

# Arts ANKAAA BACKBONE

Association of Northern, Kimberley and Arnhem Aboriginal Artists

Working together to keep art, country and culture strong



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*Pictured above: Agnes Armstrong & Daisy Bitting from Waringarri Arts, Kununurra at the annual ANKAAA Kimberley Regional Gathering. September 2007 - Fitzroy Crossing.*  
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Aboriginal and Torres Strait Islander readers are warned that this publication may contain names, references and / or images of deceased persons.

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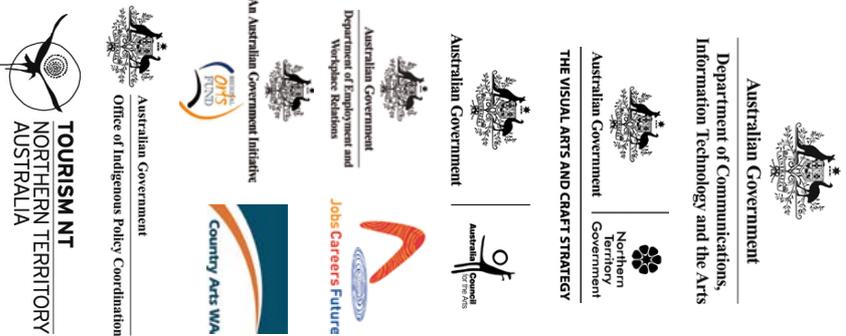
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At this time while government is changing – it is time for Aboriginal artists to develop and make the art strong: to make the art look strong - to make it really be strong. It is our responsibility for the young people who are coming on to be artists. Art is our real job. The Government should see this and support us to make art centres better and stronger for young people to get real jobs. Government needs to support Aboriginal artists and art and to see it as a real job. People say we do real jobs and make art afterwards. To me art is a real job. People stand up with these two feet, young and old - learn from the old people and make it really a responsibility to make the art centres strong. This is our backbone and footstool. This is our art. This is our land. This is our story, from the country. The land can't talk but the people who are living there, they can. We need to talk up and get support to work together with our art centres and our art organisation ANKAAA to keep our art, culture and country strong. This is the future for ANKAAA. On behalf of the ANKAAA Executive Committee and staff I want to thank our members, the government

agencies and our industry partners who have supported us in many ways in 2007.

Djurdjuthha  
markkapmiri mala –  
Goodbye and best  
wishes to all.

Bilina nhumlangu –  
That's the end of the year.

Djambawa Marawili  
Chairman of ANKAAA.

Christina Davidsson started at ANKAAA as the new Executive Officer in early September. Christina comes to ANKAAA from the University of Sydney where she has worked as a lecturer and Coordinator of Art History and Theory at Sydney College of the Arts. Christina has worked extensively in cross-cultural art exchanges in national and international contexts and has a particular interest in Aboriginal concepts of two way learning and exchange. Christina has worked and travelled to many art centres in the Top End and Kimberley. In recent years she has worked closely with the Gija people of Warmun in the East Kimberley assisting with organisation and research of their historic community art collection. She comes to Darwin with her husband Alex and three children, Sophia (9), Isaidh (7) and Tobias (3).

left: Djambawa Marawili - The Chairman of ANKAAA & Christina Davidsson the new Executive Officer. Images @ ANKAAA

The second half of 2007 has been a very challenging time for Aboriginal artists and art centres. The positive recommendations of the Senate Inquiry into the Indigenous Arts and Crafts Sector published in June were quickly overshadowed by the Howard Government Intervention into Aboriginal Communities in the Northern Territory. ANKAAA artists have been very worried about negative impacts of the abolition of the permit system and about the removal of CDEP - the Community Development Employment Program, which gives important funding for jobs for Aboriginal art workers in the art centres and supports art making.

ANKAAA Executive and members have been strong in talking up to Government and the wider Australian community calling for understanding of the serious threats to Australia's internationally renowned Aboriginal art industry.

In August the ANKAAA Executive lead the way nationally with a statement to media about the threats to Aboriginal art and gave many press interviews. In September Djambawa Marawili, Arluen Maymuru and Yolki Shells travelled to Canberra to speak face to face with politicians. They worked very hard talking to many ministers and advisors on both sides of Government. This included speaking with Peter Garrett who is now the new Federal

Minister for the Arts and with Jenny Macklin now Federal Minister for Indigenous Affairs. An Open letter to Government and the Arts Industry was also written by Djambawa and all the artists at the Arnhem regional meeting speaking their main concerns (published on page 8 of this edition of Backbone).

