

ANKAAA

Association of Northern, Kimberley and Arnhem Aboriginal Artists

Working together to keep art, country and culture strong

Arts BACKBONE

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Left to right: Greta Kerinaiva, Agnes Mary and Portaminni Jocelyn Black, Bima Wear
Photo: Monica Napper Photography

www.aboriginalart.org

Darwin Office

GPO BOX 2152, DARWIN
NORTHERN TERRITORY, AUSTRALIA 0801

Frogs Hollow Centre for the Arts
56 McMinn Street, Darwin, NT
Ph +61 (0) 8 8981 6134
Fax +61 (0) 8 8981 6048
Email info@ankaaa.org.au

www.ankaaa.org.au

www.aboriginalart.org

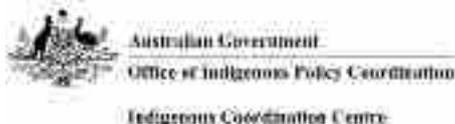
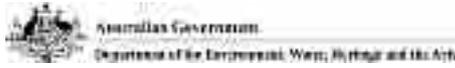
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ANKAAA has a new future to be developed and an important journey to go on with a new Board of Directors and new staff. We will work together hand in hand going into the coming year (2009-2010). We need to strongly respect each other and the journey we will be going on. This will be a really important journey for the staff and Directors and their opportunity to learn. The Directors carry new leadership for their individual Art Centres and the membership. Their leadership will be very strong and a fair way of dealing with the organisation.

On the other end the economy is going down. But from our economy in the arts we have more to develop and build. I don't know what will happen in the next five to six years. We need to balance the value of our lives and of our economy. Otherwise we will all go down. We need to have strong self management and self sufficiency for caring for the country and the stories and the significant sites. Really working and sharing the knowledge of this land and sea. We need to really work hard side by side, to hand on these resources, the land and also sea. Both Yolngu (Aboriginal people) and Napagi (non-Indigenous

Australians) should be caring for the land and the sea. Not damaging it, but caring. Working and not killing the land and sea, that way we can both manage Australia, Yolngu and Napagi: The land and sea can be freely saved up for the next people who are coming up.

We need the Homelands (Outstations/ Communities on country). The patterns and designs are all coming from the land and from the sea in these Homelands, where the rocks and water holes are. We have our countries for individual clan nations and tribes. We need a Homeland where we can smell fresh wind, collect and eat fresh food and have healthy, strong living. It is an important place. When we are on other peoples country it is really hard to go back there because we feel we have lost our connection to that land, to those patterns, stories and designs. We need to keep our Homeland as a base. We need to be at the region where our clans and their patterns and stories and designs come from. It is really important that the people develop their own homelands, care for the country and develop jobs in their own country. Jobs for those young people who want to come back to their homelands. Jobs like managing the office, managing funding, shops, ranger programs, tourism, art practice, environmental programs, developing fishing industries, and teaching (the school is really important). That way our kids can learn English and get further education. That is the first key to go and get real jobs.



Message from the ANKAAA CEO - Christina Davidson



This issue of Arts Backbone begins a new series of articles on keeping places in community Art Centres, with an article by Margie West, emeritus Curator of Aboriginal Art from MAGNT, talking about her *National Significance Assessment for the Muluwurri Museum at Jilamara Arts, Bathurst Island*. In coming issues we will look at other important community art collections held in Art Centres in WA and the NT.

This issue of Arts Backbone also focuses on intergenerational teaching taking place on Country and in community Art Centres. In urban Australia, University Art Schools are the main venues of art education for people training to become professional artists. In the remote contexts which have been so pivotal to the ongoing and extraordinary success of Australian Indigenous art, art education is predominantly the preserve of elders and community Art Centres are the Academies of Art – although they are not usually formally acknowledged as such. It is important to the ongoing success of the art movement that this highly effective pedagogy is recognised and given due credit. Various articles in this Arts Backbone highlight the importance to ANKAAA members of strong Indigenous teaching¹. In forthcoming issues of Arts Backbone ANKAAA will pay tribute to individual elders who are the unpaid professors of the bush art academies.

