

ANKAAA

Association of Northern, Kimberley and Arnhem Aboriginal Artists

Working together to keep art, country and culture strong

Arts BACKBONE

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Double Issue



Tom Lawford painting up Mangkaja artist and ANKAAA Director Ngarralja Tommy May at the Kimberley Aboriginal Law and Culture festival. Photo: Alistair McNaughton C 2008.

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THE VISUAL ARTS AND CRAFT STRATEGY



*As Chairman of ANKAAA
I need to see ANKAAA moving
into a future and we need to
make a pathway for those people
who are coming onto our board.*

ANKAAA is a face for the art centres.
It is really important in the eyes of
government who look to ANKAAA to
understand art centres and Aboriginal
artists from the Top End. To understand
what we stand for.

Why is ANKAAA really important?

It is really important in being an organisation in which Aboriginal Executive Directors are the boss.

It is important for us to concentrate on this ANKAAA association. All the art centres from different regions are getting together with one voice to be strong. Every artist's voice or every art centre voice is really talking strong and clear representing their own countries.

Djambawa Marawili
Chairman

ANKAAA UPDATE

By Djambawa Marawili and Christina Davidson

*The second half of the year has
been a busy period for ANKAAA
with fresh beginnings.*

Each year ANKAAA has four regional meetings before the Annual General Meeting in early December. These regional meetings are an opportunity for members in the four regions – Kimberley, Tiwi, Katherine/Darwin and Arnhem land to meet together to share news, receive reports and updates about ANKAAA and industry developments and to plan. As this is an election year for Executive Directors each region also has the task of electing four members to represent them on the ANKAAA Board of Directors – three Board Directors and one stand-in Director. Advice on the elected members is brought to the AGM where the new board of 12 Directors is announced.

The Kimberley Regional Meeting took place at the KALACC (Kimberley Aboriginal Law and Culture Centre) Festival, held in September at Mt. Barnett on the Gibb River Road in North-West Kimberley. Special thanks are extended to Mr Tommy May, longstanding ANKAAA Executive Board Director and also Chairman of KALACC, for hosting the meeting. The festival which brought together over 400 Aboriginal people from across the Kimberley for business meetings and dance affirming the central importance of Law, language and culture, was the perfect setting to ground the ANKAAA regional meeting in core values of 'Working Together to Keep Art Culture and Country Strong'.

The successful Tiwi meeting took place at Munupi Arts on 7 October. Executive

Director Donna Burak hosted this meeting at beautiful Garden Point, Melville Island, then experiencing the first signs of the coming wet season with heavy bursts of afternoon rain.

The Katherine Regional Meeting was held at Springvale Homestead, Katherine, on 29 October with many members travelling vast distances to attend and share news and discussion. This idyllic retreat was also the venue for a productive second day of training for members in Money Story for Art Centres. Thanks to Mimi Arts for all their help in organising the successful meeting. Arnhem Regional Meeting will be held at Batchelor Institute in December.

The ANKAAA *Business and Strategic Plan 2008 – 2011* has as one of its three primary goals the task to – 'Make ANKAAA Strong on the Inside'. The principle aim here, as Board Director Ruth Nalmakarra said, is to make the foundation beneath the house strong so that the house will be strong. With such a foundation ANKAAA can concentrate on its important work supporting artists and talking up for Aboriginal artists and art centres. The Executive Directors three main strategies for achieving this are: to build a strong committee; build strong organisation structures and functioning; and to build a strong money story - the same practical building blocks which art centres need to make their foundations strong. As ANKAAA works to build these areas for itself, it is also building skills, resources and experience to share with the art centres it supports.

Meeting these goals will be an ongoing endeavor but has been a focus in late 2008. A highlight has been a three day Governance Training session which the ANKAAA Executive undertook with the Office of the Registrar of Indigenous Corporations (ORIC) in September. The enthusiastic, clear and informative training was enjoyed and appreciated greatly by all with completion of important work (See report on page 18).

This year ANKAAA has worked particularly closely with the major funders: The Department of the Environment, Water, Heritage and the Arts (DEWHA), the Australia Council of the Arts and Arts NT (as well as continuing to work with our other funders). Their practical and personal support for ANKAAA, as well as financial sponsorship, is particularly appreciated. These relationships present a strong affirmation of the value and strength to be achieved through working collaboratively and openly together.

In the wider environment of Indigenous affairs for the Top End, communities have continued to experience the stress and challenges of multiple changes, many of which stem from the Federal Government Intervention in the NT put in place in 2007. Changes to the CDEP programs have led to commencement of new Transition and now NT Jobs Package positions for art workers in many art centres. While employment of additional Aboriginal art workers is very welcome, the hasty commencement of programs without adequate support for supervision or training has sometimes placed unrealistic expectations on art centres.

ANKAAA has conveyed members concern to relevant government departments and is convening a session at the upcoming AGM for art centre managers and members to discuss employment programs with government representatives.

The transition to the new Northern Territory Shire structure which has replaced the community council system in place since the late 1970's, has also involved significant change and uncertainty and has highlighted the necessity of art centres achieving



security of tenure for their buildings and assets. In this context it is vital that understanding is nurtured at the local Shire level of the economic, social and cultural importance of art centres to Aboriginal communities and to broader national and international arenas.

ANKAAA welcomes the Australian Government Response to the Senate Committee Report – 'Indigenous Art Securing the Future Australia's Indigenous Visual Art and Craft Sector' announced in August. The reply can be accessed at www.environment.gov.au/minister/garrett/20080808.html.

As representatives of the first peak body representing Aboriginal artists and 43 art centres ANKAAA Executives have continued to speak up on the local, national and international stage giving Aboriginal artists and their art centres a clear and audible voice.

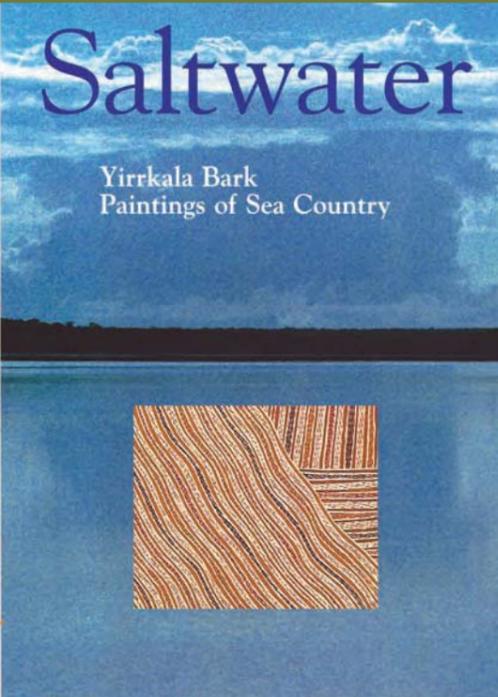
Many stories in this Backbone celebrate two themes which members persistently return to. The importance of teaching living art and culture to upcoming generations. Also the fundamental interconnection of visual representation, dance, music, storytelling and Country for traditional and also contemporary art.

ANKAAA Chairman Djambawa Marawili. Photo courtesy of: Joyce van Dijk.

Darwin Katherine Regional Meeting. ANKAAA.

Saltwater Bark Paintings and Sea Rights Victory

By Christina Davidson, Executive Officer, ANKAAA



FAR LEFT: Front Cover of Saltwater: Yirrkala Bark Paintings of Sea Country, Buku-Larrngay Mulka Centre Yirrkala, 1999 (10,000 copies sold).

CENTRE: Dancers from Blue Mud Bay celebrating sea right victory, Garma festival of Traditional Culture, August 2008. Photo: Courtesy of YIF.

