

Arts Backbone

ANKAAA

Association of Northern, Kimberley
and Arnhem Aboriginal Artists

Volume 4 Issue 4: December 2004

ANNUAL GENERAL MEETING

In December 2003, ANKAAA members endorsed the 2004 - 2006 ANKAAA Business and Strategic Plan after four months of consultation with artists and Art Centres, government and non-government stakeholders. This plan provides a clear direction for ANKAAA for the next two years and already in 2004 many goals have been achieved including moving into a larger office space in Frog Hollow Centre for the Arts.

ANKAAA funding increased in the 2003 - 2004 financial year through the Northern Territory and Commonwealth governments Visual Arts and Craft Strategy (VACS), to support and implement the Commonwealth Indigenous Art Centres Strategy and Action Plan and the Northern Territory Indigenous Arts Strategy,

Building Strong Arts Business. ANKAAA has been able to stand firm and continue to deliver much needed training and support in many different parts of Art Centre business and this will continue over the next two years.

The establishment of two regional Industry Development Officer positions was also negotiated throughout 2004 with positions to be in place in Katherine and Kununurra in the 2004-2005 financial year. During 2003-2004 our membership also grew as we welcomed one new member Art Centre from the Darwin / Katherine region, increasing ANKAAA membership to 32 Art Centre members and a growing number of Independent members.

LETTER FROM THE CHAIRPERSON ANNUAL REPORT 2003 - 2004

On behalf of the ANKAAA Executive Committee and staff I would like to thank our members, government agencies and key industry stakeholders who have supported us to make us strong in many ways. More Yolngu (Indigenous) and Balanda (non - Indigenous) are working side by side and making ANKAAA and Indigenous arts stronger for more people to see.

Bilina nhumalangu
That's the end of the year.

Djutdjutnha marrkapmirri mala
Goodbye and best wishes to all.

Djambawa Marawili, ANKAAA Chairperson

ANKAAA EXECUTIVE COMMITTEE JANUARY 2005

Arnhem Land Region

Djambawa Marawili - Yirrkala Arts
Richard Birrinbirrin - Bula'bula Arts
John Mawurndjul - Maningrida Arts & Culture
Stand in representative Isaiah Nagurrurrba - Injalak Arts Crafts

Darwin / Katherine Region

Alice Snape - Coomalie Cultural Centre & Marita Sambono (Merrepen Arts)
Gary Mura Lee - Individual member Darwin
Jeannie Nungarrayi Herbert - Mimi Arts & Crafts
Stand in representative Nancy McDinny - Waralungku Arts

Kimberley Region

Ngarralja Tommy May - Mangkaja Arts
Peggy Griffith - Waringarri Arts
Freddie Timms - Jirrawun Arts
Stand in representative Stan Brumby & Tiny McCale - Yarliyi Art Centre

Tiwi Islands Region

John Martin Tipungwuti - Jilamara Arts & Crafts
Regis Pangiraminni - Munupi Arts & Crafts
BJ Timaepatua - Tiwi Design
Stand in representative Ms Donna Burak - Munupi Arts and Crafts



ANKAAA members with the ANKAAA collaborative painting during the Annual General Meeting in December

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- ANKAAA Indigenous Arts Workers Conference 2004



ANKAAA Members and staff at the Annual General Meeting generously sponsored by Charles Darwin University in December 2004.

NEWS & REVIEWS

MANGKAJA ARTS TO SPAIN



Hello I am Terry Murray from Mangkaja Arts. I would like to tell my story about travelling to Spain for an exhibition. The people I travelled with were Karen Dayman, Ainsley Bent and Mona Chuguna. We all travelled together. We left Fitzroy Crossing on a Tuesday morning; we flew from Fitzroy to Kununurra to catch a plane to go to Darwin. The travel was good and we were all excited about getting on to the plane to Barcelona.

While we were in Darwin we bought some warm clothes. We all camped the night there and flew out of Darwin next morning. We had to show our passports and once we had done that there was no turning back. We went through Customs and we were anxious to get on the plane, all excited and giggling and laughing and finally we were on the plane and going off. The first stop was Singapore; we had a couple of hours wait there. Then we had a connecting flight to Paris which was a long journey. We had supper and breakfast up in the air, while we were flying. We were sitting back and there were hundreds of people in rows just sitting and coughing. We finally landed in Paris at Charles DeGaul Airport but missed our connecting flight to Barcelona. Karen

did all the rushing around and finally we got on to another flight and arrived in Barcelona. Our taxi driver picked us up and we went on a one hour journey to Girona which was our destination. We were all jet lagged but excited to see all the different people and different styles and different buildings in Spain as we drove along. When we arrived in Girona we went to the hotel that we were staying in. We went to the opening presentation for the exhibition held in Girona Gallery. All the media and photographers and reporters were there. We stayed in a motel in Girona for a week.

