indigenous art* is the title of an exhibition showing at the Museum and Art Gallery of the Northern Territory (MAGNT) until 18 May 2003.

Emerge is an energetic exhibition designed to excite and engage a young audience. Alongside the artworks are artist's quotes and children's text labels which promote the discussion of issues and ideas related to Indigenous art and culture.

The fourteen artworks displayed in the exhibition have been carefully selected to represent the diversity of media, geography and style of Indigenous culture in the Northern Territory.

Emerge brings together artworks from remote locations in the Central Desert, to Arnhem Land, Darwin and the Tiwi Islands with works such as *Different Landscapes Around Ngukurr* by Gertie Huddleston, *First Night in Jail* by Anthony Sullivan and *Emu Basket* by Mantatjara Wilson.

Other works like *Pregnant Yawkyaw* by Abraham Mongkerrerre provide an important focus for the exploration of Indigenous culture and identity, while artists like Anthony Sullivan and Jason Rindjarra express the social struggle of their personal lives with candid simplicity.

Visitors are encouraged to respond to the exhibition by creating their own art in

a dedicated activity space. Activities are designed to inspire students as emerging artists in their own right. While the exhibition is primarily for a young audience, all visitors are invited to participate in the creative spirit of 'Emerge'.

A small full colour activity booklet is presented to children entering the gallery. The booklet highlights elements of each artist's work and involves drawing activities enhancing a cross-cultural and reflective dialogue in response to the Indigenous art works.



*Marnnyula Mununggurr speaks to students from St Josephs school in Katherine about her work Dhangi (Fishtrap) in Emerge: Discovering new Indigenous art. © 2003 Courtesy of MAGNT*

The works were selected from the Shell Development Australia Aboriginal Art Collection, a significant acquisitions sponsorship that was launched at MAGNT in 1996. The focus for this

sponsorship has enabled MAGNT to acquire artworks from emerging artists, thereby capturing significant aspects of Northern Territory contemporary art practice.

Currently there are 98 artworks purchased under the Shell sponsorship. These include a variety of artworks from paintings, prints, and ceramics to children's toys which have been acquired from community art centres, disability and prisoner art programs in the Northern Territory.

In a fast changing world it is important to hold onto cultural inheritance and maintain individual differences. Emerge celebrates the diversity and individuality of all emerging artists by exploring their own cultural identity but at the same time understanding and respecting the beliefs of others.

Emerge education products include a full colour Education Kit and two full colour A2 posters which have been sent out free to all Northern Territory schools.

Territory schools.

Angus Cameron is the Education Officer at the Museum and Art Gallery of the Northern Territory and project leader for Emerge. For more information contact Angus Cameron 08 8999 8263 MAGNT GPO Box 4646, Darwin NT 0801 [angus.cameron@nt.gov.au](mailto:angus.cameron@nt.gov.au)

## TIWI GO TO WOODFORD FOLK FESTIVAL Article by Caroline Hunter

Tiwi Design was invited to participate at this year's Woodford Folk Festival, 80km north-west of Brisbane between 27<sup>th</sup> Dec 2002 to 1<sup>st</sup> Jan 2003.

During this time six Tiwi artists performed and exhibited art work. At the festival the artists performed twice at the Corroboree grounds to a crowd of over 1000. The response from the audience was overwhelming and both finished with a standing ovation. The festival attracted over 85,000 people and this

generated immense interest in Top End art and specifically culture. The artists enjoyed themselves and participated in workshops and the Talking Circle – an intimate exchange between the artists and the audience. The artists also enjoyed themselves through interacting with musicians, performance artists and various Indigenous groups invited to participate. The organisers of the festival catered for the artists and provided a wonderful campsite to relax and have personal space.

Tiwi Design had a large exhibition tent that displayed paintings, carvings, fabrics, as well as photographs and information panels.

Tiwi Design has been invited back to participate for the 2003-2004 festival and will be partially funded through the Woodford Folk Festival Federation. Tiwi Design is very grateful to the Australia Council for providing Tiwi Design with funding to participate in this inspiring cultural festival.

## FEATURE ART CENTRE: MUNUPI ARTS AND CRAFTS, PIRLANGIMPI, MELVILLE ISLAND NT

### Article by Carly Davenport

Nestled on the Tiwi Islands, Munupi Arts & Crafts Association is located at Pirlangimpi (Garden Point) on Melville's north east coast, facing across the Apsley Strait towards Bathurst Island and the Timor Sea. Pirlangimpi is a small community (pop.360) with a giant passion for its art centre. Munupi is home to over 35 artists and boasts a membership of 115 Tiwi people whom support the centre and live in other regions of the islands.

