

ANKAAA Arts BACKBONE

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Association of Northern, Kimberley and Arnhem Aboriginal Artists

Working together to keep art, country and culture strong



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Pictured above James Iyuna & Melba Gunjarrwanga from Maningrida, are using their skills as weavers and painters to create an innovative artwork for the veranda area of the Darwin Entertainment Centre.
© Maningrida Arts & Culture (story continued inside)

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ANKAAA appointed Susan Congreve as the Interim Executive Officer in February 2007 to help guide the organisation through a transition phase and to oversee recruitment of new staff in the positions of Executive Officer, IT Development Officer and Industry Development Officer – Darwin.

Over the past five months, Susan has worked closely with staff and the Executive Committee to ensure that ANKAAA continues to deliver services to its members while maintaining industry networks and sourcing new development opportunities. Susan is especially grateful to Michelle, Vokili, Anthea and Erica for putting in many extra hours to keep the organisation on track during this time.

The ANKAAA Executive Committee has also been extremely busy during this time. With support from consultant Felicity Wright, the committee has undertaken a thorough recruitment process and is pleased to announce the appointment of the following new ANKAAA staff members.

Christina Davidson has accepted the Executive Officer position and will start work on July 9. Christina has worked as a Lecturer in Art History and Art Theory at the University of Sydney for many years. Christina is looking forward to taking on this challenging role.

Rowan Mitchell the IT Development Officer has spent many years working in East Timor and is already on deck having visited Groote

Eylandt and Kununurra to help with IT issues.

Matt Ward, the new Industry Development Officer-Darwin, set up and managed the Maningrida shop in Darwin for the past three years. He started work at the end of May.

Earlier in the year, members of the Executive Committee made a submission to the Senate Enquiry into the Indigenous Visual Arts Industry. This was a significant opportunity for the Senate Committee to hear about issues facing artists in the Top End first hand. ANKAAA has also submitted an additional letter raising concerns about the negative focus of the enquiry. It is critical that the best practice examples being implemented by art centres are also considered. Findings of the Senate Committee are expected to be released in June or July.

ANKAAA's Industry Development Officers (IDO's) are now developing budgets for their regions so member art centres are encouraged to talk to their regional IDO about projects they will need assistance with and training workshops they may be planning.

ANKAAA's Public Officer, Karen Mills has agreed to be the ANKAAA representative on the NAVA, Indigenous Australian Art Commercial Code of Conduct reference group. Karen's ongoing commitment to and support of ANKAAA, through this important initiative (and many others) is greatly appreciated.

More than a decade since Mialli elder and Mago master David Blanasi originally conceived the idea of Gunwinigu or Company of People, this extraordinary collection of West Arnhem art returned to its home, the community of Beswick – Wugularr.

On a Monday night in May, the community celebrated the opening of Ghunmarn Culture Centre, a new initiative of local Aboriginal Corporation, Djilpin Arts, with a ritual smoking ceremony, Bunggul, and planting of a ceremonial Morning Star pole by resident Wagalak people led by Roy Muyngarnbi Ashley. Senior Jungayi Jimmy Wesan and Land Custodian Victor Hood thanked sponsors Ian Thorpe and Jeff McMullen from Ian Thorpe's Fountain for Youth for supporting the community's vision of a place for cultural heritage and maintenance.

Back in 1996, senior Beswick artists Djoli Laiwonga (OAM), David Blanasi, Paddy Fordham-Wainbarunga and Tom Kelly began putting together a special collection of works which would showcase and celebrate the strength of Indigenous culture in the area. It was to be kept together as a collection for future generations.

In early 1998 Beswick was hit by severe floods. Some of the works making up the collection were already in Darwin by that time, but some of the originally envisioned



works (50 or more) were lost or destroyed. The surviving 39 works that make up the Collection today were crated at the Museum and Art Gallery NT in Darwin, in preparation for exhibition touring.

In September 2001 David Blanasi went missing and has not been seen again.

Shortly after this, The Fred Hollows Foundation assisted the community to place the Collection in safe storage in Darwin, where it remained for more than five years. Many of the artists in the collection have since passed away and the works are irreplaceable.

In 2006, Ian Thorpe, through his Fountain for Youth, offered to support the aspirations of Djilpin Arts and the Beswick community by funding the transformation of a derelict building into a Culture Centre. The Hollows Foundation and Nyirranggulung Regional Council backed the community's desire to see the Blanasi

Collection returned home, to be housed in the new Centre. Renovations began in August 2006 and took 10 months to complete.