The Spanish language was everywhere. We could not understand what people were saying, people's voices sounded like a bee buzzing, it was like the people were rattling their tongue or something. The experience of going overseas was really good. It was a good opportunity to see another language and culture.

The purpose of the journey was to produce a work in the gallery for the opening of an exhibition that included a major piece by Jukuna Mona Chuguna and her late sister. It is a survey show of works by artists from Arnhemland, Tiwi Islands and the

Kimberley with pieces sourced from private collections in Spain and Australia. The title of the show was *Porta oberta al Dreamtime* or *Open door to the Dreamtime* so the two Mangkaja Artists, Jukuna Mona Chuguna and Murungkurr Terry Murray painted a panel that formed the doorway leading into the exhibition. They worked for four days with visitors stopping to watch them paint. There were plenty of photo opportunities due to the steady stream of journalists and filmmakers. With extensive press coverage and a beautiful catalogue, it was a very significant project for these artists.

The Spanish audience was very receptive although many people commented that they did not know much about the art. Vivien Johnston and Wally Caruana gave talks relating to the development of painting at Papunya and an overview of production from the areas corresponding to the works that were in the show. The exhibition was sponsored by a foundation established by a large Spanish bank the *Caixa de Girona*. It is set to tour to several other venues in and around Barcelona in 2005.

Terry Murray and Karen Dayman, Mangkaja Arts Fitzroy Crossing

ANKAAA REGIONAL MEETINGS 2004

ANKAAA Regional Meetings were held in each of the four ANKAAA regions of Arnhem, Tiwi, Darwin Katherine and Kimberley during October and November at Injalak Arts & Crafts at Gunbalanya, Jilamara Arts & Crafts on Melville Island, Mimi Arts in Katherine and Yarliylil Art Centre at Halls Creek. The purpose of the meetings was to discuss regional issues and share industry information.



ANKAAA members at Injalak Arts & Crafts at Gunbalanya



ANKAAA members at Mimi Arts in Katherine



ANKAAA members at Jilamara Arts & Crafts on Melville Island



ANKAAA members at Yarliylil Art Centre at Halls Creek

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NEWS & REVIEWS

The Art Gallery of New South Wales has developed in partnership with Maningrida Arts and Culture and the Centre for Aboriginal Economic Policy Research and the Australian Institute for Aboriginal and Torres Strait Islander Studies the landmark exhibition *Crossing country: the alchemy of western Arnhem Land art*.

Curators worked closely with artists in Maningrida and surrounding outstations to put together the exhibition. *Crossing country* is the first major survey of Kuninjku and related senior artists from Aboriginal communities to the west of Maningrida. Featuring some 300 works, the exhibition includes early and contemporary bark paintings, fibre art, works on paper and sculpture by established and emerging artists.

Crossing country focuses on significant bodies of works by key individuals such as Yirawala, Peter Marralwanga, Wally

CROSSING COUNTRY: the alchemy of western Arnhem Land art

We want to explain how our culture is based on our ancestral past and the art of our ancestors, the very first ancestor from long ago. **Samuel Namunjda - Artist**

Mandarrk, Mick Kubarkku, Jimmy Njiminjuma and John Mawurndjul.

Artists John Mawurndjul, Kay Lindjuwanga, Samuel Namunjda and Melba Gunjarrwanga went to Sydney for the opening of the exhibition and joined with Apolline Kohen to give floor talks and participate in a symposium focusing on Kuninjku art.

Seeing the exhibitions and early works by Kuninjku artists had a major impact on all the artists who came for the opening. Back in Maningrida, they all talked about it with other family members and it has inspired all Kuninjku artists to focus on their art production and make stunning new works. A comprehensive catalogue has also been published, featuring essays and interviews by leading academics and artists.



Artist John Mawurndjul at the opening of *Crossing country*. Image courtesy Maningrida Arts & Culture

The exhibition was held from 24 September - 12 December 2004 at the Art Gallery of New South Wales. A documentary film accompanies the exhibition and is available on DVD from Maningrida Arts & Culture.

**Apolline Kohen, Arts Director
Maningrida Arts & Culture**

BILLIAMOOK: A LARRAKIA LEGEND

Curated by Gary Lee and Dr Sylvia Kleinert

17 November - 3 December 2004 Charles Darwin University Gallery

Billiamook is the first Larrakia hero - a true legend in his own right, and the exhibition "Billiamook" is a tribute to him as much as it is to our people, the Larrakia, the traditional owners and original inhabitants of the Darwin and Cox Peninsula region of the Top End. But who was Billiamook and why is he such an important Larrakia figure?