LEFT: Marawili and Waka Munungurr at Garma Festival of Traditional Culture, 2008, leading members of Yilpara community and surrounding homelands to the *bungul* celebrating the sea rights victory. Photo: Courtesy of YIF.

BELOW: Djambawa Marawili, *Barulija*, earth pigments on bark, 1988, 250 X 121 cm.

On 30 July 2008 the High Court of Australia decided on the matter known as the Blue Mud Bay case. In a landmark victory the claim for native title rights over sea by traditional owners of the Blue Mud Bay region in North East Arnhem Land was upheld. Traditional owners effectively gained the right to control all access to their coastal waters in the intertidal zone along 80% of the Northern Territory's coastline.

The Chairman of the Northern Land Council, Wally Wunungmurra says: "This is a very important decision for traditional owners. We have waited for almost 50 years for our sea rights to be legally, and finally, recognised." "Yolngu people must now be included in any discussions and agreements about fishing, or any other business, on our lands to the low water mark. This "means that we can protect our sacred sites in the sea and take better care of our country."¹

ANKAAA Chairman, Djambawa Marawili, a senior leader from the Maḡarrpa clan of Blue Mud Bay, played an important role in the historic sea

rights victory. He is a principal claimant in the legal case and he instigated the major Saltwater Collection of bark paintings of Sea Country through which traditional owners document in detail their ownership of the sea and its cultural and social significance.

The magnificent Saltwater Collection – Yirrkala Bark Paintings of Sea Country, contains over 80 works by 47 Yolngu artists.

"I don't want to go to exhibitions and galleries and see people only looking at pretty pictures anymore. I want people to look at my pictures and recognise our law. It's all I can do."

Sydney Biennale, 2006

Education Kit Section 02 of 04: The 15th Biennale of Sydney, 2006 www.bos2006/uploads/File/Education%20kit/educationkit_006_Sect02_FINAL.pdf

Painted in 1998 it toured Australia from 1998 to 2001 and is now housed permanently in the National Maritime Museum in Sydney. Together the artworks map saltwater country in North East Arnhem Land from Blue Mud Bay all the way up to Melville Bay. Many of the sacred bark paintings reveal previously restricted knowledge which traditional owners, a number of whom have now passed away, shared publicly for the first time (this includes Djambawa Marawili's father Wakuthi Marawili).

In the book about the collection Dula Bgurrwuthun wrote: 'This is our Law and our art. By painting we are telling you a story. From time immemorial we have painted, just like you have used a pencil to write with. Yes, we use our knowledge to paint from the ancient homelands to the bottom of the sea'.²

The making of the Saltwater collection, organised through Buku-Larrnggay Mulka Art Centre, Yirrkala, took place after Djambawa Marawili learnt that his countryman Waka Munungurr had discovered an illegal fishing camp on sacred country at Garrangali near Yilpara in North Blue Mud Bay where intruders had left the severed head of a saltwater crocodile.

This shocking discovery in the spirit place of the ancestral crocodile gravely violated Yolngu Law. Drawing on the strong political art tradition of the Yirrkala Bark Petition (1963) and the Barunga Statement (1988) the Yolngu used painting to educate *Balanda* (outsiders) about their knowledge and Law and to intervene in wider Australia to effect change to protect country.

"One day we might have the right way of doing ... people will learn and they will come and have permits. So, we can all work together, you know, live and look after those important areas – you know – Djalkir (sacred sites, literally foundation). ..That's my interest."

Djambawa Marawili talking outside the Federal Court of Australia, Canberra, 2007 www.livingknowledge.anu.edu.au/learninssites/seacountry/16_searights.htm

Djambawa Marawili explains that for Yolngu these paintings are the equivalent of legal 'title deeds' explaining ownership to areas of land and sea. This understanding was respected when in 2005 Saltwater bark paintings by Garwirrn Gumana, Djambawa Marawili and others were accepted by the Federal Court of Australia as evidence in the Blue Mud Bay sea rights case.

The paintings' success in reaching out to speak across cultures was also highlighted when the president of the United States of America, George Bush, was taken to see the collection during his 2007 Sydney visit.

At the 2008 Garma Festival of Traditional Culture in Gulkula, this August Djambawa Marawili and Waka Munungurr lead around 100 men and women from Yilpara and surrounding homelands in a triumphant *bungul* (traditional dance) celebrating the sea rights victory and following the journey of the ancestral crocodile Baru back to the river and his nesting home Garrangali. A further celebration will take place at the homeland community of Yilpara.



1 Wali Wunungmurra 'Journey goes full circle from Bark Petition to Blue Mud Bay', 14 August 2008, www.icnn.com.au

2 Dula Bgurrwuthun, 'Declaration; in Saltwater: Yirrkala Bark Paintings of Seacountry, Buku-Larrngay Mulka Centre and Jennifer Isaacs Publishing Yirrkala and Sydney, 1999

Meerepen Arts Festival 30 May – 1 June



Visual art is central to the Meerepen Festival now in its 21st year. Taking place over a three day weekend at the Nauyi Nambiyu or Daly River community, the festival combines a sporting carnival, music concert, art sale and auction, traditional dancing competitions, bush tucker sampling and art workshops.

A highlight of this year's festival was an unforgettable performance by Geoffrey Gurrumul Yunupingu singing under the stars on the banks of the Daly River. Followed by performances by local bands.

Meerepen Arts and Crafts Centre was open all weekend for viewing of art works which became available for sale on Sunday. At the annual art auction selected paintings sold for prices up to \$4,000 and audiences were thoroughly entertained. Paintings, baskets, fabrics and other items were then open for sale

with long queues of buyers stretching across the outdoor exhibition space throughout the afternoon.

His Honour Mr. Tom Pauling QC, Administrator of the Northern Territory, officially opened the festival. He spoke of the long history of the Meerepen Arts centre which started in 1986 as a meeting place for the women of Daly River. "The art centre was a place where they could come together to share their stories, their troubles and practice their traditional crafts, such as dilly bags for collecting bush tucker and plats used for medicinal purposes". The centre now has a beautiful contemporary elevated building and outdoor spaces for artists to work in.

Meerepen Arts new Fi Weaving Tours were launched at the festival with local women generously sharing their culture and knowledge. First with a PowerPoint lecture in the Adult Education centre.

Then visitors were taken by bus to the banks of the nearby Daly River to watch and participate in stripping, colouring, rolling and weaving of Merrepen fibres. Congratulations to Meerepen Arts for organising such a successful tour and art weekend.



"We chose to call this tour Fi because this word fits the weaving process. Translated directly it means endless nothingness or emptiness, and the word can also describe how you can create something out of this nothing...the idea of the weaving pattern was given to the old people by the Golden Orb spider's big web."

Fi Tours: Traditional Weaving: a short introduction, Meerepen Arts, Brochure, 2008.

TOP LEFT: Durrmu Arts Peppimenarti welcomed visitors to the centre. Photo: Alison Copely, ArtBack NT

TOP RIGHT: Fi Weaving Tour, Meerepen Arts Festival, 2008. Photo: Christina Davidson, ANKAAA.

BOTTOM LEFT: One of Gracie Kumbie's paintings on show. Photo: Alison Copely, ArtBack NT.

Barunga Festival 6 – 9 June



The Barunga festival now in its 23rd year is the Territory's longest running annual festival.

This year marked the 20th anniversary of the famous Barunga Statement – a document with text and paintings by a number of Yolngu clans and central desert painters, which was presented to Prime Minister Bob Hawke at the festival in 1988.

The statement called for recognition of Indigenous rights to land, for Aboriginal self-management and for a treaty. Bob Hawke sat on the earth at Barunga and promised a treaty. However in 1991, in his last act as Prime Minister, Mr. Hawke shed a tear as he hung the Barunga Statement in Parliament House, saying he wished he could have done more for Indigenous Australians (he never delivered on the promised treaty).