21 of the 39 works in the Collection are now permanently displayed upstairs at the Culture Centre which also has a retail space, digital workroom and corroboree grounds. Fine reproduction prints from the Collection and a full catalogue are available.

Ghunmarn is open 10am to 4pm Monday to Saturday and features fibre art, didjeridus, works on canvas and bark, jewellery and carvings.



top: Wagalak Songman Roy Muyngarnbi Ashley (left) leads the opening ceremony.

below right: Jeff Mc Mullen, Tommy Lewis, Glen Elston & Ian Thorpe with the Morning Star pole.

Gathering Together

A fibre project for weavers in the Katherine region. Anthea Burns

Katherine



Photos from left to right: Workshop group. (top right) Vera Cameron and Jeanie Gadambua collecting materials. (bottom right) Jeanie Gadambua helping Amy Friday © ANKAAA

In May this year women from Beswick, Roper and Borroloola came together at the Coomalie Culture Centre in Batchelor for three days to participate in the ANKAAA fibre project 'Gathering Together'. Eleven women of all ages participated in the three day workshop.

The aim of the project was to bring women from the Katherine Region together to sit down and exchange their different weaving styles, techniques and colours.

The collection of colour was a highlight and everyone was eager to see what colours could be gathered in the Batchelor region. We found red, yellow/orange, black and a deep purple. Everyone worked together and shared all the colours that were found. The first day was spent harvesting the pandanus

and collecting the colour then stripping the pandanus and boiling it in with the dye. The following two days were spent weaving and observing each weavers' technique. At the end of the final day of the workshop two baskets had been completed, the rest are still in the making.

I would like say a big thank you to Brenda Westley, Steve Westley and Maxine Goldie-Hart at Coomalie who were our hosts for the week and who were a tremendous help. Also to Jeanie Gadambua, who is a resident at Batchelor but originally from Maningrida, who was extremely valuable in her knowledge of colours in the region. I would also like to thank all the women who came and participated in this project, it would be fantastic if this could become an annual event for the Katherine region.

Miriam Charlie

"The weaving workshop went well, and all the ladies enjoyed it.

The outcome of this workshop is that people enjoyed it and are now enthusiastic about doing some more weaving at Waralungku Art centre.

We all had a lovely time learning from each other and getting ideas from each other as well. The best part of the weaving was looking at the different dyes that we picked and also looking at the ladies from Beswick and Jeanie weaving the spider web.

Thank you Anthea for letting us have the opportunity to come together like this and maybe next time there will be more ladies from another Community joining in."

Interview between ANKAAA Chairman, Richard Birrinbirrin of Bula'bula Arts in Ramingining, with their new Print Manager, Noel Doyle.

Richard Birrinbirrin: How did you feel when we interviewed for the job, because we (BAAC yolngu recruitment committee) picked you for our new Print Manager?

Noel Doyle: I was really happy to get the phone call that I got the job. I was outside playing with my grandchildren, Karsaira and Galen, on the trampoline when the call came through, and it was great that each Executive member spoke with me, saying they were happy for me to come and work in Ramingining.

RB: Yeah, we picked you because you explained yourself well. You listened and asked us a lot of good questions. So how are you finding Ramingining?

ND: Coming to Ramingining is good, I was a bit nervous at the start, as it is my first time in a remote community. But I am feeling more comfortable now and things are really moving along. It feels good to be here and I am looking forward to working with the artists.

RB: Yeah, it's good you came here, to get to know Yolngu people. You can work here and make material, for clothes....

ND: The artwork here is amazing! I can see a new format for some of the designs, which will add a whole new dimension to

Bula'bula Arts. After we print some lengths (of fabric) we are going to have a lunch and invite the community to come along and have a look....

RB: So we can make a barbeque and show everyone. I'd like to work with you and to get a job because in Chairman's role I don't get paid. It would be good to earn some money.

ND: I have two trainees, Jimmy Moduk (2) and Lindsay Mace to work with and develop their skills and my cultural knowledge, so they can takeover...

RB: Lawrence Leslie did that with Roy Burnyila and Bobby Bununggurr; they was printing before, those two. It will be good for the future to run it ourselves.

ND: Well, that's the whole aim, over a long period, to develop a relationship with each artist. Working together, sharing skills and knowledge, yeah, working together. I'd like to school up some of them young fellas so they can take over. And the women are keen too which is a good thing.

