

# ANKAAA

Association of Northern, Kimberley  
and Arnhem Aboriginal Artists

# ARTS BACKBONE

Volume 6 Issue 1: March 2006



**Alan Griffiths - Waringarri Arts, Kununurra**

*Waringarri Dancers 1 & 2* © Waringarri Arts

Photography Peter Eve

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2006 is already shaping up to be a busy and exciting year for ANKAAA and the Art Centres. Some of the highlights for ANKAAA include...

Vokili Shiell starting with ANKAAA as the Business Development Officer to undertake the two year DEWR supported Business Development project. Up to 27 Art Centres will benefit from working with independent consultants to develop and implement 3 year Business and Strategic plans incorporating marketing and export initiatives. All ANKAAA members will benefit from business development, management training and assistance through this project.

ANKAAA will also collaborate with Artback NT in the initial development of an ANKAAA members touring exhibition, stay tuned for progress, its still early days.

The ANKAAA Consumer Guide is now available in German and during 2006 will also be translated into French and Japanese.

Recruitment will commence in March for the Kimberley Industry Development Officer to now be based in Broome and the Katherine Industry Development Officer to now be based in the Darwin office.

ANKAAA would like to welcome three new member

Art Centres endorsed at the AGM in December 2005 – Yulparija Artists from Bidyadanga, WA, Laari Gallery in Yiyili Community in WA and Anindilyakwa Arts from Alyangula NT.

Through the VACS funding support workshops and support for Art Centres and artists are already underway. In February 2006 ANKAAA hosted Marissa Kingsley from Warmun Arts and Tina Hobbs from Mangkaja Arts for a week of work experience and training in the ANKAAA office, thanks to Strategic Regional Partnership funding through Country Arts WA.

In 2006 ANKAAA will be working closely with NAVA & Desart in the development of the "Indigenous Commercial Code of Conduct." Tender submissions for this project have closed.

ANKAAA will also be working collaboratively with Desart, Ku Arts & Umi Arts in developing an industry wide Art Centre operations manual.

We look forward to working with you and keeping you in the loop with news from the Art Centres and ANKAAA through the Arts Backbone.

Pictured Above - Stephanie Hawkins, ANKAAA Manager & Djambawa Marawili, ANKAAA Chairperson

DCITA Staff with ANKAAA Staff & Executive Members at the AGM in December 2005



## Alan Griffiths

Cathy Cummins - Waringarri Arts, Kununurra, W.A



Myamuk Ochre & Natural pigments on canvas 2005 ©

Alan Griffiths is a traditional elder at Waringarri Aboriginal Arts. As a senior lawman, artist, songman and cultural leader he is committed to the presentation of images of cultural life that record history and pass on knowledge for future generations.

Alan's art practice has been

committed and extensive since he began pursuing this career as an artist in the mid 1980's. Initially mapping his traditional country Alan has extended his imagery to recording aspects of his varied life as stockman, camel trek driver, dancer, teacher of traditional culture and story teller.

Working primarily with the traditional painted ochre on canvas, Alan is also an accomplished printmaker and a wood and boab carver. Alan's images range from elegant depictions of "mapped" traditional country to playful and joyous celebrations of his life and culture with images of the figurative presentations of dancers, camels trekking and stockyards of cattle recalling his years as a stockman.

Alan has recently been awarded a Creative Development

Fellowship from West Australian Department of Culture and the Arts.

The fellowship will give Alan the opportunity to devote his time to producing new artworks in preparation for an exhibition at the Darwin Festival in August this year.

As part of his Fellowship activities Alan will also participate in an artist-in-residency program at Edith Cowan University Perth WA to work with Art Department staff and students by sharing his ideas, his knowledge and his artistic practice.

Alan will also participate in a residency at Northern Editions - Charles Darwin University to further develop his printmaking skills and techniques in order to further explore the printmaking medium.

[www.waringarriarts.com.au](http://www.waringarriarts.com.au)

## Karen Dayman

Dallas Gold, RAFT Artspace - Darwin

What happens to a person who has been the Arts Adviser at a busy Art Centre for the past 15 years - is there life after Fitzroy Crossing? Is there anything to replace the intensity? Can one adapt to life outside the Art Centre? Can Will Stubbs at Yirrkala beat the record?

For more than a decade Karen has handled the chaos that is Art Centre life with characteristic grace and style and has played a part in confirming relationships to inspire confidence in the art, its connection to country and promoting it's significance in a global context.