From September ANKAAA joined with the other peak bodies, Desert and KU Arts to lobby and talk up strong together to Government and wider Australia.

A forum – Aboriginal Art Centres – The Future, was held at the Art Gallery of New South Wales on 12 October. Artists, Arluen Maymuru (ANKAAA), Rhonda Plummer (Desart) and Alison Carroll (KU Arts) and politician Peter Garrett spoke about important issues affecting Aboriginal art centres. Arluen talked about her worry about the effects of the removal of CDEP for Buku-Larrgay Mulka art centre and artists living on Homelands. She read out the Arnhem Artists Open Letter and was listened to. The next day the artists spoke to NIARG – the National Indigenous Artists Reference Group in Canberra. These dynamic Aboriginal leaders offered fantastic support in sharing the art centre story with wider Australia. Most recently the peak bodies have launched a website <http://artcf.wikispaces.com> with the recent change of Government in Canberra



below top: Rhonda Plummer with Peter Garrett at Art Gallery of NSW Forum, 12 October 2007  
below bottom: Arluen at Art Gallery of NSW Forum, 12 October 2007

# Kimberley



first left: Day 1 of the gathering, various people from the ANKAAA membership, Art Centre managers and visitors.  
second left: Mr Tommy May, ANKAAA Executive member and Kimberley Aboriginal Law & Culture Choir addressing the membership at the ANKAAA business planning session.  
third left: Warriyiti Artists committee member Larry Gundora presenting, meeting facilitator Anthony Duwun Lee, Ningy Marawili, Cathy Marawili and ANKAAA Choir Djambawa Marawili.  
below right: Mangkaja Chairperson Mervyn Street & Mangkaja artist and meeting facilitator / translator Terry Murrey presenting a logo option for discussion for the marketing cooperative 'Kimberley Aboriginal Artists - Keeping our culture & country strong'.  
bottom right: LR: Linda Yandjgill & Ruby Ungia from Yauraman, Halls Creek, Mary Ann Sturt, Warriyiti Arts and Rosie Lala, Yauraman Art Centre – Ringer Soak

All images @ ANKAAA

The Kimberley Regional Gathering was a great opportunity for more than 60 members from across the region to come together to discuss and make decisions about their own Kimberley Indigenous arts industry and Art Centres. Members travelled vast distances to attend the gathering and were away from their homes and work for a up to week with the travel – showing their support for their peak body.

We had three days of talking and decisionmaking – Day one was general ANKAAA news, introduction and news from the membership and news and announcements from government agencies in Sydney, Perth, Derby and Broome. Day two was a lot of hard work discussing the formation of group marketing collaborative for the Kimberley Region, a name for this group, a strap line

(description) and a logo. Day three was a workshop on ANKAAA's new business and strategic plan 2008-2011.

We also had members and visitors travelling a long way to the Kimberley region - ANKAAA Chairman Djambawa Marawili made the enormous journey with his wife Cathy and son Ningy from Yilpara / Barniyala on the eastern coast of Arnhem Land to Fitzroy Crossing via Nhulunbuy, Darwin and Kunurra. ANKAAA public officer and individual member Karen Mills travelled from Darwin along with three ANKAAA staff a facilitator and a minute taker. Special thanks to those staff who in addition to their official roles also shopped, cooked, BBQ'd, cleaned, nursed, taxed and assisted the membership - Erica Lulich, Anthea Burns, Maurice O'Riordan, Tony Lee & Karen Mills.

Special thanks to Chris Bonney who travelled all the way from Sydney town to bring the Australia Council story to the Kimberley membership.

Hema Krishnan and Laura Lewis from the Office of Aboriginal Economic Development and Catherine Green & Caroline O'Neil from Country Arts WA made the trek from Perth to Fitzroy Crossing and Linda Buttery joined us from the Kimberley Development Commission, Derby Office. Warren Clements joined the gathering from the DCITA office in Broome. KALACC Chair Joe Brown and Coordinator Wes Morris also joined us from Fitzroy Crossing along with Mr George Brooking, Bunuba traditional owner of Fitzroy Crossing welcoming everyone who had travelled far and wide. Also, a special thanks to ANKAAA Executive member

Marika Patrick who travelled to Broome prior to the meeting with her three daughters to assist with the meeting preparation, papers, catering and last minute travel and accommodation changes.