RB: Good one brother.

Photos from top: (Top) Bobby Bununggurr's first print run. (Middle) Philip Gudthaykudthay and Noel Doyle. (Bottom) Noel Doyle © Bula'bula Arts Aboriginal Corporation





above: Natalie Tungatalum preparing a Tunga from bark during the Australia Council project. © Tiwi Design

Tiwi Design Aboriginal Corporation at Nguiu on Bathurst Island is conducting a culture project to maintain the traditional arts and crafts skills of the Tiwi through a series of artist run workshops. The project has been funded by the Australia Council to employ senior men and

women artists in the community to pass on their skills through workshops. The senior men and women have been teaching the younger artists the skills and stories associated with ceremonial carvings such as Tutini poles, ceremonial spears, ironwood combs used for applying ochre, bark Tunga and paintings and body adornments made for Pukumani and Kulama ceremonies.

The project has been very successful in transferring old stories and skills to the younger generations and strengthening community ties.

The senior carvers John Martin Tipungwuti, C.J.Kerinauia, John Patrick Kelantumama and Mark Puautjimi have

revived the carving of ceremonial spears using stringy bark timber like their fathers and grandfathers used to make.

Senior women such as Natalie Tungatalum and Lorraine Babui have been teaching the women how to find and prepare bark for ceremonial baskets, bark paintings and armbands. The exchange of ideas and stories has been beneficial in strengthening the younger generations understanding of the history and traditions involved in the production of arts and crafts on the Tiwi Islands. On completion of the project Tiwi Design hopes to exhibit the work created during the project.

Kitty Kantilla Retrospective at the NGV

Niru Perera

On Thursday 26 April, the National Gallery of Victoria launched a major retrospective exhibition in honour of senior Tiwi artist, the late Kitty Kantilla. The event was attended by many within the Indigenous arts industry, including members and friends of the NGV as well as friends and associates of the Tiwi representatives who travelled south to participate in the launch. Also there to lend support for the artists were several current and past managers of Jilamara Arts and Crafts, Munupi Arts and Crafts, Tiwi Design and the Tiwi Art Network.

Relatives of the late Kitty Kantilla, Dymphna Kerinauia,

Cabrini Wilson and Marie-Carmel Kerinauia, along with artists Pedro Wonaeamirri, Patrick Freddy Puruntatameri, Brenda Tipungwuti & Jean Baptiste Apuatimi participated in the launch through dance, speeches and floor talks. In accordance with Tiwi ceremonial tradition, Pedro and Patrick placed a Tunga (Tiwi bark basket) over the top of the Pukumani (mortuary) pole at the start of the proceedings.

Kitty Kantilla is described as the "Queen of Jilamara". She broke a lot of ground in terms of her style and her success. It was an emotional day for the Tiwi artists, seeing the work of the old lady on display in

the gallery, and then paying tribute to her that evening. A significant catalogue accompanying the exhibition was also launched at the event.

below: Pedro Wonaeamirri performing at the NGV launch. © Tiwi Art Network





left to right Christine Miezis from Munupi helping customers. Janice Murray, Marion Scrymgour, Alan Kerinauia and Clare Martin. Roslyn Orsto and Marie Josette Orsto from Tiwi Design. Clare Martin and Susan Wanji Wanji. © Tiwi Art Network

On Sunday 1st April, there was plenty to celebrate on the Tiwi Islands. After more than 30 years of striving and training hard, the Muluwurri Magpie Geese from Milikapiti won the Tiwi AFL Grand Final!

Because the footy weekend is the only time of the year when visitors don't require a permit to enter the islands, the Nguju airport was abuzz with light aircraft, private sailing boats headed across from Darwin and the ferry was booked solid weeks in advance. The local population doubled in size as friends and family came to support their team and everything got a little bit crazy as the big game got closer.

The morning before kick off, the three Tiwi Art Network art centres (Tiwi Design, Jilamara Arts & Crafts and Munupi Arts & Crafts) set up a big art and craft display in Tiwi Design's large studio shed, the much anticipated Annual Tiwi Art Sale.

More than 800 people made their way through the assorted displays of paintings, prints, fabrics and carvings; pausing to look, linger and buy. It was

a hot morning and once things got underway the credit card machines worked double speed, the packers at the packing table didn't stop, sweat was pouring and all heads were down in the art centre. After five frenzied hours, over \$45,000 worth of sales had been generated and the team was happily exhausted. It was a great effort by all the artists, staff and volunteers – made all the more satisfying because sales topped the previous year by almost \$15,000. Among the most popular items were small carvings, screen-printed fabric and small paintings on canvas that buyers could carry with them and hang up when they got home. Most of the visitors were locals from Darwin but there were also a notable number of die-hard footy fans travelling from interstate for the big weekend.