ANKAAA's charter is to resource and advocate for, both, Aboriginal artists

¹ see Gapuwiyak p4, Injalak p8-9, Walyayirti Arts p16

working independently and through forty two Art Centres in a vast 840,000 km sq area of the Top End and Kimberley. The diversity of contemporary models of Indigenous art practice, and of Art Centres, is evident in this issue, as are some themes and concerns that bind different practices together. ANKAAA is committed to work actively together with members to enhance understanding and responsiveness to changing realities and possibilities for contemporary Indigenous practice, especially at this time of global economic uncertainty and challenge in Australian Indigenous affairs.

Since the 1970's community Art Centres have been central to the production and marketing of Indigenous Australian Art. Aboriginal owned and operated not for profit Art Centres emerged in the era of Indigenous self-determination, in parallel with the land rights and homelands movements and in response to strong community need. Nationally their numbers have grown from a handful in 1970 to an estimated 16 in 1980 to over 100 Australia-wide today.

National Indigenous affairs and the art movement have changed considerably over this time and there has been a growth in the art industry that would have been virtually impossible to foresee in the 1970'S. However continuing requests from artists to start new Art Centres (see Tara Leckey's article on the new Gapuwiyak Culture Centre in this issue) show that Art Centres remain the first choice for most artists in remote contexts to provide them with all round support, career development assistance and help to achieve important cultural maintenance goals.

There is no equivalent to the Art Centre model in the non-Indigenous art world and it is very important that recognition is given to their rich

and multiple functions. Art Centres are small businesses that sell and distribute art. They are also commonly: resource centres for artist members; art studios and workshops; cultural knowledge, maintenance and exchange centres; they often manage museums and keeping places; and although not usually named as such, should be counted among the leading art schools nationally – where elders have educated successive generations of new artists and presided over the ongoing Renaissance of Aboriginal art.

Above: Christina Davidson and Director, Valda Dixon at Warnayaka Arts, January.

Below, top: Carole Hapke, Chairperson Waringarri Arts and ANKAAA Board, Waringarri Arts, Kununurra, May.

Below, centre: Freddie Timms, President Jirrawun Arts and ANKAAA Directors, Jirrawun Arts, Wyndam, May.

Bottom: Gabrielle Nodea, Chairperson Warmun Art Centre and ANKAAA Directors, Warmun Art Centre, Warrmarn, May.



Establishing a Culture Centre in Gapuwiyak

By Tara Leckey, Interim Manager

Gapuwiyak Culture and Arts Aboriginal Corporation's Mission:

'We strengthen our culture and our community by learning from our past and leading the way for our children'

In late 2007, the community of Gapuwiyak (Lake Evella) in East Arnhem Land formed a new independent cultural organisation to support all aspects of contemporary cultural life including arts and crafts, cultural research, archive and documentation activities, language, new media, music, performance and ceremony.

The new corporation was seeded by the Gapuwiyak Community Council to ensure that local Yolngu maintained independent control over cultural issues and activities during a time of

social and political uncertainty under the Federal Intervention and the NT Government's Shire amalgamations in mid 2008.

Nine months on, the dust now settled, the new corporation has found support from both Federal and Shire personnel in the community as well as from the Arnhem Land Progress Association (ALPA), government funding agencies DEWHA, DEEWR, Arts NT and of course, ANKAAA. The Gapuwiyak Culture Centre building is almost complete and it is anticipated that this will be leased to the corporation under a peppercorn arrangement for at least five years. Office furniture and equipment purchased with a National Arts and Crafts Industry Support (NACIS) grant (2008-2009) has been set up, and a one off grant from ALPA is being brokered through the Australian Cultural

Fund. This will be used to develop a retail space in the culture centre and marketing materials, including a website.

A key project in the past six months has been the development of the Gapuwiyak Fibre Collection, funded by Arts NT. The project is complete and a feature article about the collection will appear in the next issue of the ANKAAA Backbone.

The recent announcement of capital funding to build a staff house, acquired for the new Art Centre by ANKAAA from the Aboriginal Benefits Account, will enable the corporation to recruit staff. NACIS is funding start up of an Arts and Crafts Coordinator position. And ANKAAA has helped the Art Centre secure twelve months business development support from the Department of Education, Employment and Workplace Relations (DEEWR) through the ISBF fund.

Although there is still a long way to go before Gapuwiyak Culture and Arts is fully established, steady progress has been made over the past fifteen months and the community is excited. At the recent inaugural AGM of the Corporation the committee grew from five Directors to twelve Directors, the maximum number allowed!