Billiamook was born about 1853 so he would have been about 16 years of age when the South Australian (SA) government's Assistant Surveyor General, G.W. Goyder, arrived in Darwin in February 1869 with his survey party to set up a new settlement. As Goyder and his party sailed past Madjalabba (Talc Head) and Gundal (Emery Point) the Larrakia would have watched the progress of his boat the Moonta as it travelled around to Fort Hill. Upon landing at the bottom of Fort Hill, Goyder and his party set up camp immediately and Billiamook was one of the first Larrakia to welcome the beragud (white men) strangers when he stepped forward and offered the doctor's assistant, WW Hoare a necklace of red beads. He gave a lot of help to the surveyors and on one notable occasion Billiamook stood between his countrymen armed with spears and Schultze the botanist, over a dispute about sharing emu meat. He saved Schultze's life and was soon after described as "a handsome, well built Aboriginal whose intelligence was outstanding among his tribe and was well liked by all the members of the expedition who encountered him".



Billiamook, Birds, Turtle and Alligator; 1888. Image reproduced courtesy of the South Australian Museum, © 2004

Billiamook learned and spoke English very well and in 1870, perhaps as a reward for saving Schultze's life he was sent to Adelaide with two other Larrakia "to impress them with the number and power of the white races". By the 1880s Billiamook was acting as a Larrakia interpreter for J G Knight, then Deputy Sheriff and Superintendent of Fannie Bay Gaol. It was Knight who in 1888 sent lead and pencil drawings commissioned from some of the Fannie Bay inmates to the Centennial International Exhibition in Melbourne. He titled these drawings "The Dawn Of Art" in what was to be the first display of Aboriginal art as art - the first Aboriginal art exhibition in which Billiamook had two drawings. Fortunately Paul Foelsche, the first Sub-inspector of Police who arrived in 1870, was a keen photographer. Over two decades or so he took many portraits of Larrakia people including several photographs of Billiamook.

The Billiamook exhibition is in homage to Billiamook, one of the first Larrakia artists to ever exhibit his artwork and for his contribution to the early life of the new settlement. It is also a celebration of contemporary Larrakia art and artists of which little is generally known.

The Billiamook exhibition is also about connections - connections to our Larrakia past, to our heritage and culture. Larrakia artists were invited to respond to Billiamook as did Gullawan with his beautifully made fighting picks and clubs. His finely painted demalapel (turtle) shell signifies our saltwater heritage and identification with his depiction of favourite Larrakia saltwater foods barramundi, mud crab and mangrove worms. Duwun contributed a fine mamilima (didjeridu) and an acrylic on canvas work titled *Family* which is a direct reference to Billiamook's 1888 drawing, a copy of which is also on display.

The *Body Marks* works on paper by the Prince of Wales, probably the most well-known of Larrakia artists, is a celebration of his art and also references the historical Foelsche photographs showing Larrakia body painting and cicatrice designs.

The "Billiamook" exhibition pays homage to our Larrakia past, present and future and is a celebration of Larrakia history, art, artists, culture and heritage.

Gary Mura Lee, Darwin

FEATURE ARTIST

JOHN BULUNBULUN

winner of the 2004 Red Ochre Award

On 6 December 2004 John Bulunbulun was awarded the prestigious Red Ochre Award for his contribution to art. Born c.1946 in Central Arnhem Land, John Bulunbulun is a Ganalbingu ceremonial leader, eminent singer and acclaimed artist who has made a great contribution to Aboriginal art and culture. He has also led the way in relation to property rights of artists through two landmark copyright cases. He has been working for Maningrida Arts & Culture since its establishment in 1973.

Here are extracts of a conversation between John Bulunbulun and Apolline Kohen which took place at Wurdeja. The full interview will be published in the book *One moon, one sun* which will be released early 2005.

Early days

John Bulunbulun (JB): I started with my father and my mother's brother [Peter Bandjurldjurl]. They taught me how to paint, told me all the Ganalbingu stories, all the important things. When my father passed away I worked as a carpenter, plumber, also as horseman at Bulman. Then, I started painting again and we [George Garrawun, Peter Bandjurldjurl and I] started working with Dan Gillepsie [first Maningrida arts adviser 1973-1976].

These days

JB: Yes, I am the only old man left. I have no father anymore; all the other artists I started to paint with have passed away. I always tell my kids: 'I want this law to continue, I am worried'. I try to teach those young boys for rarrk [cross-hatching], for stories. They come and sit down with me and then they run away. They are coming up [as painters] but it's slow. Sometimes they are good with rarrk, sometimes not... I also teach my wife [Laurie Marburduk], maybe I have been teaching her for more than five years now. She is too good!

Copyright and court cases

JB: First time [in 1988], someone told me that he saw a T-shirt with my traditional designs. They [the T-shirt manufacturer] stole my story, my designs. A lawyer helped me to take action. He helped me for copyright (...) We went to court with big mob of lawyers. I was not the only artist to have that copyright problem. Second time [in 1997], they did fabric with my designs. I went to court with that old man [George Milpurru]. Same kind of story!