It is with same grace that Karen, after 15 years, steps aside for

some new blood to work with the fabulous Fitzroy mob.

Personally I will be sad to see Karen leave Mangkaja as I have gained some understanding through Karen and her relationship with the artists. I am convinced places like Fitzroy Crossing are the real centre, the meeting place by the river where stereotypical myths are blown away, where disparate cultures work at getting on.

I admire the qualities of arts advisers and their mettle in acting as an intermediary between two cultures. It will be Karen's patience, generosity and wisdom that will be missed at Mangkaja...



Karen at the KALACC festival  
2005 Photograph by Peter Eve

© ANKAAA

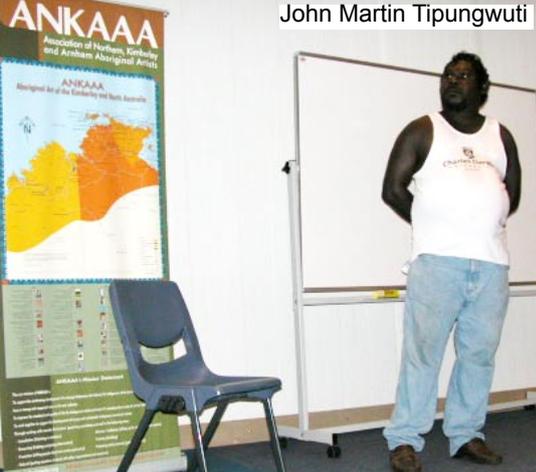
# ANKAAA Indigenous Artworkers Conference 2005



Don Whyte displaying bark strapping



John Martin Tipungwuti



Djambawa Marawili & Tommy May



In December 2006 over 60 artists & Artworkers from almost 20 communities across the Top End & WA attended the Annual ANKAAA Indigenous Artworkers Conference held at Charles Darwin University.

On day one attendees visited Don Whyte's studio to look at framing, stretching & bark strapping techniques, the TNT Depot at Darwin Airport & the Museum & Art Gallery of the Northern Territory for "No Ordinary Place: the Art of David Malangi."

Day 2 was conference day on campus at CDU "Talking About Talking." ANKAAA Executives Regis Pangiraminni from Munupi Arts & Craft, Pirlangimpi and John Martin Tipungwuti from Jilamara Arts & Crafts, Milikapiti were our MCs.

**Djambawa Marawili** 'Talking Strong' ANKAAA Chairperson, Australia Council ATSEA Board Member, Chairperson Buku Larrnggay Mulka, Yirrkala 1994 - 2000, Artist, Community Leader

**Stephanie Hawkins** 'Opportunities for Artworkers in the Industry' - ANKAAA Manager

**Richard Birrinbirrin** 'Opening Exhibitions' - ANKAAA Executive Member, Bula' bula Arts Chairman, Artist

**Regis Pangiraminni** 'Talking at Garma Festival 2005' - ANKAAA Executive, Tiwi Art Network Chairperson 2004-2005, Artist

**Karen Mills** 'Artists' Talks: Representing Yourself as an Artist' - ANKAAA Public Officer, Darwin based Artist & Curator

**Gary Lee** 'Talking to Audiences' ANKAAA Executive, Darwin Based Artist, Curator, Writer

**Tony Duke** 'Networks & Networking' Executive Officer, Art Back

**Janice McEwen** 'Talking as Part of Marketing' Top End Arts Marketing

Like when I go ANKAAA meeting, they started from WA in Kimberley, they stretching to the NT.

I better go (I thought) and bring different different pictures and totems and stories to ANKAAA. We still paint from our country, where we living. We talk to each other, sharing pictures, stories and totems.

I support ANKAAA, really strong and they are growing really

strong. I became artist because my father was artist. He knew. Now I'm artist today.

I felt proud to talk in that conference and to talk about my art and how I have been opening exhibitions for my father and for Bula'bula artists. It was really good to share that story with everybody there. Thank you ANKAAA very much for the opportunity.