Established in the mid eighties as a sewing centre for women, Munupi Arts has only travelled onwards and upwards since its humble beginnings. Today a broad spectrum of arts practice is facilitated. Munupi is 100% owned by the Tiwi people, an average of 60% is paid to artists on every sale with the balance of funds used for materials, facilities and operational expenses for the centre.

#### Munupi Colour & Vibe

This wet season Munupi Arts has completed a make-over thanks to a Tiwi Islands Local Government grant. Extensive renovations are now in place having rebuilt our printmaking room, installed new drying racks, created a mezzanine storage level, fitted a professional ventilation system and built a custom made darkroom for producing large silk-screens self sufficiently. Soon the building of a large, workshop / shed extension will commence for the carvers of Munupi Arts who are grateful for ATSIC's generous assistance. It's amazing what a few coats of Dulux can achieve! The new, electric blue exterior and turquoise interior will certainly dazzle the eyes, though not quite as much as the artworks currently being produced.

#### Professional Development

All artists need a rest from the brush, and a surge of new inspiration. Market pressures on the Indigenous arts industry have forced many centres and artists to perform at a level that generates art not from the heart, but art founded on the expectations of others. Both the tourist market and the higher echelons of the fine arts industry impact upon an artist's

intentions or lack thereof.

In March 2002 the Northern Territory Employment, Education & Training Authority (N.T.E.E.T.A) funded a grant via Northern Territory University (N.T.U.) and sent artist in residence for Munupi to run an in-depth workshop and 'loosen everyone up'. A relationship between the facilitator Fiona Sivyver and the artists was created beyond the original workshop dates. The result was immensely successful with some artists putting away their rulers to paint more freely or with their fingers, the process enlivening the artists to think more about what it is they are painting and what they are using. After-all, wasn't the original premise for founding community art centres founded not only on economic, social, and cultural initiatives, but also on the basis that a realm be created to enable community members to have fun, a sense of belonging and enjoyment?



*Munupi Artists and the newly painted Art Centre. Image courtesy of Munupi Arts and Crafts © 2003*

#### Up & Coming Adventures

Thanks to the Territory's Batchelor College, 19 women enrolled in Arts Practice Certificates travelled to Darwin as part of a field trip study to the Museum & Art Gallery of the Northern Territory. Under the guidance of Margie West (Senior Curator of Aboriginal Art) the artists will study the collection of Tiwi material culture from early - mid last century with the aim to repatriate images of ceremonial significance for today's generation. It is intended that seeing, discussing and drawing these special objects (now no longer produced) will generate a level of artistic production that is more conscious of Tiwi cultural heritage and identity in context with the truth of contemporary community life.

The fun doesn't stop there as later that day the artists attended the opening Yirri Kirri Pwaja – Making Fine Lines at Framed The Darwin Gallery (on until April 7th). The show was two years in the making showcasing 46 collectible prints of exceptional quality via 6 workshops with Batchelor College, NTU and Northern Editions combined. The Munupi artists are not novices in this arena; being the first group of Indigenous artists to travel en masse from community to develop printmaking skills at Studio One in Canberra in the late 1980's.

On March 29-30th Munupi artists will (hopefully!) be barracking for Pirlangimpi's local team the Imalu Tigers in the Tiwi Island's famous football grand final in Nguiu, Bathurst Island. It's also a chance to celebrate with the region's other art centres, Tiwi Design and Jilamara Arts, as part of the Tiwi Art Network (T.A.N) and are holding the giant **Footy Final Art Sale**. The footy final creates a rare opportunity for visitors to come to the island to see first hand the fervour of the local's regard for footy as well as the Tiwi's immense collection of works displaying cultural pride. For more information contact Rose Cameron at T.A.N on P: 8941 3593 or E: [tiwiart@octa4.net.au](mailto:tiwiart@octa4.net.au)

Aside from catching a show this month at Framed and at the Footy Final Sale, fans of Munupi artists can see works exhibited at Helen Maxwell Gallery in Canberra, Artmob in Tasmania, group shows with the Tiwi Art Network at Chapman Gallery in Canberra and Alcaston in Melbourne, Asialink's travelling Green Turtle Project at various points across Australia and in Kuala Lumpur and the Hida Earth Wisdom Centre (Japan) and finally the annual Christmas Sale at Darwin's Entertainment Centre.