Marika spent over a week in Broome and Fitzroy Crossing assisting with the gathering and MC'd the first day. Darlene Patrick also assisted with shopping, catering, collating papers, the travel from Broome to Fitzroy Crossing and supporting her mum Marika.

The gathering was funded and supported by – the Australia Council, Arts WA, Country Arts WA, the Office of Aboriginal Economic Development, the Department of Employment and Workplace Relations and the Department of Communication and Information Technology and the Arts.





above: Katherine region group photo.



All images © ANKAAA

left: Break time day one of the Katherine regional meeting.

below: Mimi art centre members and Wudikaplayerr working together in a planning group.

bottom: Lajamanu and Peppimenarti working together in a planning group.

The 2007 Annual ANKAAA Katherine Regional meeting took place at the Gnummarn Culture Centre in Beswick Community. The meeting was hosted on the 10th and 11th of October by Diljpin arts which owns and operates the Gnummarn Culture Centre.

The first day of the meeting was an opportunity for members to catch up on ANKAAA news, Art Centre news and to make connections with other members in the region.

Day two of the meeting was held at Knotts Crossing resort in Katherine. The day was spent workshoping the 2008 – 2011 ANKAAA business plan which will then feed into the Katherine regional plan.

This year saw an amazing amount of support from the Katherine region with up to 60 people travelling from all around the Katherine (Beswick).

The ANKAAA regional meeting was held at the Gnummarn Cultural Art Centre in the Wugular community (Beswick).

We were welcomed by the Chairperson David Doctor and by Tom E Lewis. Elders of the community also welcomed us to Gnummarn.

Tom spoke on behalf of the Diljpin artists and art workers about their art centre. The art centre looks great with the artists works.



There were artists from as far away as Wudikaplayerr, Timber Creek in the west



and Borroloola in the east. There were discussions about our art centers and what's been happening. Tony and I facilitated the meeting and it made me feel proud that I was able to speak in front of the people with encouragement from him.



Sam Togni from Matrix on Board was also talking about the ANKAAA business plan.



Jane Nankivil talked about the culture centre that is going to be built in Katherine and who and what will benefit from it.



Christina Davidson the new ANKAAA Executive Officer spoke about the CDEP program that is going to effect all art centers in the Northern Territory.



Thanks to Anthea Burrs and ANKAAA staff and executives for organizing this meeting. Also to Ian Lee and families for the catering.

By Miriam Charlie  
 Waralungku Artis Borroloola.





above: Arnhem Land meeting mob

We were very fortunate to be able to hold the 2007 Arnhem Regional Meeting at Gulkula, the site where the Garna Festival takes place each year. The meeting took place on the 2nd and 3rd of October and was attended by artists and Art Centre workers from Ramingining, Elcho Island, Maningrida, Milirngimbi, Gunbalanya and Yipirra. It was a great opportunity to catch up with everyone and to share stories from each of the Art Centres. We also had the opportunity to visit Buku-Larrngay Mulka, and were amazed and impressed by the new Mulka Theatre.

During the meeting everyone worked together to write an open letter to politicians about the intervention and its impacts on artists, art centres and communities. This letter is included on the next page.

We are grateful to Galarrwy Yunupingu for allowing us to hold the meeting at Gulkula, the Yothu Yindi Foundation, Gulumbu Yunupingu and other members of the Healing Place for letting us use and share their resources and to Alcan for providing the essential services.



above: Djambawa Marawili, Arluen Moyrnuru, Sam Togni, Richard Birrinhin, Ben Gurruwwi and Peter Minygululu discuss aspects of the ANKAAA strategic plan. All images © ANKAAA

Right: For further information please contact: Christina Davidson, Executive Officer, ANKAAA - Association of Northern, Kimberley & Arnhem Aboriginal Artists. 08 8981 6134 or 048856494

ANKAAA, Arnhem Regional Meeting, Gulkula, Gove Peninsula, East Arnhem Land, 2 October 2007

This is our aim:

We would like to remind you again about the Senate Report Indigenous Art – Securing the Future. We would like you to read it again and ask if you can action it. Artists have rights and we need the permit system so people and intervention teams come and visit us in the right manner. Yolgnu people have our own system about how to go and visit someone and talk with them. Intervention teams need to have a good talk with the artists and managers and show good respect to the people on the ground. Sometimes the government people don't even listen and change our words.