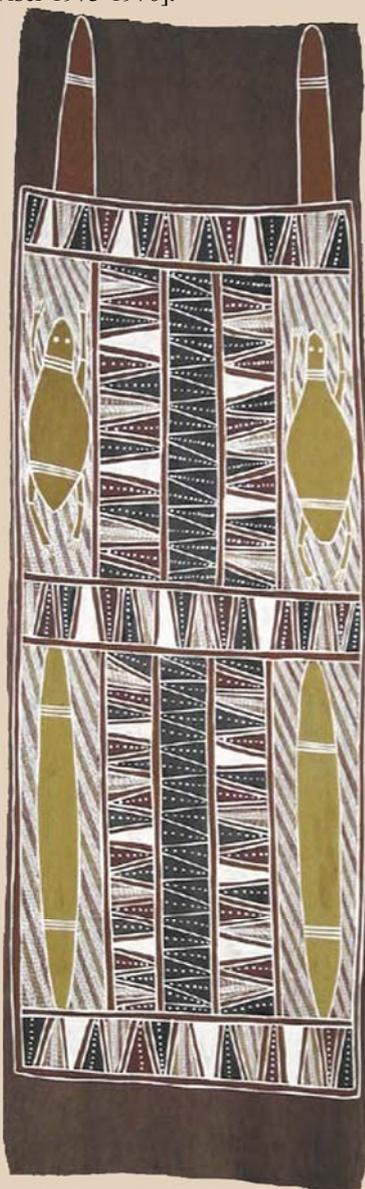
Apolline Kohen, Arts Director
Maningrida Arts and Culture

Travels & artists

JB: Yes, I've been to many Museums, I have seen lots of exhibitions, met a lot of different people here and in places like Japan, Tahiti, Sydney, Melbourne, Canberra and many other places. I also worked with other artists like Lin Onus. He came and we [Jack Wunuwun and I] taught him to paint our way

Career highlights

- 1977 Mural – 'Djakaldjirrparr' Communication Centre, Department of Foreign Affairs & Trade, Canberra
- 1986 Kobe Museum, travel to Japan with exhibition 'Art of the First Australians'
- 1991 Australia Council, Aboriginal Arts Unit – Full Professional Fellowship
- 1998 Collaboration with Art Incorporate on 'Ganalpingu Cosmology' bronze sculpture, Sydney
- 2001 Winner, Telstra bark Painting Award, 18th NATSIAA, Darwin
- 2003 Solo Exhibition – Alcaston Gallery, Melbourne

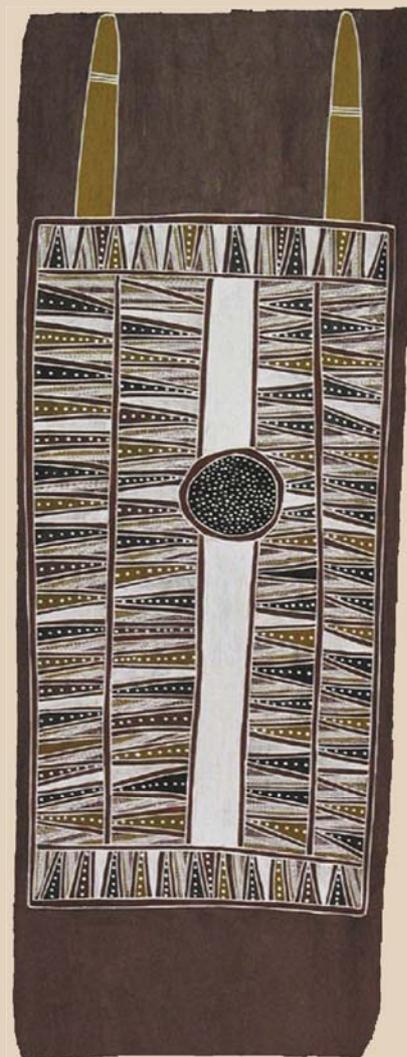


© Maningrida Arts & Crafts 2004

John Bulunbulun Body design 2004
natural pigments on bark. Image courtesy
Maningrida Arts & Culture 2004



MANINGRIDA ARTS & CULTURE



© Maningrida Arts & Crafts 2004

John Bulunbulun Wind Body design 2004
natural pigments on bark. Image courtesy
Maningrida Arts & Culture 2004

FEATURE ART CENTRE WARALUNGKU ARTS



Artists at Waralungku Art Centre. Image courtesy Waralungku Arts

Waralungku Art Centre (pronounced Wharral loonghu) began operating in 2003 and is currently located in Borroloola, across the road from the Caravan Park. As you're driving into town you will notice a local shop called Gulf Mini Mart which is on your left and also the local pub which is on your right. A couple of metres down the road on your left is the Art Centre.