Story by Carly Davenport, Manager  
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## FEATURE ARTIST: NINGIE NANALA WARLAYIRTI ARTISTS, BALGO, WA

Article by Stephen Williamson

The heavily paint-laden brush of Ningie Nanala touches the canvas to create 'rivers' of thick paint which mark her country. This is not done with a stroke of the paintbrush but rather as large dots of paint which flow together while still wet. The effect created with the paint which, in a painstaking and determined process covers the entire surface of the canvas is like the tracks Ningie once walked as a young girl through her country far to the south of Balgo deep in the Great Sandy Desert.

Ningie loves to paint and is dedicated and prolific artist who has been painting for Warlayirti Artists for in excess of 10 years and during this time she has become one of Balgo's leading artists. Ningie has achieved this due to the constant development of her unique painting style. Her paintings are bold, dramatic, challenging and immediately recognisable.

Born circa 1930 in the Great Sandy Desert, Ningie she spent her early years there until her parents were killed by an opposing clan when she was about eight years old. Following this tragedy Ningie had to fend for herself until she met up with and joined another family group, eventually walking into Old Balgo Mission.

Today Ningie has a very large family and is a great-grandmother many times

over. She had four children with her first husband and after he passed away she married Tjumbo Tjapanangka, another important Balgo artist, and had a further five children.

Like many of the Balgo artists painting came naturally to Ningie with her earliest works showing exciting and varied compositions and use of colour. These early works were raw and full of energy. The predominant feature in her paintings, which has continued throughout her



*Ningie Nanala at work. Image Courtesy of Warlayirti Artists © 2003*

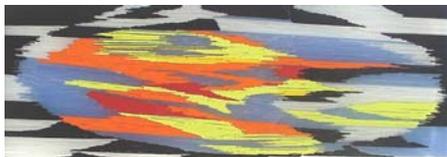
painting career, is water. Ningie knew where to find tjurnu (soak waters) and wanirri (rock holes) in the Great Sandy Desert even as a young girl and as a senior woman she retains this intimate knowledge of country and its water sources as these sites constantly appear in her paintings.

During her career Ningie's paintings have been a strong and constant presence in most group exhibitions by Warlayirti Artists staged around Australia, in Europe and America. Her works are held in major public and private collections both in Australia and overseas. In 2004 there are plans to present her first solo exhibition which will recognise the strength of her paintings, her achievement as a senior artist and the dynamism of her current work. In a sense, Ningie Nanala's paintings epitomise what has become known as Balgo art – bright, bold colour and wildly challenging composition which commands the viewer's attention and at the same time is layered with cultural meaning and significance.

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## BALGO GLASS PROGRAM GETS A BOOST

Article by Samantha Togni



*Glass platter by Miriam Baadjo, Untitled, Image Courtesy of Warlayirti Artist © 2002*

As part of the establishment of the Culture Centre at Warlayirti Artists in 2001 a glass studio workshop was constructed adjacent to the Art Centre. With the support of Kristin McFarlane, a glass artist from Monash University, Three on-site glass workshops have been held to date with stunning results and great enthusiasm from the artists and buyers alike.

Warlayirti Artists has received funding from The Myer Foundation to run the on-site glass art workshops over the next 3 years. The funding will allow for 3 workshops each year of 2-3 weeks duration and cover the costs of materials and the fee and travel for the workshop facilitators. This is very exciting news for Warlayirti and means that the glass art which began with such fantastic results will be able to develop further, increasing the skills of the artists.

**Warlayirti Artists is currently seeking expressions of interest from glass artists/technicians to facilitate some of these workshops.** Please contact Samantha Togni on 08 9168 8960 for further details.



*Glass platter by Lucy Yukenbarri, Irrkalitja, Image Courtesy of Warlayirti Artist © 2001*

## UNLIMITED LIMITED EDITIONS AT WARINGARRI ARTS

### Article by Cathy Cummins, Manager, Waringarri Arts

Recently, Waringarri Arts coordinated a print workshop – the first for many years and the first major print workshop to be held in the Waringarri workshop facility.

Paddy Carlton, Alan and Peggy Griffiths, Freddie Timms (Jirrawun), Phyllis Ningamara, Nancy Dilyai, Mignonette Jamin and Peter Newry produced more than twenty-five etching and silk-screen images during the week. A few artists who had never tried the medium before also had a chance at preparing screen prints.