The government people need to understand that Yolgnu are the Indigenous people of Australia. We understand government way but they do not understand Yolgnu values and knowledge. They bring their own knowledge and push the Yolgnu knowledge aside with no respect.

CDEP or a new support program for art workers and artists is really important for our art centres. With CDEP we can have jobs for our people in art centres. They get skills and training and qualifications. CDEP really creates jobs for old and young people.

CDEP in art centres is really important for people who have never been to high school and university. That new CDEP will lead us to be qualified and skilled to earn income for our family and community. We use CDEP culture way to help our families.

It is time for Yolgnu and government to respect each other and have good communication because we are all citizens of Australia and human beings. We have our rights and our rights are these: our ancestors have totally owned the patterns and designs, stories and the sea and the land, and the names and the songs and the dances. Our knowledge was given from our ancestors to our grandfather, to our father, to us.

We have the right to be different.

If the government could only know us, they should give us our ABA money to operate our arts organisations. It is not right for that money to be used for the intervention. Galleries in Australia and overseas have to remember Indigenous artists and seriously think. This intervention is going to affect them too because of the strong partnerships we have developed with them over many years to build the Indigenous arts industry.

Galleries must be aware of the impacts of the intervention and it is time for them to support us and stand side by side with us - making sure the good recommendations of the Senate Inquiry are actioned. It is time for change, as Mr Whilliam said.

**Djambawa Marawili - Chairman of the ANKAAA Board, and all of the Aboriginal artists present at the ANKAAA Arnhem Regional Meeting,**



above: "The Tiwi Regional Meeting mob", left: L-R Susan Waraji Waraji, Niru Pareira and Janice Murray report on the Tiwi Art Networks achievements in 2007  
All images © Tiwi Art Network



Jilamara Arts and Craft were the hosts of this years Tiwi Regional meeting. The meeting took place in the men's carving shed which was great as we had a nice cool breeze for both days. Artists and managers from each of the Art Centres as well as Niru from the Tiwi Art Network attended the meeting. For the first time in a number of years some of the artists from Pwanga Women's Enterprise and their manager (Maren Dumbleton) were also able to come along which was fantastic.

On the first day, everyone shared stories about things that had been happening with their Art Centres. We were all interested to hear about the trip that Yell and Tim from Tiwi Design were



above: discussions around the ANKAAA strategic plan left: the fantastic carvers, Danielle Lee and Mim Cole below: working on the ANKAAA strategic plan



about to travel to Chicago for the Sculpture and Functional Object Fair. Patrick Freddy from Jilamara also told us some funny stories from his trip to The Hague earlier this year. Sam Togni, from Matrix-on-board, conducted workshops on the second day around the new ANKAAA strategic plan. It was great that everyone was able to contribute to this important process.

A big thanks to everyone who was able to attend, particularly to Jilamara Arts and Crafts for hosting the meeting.





The opening of Mamanta (gradual friendship) at Craft and Design Centre in Canberra was a great night with 100 at the opening. Jock and Luna did a floor talk about the gradual friendship they have formed through their artistic collaboration in glass. Jock's work has evolved from his ion wood carved pukumani

above: Jock and Luna at Mamanta  
Mamanta, Canberra  
Nov/Dec Craft Act Craft and Design  
Centre. © Tiwi Design

poles which he translated into wheel thrown ceramic sections and vessels which he then has cast in glass with Luna's assistance. The exhibition will be on till 16 December and will also be on show again the end of January during the biannual Ausglass conference held in Canberra.

## Spirit in variation, an exhibition of Maningrida artists at Annandale Galleries

Apolline Kohen - Maningrida Arts & Culture

Maningrida Arts & Culture (MAC) is currently witnessing the rise of a younger generation of artists who are establishing themselves as professionals. This exhibition at Annandale Galleries in Sydney between November and February 2008 aims at showing the cultural, family and artistic relationships between the current senior Maningrida artists and the next generation of Maningrida stars. MAC has deliberately chosen to include in this show most of art forms produced in the region: bark painting, wooden sculpture and fibre art, including fish trap and fibre sculpture. The diversity of media used by artists reflects the dynamic power of Maningrida modern art. In this exhibition, there are numbers of interesting



family connections between some of the stars and younger artists. By drawing comparisons and indicating connections between established and emerging artists this exhibition hopes to highlight the inventiveness of contemporary Maningrida art. Artists represented in the exhibition include superstars like John Mawurndjul,

above: Fish traps and Yawk/Yawks by various artists  
Image © Maningrida Arts & Culture  
Samuel Namunjdja, Crusoe Kurddal, John Bulubulun and emerging artists such as Aileen Lamanga, Emmanuel Wurkidj and Elyssa Cameron. A remarkable catalogue accompanies the exhibition and is available from MAC and Annandale Galleries.