The word Waralungku represents all of the language groups in the Borroloola region and also the name for the Burketown crossing on the Macarthur River. The crossing is on the main road just outside of Borroloola and is associated with the *Hill Kangaroo Dreaming*, an imprint of its feet, tail and hind quarters are located at this site.

Borroloola is situated 80 kms inland from the Gulf of Carpentaria and 250kms west from the Queensland border. The country is mainly hilly with billabongs and springs. The Macarthur River runs beside the township.

The Art Centre has two workers, Coordinator Peter Callinan and myself (Madeline Dirdi), Assistant Coordinator. When the Art Centre began doing business we started off under a big shed type building. A year later we moved to a better building with better facilities. In the Centre there is art on sale from four different clan groups of the region.

The art at Waralungku represents over 40 different artists from the Yanyula Garrawa, Gudanji and Marra languages. Some of the artists paint about Dreamtime stories which were passed down to them from their Elders. Others like to paint favourite scenery out bush. We also sell products like didgeridoos, baskets, jewellery, coolamans and woodcarving.

Most paintings are acrylic on canvas; some are on various other objects like sea turtle shell, long-necked and short-necked turtle shells and dugong bones.

In 2004 we attended the Sydney Aboriginal & Oceanic Art Affair and the Desert Mob Show in Alice Springs. Some of the artists are Gordon Landsen, Stewart Hoosan, and Nancy McDinny.

The highway to Borroloola is all bitumen from Daly Waters or Highway Inn and you don't require a permit to come like some places do.

Waralungku Art Centre Borroloola
Tel: 08 89758677 Mobile: 0427758677
Email arts.Mabunji@bigpond.com



My Name is Madeleine Dirdi. I have three children, two girls and one boy. I work at the Art Centre here in Borroloola as an Assistant Coordinator. I enjoy working in the arts industry because it's really important that someone like me looks after our old artists who don't know about copyright and money business. I give support to our Elders when those sorts of matters arise. My other jobs are to do cataloguing, ordering and taking artists out bush collecting material for their work. I like fishing, camping out bush, playing basketball and listening to Dreamtime stories.

Madeline Dirdi, Assistant Coordinator, Waralungku Artists



China Wall at Nicholson River Stewart Hoosan 2004 acrylic on canvas. Image courtesy Waralungku Arts

BODY OF ART

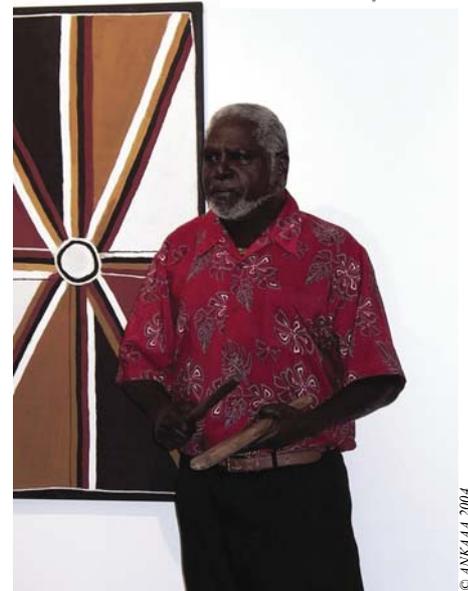


Leon Stainer, Djambawa Marawili, Angus Cameron and Stephanie Hawkins next to a work by Elizabeth Djandilnga titled *Birr-kuda - Honey* at the opening of *Body of Art* at Raft Artspace.

In December 2004 ANKAAA members participated in an exhibition for emerging artists at Raft Art Space in Darwin. The exhibition titled *A Body of Art* was an opportunity for artists to show their work and gain professional experience. The aim of the show is to display the diversity and unity that combine the ANKAAA membership as a strong and cohesive body.

The theme also aimed to create a platform for the exploration of markings, motifs and representations associated with the body as a statement of culture, identity and spirit.

Held in conjunction with ANKAAA's Annual General Meeting, the event created an opportunity for members to meet together and celebrate the unity of ANKAAA.



Richard Birrinbirrin from Bula'bula Arts with his work *Dhamala Waterhole Body Design*.

During the opening, artists performed and explained their art works. ANKAAA Chairperson Djambawa Marawili opened the exhibition by highlighting the strength of ANKAAA and the importance of members coming together in unison. The exhibition was held from 2 – 18 December at Raft Artspace Parap. For more information contact Dallas Gold. Email: art@raftartspace.com.au Tel: 08 8941 0810.