It was an exciting week for Waringarri Arts and the artists who had an opportunity to bring some really positive and creative energy back to the art centre. The atmosphere also brought lots of curious visitors and community people to see what was happening. Peggy Griffiths - chairperson for Waringarri Aboriginal Arts said "Our art centre has gone down for a while and now we can come back up again to show everyone what we can do here." Waringarri Arts is making a shift from some of the

difficulties of recent years and the artists and committee are all working hard to make a positive place for artists and their art production.



*Nancy Dilyai and Mignonette Jamin during the Print Workshop. Image courtesy of Waringarri Arts © 2003*

The workshop was facilitated by Basil Hall and Simon White. Basil had previously worked with some of the artists through Northern Editions so there was a good understanding of what could be achieved. The quality of work, however, was more prolific and of such a high standard that the final selection

for editioning was double what had originally been intended by NT Art Wholesalers who funded the project. All in all the project has had really positive outcomes for everyone involved and one of the key aspects of the workshops which was to encourage other artists and art centres from the region to access the workshop facility at Waringarri has been established. Freddie Timms (Jirrawun) was keen to support Waringarri Artists to achieve this end as much as to support Waringarri Artists to regain confidence in their art centre.

As a result of such a productive week Waringarri Aboriginal Arts is looking forward to a whole range of opportunities for the future to assist established and emerging artists with workshops and to provide workshop facility access for the region. The possibilities are unlimited!

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## MANINGRIDA THREADS

### Article by Apolline Kohen, Director Maningrida Arts & Culture



The exhibition 'Maningrida threads' opens at the Museum of Contemporary Art (MCA) in Sydney on Thursday 6 March and will run until the 1<sup>st</sup>

of June 2003. Curated by Maningrida Arts & Culture, the exhibition illustrates the significant role fibre plays in the art and life of artists from the Maningrida region. This exhibition revolves around the theme of fibre both as a medium for artworks and as subject matter depicted in other art forms by Maningrida artists.

The exhibition features fibre works such as fish traps, drag nets, hunting bags, pandanus mats, dilly bags, string bags and baskets, regalia as well as non-fibre works which have a direct relation to the fibre works. For example, together with the large traditional fish-traps, the more recent non-traditional fish trap forms are exhibited, as well as its depiction in bark paintings and in etchings.

In addition to recent works from Maningrida Arts & Culture, this exhibition also provides an opportunity to discover the latest artistic developments and new directions taken by Maningrida artists. For example, the manipulation of the variety of weaving techniques has been instrumental in the search of new forms and creation of unusual baskets. Some artists such as Rembarrnga artists Lena Djarrayku and her daughter Lena Yarinkura have extended the medium of fibre even further with their pandanus sculptures or paperbark figures. In using her weaving skills to make three-dimensional representations, she has adapted a traditional technique to explore new narrative possibilities for expressing mythological themes or illustrating stories from the bush. She often works with her husband, artist Bob Burruwal who is renowned for his wurum – fish increase - spirits made from paperbark. They have recently started to work in bronze, translating their fibre forms into the permanence of cast metal.

Leon Bandicha Ali and Apolline Kohen are traveling to Sydney to install the exhibition and to give a gallery talk at the MCA. Two weavers, Bonny Burarn.gurra and Freda Wayidjba Ali are also coming to Sydney to give two workshops at the MCA. They will demonstrate the techniques and materials associated with traditional and contemporary weaving practices. The project was made possible by the Commonwealth Government's regional arts program, the Regional Arts Fund and the Northern Territory Government through the department of Community Development, Sport and Cultural Affairs.

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*Yawkyawk by Lena Yarinkura Image courtesy of Maningrida Arts and Culture © 2003*

## UPCOMING EXHIBITION SCHEDULE MARCH - JUNE 2003

### March 2003

**Yirri Kirri Pwaja - Making Fine Lines**, Munupi Arts and Crafts, Framed Gallery, Darwin NT 14th – 28th March 2003  
**Indigenous Art Display** aboard “The World” Luxury Cruise Ship, Sydney, Singapore and Tokyo Leg. 1st March- 21st June 2003  
**Threads**, Maningrida Arts & Culture, Museum of Contemporary Art, Sydney, NSW, 6th March - 1st June 2003  
**Murrkunkura Ngarrankarnijanka Ngurrar**, Mangkaja Arts, Raft Artspace, Darwin NT, 7th – 29th March 2003  
**Jilawarnti - Mulgra Jimmy Nerrimah**, Mangkaja Arts, Artplace, Perth, WA 13th March – 6th April 2003  
**6 Contemporary Artists from Peppimenarti Community**, Karen Brown Gallery, Darwin NT. 6th – 28th March 2003.