Special thanks to Tiwi Design for hosting the sale, and to the managers Tim and Angela Hill, for looking after everyone over the weekend. It was a great chance for all three art centres to work together, socialise and also welcome the new Jilamara



managers, Michelle Newton and Quentin Sprague. Once again, Tiwi Art Network owes a big thankyou to ANKAAA for supporting the involvement of Erica and Vokili. Thanks also to Alison Copley from Top End Arts Marketing and volunteer Alastair Harris, a devoted Tiwi art supporter, for their contributions to the event.

The Tiwi Art Network office still has special 2007 Tiwi Art Sale t-shirts for sale so please give Niru a call if you'd like to buy one. (08) 8941 1097



Students and elders from the Arnhem Land community of Gapuwiyak recently made the long trip to Cairns as part of an Australian Council project to keep traditional weaving craft alive.

The elders, who are all fibre artists, have been working on a project with the Council and the community school to teach the young girls their traditional fibre weaving skills.

During their visit in late March, the Gapuwiyak Community Education Centre students toured visual arts facilities at the Tropical North Queensland TAFE Cairns Campus and took in the Twined Together – Fibre Work from Arnhem Land exhibition at the Cairns Regional Gallery.

The fibre artists demonstrated their skills to the public as part of the gallery's community day. Kate Boydell the public Programs Manager at the gallery said that 'the Gapuwiyak artists raised awareness of the craft of weaving and also of the cultural/historical aspect weaving plays in Aboriginal communities.'

It was also a great opportunity for the artists to gain foresight into their future exhibition with renowned anthropologist Louise Hamby in 2010 and to network with other Queensland fibre artists.

The students, all girls in Years 9 to 11, were accompanied by three community elders, all fibre artists, a school and Council representative and Gapuwiyak Community Arts and Culture Manager, Liz Skinner.

Gapuwiyak is widely known for its fibre crafts and there is a very strong feeling within the community that they don't want young women losing the skills which have been passed down for thousands of years.

This project is about working with the school and community to keep traditional fibre art healthy and vibrant. The visits to Cairns TAFE and the Twined Together exhibition were a great way to show students the benefits of pursuing visual arts and in particular fibre crafts, the focus of the exhibition.



*above: The artists with their Dyed Pandanus
middle right: Elders teaching the younger artists.
bottom right: Mats & dilly bags. © Gapuwiyak Community Council*

On the 2nd of March this year Gunbalanya community received a record 311mls of rain in a 24-hour period. And after 830mls of rain in 4 days, water cascaded off the Arnhem escarpment in all directions. The adjoining floodplain couldn't disgorge itself of the deluge any more causing water to flood the community and our Injalak Arts centre. None of the old people could remember a flood like this although some recalled their elders passing on stories of a bigger one.

Gunbalanya is not serviced by a scheduled flight or barge landing service. Subsequently, the community held its breath over a five day period when the cloud cover was so low and accompanying rain so intense that no planes could land. Luckily, there was no need for a medical evacuation or emergency relief although supplies were getting very low. This extreme remoteness ensures that Gunbalanya primarily must look after itself in a disaster just as we did after Cyclone Monica came through only 10 months earlier. Gunbalanya really is a resilient place.

More than forty five properties in town were affected. Many people lost everything. The NT government responded favourably in sending out new bedding and white goods. Not an unreasonable effort considering everything needed to be air freighted in.

As for Injalak, let the pictures tell the story. I'm proud to say that our member artists



above: The Injalak art centre under water from the front.

*right: Rear view of the art centre
below: Clean up conservation team.
© Injalak Arts and Crafts*

responded magnificently and a real disaster was averted through a concerted clean up and drying program. This involved putting everything out during the day, watching the skies, and returning it back inside before afternoon rains came. Our methods may have given a conservator nightmares but they certainly were effective. I can now empathise with anyone who has had to clean up after a flood. It really is exhausting work.

Amazingly, we were able to honour three recent exhibitions which if cancelled would have left galleries with a gap in their calendar and potential lost income all round. Thanks to those galleries for their understanding.