**Richard Birrinbirrin, Bula'bula Arts**

*During our ANKAAA meeting in Darwin we got to meet other people from different Art Centres. They shared a little about themselves and what they do at their Art Centre. We also went on a tour in Darwin. We went to see the gallery and saw different Aboriginal styles of painting.*

*We really enjoyed the ANKAAA*

*meeting and all the people from the Northern Territory and Kimberley.*

*We are looking forward for more ANKAAA meetings in Darwin and to going on the exchange program to see how another art centre works.*

**Marissa Kingsley and Marika Patrick, Warmun Art Centre**

# Tiwi Design

Story & images by Angela Hill

Tiwi Design artists Cyril James Kerinauia and John Patrick Kelantumama flew to Melbourne recently to attend the opening of *“Tayikuwapi”* (everyone) at Alcaston Gallery. C.J gave the opening address and thanked Beverly Knight for supporting the ceramic artists. The exhibition included 3-dimensional ceramic sculptures by C.J. and John Patrick as well as Mark Puaatjimi, John Pilakui and Sabo Tipungwuti. The show celebrates

the collaborative artistic process and sharing of Tiwi culture at the pottery shed at Tiwi Design. The works are hollow slab sculptures decorated with underglaze in traditional body painting designs. The sculptures are representations of the creation story figures, Tiwi birds and aspects of daily life such as the turtle boat and hunting party. While in Melbourne C.J. and Yell met with Judith Ryan the curator of the indigenous collection for



a personal tour of the National Gallery of Victoria.

C.J at the Alcaston opening © Tiwi Design



Jean Baptiste Apuatimi of Tiwi Design on Bathurst Island, attended the opening of her 6th solo exhibition with Gabriella Roy at the Aboriginal and Pacific Arts Gallery in Dank St, Waterloo, Sydney.

The exhibition titled *“Makatingari”* (like running water) included a series of paintings that portray a traditional Tiwi body cleansing ceremony to celebrate a new beginning. In addition were

striking representations of the male crocodile Yitakapayi and the female crocodile Jikapayinga. Jean performed her buffalo dance at the opening and was accompanied by her grandson Francis Orsto on guitar as he sang her spirit song. The audience felt the strength of Jean’s culture and were very privileged to be present during her performance.

Jean Baptiste Apuatimi at the Aboriginal & Pacific Arts opening © Tiwi Design

## Waralungku Arts, Borroloola

Miriam Charlie

The inside of the Art Centre has been repainted and it looks better now.

We have been busy stretching and hanging the paintings up on the wall.

Also the middle room has been decorated with some carved artefacts that the ladies from Robison River had made. Some paintings are displayed on the wall also the T-shirts that have been printed here.

Danny Riley, one of our artists here, has started painting some murals at the front of the building which is looking great. Danny comes from Wamungku

Outstation (Maria Lagoon) which is west of Borroloola he paints about bush tucker from his country. (Danny is pictured working on the mural © Waralungku.)

In July this year there will be a big celebration when the Traditional owners the Yanula People will be handed their land back. Waralungku art maybe having an exhibition there.

This year the Waralungku Art Centre and the Language Centre are involved in planning and running the Boonu Boonu Cultural Festival that has been proposed maybe in July or September this year.





Chunu, Typhoon Gym Varanasi 1998  
C-type print © Gary Lee

My name is **Gary Mura Lee** - I am a Larrakia artist and I live in Larrakia country Darwin, where I was born. My art practice involves photography, design and drawing.

After 13 years of taking male portraits in East Asia for my ongoing project *Nice Coloured Boys*, I decided to start taking some in the Top End.

Since 2004 I've been taking portraits of Aboriginal men for my project *Nim'gololo1*. I want to photograph the diverse beauty and body image of Aboriginal men from the Top End. Aboriginal people are a

beautiful people, which is something you don't really see a lot of in photos.

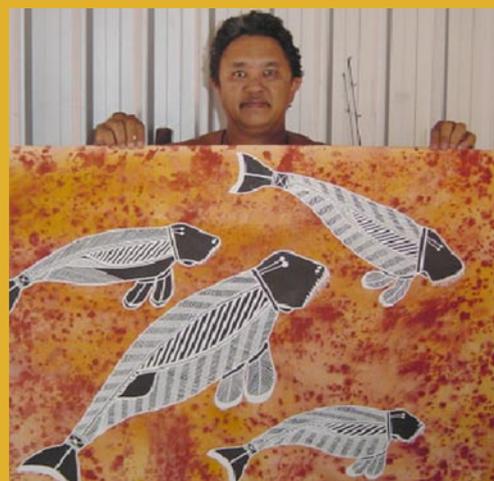
I'm planning my next project which is about re-representing Aboriginal ancestry and contemporary identity, through old post-colonial photographs of Larrakia people, starting with a portrait of my great, great alap (grandmother), Minnie (Annie) Duwun taken in 1884 in Darwin. When I finish my studies I'd like to travel around India for a year taking portraits.