At the opening of the 2008 Barunga festival Pat Dodson and Chairman of the Northern Land Council, Wally

Wangamurra, reflected on the strength of the original petition. The continuing need to strengthen Indigenous rights in the Australian constitution was affirmed. Wally Wangamurra dedicated the 2008 Barunga festival titled 'new beginnings' – "to the memory of our elders". And continued "Let's also dedicate it to our children. Our future lies with these children".

With sport and music as major components of this four day long weekend, visual art and traditional dancing are part of a wide range of energetic activities. Djilpin Arts centre from Beswick and Mimi Arts from Katherine both had stalls displaying and selling art and involving artists. Angie from Djilpin commented: "We sold a lot of work and it was a good chance for local people and tourists to meet with Indigenous artists from communities and it was good for artists to talk about their work. Djilpin Dancers who performed at the festival were working with kids from Barunga in



the weeks leading up to the festival".

The Barunga festival art prize awards \$7,000 prize money. Categories include: the David Blanas acquiitive prize for the Best Painting (on bark

or canvas); P.Fordham Emerging Artist Award; and Best in Other Mediums.

Angie, emphasized what an inclusive and positive process the art prize was for artists involved: "It was a very positive process for everyone. They had a strong connection with the process of nominating and going to see the exhibition".

Other cultural activities at the festival included workshops and demonstrations in basket weaving, bush toy making, spear making, bush medicine collection and bush tucker.

A highlight of the outstanding music program was a transfixing joint performance by Ruby Hunter and Archie Roach.

TOP: Festival visitors attended the Ghunmarn Culture Centre Stall Angie Frost Djilpin Culture Centre.

Dancers performing in the Bungul Competition at the Culture Park. Angie Frost Djilpin Culture Centre.

Garma Festival of Traditional Culture, 8 – 12 August

The 10th Garma Festival of Traditional Knowledge attracted over 2,500 Yolngu and visitors to camp for 5 days at Gulkula North East Arnhem Land. The 'bush university' featured the key forum: 'Indigenous knowledge: Caring for Culture and Country' and a major Indigenous Economic Development conference. Also

further conferences focusing on Indigenous concerns relating to climate change and water use.

A highlight of the visual art at Garma 2008 was the extraordinary display of the new 'After Berndt' prints produced by the print workshop at Buku-Larrnggay Mulka Art Centre. The series of 30 'soft ground'

etchings by current Yolngu leaders were homages to a remarkable set of crayon drawings by an earlier generation of Yolngu lawmen collected by anthropologists Ronald and Catherine Berndt in 1947. The new prints were hung on the whitewashed trunks of gum trees in the distinctive outdoor Gapan Gallery which has been a feature at

◀ **Garma Festival of Traditional Culture, 8 – 12 August (continued)**



reflection on the passage of Yolngu designs through cross-cultural relationships into today's contemporary art context.

Once again the Garma Panel and Print Project took place. Started at the 2003 Garma Festival this project brings together emerging and acclaimed artists participating in the festival in a collaborative art work. Artists at the festival create individual panels which are later combined to form the collaborative work.

Garma also celebrated a year's achievement of Buku-Larrnggay Mulka Art Centre's Mulka Project. The ground breaking media archive, production and training centre was launched at Garma 2007. At Garma 2008 a one-year anniversary DVD *Nhama Short Films From Yirrkala North East Arnhem* was launched at the open-



air cinema. Viewing of 12 outstanding local short films was met with cries of appreciation and applause. Mulka also worked with secondary students filming the daily *Bungul* (traditional dancing).

Garma for a number of years. This year the display space was greatly extended with large reproductions of 100 of the original Yolngu drawings displayed in additional bush galleries set in clearings along the top of the escarpment overlooking a majestic valley and distant sea. The combination of contemporary and historical visual records invited

Over the festival senior women of the Gumatj and other clan groups gathered in the women's shelter

sharing and teaching their crafts, weaving baskets and making string weaving of pandanas. The program included launch of the book *Weaving Lives Together at Bawaka*.

Visitors were fascinated to watch the process of carving a traditional canoe from a large tree trunk which took place as part of a new Yothu Yindi Foundation Lippa Lippa Men' Program. This program is initiated to support Yolngu Youth.

Adult participants in the key forum were often found skipping out to pay a short visit to the youth forum. Strong Culture = Strong Knowledge, the 3rd Garma Miwatj Youth Forum was an undisputed success. With more than 200 12-18 year olds it focused on fun and development of leadership skills. The form included youth from Galiwinku, Gapuwiyak, Nhulunbuy, Yirrkala, Gunyangara, Milingimbi and homeland communities, as well as a much broader area of the Northern Territory including Wadeye, Jabiru, Oenpelli and Alice Springs and Melbourne as well as non-indigenous youth visiting the festival. Themed "have a go" the forum included opportunities for learning skills in printmaking, traditional jewelry making, traditional *bungul* and contemporary hip-hop dance. With mentoring and performances from a stunning line up of established musicians including: Ben Lee, Andrew Farris (INXS), Jimmy Little and the Chooky Dancers.

The daily *Bungul* from 4.00 PM to sunset on the central dance ground was the focus around which other activities took place.

TOP: Buku Larrnggay Mulka artists prints on display after The Berndt collection. Photo: Karen Mills.
CENTRE: Work by Wongu and his son Dhanjatji, Djapu clan (left foreground); and Djimbar'yan, Munyuku clan (right) Francine Chinn. Photo: Courtesy of Yothu Yindi Foundation (YYF).
BOTTOM: Making of canoe Lippa Lippa Men's Program. Photo: Christina Davidson, ANKAAA. YYF.

KALACC Festival Gaadmungunardi, 22 – 26 September

The Kimberley Aboriginal Law and Culture Centre (KALACC) hosts regional festivals every two or three years which bring people together to celebrate and pass on songs, dance and stories and to hold forums on political, social and cultural issues affecting Kimberley Aboriginal people.

Long term ANKAAA board member and former ANKAAA Chairman, Ngarralja Tommy May, is chairperson of KALACC. Mr May lead the ANKAAA Kimberley Regional Meeting in the art workshop area and played a key role in festival proceedings and debate. Big meetings were held by Kimberley Language Centre, KALACC and Kimberley Land Council (proudly celebrating its 30th Anniversary).

Mangkaja Arts from Fitzroy Crossing organized art workshops. Many ANKAAA members also staired in the nightly dancing which is the heart of Kalacc. Jirrawun Arts' artist Peggy Patrick lead a big mob of proud Warmun kids dancing in spot lights before the large crowds. The front cover of this Backbone features Mr May painting up ready to dance.

Mangkaja At KALACC Festival Gaadmungunardi
By Pamela Leeson, Operations Manager, Mangkaja Arts



We arrived late on Monday evening to a fantastic cacophony of sights, smells, and noises and the sheer excitement of everyone at the beginning of the Gaadmungunardi Festival 2008 held at the Arnbardah Community (old Mt. Barnett Station) on the Gibb River Road 310km east of Derby.

The Mangkaja crowd quickly erected three large gazebos under which artists, young and old, gathered to practice their art. Kids who had not painted before plastered paint on canvas, whilst the older artists carefully plied their craft.



Later in the week a group of men sat under the gazebos whilst carefully practicing their age-old art of making boomerangs whilst a crowd of avid watchers looked on.

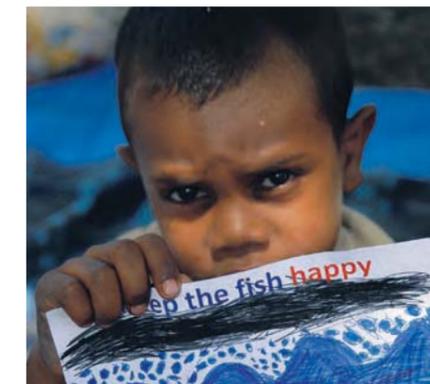
A hectic, hot but very enjoyable week at the festival was topped off with many cooling swims in the nearby billabongs making it a once in a lifetime experience.