Injalak did lose a reasonably significant amount of art but it could have been worse. Our insurer has since informed us, however, that they do not consider themselves liable (although they have not yet issued a letter of denial either).



That battle now begins.

Lessons learnt – have a contingency plan. Keep your special art works as high as possible and try to leave little on the ground level. Know where the community high ground is and move any works there if possible. For what its worth, check your insurance policy.

Thanks to all who sent items of footwear and clothing. And thanks to all who demonstrated concern.

Injalak is back fully operational and we look forward to successful times ahead.

2007 has already proven to be a busy year for Kuninjku artist Anniebell Marrngamarrnga. On the 29th of May, her first solo show opened at William Mora Galleries in Melbourne. Presenting colourful and intricate fibre yawkyawks and crocodiles, Anniebell has broken new grounds in fibre art. A bark painter, sculptor and fibre artist, Anniebell has been working for Maningrida Arts and Culture for more than ten years but it is only recently

that her work has taken a new turn when she started to create flat tightly woven fibre sculptures. The public discovered her work last year at the Telstra Art Awards where she exhibited a superb elongated yawkyawk. Since then, she has been working toward her first solo show but has also managed to be selected for



the following 2007 art events: the Togart Contemporary Art Award to be held in Darwin in July, the Telstra National Aboriginal and Torres Strait Islander Art Award and the inaugural Triennial of Indigenous Art to be held at the National Gallery of Australia in October.

*left: Yawk Yawk and baby.
Anniebell Marrngamarrnga
© Maningrida Arts & Culture*

Arts Centre Manager's Conference Vokili Shiell

The inaugural ANKAAA Art Centre Manager's Conference was held at the Frogs Hollow Conference Room on 8-9 May 2007. Attended by 18 managers and art co-ordinators from Art Centres in the Kimberley, Arnhem Land, Tiwi Islands and Katherine regions, the conference provided a rare opportunity to network, discuss, debate and debrief.

The agenda was packed with speakers who offered their perspectives on a range of market, financial, policy, and legislative issues impacting on art centre operations. Highlights included Michael Reid, who shared his insights into how art centres might better capitalise on the buoyant art market and depth of interest in Indigenous fine art to improve their long-term growth; and Franchesca Cubillo, Senior

Curator of Aboriginal Art and Material Culture at the Museum & Art Gallery of the NT, who discussed Art Centres working with the gallery and the National Aboriginal & Torres Strait Islander Art Awards. ABAF Skills Development Manager Ruth Neve challenged managers to think differently about the unique strengths their art centre has to offer potential strategic business partners; whilst Dallas Gold and Emma Fowler-Thomason added important market and technical expertise to a revealing pricing workshop.

Feedback from participants has been very positive. ANKAAA is looking at holding another forum with a different focus at year end to continue to inform and support art centre managers in their work.

Sincere thanks to the following speakers for their generous support in making this event a success: Michael Reid, Fine Art Market Consultant; Franchesca Cubillo, Senior Curator, Aboriginal Art and Material Culture, MAGNT; Jill Gienzotis, NAVA Indigenous Code of Conduct Consultant; Heidi Snell, ACCC; Dallas Gold, Director, Raft Artspace; Emma Fowler-Thomason, Manager, Northern Editions; Ruth Neve, Manager, Skills Development, ABAF; Gillian Harrison, Artsupport NT; Toni Matulick, Director, & Sayuri Piper, Senior Project Officer, Legislation & Policy, ORAC.

We look forward to working with them again to build on the constructive cross-sector conversations and relationships that were initiated at the conference.

James Iyuna and his wife Melba Gunjarrwanga are currently working on a significant public art project for the newly renovated Darwin Entertainment Centre complex. They are making a ceiling structure for the veranda area. Inspired by the traditional fish net fences, they are creating an artwork that will cover the 240 square meters of the veranda ceiling.

Using copper wire to weave within a giant metal frame, James and Melba are using their skills as weavers and painters to create an innovative artwork that will catch the light and create interesting shadows throughout the veranda area of the Darwin Entertainment Centre.

This partnership between Maningrida Arts & Culture and Troppo architects started in June 2006. James and Melba responded really well to the brief and a workshop took place at Mumeka outstation to work on a design for the veranda.