A painting workshop was held in October at the recently reopened Wamayaka Arts Centre. Valda Dixon, Monica Marsham and husband Kerry have worked hard alongside the artists to clean away the cobwebs and breathe some life back into the centre. The artists have waited a long time to have their art centre come back into operation.

The community is 400 km north of Yuendumu where the first 25 inhabitants were forcibly removed in 1946. Another 150 Warlpiri were transported to Lajamanu (Hooker Creek) in 1951 due to government concerns that overpopulation in Yuendumu would cause outbreaks of disease. Many Warlpiri walked back to Yuendumu between 1958-1968. In the 70's the community began to grow as the numbers who stayed increased.

Today Lajamanu has a population of over 800 people with an Aboriginal Council and a strong sense of cultural identity. This was witnessed with the preparations for Milpiri, a large scale performance presented by the elders and youth of Lajamanu and Tracks fusing traditional Warlpiri dance with contemporary western forms. The community was abuzz with activity for the upcoming event.

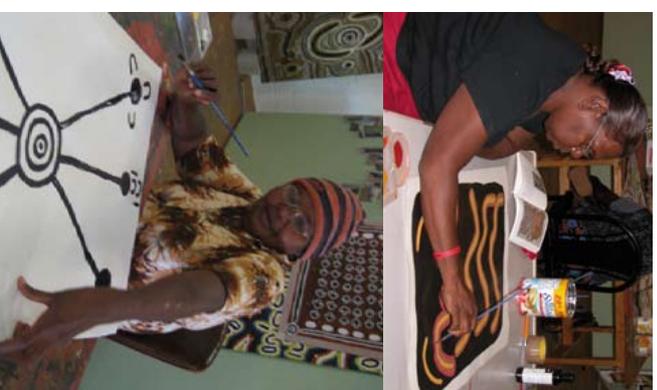
Lajamanu is also recognised for its distinguished artists and a distinct style of painting where bold symbolic shapes of the kurruwari (sign or mark of the ancestor) stand out



above: L-R paintings by Kitty Simons Molly Napurrula Tasman and Vivienne James. below right top: Vivienne James working on her Grandfather's (Abie Jangala) Dreaming: Gouache on Arches paper. below right bottom: Valda Dixon experimenting working with Gouache on Arches paper. All images © ANKAAA

strongly from the background. The workshop was attended by a dynamic group of painters including Molly Tasman, Beryl Nakamarra, Vivienne James, who produced striking colourful works using gouache on paper. It was back in the mid 1980s that some of these same artists painted on paper and cardboard using a mixture of gouache, powder colour and earth pigments for the bilingual program at the school. These powerful designs of the Jukurpa were exhibited and collected by the National Gallery of Victoria drawing attention to the rebirth of women's art in indigenous communities and celebrating the cultural rituals and heritage maintained by these women of Lajamanu. The gallery also houses 40 paintings produced earlier by men. So it was with natural ease and uninhibited enthusiasm that works on paper were created during the workshop. One of the outcomes of the workshop was an interest in producing larger collaborative paintings on

canvas. Amongst the group of dedicated Wamayaka painters there are shared relationships to country and associated Jukurpa. These include Mina Mina (a vast salt lake far to the south of Lajamanu), Warlukurlangu (Fire), Wardka (Turkey) and Ngarlu (Seed). We look forward to seeing what happens next at Wamayaka Art Centre!



# Business

# Borroloola



above: L-R Darren Jones, Gordon Landesen, Stewart Hooson, Leon Timothy, Gadiian Hooson, Bruce King, Thelma Dixon,  
left: L-R Matt Ward, Vokili Shiel, Injalak Arts & Crafts Executive Committee members, Margaret Djogba, Doris Noyinggul, Rita Narnamnyik, and Chairperson, Joey Nganjinirra.