Manjaka thanks the Arnbardah Community and Traditonal Owners of the region for facilitating the event.

TOP LEFT: Mawakura Jimmy Nerrimah of Mangkaja Arts painting. Photo: Alistair McNaughton.

CENTRE: Sonia Kurrara of Mangkaja Arts Fitzroy Crossing painting at the Artists' Camp. Photo: Alistair McNaughton.

TOP RIGHT: Young artists learnt from elders and displayed their skills at the Artist's Camp. Photo: Alistair McNaughton.



Darwin Aboriginal Art Fair

By Claire Summers, Arts Administrator, Maningrida Arts & Culture



In August 2008, twenty art centres congregated for the second Darwin Aboriginal Art Fair at the new Darwin Convention Centre. Artwork was showcased from a vast range of areas including the Kimberley, Arnhem Land, Katherine, Larrakia, Tiwi and the Central Desert. It was particularly exciting to also welcome Gab Titui Cultural Centre from the Torres Strait.

The fair gives buyers a unique opportunity to purchase Indigenous art directly from community based art centres. The event's core mission is to promote the integrity of Indigenous art and the artists in an ethical environment.

Furthermore it is a rare opportunity to experience so much diversity of work in one space. Art centres exhibited canvas, bark, fibre sculpture, textiles, carvings, jewellery, limited edition prints, musical instruments and more, catering from avid private collectors to the wandering tourists. It was also a pleasure to launch *The McCulloch's Encyclopedia Australian Art Diary 2009*, IACOR's *Go Hunting* website, and, to also have representatives from Viscopy and Top End Arts over the three days.

The opening was a huge success, and many thanks to the Hon. Marion Scrymgour, Deputy Chief Minister of the Northern Territory for opening and endorsing the event. Most importantly, a huge thank you to all the art centre managers and arts workers for travelling so far and exhibiting such stunning works in the Fair.

The Darwin Aboriginal Art Fair will run from the 13th-15th August in 2009.

LEFT: Ruth Nalmakarra assisting at the Milingimbi Stand. Photo: ANKAAA.

BOTTOM RIGHT: Marion Scrymgour met with arts workers at the Maningrida booth. Photo: Courtesy of Maningrida Arts & Culture.

Kimberley Artists In Darwin

By Tim Acker

Kimberley Aboriginal Artists brings together four art centres in the Kimberley – Mangkaja Arts, Mowanjurn Art and Culture Centre, Waringarri Arts and Warmun Art Centre. The alliance keeps Aboriginal culture strong by supporting cultural practice, recording important stories and celebrating artists' connection to their country.

The alliance took part in the Darwin Aboriginal Art Fair showcasing their unique artwork to attendees in August.

The 20 art centres that participated in the Darwin event are entirely owned and operated by the various Aboriginal communities, ensuring that artists receive maximum returns from all sales.

Mowanjurn Art and Culture Centre Exhibition and Studio Program Coordinator, Leah Umbagai, said that being a representative of Kimberley Aboriginal Artists at the event was a wonderful experience.

"Combining four major art centres from the Kimberley region presented us with a great opportunity to exhibit the unique and diverse range of indigenous art styles from the Kimberley," she said.

"It was an extremely valuable experience because it gave each art centre exposure to a wider audience including indigenous art dealers from throughout Australia, and the general public who are passionate about indigenous art and culture.

"There was an enormous amount of interest in the alliance with people wanting to find out more about art from the Kimberley region."

Waringarri Arts Manager, Cathy Cummins, said that the Kimberley Aboriginal Artists involvement in the art fair was a valuable industry networking opportunity.

"I think for our alliance to be involved in art fairs such as this, gives us a stronger



presence amongst Australia and the rest of the world" she said.

"It was a great experience to be able to share the Kimberley Aboriginal Artists story with the crowd at the Darwin Aboriginal Art Fair".

"I was presented with some great networking opportunities including a conversation about the possibility of a touring regional galleries show. I was also able to reacquaint with Waringarri friends and supporters".

Kimberley Art Centres Stalls, DAAF. Photo: Courtesy of Tim Acker.

Go Hunting Launched!



In 1597 Sir Francis Bacon declared, "Knowledge is power". Such a creed is delivered through the new arts centre online resource gohunting.com.au.

Developed by Matrix on Board as the Indigenous Art Centre Operations Resource (IACOR) the project was conceived and implemented by peak organisations, ANKAAA, Desert and Ananguku Arts with UMI Arts from Queensland joining too.

The website provides information that allows best practice to be achieved by art centres and is exclusively available to them.

The platform of the website covers seven core subject themes;

- An overview & key links,
- keeping culture strong,
- making art,
- artists' careers,
- managing business and people; and
- finding and managing money.

It is a virtual encyclopedia of art centre business and easily the best information resource art centres have ever had available. If you're looking for an answer then start right here.

A very positive and successful launch

took place at the DAAF on 15th August. Speeches were given by NT Gov. Minister for Information, Communications and Technology Policy Karl Hampton, John Oster (Desart EO) and Christina Davidson (ANKAAA EO).

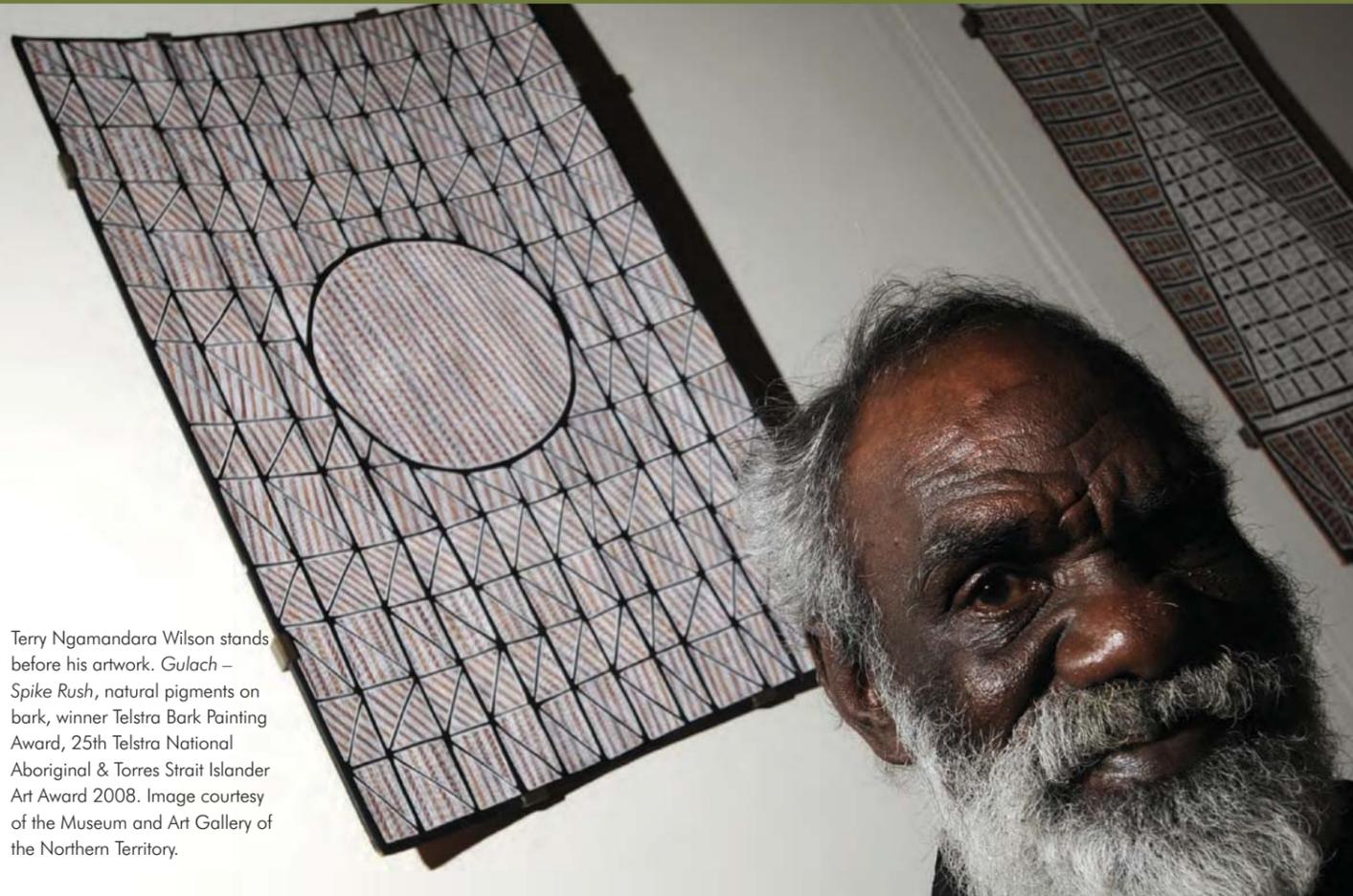
Superlative feedback has been received and a stronger future for all art centres is ensured care of this important initiative.