(Footnotes) <sup>1</sup> *Nim'gololo* is a Larrakia age-status term meaning: 'boy', 'youth' or, 'young man not yet married'

Anyone interested in modelling for Gary can contact him via ANKAAA

**Daniel Roque Lee** Gullawun (means goanna) Ngarran (Larrakia for goanna) Born Larrakian in the Darwin area. I am an artist; I paint, carve and design using natural materials from my country. By doing my art I keep stories and spirit strong for the younger generation, and this knowledge will be passed on.

© Roque Lee



My name is **Anthony Duwun Lee** I am a Larrakia Artist, designer, photographer and craft man working in all materials and mediums.

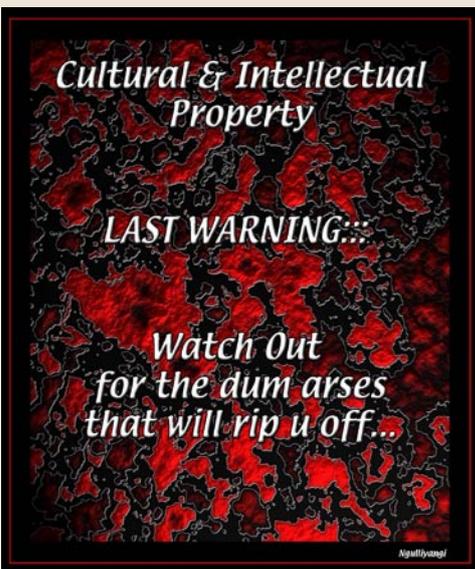
My aim as a creative Larrakia Artist is to keep Larrakia creation stories, patterns and spirit alive. This is proving to be popular because at present I have a few paintings on commission.

I have exhibited in Darwin, Brisbane, Sydney, Melbourne, Canberra, and internationally, Mamuk.

© Anthony Duwun Lee

My name is **Jason Davidson** & my Aboriginal name from Gurindji country of the Northern Territory Australia is **Ngulliyangi**.

My grandparents and family are among the 'Stolen Generation' of Aboriginal people who were subjected to the Australian government's assimilation policies. My Joji's (grandfather's) country is located near the Roper River, Limmen Bight region of the Northern Territory, which includes Ngalakarn, Mara and Bundiyarng country.



My Jaja (grandmother) is from Gurindji country in the direction of Inverway, west of Kalkaringi, an Aboriginal town that was formally known as Wave Hill.

I am a contemporary Aboriginal artist from the Northern Territory of Australia and I have developed my own design style by combining contemporary Aboriginal art with new media technology, also known as multimedia.

I graduated with a Diploma & Degree in Photography & Digital Media, went back to Charles Darwin University received a scholarship for research Masters project based on cross-cultural communication breakdown in Aboriginal Health, graduated in 2004.

Aboriginal Imagination website is in the early stages of being developed you can check the progress of the website by going to

[www.aboriginalimagination.com.au](http://www.aboriginalimagination.com.au)

I encourage Aboriginal artists to



be strong & take back ownership of there art & culture, remember you're not just an artist, you also got to learn about the business & legal side of things so you don't get ripped off. Its hard work being an artist so make sure you deal with people who can be trusted from accredited organisations.

© Jason Davidson

My name is **Karen Mills**, I've been a practising artist and member of ANKAAA since 1996. I enjoy being part of ANKAAA because it enables me to meet, learn, work together and share knowledge and experiences with other Indigenous artists from across northern Australia.

Painting is my main form of art making, I'm also developing an interest in printmaking as a result of different opportunities to learn about printmaking techniques such as etching, screen-printing and lithography. My paintings are non-representational; I work with acrylic paints and use mark making, layering, pattern and colour to create paintings with

heavily textured surfaces. My art is about identity, influences that inform my work include Indigenous women's weaving, knitting and Western abstract expressionism.

Late last year I had the privilege of being selected as the first Northern Territory Indigenous artist to be awarded the inaugural Wenten Rubuntja Indigenous Artist Fellowship.