ANKAAA COLLABORATIVE PAINTING DAY

On 3 December as part of the Annual General Meeting, ANKAAA members gathered in the grounds of Frog Hollow Centre for the Arts in Darwin to produce

a collaborative art work. The painting represents the unity and diversity of the ANKAAA members, many of whom live and work in isolated communities.

The mixed media painting is made on six panels which link together to form one collaborative image. A river provides a motif for the work carrying the ANKAAA message to a central meeting point, symbolising the strength and common purpose of ANKAAA. The collaborative painting project was funded by the NT Community Benefit Fund.



Artists from the four ANKAAA regions of Arnhem, Tiwi, Darwin/Katherine and Kimberley came together to make the work. Artists included Alan Joshua Jnr, Ngukurr Arts; Jeannie Herbert & Peggy Rockman, Mimi Arts & Crafts; Marita Sambono, Christina Yambeing & Patricia Marrfurra, Merrepen Arts; Dennis Wukun Wanambi, Buku Larrnggay Mulka; Judy Mengil & Peggy Griffith, Waringarri Arts & Crafts; Eva Nargoodah, Alice Brown & April Jones, Mangkaja Arts; Tiny McCale & Stan Brumby, Yarliyil Art Centre; Freddie Timms, Jirrawun Artists; Leah Umbagai, Mowanjum Artists; BJ Timaepatua & Alan John Kerinauia, Tiwi Design; John Martin Tipungwuti, & Keith Kerinauia, Jilamara Arts & Crafts; Lilly Carpenter & Regis Pangiraminni, Munupi Arts & Crafts; Tony Lee, Karen Mills & Cathy Arbon from Darwin. Congratulations to all participants.

JANUARY

Salt & Stone

Art from the Art Centres of the Arafura Electorate
Cross Art Projects
Kings Cross
Sydney NSW
11 December till end 28 January

Guruwana

Guruwana: Paintings by Namiyal Bopirri and works by other Ramingining artists: Penny Ashley, Judy Baypungala, Daisy Bulundhupa, Elizabeth Djakurrur, Robyn Djunginy, Elizabeth Djuttara, Julie-Ann Gitjpu, Belinda Gunydjulma, Margaret Mayal, and Kathleen Marpumba.
Bula'bula Arts Aboriginal Corporation
Tandanya, National Aboriginal Cultural Institute
Adelaide, SA
Until 6 March

FEBRUARY

Selected works from Art Centres

Helen Read in Sydney
0418 137719 by appointment
8 February - 19 March

Stone Country to salt water

Ngukurr Arts
Jeffery Malesa Gallery
Melbourne, Vic
Women's show 21 January - 9 February
Men's show 11 - 23 February

MARCH

Mickey Durrng Garrawurra Solo Exhibition

This is my Djäpül, my Wanga
(my Dreaming, my Home)
Elcho Island Art & Craft
Bandigan Art
Sydney, NSW
3 - 25 March

One Way - Line Artists of the Stone Country

Artists including Lofty Bardayal
Nadjamerrek, Jimmy Galaryea Namarnyilk,
Robert and Ivan Namarnyilk and Don
Nakadilinj Namundja
Raft Artspace, Darwin NT
4 - 31 March

New work by Jean Baptist

Tiwi Design
Raft Artspace
Darwin, NT
4 - 31 March

Lena Yarinkura

Maningrida Arts & Culture
Gallery Gabrielle Pizzi
Melbourne, Vic
19 February - 12 March

Sculptures and hollow logs from Maningrida

Aboriginal & Pacific Arts,
Sydney, NSW
24 March - 23 April

Emergence: Happening Artists from Ramingining

Bula'bula Arts
William Mora Galleries
Richmond, Vic
30 March - 23 April

Yarliylil Kimberley Artists

Yarliylil Art Centre
Bandigan Gallery, Sydney NSW
31 March - 24 April

APRIL

Maningrida Group Show

Short Street Gallery
Broome, WA

Gamanunggu Ganalbingu: Ganalbingu Painters

Bula'bula Arts
Indigenart, Perth WA
Barney and Tibby Ellaga
Mimi Arts & Crafts
Raft Artspace, NT, 1 - 21 April

Fish Traps & Sails from Maningrida

Grantpirre Gallery
Sydney, NSW
5 - 30 April

*Bilaru, Duwun
Lee, ochre on
board detail 2004.
From the
ANKAAA Body
of Art exhibition
at Raft Artspace
Darwin December*



WHO'S WHO & WHAT'S NEW

Congratulations to the new ANKAAA members endorsed at the ANKAAA AGM in December 2004.

Peppimenarti Durrimu

Peppimenarti is located 40 km southeast of Daly River in NT. Artists have been exhibiting for the last four years. The group exhibited in Adelaide in 2002 and have continued to hold exhibitions in Sydney, Melbourne and Darwin including the Telstra Art Award in Darwin in 1993 & 1994 and have gained a considerable reputation nationally for their work.