TOP: Christina Davidson speaking at the Darwin launch. Photo: Matrix on Board; and Snapshot of website www.gohunting.com.au. IACOR.

National Aboriginal & Torres Strait Islander Art Award

By Danielle Cullen



Terry Ngamandara Wilson stands before his artwork. *Gulach – Spike Rush*, natural pigments on bark, winner Telstra Bark Painting Award, 25th Telstra National Aboriginal & Torres Strait Islander Art Award 2008. Image courtesy of the Museum and Art Gallery of the Northern Territory.



All smiles for Nyapanyapa Yunupingu with her work. *Incident at Mutpi* (1975), natural pigments on bark, moving image, winner Wandjuk Marika 3D Memorial Award. Image courtesy of the Museum and Art Gallery of the Northern Territory.



Tommy May.
Photo: Christine Davidson, ANKAAA.

The 25th Telstra National Aboriginal & Torres Strait Islander Art Award opened in Darwin on 15th August at the Museum and Art Gallery of the Northern Territory. Well done to all ANKAAA member artists selected for the Silver Jubilee Award show!

Special congratulations to Terry Ngamandara Wilson from Gochan Jiny-jirra, the recipient of the \$4,000 Telstra Bark Painting Award, for his work *Gulach – Spike Rush*. Terry is a senior custodian of the Gun-gulol Gu-rrenyinga group of clans and his work depicts a key clan emblem: gulach – the spike rush that dominates the Barlparrarra swamp country. Terry, a senior artist from Maningrida Arts & Culture, took leave from his hospital bed in order to accept his award. MAC's Claire Summers said, "the award has meant a great deal to Terry, fulfilling a long term career ambition of his".

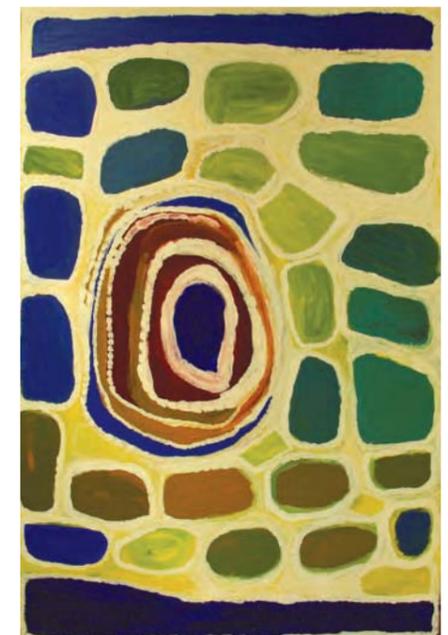
Nyapanyapa Yunupingu from Buku Larngay Mulka in Yirrkala was

the happy recipient of the \$4,000 Wandjuk Marika Three-Dimensional Memorial Award for her work *Incident at Mutpi* (1975). The bark painting and an accompanying film *Gatapangawuy Dhawu* (filmed by The Mulka Project) narrated an incident from the 1970's when Nyapanyapa was badly gored by a buffalo. Nyapanyapa has just held her first solo show at Roslyn Oxley Gallery in Sydney. Congratulations Nyapanyapa & the Mulka Project!

Well done Irenie Ngalinba, Napuwirri Marawili, Shirley Purdie and Wakartu Cory Surprise whose works were Highly Commended by the judges.



Lajamanu Ladies. (From Back left) Lily Nungarrayi Hargraves/Jurrah, Biddy Nungarrayi Long/Jurrah, (Lajamanu dancer), Rosie Naparulla Tasman, Margaret Nungarrayi Martin, Biddy Raymond. (Fore ground) Margaret Napangardi Robertson, Valda Nangala Dixon/Kelly (Arts Coordinator), Myra Nungarrayi Herbert. Photo: Danielle Cullen.



ABOVE: Wakartu Cory Surprise's entry in the Telstra Awards. Photo: Mangkaja Arts

LEFT: A proud moment for Kenny Brown from Jilamara Arts with tutuni. Photo: Danielle Cullen.

RIGHT: Karen Mills in front of her artwork. Photo: ANKAAA.



Warmun Art Centre won Aboriginal Business of the Year at the 2008 East Kimberley Aboriginal Achievement Awards, held on Saturday September 20 at the Kimberley Grande in Kununurra.

Business Manager Jacqueline Coyle-Taylor accepted the award with senior artist Patrick Mung Mung.

"This is a great honour" Coyle-Taylor

said, "in the year that Warmun Art Centre reaches ten years old".

She spoke about dreams that built the art centre, and the architect-designed building that opened last year, funded one-third from the sales of artworks by the artists.

'In the past year, many accolades have come our way,' she continued. 'Senior artist Shirley Purdie was the first Indigenous person to win the Blake Prize for Religious Art. She followed it up with the Needham Prize for Religious Art – another open entry prize – and was highly commended at the Telstra NATSIAA in Darwin last month.

Patrick Mung Mung was amongst 16 finalists in the richest Indigenous art award in Australia, the non-acquisitive Western Australian Indigenous Art Award held at The Art gallery of Western Australia.

"Our artists, both senior and emerging, are represented in prestigious public and private collections throughout the world".

"We held our first fully curated show in Singapore this year and were the focus of the feature exhibition for NAIDOC week, held at the Australian High Commission".

"Two of our artists, Mabel Juli and Marika Patrick, are invited to Japan for ochre painting workshops in November".

She thanked the coordinators and managers who brought unique skills, experience, knowledge and imagination to help these dreams come true.

Shirley Purdie at Warmun Art Centre this October during the presentation of her Blake prize winning Stations of the Cross painting to the Warmun Community Collection. Supporters of Warmun art paid for the painting to be returned to the community.

Art at the Heart, Regional Arts Australia's sixth national conference took place at Alice Springs from 3-5 October. The three-day program of visual and performing arts, discussions and exchanges was officially launched by the Hon. Peter Garrett AM MP Minister for Environment, Heritage and the Arts.



ANKAAA Chairperson Djambawa Marawili and Tom.E.Lewis were invited to give keynote addresses in the opening session of the conference where they spoke and performed before a huge audience of 950 delegates.