In May 2006 I will be travelling to New York to undertake an eight-week professional development opportunity to learn about the art gallery market in New York. Closer to home, I've recently begun working as an assistant to Emeritus Curator, Margie West,

on Recoil, a national travelling exhibition project of contemporary fibre art that is being developed by Artback Northern Territory Arts Touring.

Untitled Acrylic on Linen 2006 © Karen Mills



© Jason Davidson

## Cultural Strands / Woven Visions

Story by Carly Davenport, FORM



FORM Contemporary Craft and Design hosted Cultural Strands/Woven Visions on 3 and 4 February, in Perth. Leading lights of this forum were Lydia and Josephine Burak from Munupi Arts and Crafts and Jill Nganjmirra from Injalak Arts and Crafts.

A national first on this scale, the forum was inspired by the touring exhibition Woven Forms: Contemporary basket making in Australia developed by Object: Australian Centre for Craft and Design.

Perth was privileged to host such a stellar collection of contemporary fibre art talent. Indigenous and non-Indigenous leaders in basket making and the growing fibre arts movement, academics and visionaries wove strands together celebrating cross-cultural collaboration, giving form and voice to past, current and future possibilities of this sector.

Set in the shade of trees overlooking the Swan River in the Kings Park Botanical Gardens, the workshop Rhythm Weaves saw Jill, Lydia, and Josephine interactively teach alongside 14 other practitioners from the four directions of Australia to an audience of 120 people. This was a key professional development opportunity for the women to describe their art of utilising pandanus and bark for baskets as well as share cultural stories of community life and exchange with other impassioned Indigenous and non-Indigenous artisans.

FORM, Contemporary Craft and Design would like to thank ANKAAA and the VACS Visual Arts & Craft Strategy fund for assisting in travelling Lydia and Josephine. FORM would also like to thank Injalak Arts and Crafts and Munupi Arts and Crafts for their fantastic support.

Images: top Jill Nganjmirra, below Lydia Burak courtesy FORM ©

## ANKAAA Business Development Officer

Vokili Shiell

Having just moved to Darwin from Brisbane, I'm fast acclimatising to the soupy weather, lack of traffic and pleasant pace of life in Darwin.

I spent several years in Alice Springs as a child so coming back to the Territory again hasn't been too daunting so far! I have spent the past 7 or so years working in various roles in the Qld Government including in economic development, industrial relations, multicultural affairs and health. In 2003 I took a break and worked in Edinburgh for the Legal Aid Board doing

community legal services project work across Scotland.

I'm looking forward to using my skills to arrange the smooth (touch wood!) delivery of a range of business support services to Art Centres over the coming 2 years, starting off with business plan development in the coming months. That means coming out to meet members soon and figure out what you do, what you need and how I can best assist you get it. Looking forward to seeing you all soon.

## Business Development

Project Brief for interested Business Development service providers is posted on-line at [www.ankaaa.org.au](http://www.ankaaa.org.au) Please contact [vokili@ankaaa.org.au](mailto:vokili@ankaaa.org.au) for more information



## Richard Birrinbirrin: Singer, Painter... Actor

Belinda Scott, Bula'bula Arts Ramingining



2005 was a big year for Richard Birrinbirrin. It was his last of a three year term as Chairman of Bula'bula Arts (this year he is Treasurer.)

Birrinbirrin was elected to the Executive Committee of ANKAAA in 2005. He also received a grant from the Australia Council for New Work and he played the Honey Man in Rolf de Heer's film *Ten Canoes*. Attending exhibitions of his father's (David Malangi) paintings and sculptures, Birrinbirrin traveled to Canberra, Adelaide and Darwin to preside over ceremonies for the exhibition *No Ordinary Place*.

Bula'bula Arts has just produced a brochure and a short DVD about Birrinbirrin as part of his Australia Council grant.

In 2005, Birrinbirrin showed his paintings in *From Our Place to Yours* at Hill-Smith Fine Art Gallery, Adelaide; *Rarrk on Bark*, at the Ballarat Fine Art Gallery, Victoria; *Emergence: Happening Artists from Ramingining*, at William Mora Galleries in Melbourne, and, along with family member, in *Malangi Mob: Our Father's Stories* at Raft Artspace in Darwin.

Clockwise from top left: Birrinbirrin with Granddaughter Vanessa & the toy train that she recieved from ANKAAA, Birrinbirrin & Rico Pascoe, a still from the film *10 Canoes* © Vertigo Productions, Birrinbirrin with his body design bark painting *Dhamala*, Birrinbirrin painting. All images 2005 © The Artist unless otherwise stated.