The two year business development project will finish in March 2008. At completion, 27 art centre business, marketing and operational plans will have been developed across the four regions, as well as ANKAAA's new 4 year strategic plan. In 2007 Tiwi Art Network, Waringari Arts, Mowanjum Spirit of the Wandjina Aboriginal Corporation and Waralungku Arts have completed their plans. Since the end of the busy tourist-exhibition season in October, work has gathered pace as 16 business plan projects are now underway with consultants from across Australia.

below: L-R TANI Execs at work on their business plan: Regis Pangiamini, Brian Farmer, Robert Puruntaram, the Tipunpwurri, Sam Togni (Matrix on Board), Christine Mezis. All Images @ ANKAAA



A range of issues are being addressed in the planning process, from strengthen-

In October this year a canvas stretching workshop with Don Whyte was held at Waralungku arts in Borroloola. This workshop was a little different to other canvas stretching workshops in that the art centre wanted to be self sufficient in making their own stretchers. This was due to having to send away orders to Darwin or Katherine for them to be made. They are able to save time and money in freight by making them at the art centre in Borroloola. Don worked with Joe Anderson in setting up a working space outside and a system

for cutting the timber to make the set sized frames.

Miriam Charlie:

We learned how to stretch canvas using the latest electric equipments like the staple gun, drill and drop saw.

Don also mounted a roller for our canvases to go on so it can be cut easier. He also set up a table so we can stretch the canvases properly. The scary part was when I was using the staple gun, I thought I was going to staple Don onto the canvas!

Thanks to Anthea Burns and



above: Don Whyte and Miriam Charlie stretching up a canvas.

ANKAAA for inviting Don Whyte to come to Waralungku art centre for the canvases stretching workshop.

By Miriam Charlie  
Waralungku Arts.

## Framed Up for Our Future Cathy Cummins

Arts-workers, Kim Griffiths, Danny Hume and Andrew Lumai, at Waringari Aboriginal Arts show off the first frame made with new equipment and skills learnt in a week of training at the art centre.

At the end of the week all the guys were really excited and proud by what they had learnt. "I don't just like it - I love it!" answered Kim when asked how the week had been. 'All the boys have been talking about what we are doing. This is good for the art centre!'

The equipment and training workshops were funded by a grant from the Kimberley Development Commission to develop work skills to support art centre operations. During

the workshop arts-workers were trained in how to use all their new equipment and to how set up their workshop with new tables, storage and shelving. Arts-workers built the tables and storage system themselves as part of the workshop.

Early next year Kim, Danny and Andrew will learn more skills in freight packaging and crate making.

"These workshops are helping us learn all the skills we need to keep our art centre strong." (Andrew) "It makes you feel good when you learn new things." Danny

above: L-R Kim, facilitator Campbell Andrew and Danny.

right: Danny using the new equipment. All Images @ Waringari Arts





On 10th - 17th October four artists Melinda Geffin, Margaret Gamuti, David Roy and Alfred Walpoy from Milingimbi went to Brisbane for a bronze workshop with art centre manager Chris Durkin and Matt Ward from ANKAAA.

We learnt how to make bronze sculptures by first making polystyrene models which were then covered with plasticine and painted with a design. The ladies made models of weavings, Margaret a basket, Melinda a fish trap, two dilly bags and two crows. The men made sculptures, David a big Larrajitja (hollow log coffin) and Alfred a diving duck. Baskets and dilly bags are for hunting and carrying bush food. The wak (crows) is one of Melinda's totems (Liyyagalawumir clan).

Larrajitja is a hollow log coffin for ceremonies used by the Malarra clan for burying the deceased. Alfred's sculpture, Burda (Diving duck) is one of the Gupapuyngu clan's totems. The works were left in Brisbane for the industry to finish. We had a wonderful time working with other people and sharing ideas together.

We also went to see art galleries in Brisbane and recognized some of the art works from our people, Milingimbi, Marningida, Galiwinku, Ramingining, and Yirkala.