Ringers Soak

Yaruman Art and Culture Centre Aboriginal Corporation consists of 21 artists located at Ringers Soak, approximately 200 kms south of Halls Creek in WA. Most of the artists have been involved in group exhibitions since 2000.

Christine Christophersen

Christine is a member of the Murran Clan, northwest Arnhem Land and is of the Iwatja language group. She is currently residing and painting at Cannon Hill outstation. Exhibitions include 2004 Telstra Art Award - Highly Commended and Raintree Art Gallery - It's About Women in 2004

Jason Davidson

Jason is a Graphic Designer and New Media Artist located in Darwin. Jason has exhibited nationally & internationally including selection in the Telstra Art Award in Darwin in 2000, 2002 & 2003.

Tiwi Art Network

The Tiwi Art Network is a separately incorporated Aboriginal Association comprising a strategic alliance between Jilamara Arts and Crafts Association, Munupi Arts and Crafts Association, both located on Melville Island, and Tiwi Design Aboriginal Corporation located on Bathurst Island. The Network is represented in Darwin by Kellie Austin.

Art Centre News

Artists at Milikapiti on Melville Island recently farewelled Marielle Sherwin after one and a half years as Manager of Jilamara Art Centre. Marielle has moved to Victoria to establish a Melbourne branch of Art Bank. The new managers at Jilamara are Steven Moore and Danielle Cullen. The appointment of two managers is testimony of the strength and growth of the Art Centre. Jilamara will reopen on 17 January 2004.

Kellie Austin has been appointed Marketing Manager at Tiwi Art Network. Kellie comes most recently from Maningrida Arts & Culture where she was IT and Marketing Officer. Kellie replaces Rose Cameron who made significant developments in marketing, licensing products and tourism for the three Tiwi Art Centres.

Meg Norling completed an 18 month term as Manager of Yarliylil Art Centre in November. The Art Centre has undergone significant changes over this period having

relocated into the old Halls Creek Post Office and established a gallery space and outside shade area for the artists to work. New Manager, Sue Bollard was appointed at the Art Centre in November.

Yidaki specialist Jeremy Cloake left Buku Larnnggay Mulka at Yirrkala in December. Jeremy has assisted in the development of a highly successful export sales business at the Art Centre and has an international reputation as musician. Randin Graves has taken on the position of Assistant Coordinator.

Congratulations to Mangkaja artists Daisy Andrews and Butcher Cheral who have received significant awards recently. Daisy Andrews was awarded Western Australia's Senior of the Year Award in both the overall category and for Arts and Culture. Butcher Cheral traveled to Perth in December for a ceremony at Government House. He has been nominated as one of the State's Living Treasures in recognition of his significance as a contemporary Western Australian artist.

In honour of Gabrielle Pizzi

On behalf of ANKAAA members, Arts Backbone acknowledges the recent passing of Gabrielle Pizzi. Ms Pizzi played a significant role in the development of the Aboriginal Art industry nationally and internationally and will be remembered with respect. She will be sadly missed.

ANKAAA

GPO Box 2152
 Darwin NT 0801
 Frog Hollow Centre for the Arts
 56 McMinn St Darwin 0800
 Phone: 08 8981 6134
 Fax: 08 8981 6048
 Email: info@ankaaa.org.au
 Web: www.ankaaa.org.au
 www.aboriginalart.org