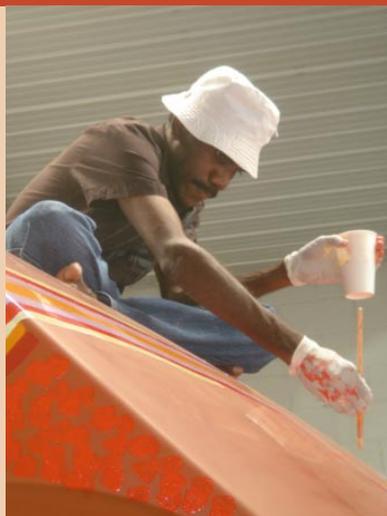


## Yulparija Artists from Bidyadanga

Daniel Walbidi

**Daniel Walbidi of Yulparija Artists was commissioned to hand paint a Winnebago.**

**They have named their first four wheel drive Winnebago after him, the *Walbidi Adventurer*.**



Images courtesy of Short St Gallery ©



Jilamara Arts on Melville Island is gearing up for an exciting period as three exhibitions come to fruition after many months of busy work and planning.

Firstly there is an entry into the Helen Lempriere National Sculpture Award held in southern Victoria. Five carvers working at Jilamara have combined to create a group of poles depicting the Tiwi Creation Story and Pukumani Poles. The artists are the first entrants ever from the Northern Territory to be accepted as finalists in the competition, which

holds some of the richest prize money for its kind in Australia. The carvers will fly down to Melbourne for the opening on the 1st March and are excited about the prospect of winning. Arts NT have assisted with the entry by funding applied for through the Regional Arts Fund.

At the same time an exhibition at Alcaston Gallery opens featuring the same artists work, whilst one of the artists, Patrick Puruntatameri has been invited to participate in a Commonwealth Games cultural project organized by Global

Art Projects Donald Williams, held at the National Gallery of Victoria with Canadian and New Zealand Indigenous sculptors demonstrating their skills. March in Melbourne will put Tiwi Carvers on the map and definitely raise the awareness of the art of Tiwi.

Last year highly respected Jilamara artist Pedro Wonaeamirri exhibited work from various collections in Primavera for emerging artists under 35, now two other Jilamara artists Timothy Cook and Raelene Kerinauia will have their work highlighted in the Xstrata Coal Emerging Indigenous Art Award to be held at the Queensland Art Gallery in April.

The Art Centre is pleased to announce that after several years of planning, the renovation of the Art Centre itself has finally begun with the addition of a purpose built shed to accommodate the artists carving needs. Money raised through sales and a much needed grant from DCITA have made this all possible.

Image: Left- Right Patrick Puruntatameri, Tracy Puruntatameri, Pius Tipungwuti (seated) Romolo Tipiloura, Matthew Puruntatameri © Jilamara Arts & Craft

## **New Marketing Manager at the Tiwi Art Network**

Niru Perera



I have recently moved over from Cairns to start the position of Marketing Manager at the Tiwi Art Network. I come from a varied background, including cinema, native title and English language teaching in Fiji.

I am very interested in language and culture and hope to mix these interests with my marketing skills in

order to promote Tiwi art and the Tiwi Art Tours.

I am very excited about the opportunity to learn about Tiwi art and culture, to work with the Tiwi artists and Art Centre managers and to be part of the ANKAAA network.

tiwiart@tiwiart.com  
www.tiwiart.com

## Anindilyakwa Arts

Kristyne Love & Jamilia Gurrawiwi



Anindilyakwa Art has just opened its' first workshop on Groote Eylandt at Angurugu, with another 2 to open at Umbakumba and Bickerton Island in the future. Artists can come and work at the

workshop or take materials home to work with.

We also do weekly trips into the bush so people with no vehicles can collect pandanus and string for weaving, cut didjs, bark or wood for carving or collect shells for necklaces or painting.

December was our first exhibition and it proved very popular with the local mining community. As we have no tourist market on the Eylandt our main market is to the mining town of Alyangula and its workers.

February we are starting workshops called "Don't forget the old ways—bring them back to Life," these workshops will be run

by some of the elders teaching bark painting, pandanus weaving, collecting ochres and carving. We are aiming our workshops at the younger artists so these traditional crafts will be passed on.