We would like to thank ANKAAA for their support and Matt Ward who came with us and for the opportunity they gave us we thank you for your assistance.



bottom left: Detail of Margaret's from Milingimbi 'hand bag' model. © UAP and Scott Burrows

centre left: Alfred Walpoy from Milingimbi works on the teeth of the Larrajitja. © UAP and Scott Burrows

centre right: David Roy from Milingimbi adds detail to his Larrajitja. © UAP and Scott Burrows

bottom right: Margaret from Milingimbi examines Alfred's work. © UAP and Scott Burrows

left: Geishom Garingarr from Injalak creates a water goanna. @ UAP

below: Detail of the water goanna made by Geishom from Injalak. @ UAP



top left: Detail of the diving duck created by Alfred Walpoy from Milingimbi. © UAP and Scott Burrows

middle left: Melinda Geffin works on a fish trap while Margaret Gamuti from Milingimbi works on the detail of her 'hand bag'. © UAP



above: L-R All the artists in the exhibition. Excepting Brenda Croft the curator second from left. All images @ NGA

The National Indigenous Art Triennial: CULTURE WARRIORS was held in Canberra on the 13th of October this year at the National Gallery of Australia, coinciding with the National Gallery's 25th anniversary.

Over two hundred people attended the opening night to celebrate the gallery's 25th birthday and also to celebrate the opening of the first ever National Indigenous Art Triennial.

NIAT also coincides with the 1967 Referendum, when non-Indigenous people of Australia voted to include Indigenous Australians in the census. 2007 is a year to mark a number of anniversaries such as the 50th anniversary of NAIDOC (National Aboriginal and Islander Day Observance Committee) and this year is also the start of the redevelopment of the new wing especially for Aboriginal and Torres Strait Islander Art.

All these anniversaries are a huge inspiration for the inaugural National Indigenous Art Triennial to go ahead

this year. This Aboriginal and Torres Strait Islander exhibition was really in fact organised to go ahead in another seven months next year in 2008 but Ron Radford the director of the NGA thought it was a better idea to have it coinciding with all these major anniversaries.

The Curators for this exhibition, Brenda Croft (head curator) and her amazing dedicated staff team, Tina Baum, Chantelle Woods, Kellie Cole, and Simona Barkus, all worked extremely hard over the past five months leading up to the Triennial to make this amazing exhibition happen.

This Triennial showcases paintings on bark, canvases and paper, carvings and sculptures, weaving, photo media, video and installations

All works are from thirty different artists from all around Australia, twenty six of which came and attended the celebrations. Artists such as Jan Billycan from Bidjandagan in the Kimberley, to Tiwi

artist Jean Baptist Apuati-inu, Arnhem Land artists, Phillip Gudthaykuadhy

from Ramminging, Anniebell Marrngamarrnga from Maningrida, John Mawurndul from Milmilngkan, Lofy Bardayal Naajamarek AO from Kabulwarranyo, and Darwin based artist Christine Christopherson. There were many other artists from the Queensland coast as well, artists such as the very political Richard Bell who has done works on canvas and also a multimedia DVD. Dennis Nona an Artist from the Torres Strait Islands showed a very large lino print and two bronze sculptures, one was about a Dugong and her baby the other is a life size crocodile with a man on his back Ubirkubiri which won the 2007 Telstra art prize in Darwin. There were also artists from as far as Tasmania, Perth, Adelaide, Melbourne, and the central desert.

This exhibition is on from the 13th of October through to the 10th of February And is to happen every three years and the NGA will have a different Triennial with a different curator and a different group of artists at each one.

Being able to come from Fitzroy Crossing to Experience such an exhibition that represents Aboriginal culture in all forms was an amazing opportunity for me having worked at a small art centre for five years and then stepping into the Australian National Gallery to witness the first inaugural National Indigenous Art Triennial is something I will never forget.



above: Regina Wilson's Silk Screen Print created from workshop. above right: Patsy Marfura painting acid onto her Zinc plate - Basil Hall looking on. below right: The women artists working on their silk-screens.

With the assistance of ANKAAA, the artists of Durumu Arts, Peppimenarti, have recently completed a printmaking workshop with Basil Hall Editions.

Printers Basil Hall and Jacqueline Gibbin led the three-day etching and silkscreen workshop in late October.

Margaret Kundu and Regina Wilson were the first to tackle the etching medium. Using bitumen point, both artists transferred their distinct styles onto their zinc plates.

Kevin Gilbert and Patsy Marfura also tried this process, with great success.

A sugar lift technique was used on Patsy's fi (sand-palm twine) design, and was then highlighted by a wash of acid, giving it a varied effect that better emulated her paintings.

On the second day, most of the artists browsed the heat to try out silkscreen. Using familiar acrylic paints, Regina produced a traditional sywa (fish net) design of an entirely new composition.