Compiled by Angus Cameron, ANKAAA
 Industry Development Officer © 2004

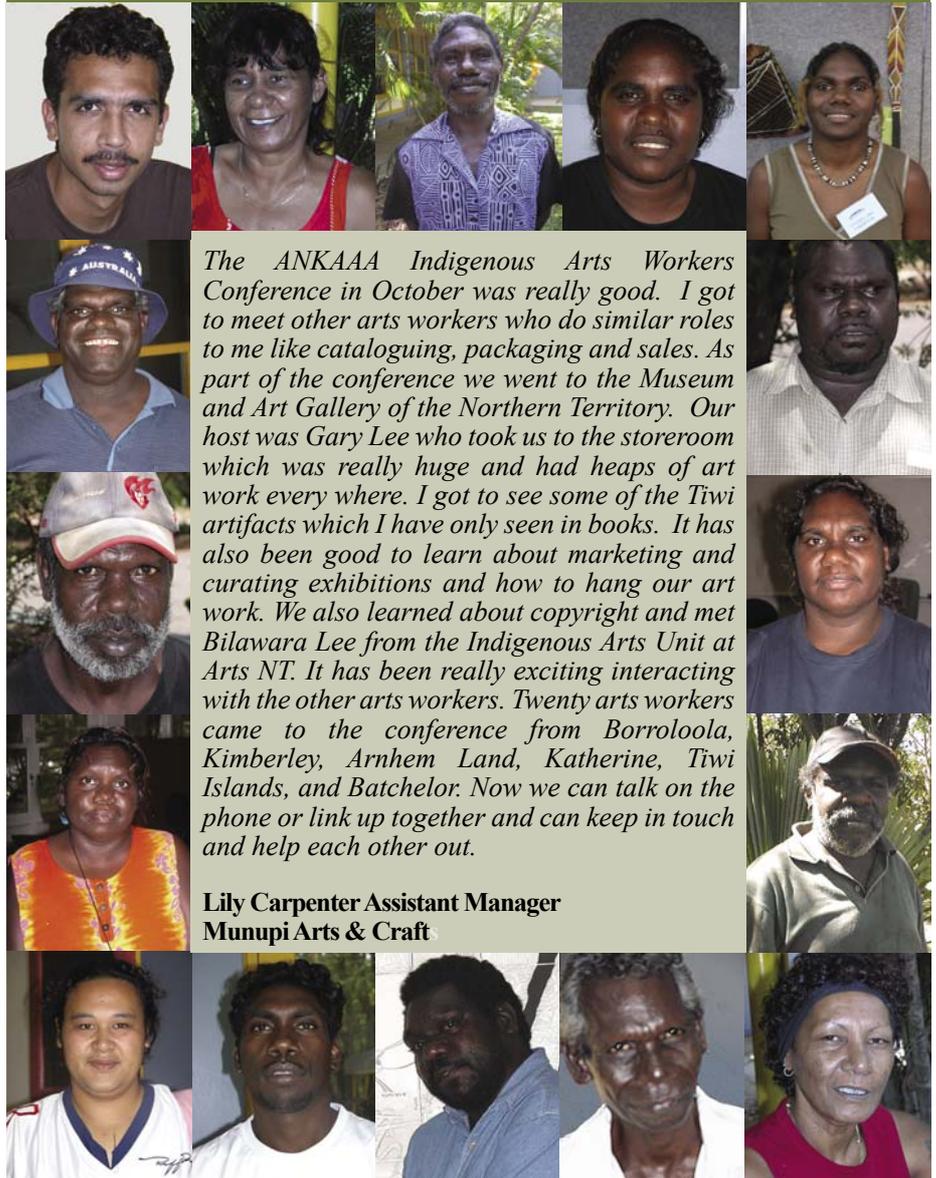
ANKAAA is a non-profit Incorporated
 Aboriginal Association and is proudly
 sponsored by the following:



THE VISUAL ARTS AND CRAFT STRATEGY



ANKAAA INDIGENOUS ART WORKERS CONFERENCE 2004



The ANKAAA Indigenous Arts Workers Conference in October was really good. I got to meet other arts workers who do similar roles to me like cataloguing, packaging and sales. As part of the conference we went to the Museum and Art Gallery of the Northern Territory. Our host was Gary Lee who took us to the storeroom which was really huge and had heaps of art work every where. I got to see some of the Tiwi artifacts which I have only seen in books. It has also been good to learn about marketing and curating exhibitions and how to hang our art work. We also learned about copyright and met Bilawara Lee from the Indigenous Arts Unit at Arts NT. It has been really exciting interacting with the other arts workers. Twenty arts workers came to the conference from Borroloola, Kimberley, Arnhem Land, Katherine, Tiwi Islands, and Batchelor. Now we can talk on the phone or link up together and can keep in touch and help each other out.

**Lily Carpenter Assistant Manager
 Munupi Arts & Craft**

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HOLIDAY DATES

- ANKAAA Office 17 December - 10 January
- Bula'bula Art Centre 25 December - 4 January
- Coomalie Cultural Centre 20 December - 1 February
- Elcho Island Art & Craft 17 December - 7 March
- Marrawuddi open
- Mimi 24 December 28 January
- Mowanjum Arts Centre 17 December - 4 January
- Munupi Arts & Crafts 18 December - 31 January
- Ngukurr Arts 9 December - 17 January
- Tree of Knowledge Art Centre 24 December - 4 January
- Waralungku Arts 13 December - 17 January
- Waringarri Arts 1 December - 10 January
- Warlayirti Artists 25 December - 2 January

**Thank you to
 ANKAAA members
 and friends for your
 support in 2004.**

**A Merry Christmas to
 all. We look forward
 to working with you
 in the New Year.**

ANKAAA Executive Committee 2005

- Djambawa Marawili - Richard Birrinbirrin -
- John Mawurndjul - Alice Snape - Gary Lee
- Jeannie Nungarrayi Herbert - Ngarralja
- Tommy May - Peggy Griffith - Freddie
- Timms - John Martin Tipungwuti - Regis
- Pangiraminni - BJ Timaepatua

ANKAAA staff

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

Public Officer - Karen Mills.