James Iyuna is the son of renowned fish trap maker Anchor Kalunba (circa 1920-1996) and learned how to make fish traps and weave with jungle vine when he was young. He is a renowned painter and sculptor but he liked the idea of using his weaving skills for this project. Melba Gunjarrwanga started

her career as a weaver before she took up painting. Both James and Melba wanted to pay tribute to the art of weaving through this project. They first made a sample panel in jungle vine at Mumeka which looked superb. It was then decided to translate the weave into metal.

It took James and Melba some research before finding the right materials to work with as they needed malleable metal to weave through the structure. Copper wire was finally selected and work started in January 2007. They are currently weaving in the arts centre at Maningrida and we regularly ship completed panels to Darwin. The installation and opening will be at the end of June.



top: Melba Gunjarrwanga weaving with the copper wire.

middle: Street scape impression of finished installation.

bottom: James Iyuna.



uncovered thanks to returned photos, and many more are sure to come.

Under the direction of a committee of leaders, a group of Yolngu research assistants will learn to digitise photos, video and audio,

to properly document them, and to make copies for family around the community. In addition to working with older materials, the staff will learn to document current goings-on in the community such as ceremonies and other cultural practices. Training sessions in filmmaking, audio recording and web design are being arranged.

The Mulka Project will be officially opened on the first day of the Garma Festival, 3rd August 2007. In partnership with the Yirrkala Community Education Centre and the Yothu Yindi Foundation, Mulka Project staff and local school children will already be participating in the first filmmaking

workshop before and during the festival, documenting the opening of the centre itself.

One of the greatest points of pride in the new centre is that it was largely funded by the artists themselves, through the sale of the Saltwater Collection, 80 bark paintings that toured the country in 1999-2001, before being purchased as a whole by the National Maritime Museum. This collection, inspired by an incident in Blue Mud Bay, was part of the initial drive for Aboriginal Sea Rights in the region, which recently culminated in a win for Aboriginal ownership of the intertidal zone in the High Court in Darwin.

Buku-Larrnggay Mulka in Yirrkala is nearing completion of its new expansion, a multimedia centre named the Mulka Project, which suggests its purpose as a holding place for the culture of the Yolngu of northeast Arnhem Land. It houses a 50-seat theatrette, project office, storage room and a booth with computers to provide the community with access to the internet and a developing archive of photographs, films and audio recordings.

Efforts have begun to repatriate documentation by anthropologists, missionaries and other visitors to the region. There have already been some incredible stories

*Photos clockwise: The Mulka Project theatrette, featuring floor tiles painted by the school children
Tiles painted by school children from Yirrkala and surrounding homelands
Buku-Larrnggay Mulka artworker Dindirr Mununggurr filming a printmaking workshop for the Mulka archive*

© Buku-Larrnggay Mulka

Mangkaja Art Shed Opening

Paul Miller



Mangkaja Arts Resource Agency had the official opening of it's New Shed (proper flash one) on Wednesday 16th May 2007. It was a special evening of celebration and was officially opened by Gay Messer of DCITA and representatives of the four local language groups; George Brooking - Bunuba, Mervyn Street - Gooniyandi, Elsie Thomas - Wangkajunga, and Joe Brown - Walmajarri.

People from many places within the Fitzroy Valley, Kimberley's, WA and interstate attended the opening and a good time was had by all. Mangkaja means wet weather shelter in Walmajarri. As the speeches wound up and the (rain) dancing and celebrations took over, mother nature had a hand in the shed

living up to its name and purpose. The un-seasonal rain added another dimension to the evenings festivities as everyone moved inside for talking and tucker.

Mangkaja artists from the Fitzroy Valley region produced some beautiful paintings and collaborative works for the official opening which added to the festive occasion.

Mangkaja Arts Resource Agency would like to thank all organisations, participants, artists and staff who have helped Mangkaja develop into a strong and vibrant arts centre within the Kimberley region.

first row left to right: Tarku Rosie Tarco- (King), Nyilpirr Spider Snell, Kurrapa Peter Skipper and Elsie Thomas cutting the ribbon.

second row left to right: Opening Ceremony and Celebrations.

third row left to right: Patrick Kennedy and George Tuckerbox dancing.

© Mangkaja Arts Resource Agency Images of Elsie Thomas and George Tuckerbox courtesy of Helen Read of Palya Art.



Arts workers exchange Trip to Munupi Arts on Melville Island

Jamie Croft

Melville



above: Regis Pangiraminni showing Moses Gibson and Jamie Croft the Pirlangimpi pottery studio.

© Mangkaja Arts Resource Agency

On the 19th of March Moses Gibson, Tina Hobbs and myself went to Garden Point on Melville Island for an exchange work program for one week at the Munupi Art Centre.