The official opening of the Culture Centre was enthusiastically celebrated by the Gapuwiyak community on 20 June.

Top: The Gapuwiyak community celebrates the opening of their new Art & Culture Centre with Gawirrin Guman AO and Minister Malarndirri McCarthy, Member for Arnhem Land, 20th June. Photo: ANKAAA.

Left: Gapuwiyak Culture and Arts Aboriginal Corporation's inaugural AGM. Photo: Tara Leckey.



Forty Years of Bima Wear

By Steven Moore



This year marks the 40th anniversary of Bima Wear based at Ngiuu Bathurst Island. Bima Wear started with just ten dollars in the bank back in 1969, with the help of Ngiuu's Sister Eucharua. Since then, Bima Wear has become the largest independent employer on the Tiwi Islands.

A function hosted by the Territory's Administrator Tom Pauling AO QC will take place in August at Government House Darwin. It will be a great time to celebrate and reflect on the achievements and hardships this small business has experienced.

In a changing world 40 years is an exceptional length of time for any business to maintain viability and Bima Wear's history has not been without hardship. The business has had to contend with adversity often and the women have continued to persevere throughout, in order to make their business strong. In 2004 the Tiwi Land Council issued the Tiwi Islands Local Government a twenty-year lease over the Bima Wear building. They did not consult stakeholders and effectively took away the women's main business

asset. The building was built with a grant from the Aboriginal Benefits Trust Fund and Department of Aboriginal Affairs in 1977 and opened by the then Aboriginal Affairs Federal Minister Fred Chaney.

The workers remain loyal to their Bima Wear business, which employs thirteen full time Tiwi women. The centre has eight staff who have worked there for thirty years and three senior women with forty years service!

Strong traditional Tiwi motifs and magnificently vibrant colours make for the immediately recognisable and distinct Tiwi style. The main business of Bima Wear is to create hand printed fabrics, to produce clothes, gifts, tea towels, tablecloths and fine art prints. Local people shop at Bima Wear and proudly wear the beautiful designs to special occasions. The designs are rapidly becoming iconic in an international sense.

Bima Wear has launched its' long awaited website, online shop and blog site. People can now buy products directly online at www.bimawear.com and find out the latest Bima Wear

news at <http://bimawear.wordpress.com/>. After completing recent computer workshops (provided by ANKAAA through a grant from the Backing Indigenous Ability Program of the Department of Broadband Communications and the Digital Economy) staff regularly update the information.

Three Bima Wear staff recently travelled to Adelaide for WOMADELAIDE 2009. Womadelaide is one event in the calendar of World

of Music, Arts and Dance (WOMAD) festivals that take place throughout the world. The trip helped promote Bima Wear to reach a wider audience. Bima women not only produced clothing and gifts for the festival, but also gave many visitors a screen printing demonstration. There were special Tiwi dances and singing performances throughout the festival.

The Bima ladies are eagerly anticipating release of ABA funds which ANKAAA applied for on their behalf, to upgrade their work facilities, as many screens are now either too old or dilapidated from demanding usage. New equipment will invigorate production and provide customers with a new range of inspired designs and even more reasons to buy Bima Wear!

Standing, left to right: Mona Lisa Kantilla, Noella Babui, Agnes Mary Portaminni, Jocelyn Black, Genevieve Portaminni, Clara Apuatimi, Marita Kantilla, Thomasina Poantimilui, Greta Kerinauia, Josie Tipungwuti, Antoinette Tipiloura.

Seated, left to right: Rosemary Tipungwuti, Noreen Kerinauia, Lucia Pilakui, Josepha Kantilla, Dehlia Puautjimi.

Absent: Felicity Pilakui, Margaret Rose Apuatimi.

Photo: Courtesy Bimawear

Mulka Centre

By Will Stubbs, Buku-Larrnggay Mulka Centre

The Mulka Centre - the multimedia digital archiving and production studio attached to Yirrkala's Buku-Larrnggay Mulka Centre, has attracted national attention again.

The Australian Film Television and Radio School (AFTRS) have arranged to deliver a filmmaking workshop here. AFTRS were impressed by 'Nhäma! Short Films from Yirrkala Northeast Arnhem Land' a DVD which shows twelve films, created in Mulka's first twelve months. Graham Thorburn who is the Head of Screen Content at AFTRS and Catherine Millar the Head of Directing, will run the digital archiving and production studio workshop together with twelve Yolngu who have gained experience in editing, cinematography and directing through the Mulka and Yirrkala CEC.