The theme for the keynote presentations was place and identity. The speakers addressed the audience from the stage of the Alice Springs Entertainment Centre where enormous images of art works and the speaker's country were projected behind them.

Djambawa Marawili spoke about his responsibilities to country inherited from his father and the journey that lead him to involvement in the recently successful Blue Mud Bay Sea Rights case. He spoke before images of his sea country around Yilpara in Blue Mud Bay, Northeast Arnhem Land, where he is leader of his homeland community. Marawili reflected on starting the Saltwater Collection of Bark Paintings of

Sea Country made by Yolngu traditional owners in response to illegal intrusion on their country and violation of Yolngu Law. He then addressed his approach to working with art in a political way in the tradition of the 1963 Yirrkala Bark Petition presented to parliament to represent Yolngu rights and duty to protect and care for country. He finished singing in Yolngu Matha.

Tom.E.Lewis performed several songs to a very appreciative crowd and later spoke to the conference about the country of the Katherine region, his culture and the vital role of art in sustaining Aboriginal tradition in the contemporary world. He introduced the Ghumarman Culture Centre at Beswick and ended by inviting everyone to visit Katherine.

Podcasts of the sessions will be available at www.artattheheart.com.au

LEFT: Djambawa Marawili, ANKAAA Chairman, keynote presentation, Art at the Heart. Photo: Joyce Van Dijk, courtesy of Arts NT.

From Turkey Creek to Tokyo!

By Marika Patrick



Marika Patrick (ANKAAA Director and Chairperson of Warmun Art Centre) writes about her recent visit to Japan:

Masako at Wonder Art Productions invited me to go to Japan to do workshops with the kids to show them about how Warmun Art uses ochres



We went to four cities: Tokyo, Handa City in Aichi Province, Osaka and Kyoto. I gave four workshops and a painting demonstration.

Two workshops were in museums and two were in a kids play centre.

There were about thirty kids in each

workshop. I showed them how we use our ochre. They made their own paintings on paper using Japanese soil from the park and also the Turkey Creek ochres that I brought with me. I told them about my stories of my painting and they painted their own paintings using stories from the areas around where they live.

Some kids said that the workshop helped to encourage them to use natural materials from the environment around them. Other kids said they were really pleased to have learnt a bit about Warmun art. Many parents said they were pleased to see their kids joining in, listening and learning about another culture.

LEFT: Marika painting at Osaka workshop
RIGHT: Marika had some time for sightseeing on her first day in Tokyo. Photos: Warmun Arts.

'Mwarre anthurre' Art works: Communities thrive

'Mwarre anthurre' Art works: Communities thrive, was a very successful one day symposium at Charles Darwin University, Alice Springs on October 1 focused on the importance of art to Indigenous communities in the Northern Territory. Organised by Associate Professor Sylvia Kleinert the symposium brought together a diverse range of speakers, indigenous representatives and government agencies. Speakers addressed areas including: art and social cohesion; and the roles of art in education, cross-cultural exchange, and economic well being for Aboriginal people.

Professor Howard Morphy from the Centre for Cross-Cultural Research at ANU in Canberra put aside his longer

keynote address paper to speak on the important role of art in recent sea rights claims. His full paper on art and social cohesion focuses on Buku-Larrnggay Mulka art centre, Yirrkala and Boomali Aboriginal Artists Cooperative, Sydney. It will be available from mid November in a Multi-media publication of the symposium.

ANKAAA Chairman, Djambawa Marawili spoke in the session 'What happens next? Future Perspectives'. He talked about the roles of ANKAAA as a place where artists from different communities across the Top End and Kimberley come together. Looking to the future he stressed the importance of training for young people who are just becoming artists and building up their names. Whereas back in the 1930's and 1940's (at the beginning of white occupation in Arnhem Land)

artists would accept goods such as flour, tea and sugar to trade for their art now people deal with financial demands and require incomes that careers as contemporary artists can provide. Marawili suggested training and education for those young artists who are really serious to develop as professional artists is the key to greater economic control: 'so they can turn around to a real way of living, a real way of earning money.'

This symposium included many engaging and thoughtful presentations by indigenous and non-indigenous speakers. Full audio and video recordings of the sessions are available through: 'Mwarre anthurre' Art works: Communities thrive enews special edition – CDU Issue 16 – Special Edition 1 October 2008, <http://www.cdu.edu.au/enews/versions/previous/081001.html>



Brooke and Praxi sharing the moment. Photo: Courtesy of Infocus.

Tiwi Design Aboriginal Corporation has won the Arts & Entertainment Award at the Northern Territory Chief Minister's Export and Industry Awards.

The distinguished prize was accepted by the daughter of one of the founding members of the art centre.

In a moving speech that enthralled the crowd at the

Darwin Convention Centre on October 10, Praxedes Tipungwuti paid tribute to her father Giovanni Tipungwuti, who helped establish the organisation in 1969.

She also thanked the 50 members who now work in Tiwi Design, producing ochre painting on canvas, paper or bark, limited edition fine art prints, ceramics and bronze sculptures, hand printed fabrics and textile products and ironwood carvings and sculptures.

Praxede also congratulated art centre managers Tim and Angela Hill for their hard work and dedication.

Tiwi Design will join state winners across Australia who will vie for the Australian Export Award held at the National Gallery of Victoria on December 5, 2008. We wish them the best of luck and congratulate them on this fantastic achievement.

I have been newly appointed as the Marketing Manager of the Tiwi Art Network. I am very excited to be working with three thriving art centres on the Tiwi Islands; it's a wonderful opportunity to be part of a team promoting the traditions, culture and way of life of Tiwi people through artistic expression.

On August 13 The Tiwi Art Network launched its annual exhibition that coincides with the Telstra National Aboriginal and Torres Strait Islander Award.

Yirrajirima murakupuni ngingingaji ngawila pumpuni jilamara – Three Countries, all of us, our good designs was held at Brown's Mart.

The joint exhibition from the three art centres on the Tiwi Islands - Munupi Arts and Crafts, Tiwi Design and Jilamara Arts and Craft - offered a remarkable insight into the strength of Tiwi culture and the exciting futures of the artists from the islands.

The focus this year was to showcase

work by both emerging and prolific artists. Included in the exhibition were Jean Baptiste Apuatimi and her daughter Maria Josette Orsto (Tiwi Design), Pedro Wonaeamirri, Timothy Cook and Raelene Kerinauia (Jilamara Arts and Craft) and Susan Wanji Wanji and Nina Puruntatameri (Munupi Arts and Craft). The exhibition was a huge success with many people attending the opening breakfast, lending their support and encouragement to Tiwi art and culture.

Elcho Island Arts

By Deborah Reich

Senior Elcho Island Artist, Gali Yalkarriwuy Gurruwiwi, Wins the Prestigious RAKA Award by Deborah Reich.

The newly reopened Elcho Island Arts has great joy to report that one of its senior artists Gali Yalkarriwuy Gurruwiwi has won the prestigious and valuable Kate Challis RAKA Award.

The RAKA Award was established by the Australian Centre, School of Historical Studies at the University of Melbourne almost twenty years ago. This award supports indigenous creation through the recognition and understanding of artists whose works have been noticed for their powerful message of affirming their cultural and spiritual identity.

As the custodian of the Morning Star pole for the Dhuwa Clans of North-East Arnhemland, Gali proudly shares his culture and the story of the Morning Star to the world. The Morning Star pole, or Banumbirr plays a fundamental role in mortuary ceremonies. They are a metaphor for the long and difficult journey taken by the deceased spirits to reach their eternal resting place. As Banumbirr (the planet Venus) tracks across the sky from sunrise to sunset it crosses each clan's country. It is the



Gali painted up performing dance recently for recording of ABC Sunday Arts programme. Photo: Stephen Hutchison, Elcho Island Arts.

brightest star in the sky and the last one to fade just before the new dawn. It represents the cycle of life for all living creatures, and everything on this earth.