### April 2003

**‘East Kimberley Show’**, Short Street Gallery, Broome, WA, 17th April- 7th May 2003  
**Moon Show**- indigenous artworks exploring the moon dreaming theme. A Short Street Gallery, Broome, exhibition at ArtHouse Gallery, 66 McLachlan Ave, Rushcutters Bay, Sydney NSW, 8th – 30th April 2003  
**Women’s Business** – a celebration of female artists from Darwin, Katherine and the Desert. Raintree Gallery, Darwin NT, 4th – 25th April 2003  
**Butcher Cherel, Imanara Country**, Mangkaja Arts, Aboriginal and Pacific Art Gallery, Sydney, NSW, 3rd – 24th April 2003  
**Jilamara Group Show**, Jilamara Arts and Crafts, Raft Artspace, Darwin NT 4th – 26th April 2003  
**Jimmy Njiminjuma & Abraham Mongkorre**, Works on Paper, in association with Maningrida Arts & Culture, Gallery Gabrielle Pizzi, Melbourne, VIC 1st - 19th April 2003  
**Alan Griffiths**, Waringarri Arts, Span Gallery, Melbourne VIC 1st – 15th April 2003  
**Resonance - Recent works from Ramingining**, Bula’bula Arts, Hill-Smith Fine Art Gallery, Adelaide, SA. March 28th March - 27th April 27.2003  
**Buwayak- Invisibility barks and memorial poles by Djambawa Marawili, Galuma Maymuru and Wanyubi Marika**, Buku Larrnggay Mulka, Annandale Gallery Sydney 9th April-May 2003  
**Larrakitj- memorial poles Buku Larrnggay Mulka**, Brighton International Arts Festival UK 23rd April-24th May 2003

### May 2003

**Ngarrgooroon, Yiyili and Yarrunga- New works by Warmun artists** Churchill Cann, Charlene Carrington, Gordon Barney and David Cox Hogarth Gallery, Sydney, NSW 21st May- 28th June 2003  
**Djambu Barra Barra: Good News Story (carvings)**, Ngukurr Arts, Alcaston Gallery, Melbourne VIC 2nd -23rd May 2003  
**Guridji Djama (Pandanus Work)** Thornquest Gallery, Goldcoast QLD, 1st- 24th .May 2003  
**Organic fibre**, Maningrida Arts & Culture, Aboriginal and Pacific Art Gallery, Sydney NSW, 1st – 17th May 2003  
**John Bulunbulun- Recent Bark Paintings**, Maningrida Arts and Culture, Alcaston Gallery, Melbourne, VIC 30th May – 20th June 2003  
**Kuninjku group show: emerging artists**, Maningrida Arts & Culture, Framed Gallery, Darwin 9th -26th May 2003  
**Helicopter, Lucy Yukenbarri and Christine Yukenbarri**, Alcaston Gallery, Melbourne, VIC 2nd -23rd May 2003  
**‘Larrakitj’ - memorial poles**, Buku Larrnggay Mulka, Rebecca Hossack Gallery London UK 28th May-June 2003  
**Fitzroy Women**, Mangkaja Arts, Raft Artspace, Darwin, NT 30th May – 14th June 2003  
**Jean Baptiste Apuatimi**, Tiwi Design, Aboriginal and Pacific Art Gallery, Sydney, NSW, 29th May – 13th June 2003

### June 2003

**Merrepen Arts Festival**, Daly River NT. 7th -8th June 2003  
**Forms in Fibre** - Fibre works from Bula’bula Arts at William Mora Gallery, Melbourne, June 26th June - 19th July. 2003  
**Sculpture and Weavings by the Kuninjku artists**, Maningrida Arts & Culture, Gallery Gabrielle Pizzi, Melbourne VIC 10th - 18th June 2003  
**‘Wukiti’**- Buku Larrnggay Mulka, Parliamentary Precinct Darwin July 1st -memorial pole ceremony opens 28th June-permanent  
**‘Kabalwarnamyo Kunred Ngarduk - This is my Country’** Lofty Bardayal Nadjamerrek - recent paintings, Marrawuddi Gallery, Annandale Galleries, Annandale, NSW. 25th June - 19th July 2003

