

## Attachment D – Dealer Director Candidates

The following four candidates are nominated for election to the position of Dealer Director. The experience, qualifications and other information about each candidate are listed below. The following information has been provided by each of the candidates and has not been independently verified by the Company.

### **Item 5 – Election of a Director who is an authorised representative of an art centre – Rule 11.2(a)(i) of the Constitution.**

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**MUKHERJEE, Amy, Martumili Artists, Nyiyaparli Country (Newman) Western Australia**  
[martumili.com.au](http://martumili.com.au)

Currently Manager of Martumili Artists (Nyiyaparli and Martu Country, WA), I have a decade of experience working with regional and remote artists. Martumili represents Martu artists working and living in seven communities across the East Pilbara and is recognised as one of the largest and most reputable art centres in WA. I act as an IartC Director with the full endorsement of Martumili artists and the Martu advisory Committee – *Wangka Lampa Kujungka* – who advise me on cultural and advocacy matters, which therefore informs my perspective on IartC matters.

Serving as a Director on the IartC Board is an important way to platform art centres’ practices, values, and emerging issues within the industry. Connecting art centres and their artists with wider industry opportunities and advocacy is an invaluable way of communicating both the good stories that art centres tell and highlighting the challenges they face in competitive funding environments, hierarchical commercial markets and isolated communities. Art centres play a pivotal role in remote communities, and are essential not only to the remote Australian economic environment, but to workforce development, continuation of culture, and community-wide social and emotional wellbeing. In my role as IartC Director I continue to forefront these challenges, and promote the successful outcomes being generated by art centre artists across the sector – with the overall aim being to advocate for better recognition, funding, support and opportunities for First Nations artists.

**Item 6 – Election of a Director who is, or is an authorised representative of, a Member who is not affiliated with the Australian Commercial Galleries Association (now known as Art Galleries Association of Australia) or the Australian Indigenous Art Trade Association (now known as Aboriginal Art Association of Australia Ltd) – Rule 1.2(a)(iv) of the Constitution.**

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**KANARIS, Anna, Artitja Fine Art Gallery, Whadjuk Country (Freemantle) Western Australia**  
[artitja.com.au](http://artitja.com.au)

I have a Bachelor of Arts majoring in Communication Studies and a Graduate Diploma in Journalism from Murdoch University. In the early 2000's I moved from a career in journalism to pursue cultural and educational interests in the Aboriginal art world.

First introduced to Aboriginal art and culture in the 1980's while working in community radio in Perth, Western Australia, I was involved in liaising with community educational centres, elders and their representatives in isolated communities in the State's northwest, setting up satellite radio test broadcasts to enable the learning of languages for younger members of the community.

Artitja Fine Art Gallery was established in 2004, using an innovative business model of working from home by appointment and holding what has now built to five exhibitions per year in a hired gallery space, primarily in South Fremantle, WA. In March 2024 Artitja turns 20, and has survived many challenges along the way, including the challenge of operating without a 'walk-in' space, and relying on word-of-mouth and client recommendations that we are reputable art dealers. In the past two decades the gallery has connected with and exhibited artists from over twenty remote community art centres and in order to make meaningful connections I have visited many of them. For eleven years Artitja represented Noongar bush sculpture and artist Janine McAullay Bott, and took her career from fledgling to award winning in 2009 when she won the NATSIAA Wandjuk Marika 3D award for her sculptural weave.

Working in isolation by not having a daily walk-in space has meant from the outset I have sought to be informed of what is happening on the national scene in the Aboriginal Art world and have kept a keen interest in the issues, challenges and industry developments that have occurred over that time. From the outset, operating in a respectful and ethical manner has always been a key factor in the Gallery's daily operation and continues to be so. Artitja Fine Art Gallery has been a member of the IartC since the Code's inception. I believe my experience and knowledge of the industry would be of benefit to the IartC Board and if elected, I would act with diligence and respect.

**FOSTER, Belinda, Aboriginal Bush Traders, Larrakia Country (Darwin) Northern Territory**

[aboriginalbushtraders.com](http://aboriginalbushtraders.com)

Belinda brings over 15 years of experience in the Indigenous art sector. She is deeply committed to honest and just practices, with exceptional listening skills that enable her to comprehend complex issues.

Belinda is currently the Gallery Coordinator at Aboriginal Bush Traders (**ABT**) in the Darwin CBD. A not-for-profit business, ABT boasts a bush food inspired café alongside a vibrant retail and gallery space supporting Indigenous artists and enterprises across the Top End. Belinda is responsible for all daily operations of the gallery and retail space. Key tasks for this role entail consulting directly with independent artists and Art Centres for artwork purchases and sales, liaising with wholesalers for licenced product purchases, and delivering the exhibition calendar and all communications across the entire business.

Prior to this role, Belinda spent close to ten years with Arnhem Northern and Kimberley Artists (**ANKA**). She managed daily office operations, played a key role in coordinating major events and board meetings, handled report writing, and was a key contact for directors, artists and Art and Culture Centres. Belinda was deeply committed to supporting governance at ANKA, which was recognised as a finalist in the National Governance Awards during her tenure. She continues to work with ANKA in a consultancy capacity.

Belinda holds a master's degree in arts and entertainment management, as well as post graduate qualifications in art history and communications.

Voting Belinda onto the IartC board supports a dedicated professional in expanding her skills for the long-term benefit of the Aboriginal and Torres Strait Islander art sector.

**'After more than 15 years in the sector, I am nominating to be a Director of IartC to actively support its work and continue advocating for fair and transparent dealings with Aboriginal and Torres Strait Islander artists and their artwork'.**

**QUINN, Stephen, The Museum Shop (National Museum of Australia), Ngunnawal Country  
(Canberra) Australian Capital Territory**

[shop.nma.gov.au](http://shop.nma.gov.au)

Stephen Quinn has 25 years experience working in the tourism, travel and cultural retail sectors. He is currently the Manager, Retail and Commercial Product Development at the National Museum of Australia, where he has been for 14 years. In his time at the Museum he has worked with many Indigenous art centres and artists from around Australia developing merchandise ranges for exhibitions which has returned revenue back to these communities.

Stephen is currently President of the Museum Shops Association of Australia and New Zealand where he has managed the board for the last four years and been an executive member for the last 14 years. In his role with the MSAANZ, he has supported and upheld the ideals of the Indigenous Art Code and the promotion of the Fake Arts Harm campaign.