We have about 20 artists making traditional items including spears, didgeridoos, woomeras, bark paintings, carvings, baskets, mats, canoes, clap sticks and necklaces.

We are open Monday to Friday 9.00am - 4.00pm and love visitors so come visit and check out our art.

[anindilyakwaart@bigpond.com](mailto:anindilyakwaart@bigpond.com)

## John Mawurndjul & the Musee du Quai Branly

Apolline Kohen, Maningrida Arts & Culture



John Mawurndjul traveled to Paris in January 2006 to supervise the painting of the ceiling that will be in the future bookshop of the Musee du Quai Branly. He had painted a gigantic column for the bookshop last September but ran out time to work on the ceiling. The ceiling is more than 100 square meters and will be seen

when inside the bookshop and also from the street.

Three technicians were selected to paint Mawurndjul's design. Mawurndjul selected the colors with the team, decided on the scale of the rarrk (cross hatching) to be done, guided them through the work and made sure that the visual effects inherent to his style of painting would work on a bigger scale.

The painting *Mardayin at Milmilngkan* represents the power of the Mardayin at Milmilngkan where *Ngalyod* the rainbow serpent resides in a creek.

Mawurndjul while supervising the ceiling had also dealt with the French media and gave numerous interviews to radio and TV stations.

Mawurndjul left Paris feeling

happy and proud about the work. The Musee du Quai Branly project involves eight Indigenous Australian artists and is attracting a lot of attention in Europe.

The Musee will open to the public on the 23rd of June 2006. Mawurndjul and the other artists will attend the opening with curators Hetti Perkins and Brenda L Croft who have coordinated the entire project.





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

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

Secretary **Peggy Griffiths**  
Waringarri Aboriginal Arts  
*Kimberley Region*

Treasurer **Alice Snape** Coomalie  
Cultural Centre *Katherine Region*

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

**Freddie Timms** Jirrawun Arts  
*Kimberley Region*

**Tommy May** Mangkaja Arts  
*Kimberley Region*

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

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

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

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

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

**Karen Mills** Darwin Based Artist  
Public Officer



**Stephanie Hawkins** Manager

**Michelle Culpitt** Industry  
Development Officer

**Stephen Hutchison** I.T  
Development Officer

**Vokili Shiell** Business  
Development Officer

**Erica Luchich** Office Manager &  
Bookkeeper

**ANKAAA will be recruiting for the following positions in the near future;**

**Industry Development Officer**  
Kimberley Region

**Industry Development Officer**  
Katherine Region

**Please email**  
**steph@ankaaa.org.au for further**  
**details on these positions**

## Back Page News...

Welcome to new members accepted at the 2005 AGM **Laari Gallery** - Yiyili Community, W.A., **Anindilyakwa Art** - Alyangula, NT, **Yulparija Artists** from Bidyadanga, W.A

Niru Perera is the new Manager at the **Tiwi Art Network**, Darwin tiwart@tiwart.com

Cate Waite has resigned from her position as Manager at **Elcho Island Arts & Craft**.

Karen Dayman has resigned from her position as Manager of **Mangkaja Arts** in Fitzroy Crossing. Karen will be staying on at Mangkaja for some time undertaking project work.

Ken Ford has resigned from his position as Exhibitions Coordinator at Mangkaja Arts.

Bobby Bunungurr is the new Chairman at **Bula'bula Arts** Raminginning.

Osmond Kantilla from Tiwi Design is the new Chairperson of **Tiwi Art Network**.

Regis Pangiraminni is the new President at **Munupi Arts & Craft**, Pirlangimpi – Tiwi Islands

Romolo Tipiloura is the new President at **Jilamara Arts & Craft**, Milikapiti – Tiwi Islands

Judy Morgan is the new Manager at **Mardbalk Arts**, Waruwi Community - Goulburn Island

Cheryl Argent is the new Manager at **Pwanga**, Nguuu - Tiwi Islands

Ken Watson has joined **Jirrawun Arts** in Kununurra, W.A.

## Jilamara Arts & Craft, Milikapiti, Tiwi Islands

Jilamara Artists mourn for their respected colleague, loving husband of Dymphna Kerinauia and father of Micheal and Kezia.

He was a dedicated and hard worker who always gave his time to assist the other artists and especially the *Ngawa Mantawi* members at the centre.

Everyone knew him as a good bloke, he will be greatly missed.