The new coordinator at the Mulka Project Rob Lane previously worked at Laynhapuy Homeland Schools where he established a digital film editing training capacity at Garrthlala School. Rob has degrees in both filmmaking and education and will

carry on the work started by inaugural coordinator Randin Graves who has had to leave due to family illness. Rob said, "it will be a wonderful opportunity to work with an elite cutting edge school in exploring the cinematic possibilities of the region."

Last year a film from The Mulka Centre won a prize in the Telstra National Aboriginal and Islander Art Award.

Another new local short feature 'Bayini' is listed to screen at both the Woodford and Garma Festivals.

Rob said the Mulka Centre will continue to be open to all members of the local Nhulunbuy, Yirrkala and homelands communities to come and view our films at the theatre, and allow us to digitize and return their photos from earlier days and collaborate in media production projects.

The Mulka Project is being guided by its Director Wukun Wanambi, one of the most admired artists of Buku-Larrnggay and a leader of the Marrakulu clan.



The new DVD compilation – Nhama Ga Ngama will premiere at the Garma Festival of Traditional Culture at Gulkula, North East Arnhem Land in August. See: www.yirrkala.com/mulka/index.html

Left Top: Yilki Guyala and Bamurungu Mununggurr filming 'Girls Going Hunting'. Photo: Randin Graves, Buku-Larrnggay Mulka Centre.
Left: Gamalamburr Wunungmurra of Wandawuy Homeland Community School records recess. Photo: Rob Lane, Buku-Larrnggay Mulka Centre.



LARRAKITJ

Kerry Stokes Collection



In late 2000 Andrew Blake the Coordinator at Buku-Larrnggay Mulka Centre, contacted Anne Brody, Associate Curator of the Kerry Stokes Collection to see if there was any interest in a large group of Larrakitj that had come into the Art Centre.

Andrew left to pursue his own art career in Tasmania shortly afterwards and a decade of collecting poles began with the new Coordinator Will Stubbs. A group of around thirty poles were acquired by the collection in early 2001. Andrew's initial contact started a relationship between Buku-Larrnggay and the Kerry Stokes Collection, which eventually saw a massive curatorial undertaking of assembling a collection of almost one hundred Larrakitj.

In February this year Djambawa Marawili sang open this exhibition simply titled *Larrakitj* at The Art Gallery of Western Australia.

By the time the works were assembled in Perth a number of the original artists had passed away. People like Telstra Art Award winners Yanggarriny Wunungmurra and Djuṭṭadjuṭja Mununggurr, senior ritual specialist, Dula Ngurruwuthun and Madarrpa



clan leader Bakulangay Marawili will never make sacred art again.

Over the long time span of the acquisition of the works new artists emerged, people like Gunybi Ganambarr, the 2008 Xstrata Emerging Artist Award winner and Dhurumuwuy Marika and Yalanba Wanambi, participants in the two 'Young Guns' exhibitions at Annandale Galleries. The last pole exhibited with the Collection arrived just as the show was being installed. It was a work by two-time Telstra 3D winner (1987, 2006) Baluka Maymuru.

In 2000 Memorial poles were an art form, that had only really come to notice in the art world through the more westerly manifestation of Lorrkon in Djon Mundine's Bicentennial Memorial from Ramingining artists at the National Gallery of Australia in 1988. Lorrkon is the word used in Central Arnhem Land for Memorial poles known as Larrakitj in Eastern Arnhem Land. Larrakitj hold and contain the bones of deceased people whilst their spirit returns to the water they originate from. They are termite hollowed ochre painted eucalypt trunks.

Inspired by the interest and patronage stemming from Kerry Stokes Collection, the Buku-Larrnggay artists ventured into an exploration of the form which saw

Gawirrin Gumana, Naminapu Maymuru-White, Gulumbu Yunupingu, Djirirra Wunungmurra, Gunybi Ganambarr and Baluka Maymuru all win major art prizes with Larrakitj over the period. There were also numerous groundbreaking installations, exhibitions and displays featuring Larrakitj during this time. These included works in London, the Northern Territory Supreme Court, Sydney Opera House, Queensland's Gallery of Modern Art, Pier2/3 Walsh Bay during the Sydney Biennale, Paris and most notably on the edge of the escarpment during the Garma Festival on two occasions.