Linda Gilbert, Teresa Lemon, Rosina Tirck and Annucata Wilson made a start on their silkscreen designs too, drawing on their tradition of weaving as well as durumu (dot) body paint designs.

On the final day of the workshop Basil and Jacqueline prepared their mobile printing press and printed a couple of the artists' finished plates.

This was undoubtedly the highlight for all involved. As the paper emerged, the women were awestruck by the results and congratulated each other on their new work.



As well as introducing a new medium to push the artists into new creative territory, the workshop was a significant communal event for the artists, and attracted great interest from the wider community.

As a result of the workshop, Regina Wilson has recently travelled to Basil Hall Editions in Darwin to observe the studio at work and learn more about the printmaking process.

**Mimi Arts & Craft**, Katherine will be closed for Christmas/annual break from the 22nd of December until the 4th of February.

**Munupi Arts & Craft** on the Tiwi Islands has a new Chairman – Robert Puruntatameri after the resignation of the previous Chair Regis Pangiraminni. Congratulations to Robert! Robert has been preselected into the "Indigenous Ceramics art awards 2007" in Shepparton, Victoria. Christine and Robert are attending the awards night on Dec 14th and Cultural activities the following day. Christmas closing dates at Munupi are: 20th December to January 21st

**Waringarri Arts** in Kununurra will be closed for Christmas from December 14th 2007 and will reopen January 14th 2008.

**Mr Tommy May** was recently elected as Chairperson of the Kimberley Aboriginal Law & Culture Centre – congratulations Tommy!

Marika Patrick was elected for another term as the **Warmun Art Centre** Chairperson at their recent AGM – congratulations Marika!

**Elcho Island Arts & Craft** closing dates over the Christmas period are from the 10th of December until the 11th of January.

The **Tiwi Art Network** is moving its office from the

Air Raid Arcade in Darwin to 3/3 Vickers St Parap (the old Nomad Art space) in December. We are very excited about the move as the new space will have a cleaner, brighter look and will give us the chance to increase our profile in Darwin. Phone numbers and email will remain the same. Niru Perera PO Box 2806 PARAP NT 0804 P: 08 8941 3593/0438 519 772

**Warlayirti Artists** will be closed for the Xmas break from 24 December to 7 January 2008.

**Mowanjum Artists** Spirit of the Wandjina Aboriginal Corporation artists, committee and staff wish all their customers & supporters a happy Christmas and a prosperous new year. Mowanjum will be closed from Tuesday 19th December and reopen Monday 4th February 2008.

**Mangkaja Arts Studio** will be closed for holidays from December 18 until January 21. Happy Festive Season from all Mangkaja artists and workers.

**Maningrida Arts & Culture** will be closed on the public holidays over the Christmas and New Year period.

**ANKAAA's Broome office** will be closed from Monday 24th December & reopen Tuesday 29th January.

**ANKAAA's Darwin office** will be closed from Monday 24th December & reopen mid January.

## Executive 2007 – 2009

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

**Interim Vice Chairperson** - Tony Lee  
Darwin based Artist  
- Darwin/Katherine Region

**Treasurer** - Araluen Maymuru  
Buku Larrnggay Mulka  
Arnhem Land Region

**Secretary** - Marika Patrick  
Warmun Art - Kimberley Region  
Richard Birrinbirrin - Bula'bula Arts  
- Arnhem Land Region  
Ruth Nalmakarra - Milingimbi Arts  
- 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  
Patrick Freddy Puruntatameri -  
Jilamara Arts & Crafts

Tiwi Islands Region  
Donna Burak -  
Munupi Arts & Crafts  
Tiwi Islands Region

Cyril James Kerinauia - Tiwi Design  
Tiwi Islands Region

Peggy Griffith - Waringarri Arts  
Kimberley Region Stand-in

### Welcome in 2008

Ruth Nalmakarra - Milingimbi Arts  
Arnhem Stand-in  
Tommy Lewis - Djilpin Arts  
Katherine/Darwin Stand-in  
Janice Murray - Jilamara Arts & Crafts  
Tiwi Stand-in

## ANKAAA Staff

### Executive Officer

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Vokili Shiell - vokili@ankaaa.org.au

### Regional Coordinator

**Kimberley Region** - Michelle Culpitt  
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### Regional Coordinator

**Katherine Region** - Anthea Burns  
anthea@ankaaa.org.au

### Regional Coordinator

**Darwin, Arnhem & Tiwi regions**

Position vacant