On Monday we flew over to Melville Island. When we arrived the people were really friendly, they welcomed us into their community which made us feel at home. On Tuesday Regis Pangiraminni and Samuel Poantimului who are both artists at Munupi took us to a freshwater creek called Kulumpinni for a swim. It was beautiful but it was a shame we didn't go for a

swim because it was sprinkling rain and cold. On the way back to Garden Point we went through a short cut and got bogged in the mud. We were stuck for a short time but eventually made it out.

Whilst at Garden Point we did some work at the Munupi Art Centre. Tina and myself did some cataloguing which included taking photos of the artwork and then entering them into the AMS system on the computer. Moses showed Regis how to stretch canvas. Tina also tidied up all the lino prints that were kept in their storeroom. While working at Munupi we got to know the artists. Their artwork is so beautiful and very different to the artwork back home at Mangkaja.

On Friday, Christine the manager of Munupi, and Regis, took us with some other artists to Snake Bay for a going away barbeque for Steven and Danielle. On the way we stopped at a waterfall called

Taracumbi. Regis, Moses, Tina and I all went for a swim. The water was cold but it was worth it. In Snake Bay the people were also friendly.

The next day we went over to Bathurst Island for the footy semi final between Imalu Tigers and Walama Bulldogs. The Tigers won and everyone was very happy. That night everyone celebrated.

We wanted to see how they packed their artwork but unfortunately we didn't have enough time to do everything we wanted.

But we had a lot of fun and the locals didn't want us to go and we wished we could've stayed longer but we enjoyed the time we spent there.

On Sunday it was time to go back to Darwin. We stayed at the Mirambeena hotel. The following day we went to the ANKAAA office where we met Michelle and the rest of the staff and told them about our time at Garden Point.

The Inaugural Darwin Art Fair 2007

Apolline Kohen

The inaugural Darwin Aboriginal Art Fair (DAAF) will take place from the 8th to the 10th of August in the ballroom of the Holiday Inn Esplanade located near the Darwin Entertainment Centre. Arts centres from Arnhem Land, Central Australia and the Kimberley region will exhibit, promote and sell artworks produced by the many artists they represent. Celebrating

the diversity of art expressions and styles of hundreds of Aboriginal artists, DAAF will also provide a unique opportunity for the public to interact with artists, to meet arts centres staff and to buy some fantastic art directly from arts centres. DAAF is a new exciting event around Telstra Arts Awards and we hope to make it an annual event for art lovers. Participating arts

darwin aboriginal art fair

centres include Maningrida Arts and Culture, Papunya Tula Artists, Warmun Arts, Injalak Arts, Kayili Artists, Bula'bula, Elcho Arts, Tjanpi weavers and many more.

For more information, please email info@daaf.com.au



above left to right: ANKAAA Executive meeting with new Executive officer Christina Davidson followed by Ronnie Yundun, Richard Birrin Birrin, Maurice O'Riodan, Cyril James Kerinauia, Regis Pangiraminni, Susan Congreve, Donna Burak, Garry Lee, Araluen Maymuru and Miriam Charlie.

ANKAAA welcomes

Christina Davidson to the position of Executive Officer.

Matt Ward to the position of Industry Development Officer-Darwin.

and Rowan Mitchell to the position of IT Development Officer.

New Managers

Bula'bula Arts

Extend a fond farewell to Louise Partos and welcome Geoff Willats-Bryan.

Warmun Arts

Fond Farewell to Megan Buckley and Eamonn Scott.

Welcome to Jackey Coyle-Taylor and Roger Taylor.

Jilamara Arts and Crafts

Fond farewell to Danielle Cullen and Steven Moore.

Welcome to Michelle Newton & Quentin Sprague.

Congratulations to Marika Patrick on the arrival of her new baby, Gibrene!

Katherine Region Update

Anthea Burns – Industry Development Officer

Since starting at ANKAAA in January this year I have had an extremely busy past five months. I have been able to visit most art centers in the Katherine region and am planning to visit Ngukurr, Wuddikapidyerr & Lajamanu for the first time in the next couple of months.

To date, I have organized for a series of bark and canvas stretching workshops (delivered by Don Whyte) to be held at Borrooloola, Beswick and Lajamanu. I also facilitated 'Gathering Together – A fiber project for weavers in the Katherine region' in May. Vokili and I recently assisted Djilpin Arts with the opening of their new art centre. There are more exciting projects planned for the coming months and if anyone else in the Katherine region would like further training or industry information please email me at anthea@ankaaa.org.au or call me in the ANKAAA office on 8981 6134. Thank you.