So the AGWA exhibition was in one sense the pinnacle of a long and dramatic story of collaboration between artists/Art Centre and patron. But, characteristically, there is a sense in which the story is just beginning as plans evolve for the international tour of Larrakitj and a possible showing at a major arts event on the East Coast of Australia.

Larrakitj was part of the Perth Festival of The Arts that made arrangements for ten artists and leaders to attend and ceremonially open the exhibition. Also showing at AGWA was an exhibition entitled 'Everywhen' curated by young Indigenous curator Chad Creighton that featured a beautifully selected and presented survey of Yirrkala work from the AGWA's Louis Allen collection of the 1950s-70s.

Top, opposite page: Baluka Maymuru. Photo: Copyright Robert Firth/Acorn Photography.

Above: Larrakitj Kerry Stokes Collection. Photo: Copyright Robert Firth/Acorn Photography.

Below: Djambawa Marawili, Waturr Gumana and Baluka Maymuru singing open the exhibition. Photo: Copyright Robert Firth/Acorn Photography.



John Mawurndjul Survey 1979-2009

By Apolline Kohen

'Everything old is new'

By Suzette Wearne and
Bundine 'Thomas' Nabegeyo

John Mawurndjul and his wife Kay Lindjuwanga travelled to Canberra to attend a retrospective of Mawurndjul's work that spans thirty years of his artistic career. Presented at the Australian National University Drill Hall Gallery, the exhibition features bark paintings and etchings he has produced in the past few years.

The artworks are drawn from both public and private collections and reflect Mawurndjul's artistic development and how he has revolutionised Kuninjku art. The exhibition comprises early small barks depicting animals such as kangaroos, the more complex mythological figures he did in the late 1980s and early 1990s and his recent works concentrating on abstract representations of important places on his clan estate.

In addition to these works, over twenty etchings created between 2004 and 2007 are shown together for the

first time. These works reveal how Mawurndjul has fully embraced the range of possibilities offered by this new medium to express his favourite subject matters in a different way. The exhibition catalogue *John Mawurndjul. Survey 1979-2009* accompanies the show.

The exhibition attracted a large crowd at the opening. It was also a good opportunity to launch the book *Between Indigenous Australian and Europe: John Mawurndjul* published by Aboriginal Studies Press. This book grew out of an international symposium held at the Museum Tinguely in Basel in 2005 on the occasion of the exhibition <<rarrk>> – *John Mawurndjul. Journey through time in Northern Australia*.

Contributors to the book include Jon Altman, Sally Butler, Apolline Kohen, Howard Morphy, Judith Ryan, Luke Taylor and Paul S.C. Taçon. The monographs <<rarrk>> – *John Mawurndjul. Journey through time in Northern Australia* and *Between Indigenous Australian and Europe: John Mawurndjul* are available from Maningrida Arts & Culture, www.maningrida.com.

Left: John Mawurndjul with Drill Hall Gallery Director, Ms Nancy Sever. Photo: A.Kohen.

Below: John Mawurndjul works, Drill Hall Gallery interior. Photo: A.Kohen.



The next wave of West Arnhem Land painters at Injalak Arts worked in earnest on paper and bark for the annual '30 Under 30' exhibition at Mossenson Galleries in Perth and Melbourne. Several of Injalak's most talented young artists were selected for this exhibition in May/June which provides a survey of the artistry of thirty Indigenous artists under the age of thirty, in communities and urban centres throughout the country.

Despite growing up in times of sustained contact with 'balanda' (non-Aboriginal people), in a community with many of the distractions associated with contemporary life, the younger Kunwinjku painters at Injalak Arts use their art to assert the importance of ancestral stories and traditional lifestyle. It is largely due to the unique 'apprenticeship system' supported by Injalak Arts that artists like Joey Nganjmirra, Maath Maralngurra and Timothy Nabegeyo are able to do this. Joey, for instance, learnt to paint under the guidance of an artist recognized as one of Injalak's most senior and respected, Thomson Yulidjirri.