### July 2003

**Warmun Women**- artworks by Mabel Juli, Katie Cox, Lena Nyadbi, Colleen Carter, Marcia Purdie and Charlene Carrington. Gallery Gondwana, Alice Springs, NT 11<sup>th</sup> July - 1<sup>st</sup> August 2003  
**Butcher Cherel Janangoo**, Mangkaja Arts, Artplace, Perth 3<sup>rd</sup> July – 27<sup>th</sup> July 2003  
**Art from the Dreaming Place**, Manyallaluk Art and Crafts Centre, Gallery of Aboriginal Artists of Australia, Newcastle, NSW July 2003  
**Dhuwa & Yirritja**, Elcho Island Arts and Crafts, Fire Works Gallery, Brisbane from 26<sup>th</sup> June to 26<sup>th</sup> July.2003  
**Tommy Carroll Solo Show**, Warmun Art Centre, Vivien Anderson Gallery, Nth Caulfield, VIC 23<sup>rd</sup> July - 10<sup>th</sup> August 2003  
**Warmun Group Show**- Framed Gallery, Stuart Highway, Darwin, NT, 25<sup>th</sup> July- mid August 2003  
**Mapping Country - Mignonette Jamin, Peter Newry**, Waringarri Arts, Raft Art Space, Darwin, NT 11<sup>th</sup> – 31<sup>st</sup> July 2003  
**Waringarri Artists**- Paddy Carlton, Alan Griffiths, Peggy Griffiths Jindy Gallery, Melbourne VIC 15<sup>th</sup> – 31<sup>st</sup> July 2003

# ANKAAA

Association of Northern Kimberly  
and Arnhem Aboriginal Artists

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Edited by Stephanie Hawkins, ANKAAA  
Industry Development Officer © 2003

ANKAAA is a non-profit Incorporated  
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This project has been assisted by the  
Commonwealth Government through  
the Australia Council, its arts funding  
and advisory body.



Museum & Art Gallery of the Northern Territory  
*invites entries*

## 20th Telstra National Aboriginal and Torres Strait Islander Art Award

**Telstra First Prize \$40,000**

Plus \$16,000 worth of category prizes

*Entries are invited from Aboriginal and  
Torres Strait Islander artists*



**Submissions for Preselection close - 17 April 2003**

For Preselection forms and information contact:

Award Coordinator

Museum & Art Gallery of the NT

GPO Box 4646 • Darwin NT 0801

Tel: (08) 8999 8201 • Fax: (08) 8999 8148

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## MERREPEN FESTIVAL 7-8th JUNE 2003

The first Merrepen Arts Festival was held at Nauiyu Nambiyu in 1988 as a way of bringing a market for art to the community itself and also to coincide with Australia's Bicentenary celebrations. It has since become an annual event held in the first weekend of June which is enormously popular and the major event on Merrepen Art's calendar. In fact, the bulk of the art centre's sales are made on the Sunday of the weekend when the art centre opens to the visitors. In more recent years the Arts Festival has been coordinated to coincide with a Sports & Music Festival. The Darwin Symphony Orchestra was first invited to perform a concert in 2000 at the Daly River Crossing on the Saturday night as part of the Festival. In 2002 the Orchestra once again performed, this time in the community. The sports and music events attracts sporting groups from Peppimenarti, Pulampa, Pine Creek to Timber Creek and as far south as Lajamanu. We have footy, softball and basketball teams competing. In the evening bands from the St Johns, Marrara School have been invited to perform on Saturday night. Food and drinks are available on these occasions.

Merrepen Art Center has been a hive of activity preparing for the big day. This year the ladies have gone on to produce paper mache bowls, baskets and sculptures. It is going to be exciting. Plans are on the way to have the Orchestra performing in the community. We are negotiating with the Nabelak Band to perform on the festival day. We are also negotiating with some multicultural groups to come and perform on festival day. Breakfast starts at 8 am for those early birds driving in from out of town.

For more information contact Meng at Merrepen Arts, Phone 08 8978 2533 or email [merrepen@bigpond.com.au](mailto:merrepen@bigpond.com.au)

### ANKAAA STAFF

Susan Congreve—Manager

Stephanie Hawkins -Industry Development Officer.

Matt Longworth—IT Development Officer

Erica Luchich—Office Manager

### ANKAAA EXECUTIVE COMMITTEE

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