By sharing his culture Gali not only plays his role in keeping the tradition going on for the future generations, but also blesses the *Balanda* (non-indigenous people) with his powerful message of unity between all men on this earth: "I am sharing the poles with everyone because I want to show the world how people are all one".

Today, the old man continues passing on his message of generosity through

his art. His beautiful poles made from carefully selected trees are delicately decorated with natural ochre, hand spun bush string and feathers. It can take months to seek out all the materials and create a Morning Star pole.

An exhibition of Gali Yalkarriwuy Gurruwiwi's remarkable poles including the winning entry are currently being displayed in Melbourne at the Ian Potter Museum of Art. The exhibition runs until 1 March 2009. Melbourne residents can also view Mornings Star poles by Gali and other Elcho Island artists by contacting Vivien Anderson Gallery in North Caulfield.

Tiwi Wills Project

By Michelle Newton, Jilamara Arts and Crafts Association

In August 2008, the Arts Law Centre visited both Jilamara Arts at Milikapiti and Munupi Arts at Pirlangimpi as a part of their Artists in the Black program. The aim of



this trip was to educate Tiwi artists about the importance of a will and copyright issues.

In 2003, the established Tiwi artist, Kitty Kantilla, passed away without a will. For Jilamara artist, Pedro Wonaeamirri this was the first step in understanding what happens to an artist's estate when they pass away without taking the necessary legal steps - "She left everything behind, her paintings, all her belongings. The problem was that first old lady she didn't have a will." Pedro and many other Jilamara artists realised that when she passed away it was unclear who was entitled to the money from the sale of her artworks and any copyright payments. In the absence of a will, the Public Trustee of the Northern

Patrick Freddy Puruntatameri, from Jilamara Arts and Melissa Willan, a lawyer from the Arts Law Centre discuss the information he wants to put into his will. Photo: Jilamara Art & Crafts.

Territory took control of all the money paid to the late artist's estate and then made payments to the family, a legal arrangement that was difficult for the artists to understand and manage.

With this knowledge, Jilamara artists didn't want this to happen again and made an important decision to take control of their own estates. Pedro - "I think it's very important that you must get a will, not just yourself but also for the next generation of family." Artist Brian Farmer also agrees - "It is better for my grandchildren, great grandchildren beyond, when I'm gone". This has been an important step towards these artists controlling their future.



ANKAAA Executive Meeting, September

Back row from left:
Mr. Tommy May, Mark Stapleton (Australia Council for the Arts), Djambawa Marawili, Martin Blandy, Richard Birrin Birrin, CJ Kerinauia, Christina Davidson.

Middle Row from left: Christine Colton (Arts NT), Joanne Miller (DEWHA), Janice Murray,

Bottom Row from left:
Donna Burak, Miriam Charle, Marika Patrick, Ruth Nalmakarra, Patrick Freddy Puruntatameri

In September the Director's of the ANKAAA Board came together for a big four-day meeting at Frog Hollow Centre for the Arts in Darwin.

First the Office of the Registrar of Indigenous Corporations (ORIC) presented a three-day governance-training workshop. ANKAAA thanks Caroline Joske and Alicia Currie from ORIC for their clarity, humor and good spirit. The governance training was very productive and enjoyable for everyone. One big days work involved producing a first draft of the revised ANKAAA constitution which is needed to comply with ORIC's new CATSI Act. The work on constitution changes will be brought to the members early in 2009.

This was followed by a meeting of the Board of Directors with representatives of ANKAAA's major funders – the Department of the Environment, Water, Heritage and the Arts (DEWHA), the Australia Council and Arts NT, attending at the Board's invitation. Donna Burak from

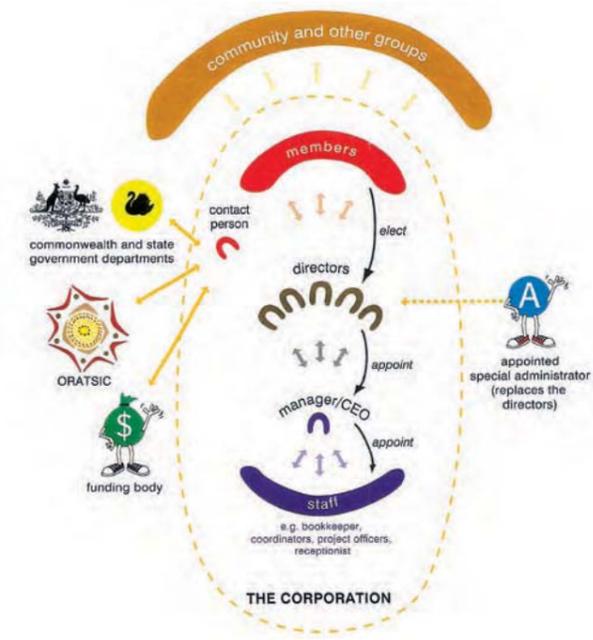
Munupi said "meeting went well, everyone had their say"

" We learnt about ORIC and about the rules at ANKAAA. Starting to understand about ANKAAA, what to say, what not to say. We talk amongst ourselves, little bit agreement about what's happening at ANKAAA."

BELOW: Governance training 2, Caroline Joske, ORIC (left) Donna Burak, ANKAAA.



Basic Structure of Corporate Governance



Our Art: Standing Up and Talking Out is a project developed by NAVA (National Association of the Visual Arts) in conjunction with ANKAAA and and Desert and as part of the Code of Conduct Strategy. Several Indigenous art centres across Australia have been involved in workshops relevant to best practice in the Indigenous Arts Industry.

Jill Gientzolis visited Waringarri Aboriginal Arts earlier this year to work with arts-workers at the Art Centre.

Arts-workers Danny Hume, Bruce Ward, Louise Mengil, Kim Griffiths and Damien (Wilbur) Kelly discussed "ways of working" that have made them such a strong team.

Waringarri Aboriginal Arts employs 6 indigenous arts-workers. Each worker is being trained to develop high-level skills to maintain the operations at the art centre. Louise is the Admin and Gallery Assistant. Wilbur is the Freight Manager, Kim manages the artist materials supply, Danny supports him and is also responsible for gardens and general maintenance, Bruce has just joined the team and is learning all the different skills involved in art centre operations. Marilyn Armstrong is the Artist Support Worker helping artists with every thing from lunch and a cup of tea to taking them to the bank or Centrelink.

"We are proud of our young people... we've got to teach them, they are our future for culture", said senior artist Phyllis Ningarmara. Arts-workers agree that it is the direction of the elders that have made them proud of their jobs as arts-workers.



"The Boab tree is the Art Centre which comes into one big trunk, all the artists and the workers", artist Kim Griffiths. Photo: Courtesy of Jill Gientzolis

Louise Mengil Waringarri Gallery Assistant preparing her design during the workshop. photo: Courtesy of Jill Gientzolis



RY was a latecomer to art making. His paintings were delicate representations of his country at Binjin and Moorlanba and were the beginnings of an artist learning to explore the possibilities of art as a way of sharing culture and love of country. This loss of possibility is one of the tragedies of his death.

Our great loss is that another elder of the community has died. RY passed away on Saturday 4th October 2008 from an unsuspected illness.

The leadership and commitment that RY showed to his family and community will be greatly missed.

RY will also be missed by the artists at Waringarri Aboriginal Arts as well as the artists across the Kimberley region that he represented in his role on the ANKAAA Executive.