Hello everyone

I am Rowan Mitchell, the new Information Technology Development Officer and I am excited to have been accepted for this position. I have certainly hit the ground running and continue to attempt to absorb all that my job requires. So far I have visited Waringarri Arts in Kununarra and Anindilyakwa Arts on Groote Eylandt. Next, I am planning to visit Ramingining, Broome, Beswick and Milingimbi (although not necessarily in that order) to deal with a variety of IT problems and needs.

I look forward to visiting all the art centres and to sharing my skills with you and learning from you at the same time. Please don't hesitate to contact me with any IT problems or development ideas. Outside of the ANKAAA office I can be contacted on my mobile any time. Ph 0439 614 541.

ANKAAA sets up in Broome

Michelle Culpitt

Broome



Left to right: Michelle Culpitt - Industry Development Officer and the new ANKAAA office in Broome. © ANKAAA

In April of this year ANKAAA established an office in Broome to better service and work with its' Kimberley member Art Centres and stakeholders.

Michelle Culpitt has transferred to the Kimberley position after two years based in the ANKAAA Darwin office as the Industry Development Officer across all the ANKAAA regions.

ANKAAA works with and for its' members in the Kimberley on a range of training and professional development opportunities for artists and Arts workers, marketing & communications including the production of promotional materials,

a broad range of youth targeted projects including video production training and attendance at conferences and festivals, archiving and conservation, ANKAAA's Annual Indigenous Arts workers Conference, artist and Arts worker exchanges, business and strategic planning, hosting overseas collectors and gallery owners from the U.S. and Europe (a collaborative effort between Austrade, the NT Government, the Kimberley Development Corporation, Energy Resources Australia and Newmont Mines in conjunction with ANKAAA and Desart,) a will planning and preparation project, protecting artists' rights & interests, advocacy, lobbying, resourcing and referral.

Projects and programs for 2007

are being undertaken with ANKAAA's funding bodies, supporters, stakeholders and partners including;

The Department of Communications, Information Technology and the Arts, The Australia Council for the Arts, Country Arts W.A, The Kimberley Development Commission, Austrade, Northern Territory Government Department of the Chief Minister - Major Projects, Asian Relations and Trade Division, Northern Territory Government - The Visual Arts & Craft Strategy, Arts NT, The Department of Employment and Workplace Relations, the Office of Indigenous Policy Coordination, the Office of Aboriginal Economic Development - Western Australia Government, Arts Law - Artists in the Black and of course of sister organisation Desart.

ANKAAA Executive and Staff For general enquiries or to email all staff - info@ankaaa.org.au

Executive 2007 - 2009

Chairperson - Richard BirrinBirrin
Bula'bula Arts - Arnhem Land Region

Vice Chairperson - Garry Lee
Darwin based Artist and Curator
Individual Artists

Treasurer - Araluen Maymuru
Buku Larrnggay Mulka
Arnhem Land Region

Secretary - Marika Patrick
Warmun Art - Kimberley Region

Djambawa Marawilli
Buku Larrnggay Mulka
Arnhem Land Region

Roy Harrington - Mimi Arts
Darwin/Katherine Region

Miriam Charlie - Waralungku Arts
Darwin/Katherine Region

Ronnie Yundun - Waringarri Arts
Kimberley Region

Tommy May - Mangkaja Arts
Kimberley Region

Peggy Griffith - Waringarri Arts
Kimberley Region

Patrick Freddy Puruntatameri -
Jilamara Arts & Crafts
Tiwi Islands Region

Regis Pangiraminni -
Munupi Arts & Crafts
Tiwi Islands Region

Donna Burak - Munupi Arts & Crafts
Tiwi Islands Region

Cyril James Kerinauia - Tiwi Design
Tiwi Islands Region

Public Officer

Karen Mills - Darwin Based Artist.

ANKAAA Staff

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Christina Davidson - eo@ankaaa.org

Office Manager

Erica Luchich - Erica@ankaa.org.au

Business Development Officer

Vokili Shiell - Volili@ankaaa.org.au

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Industry Development Officer Katherine Region

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Industry Development Officer Darwin

Matt Ward - matt@ankaaa.org.au

IT Development Officer

Rowan Mitchell -
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