His contribution as a committee member at Waringarri Aboriginal Arts was to speak strongly for Aboriginal ways of doing business. He encouraged other artists and committee members to speak up for what they believed in and what they wanted for their art centre. His pride in achieving resolutions and understanding within the committee context was always evident. He would often say, "We know how to sort things out here. We sit down and we listen to each other."

RY's efforts to understand the two-way collaboration between culture and business, community and government, artists and managers made him a strong representative for both Waringarri Aboriginal Arts and the ANKAAA executive. He took both these roles very seriously, first in his capacity as the Chairperson at Waringarri Aboriginal Arts in 2005 and then as an Executive member for ANKAAA from 2006-2008.

RY will be greatly missed by his wife, his sisters and family and the artists of Waringarri Aboriginal Arts and the Kimberley region.

The ANKAAA Executive Directors and staff are enormously saddened at the unexpected passing away of Waringarri artist and valued Executive Director RY. He was a very committed Director of the ANKAAA board working with dedication to support and develop Aboriginal artists and Aboriginal culture. RY was recently voted in for a second term on the ANKAAA Executive. His wisdom, strong spirit and dedicated contributions to ANKAAA and his fellow countryman through culture were of profound value and will be deeply missed. The ANKAAA Executive Directors extend their heart felt sympathy and regret to his wife, sisters and family.

First of all, Congratulations to Buku-Larrnggay Mulka's recent award winning artists Djirirra Wunungmurra - TOGART Contemporary Art Award 2008 FIRST PRIZE and Gunybi Ganambarr - Xtrata Coal Emerging Indigenous Art Award 2008 FIRST PRIZE.

Mangkaja Arts is pleased to announce their Christmas show is on at Mangkaja Arts Fitzroy Crossing in the first week of December and Janangoo Butcher Cheral is exhibiting recent works at Brigitte Braun Gallery Melbourne from 15 November till 6th December.

Maningrida Arts & Culture has a busy exhibition program in the lead up to Christmas. Annandale Galleries (Sydney) is showcasing a mini-solo exhibition for Samuel Namunjdja and group exhibition of barks in November and Alcaston Gallery (Melbourne) is representing James Iyuna and Melba Gunjarwanga's mimihis in late November. Tarrawarra Museum of Art is also exhibiting "Mythology and Reality – Contemporary Aboriginal Art from the Gallery Gabrielle Pizzi Collection" which features a number of pivotal Maningrida Artists.

Melba Gunjarwanga attended the Darwin International Airport public art opening on the 30th October 2008, and was one of eight Maningrida artists who contributed to the project. It was fantastic to view such a strong representation of Indigenous art from the top end in this space.

News from Mowanjum Art and Culture Centre

Two excited artists from Mowanjum, Kirsty and Tarina Burgu, were recently selected for the Revealed show in Perth, and were able to attend the opening, and take part in the professional development program thanks to the support of Arts WA, Central Metropolitan College of TAFE, and DOIR. This was part of a terrific 3-day program of intense networking and professional opportunities, run in conjunction with the inaugural WA Indigenous Art Awards. The WA State government is to be commended on such initiatives and we all hope the program is repeated.

Our other big news is the commencement of Stage 2 building works in Nov, which will add a museum and theatre to the Art and Culture Centre, enabling us to charge a small entry fee to the 15,000+ visitors we have in the tourism season. This will also allow the return of substantial collections of artefacts to the community, which they are all very pleased about.

Tiwi Design has completed renovations of our pottery shed from DEWHA special initiative funding.

Jean Baptiste Aputimi has attended the awards night for the Art gallery of Western Australia's inaugural Western Australian Indigenous Art, which opened on the 29th October. Jean was selected as a finalist along with 15 other artists. Tiwi Design is also holding a major exhibition of paintings and carvings by Jean Baptiste Aputimi, Maria Josette and Greg Orsto, Margaret Renee Kerinauia, Romolo Tipiloura, John Martin Tipungwuti, John Patrick Kelantumama at Bett Gallery in Hobart from 16th October 2008.

Margaret Renee Kerinauia, Ita Tipungwuti and Roslyn Orsto painting exhibition: "Kulama Jilamara" opened at Mossenson Gallery Perth 9th October 2008.

Maria Josette Orsto solo exhibition with Seva Frangos Art opening early November 2008.

Jam Factory in Adelaide is holding survey show of indigenous ceramics "From the Earth" from 13th December to 25th January and featuring works from Tiwi, Hermannsburg and Ernabella potters. The exhibition features ceramic work by Cyril James Kerinauia, Mark Puautjimi, John Patrick Kelantumama (Tiwi Design) and Robert Edward Puruntatameri (Munupi Arts and Crafts).

Tandanya National Aboriginal Cultural Institute, Adelaide will present "Ochre Imprints" Showcasing a broad range of work from the three art centres on the Tiwi Islands; Munupi Arts and Crafts, Tiwi Design and Jilamara Arts and Crafts.

Artists include Jean Baptiste Aputimi and her daughter Maria Josette Orsto (Tiwi Design), Pedro Wonaemirri and Conrad Tipungwuti (Jilamara) and Susan Wanji Wanji and Nina Puruntatameri (Munupi).

Dates: 9th January – 22nd March 2009.

"Mamana Mamanta - Gradual Friendship" touring exhibition runs between 9th January - 1st March 2009. Jock Puautjimi (Tiwi Design) has produced a range of unique and strikingly beautiful glass pukumani poles and vessels in this collaborative project with Canberra based glass Artist Luna Ryan.

Tandanya SA 9 January until 1 March 2009, Bathurst 13 March until 26 April, Orange 8 May -26 June, Territory Craft NT 15 Aug until 30 August, Wagga 15 Jan until 7 March 2010, Artisan QLD 3 June Until 10 July.

Warnayaka Art is sending 4 staff and artists to Brisbane - funded by Footsteps Enterprises, who are giving us classes on how to hang an exhibition and we also have sent 24 paintings to go into exhibition. This is from the 17th November to the 21st November. We are hoping to learn a lot make some new contacts, renew contacts and sell some artwork.

Valda Nangala Dixon from our art centre has been voted onto the ANKAAA board, which will help her greatly learning more about governance. Valda has been dedicated to the art centre and understands the issues of artists living in remote areas. She brings many years of her work experience to the board.

Other Exhibitions:

GRANTPIRRIE, Sydney, presents news works by Teapot Carroll, Shirley Drill, Berlyne Mung, Roseanne Patrick and John Barsa in The New Mob Preview Evening: Thursday 27 November 2008, 6 - 8pm Exhibition: 15 – 31 January 2009

The Western Australian Indigenous Art Awards will be on display 1 November 2008 – 11 January 2009 at the Art Gallery of Western Australia, Perth Cultural Centre.

Executive Committee 2007 & 2008

Richard Birrin Birrin
Bulaibula Artist
Arnhem Land

Donna Burak
Munupi Arts
Katherine Region

Miriam Charlie
Waralungku Arts
Katherine Region

Cyril James Kerinauia
Tiwi Design
Tiwi Islands Region

Tony Lee
Darwin Based Artist
Darwin/Katherine Region

Tom.E.Lewis
Djilpin Arts
Katherine Region

Djambawa Marawili
Buku Larrnggay Mulka
Arnhem Land Region

Tommy May
Mangkaja Arts
Kimberley Region

Araluen Maymuru
Buku Larrnggay Mulka
Arnhem Land Region

Marika Patrick
Warmun Art
Kimberley Region

Patrick Freddy Puruntatameri
Jilamara Arts & Crafts
Tiwi Island Region

RY
Waringarri Arts
Kimberley Region

Stand in Executive

Peggy Griffiths
Waringarri Arts
Kimberley Region

Janice Murray
Jilamara Arts & Crafts
Tiwi Islands region

Ruth Nalmakarra
Milingimbi Arts
Arnhem Region

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