Each of the artists involved has enjoyed painting on larger than normal scale works for '30 Under 30', and has taken the opportunity to develop and show their individual styles. Maath Maralngurra, son of Gabriel Maralngurra and grandson of Bardayal 'Lofty' Nadjamerrek AO, expresses his pedigree with a depiction of Ngalyod, The Rainbow Serpent in his own striking and uncompromised way. Joey has rendered abstract designs from the lorrkon (hollow log) used for

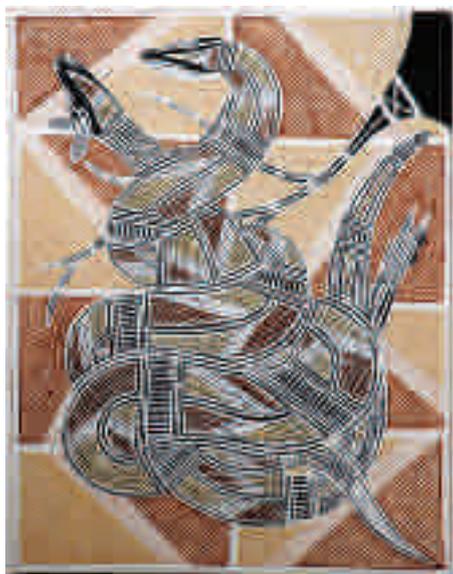
The Pandanus Project

By Fleur Parry, Djilpin Arts

his father's funeral ceremony in one painting and an Oenpelli Rock Python locked in fight with a kangaroo in another. 'I'm painting my way, no-one else paints like this,' he says. 'Other people can see how we paint here in Gunbalanya, like our fathers and grandfathers. But us young fellas are trying new things too.'

Below: Nawarran (Oenpelli Rock Python) and Kunj (Kangaroo) by Joey Nganjmirra. Photo: Injalak Art.

Bottom: Ngalyod (Rainbow Serpent) by Maath Maralngurra. Photo: Injalak Art.



The Pandanus Project commenced in the winter of 2008, when Djilpin Arts teamed fibre artist Adrienne Kneebone with weavers from Beswick community. Adrienne worked with the women at Ghunmarn Culture Centre over a six month period, developing new ways to engage women's traditional fibre skills. Training was funded by the Department of Employment and Training with the Fred Hollows Foundation coming on board to support an exhibition of the new work at Self Preservation Gallery in Bourke Street, Melbourne in January and February.

The exhibition featured twenty six new fibre works and the 'Gapu, Series II' of etchings by Beswick artists and printmaker Basil Hall. Artists Sarah Bidingal Ashley, Lucy Cameron and Roy Ashley travelled to Melbourne for the opening together with Ghunmarn's four local arts workers Revonna Urban, Augustina Kennedy, Chantelle Doctor and Sasha Lindsay. The exhibition then travelled to Darwin, where it featured as Nomad Arts first show for 2009. A collection of Sarah Bidingal's work was acquired by Charles Darwin University.

While Sarah Bidinal Ashley has been weaving baskets and mats for many years, her new works are figurative and tell the stories of her country, culture and spiritual beliefs.



Her Mukuy or Buhl-mandi are spirit creatures, but unlike playful Mimi spirits, they are dangerous. They belong in Yirritja country called Galanbirni. Sarah says that at night you can hear them playing didjeridu. They can play with your mind and make you lose your way in otherwise familiar country. Sarah has also varied her forms to include mermaids, traditional message sticks, dilly bags featuring sugarbag wax as well as ready-to-wear pandanus buckled belts. Adrienne Kneebone returns to Beswick and Bulman this year to continue working with the weavers.

Above: Sarah Bidingal Ashley at Self Preservation Gallery, Melbourne, January 2009. Photo: Adrienne Kneebone.

Yalangbara: The Story of Creation

By Banduk Marika



Yalangbara: Art of the Djang'kawu, edited by Margie West, is an exciting and very important new book recently launched at Government House, Darwin. Banduk Marika together with the Rirratjingi clan of North East Arnhem Land and The Museum and Art Gallery of the Northern Territory worked very hard and closely together over the last three years to publish this book.

The book focuses on the important ancestral site of Yalangbara (Port Bradshaw), some 210 square kilometers of land and coastal waters adjoining the Gulf of Carpentaria south of Yirrkala. It strongly examines aspects of Yolngu aesthetics, history, ancestral tradition, custodial relationship to land and copy rite, and depicts artwork of the creative activities of the Djang'kawu (the three powerful supernatural beings, a brother and two sisters who named Yalangbara) by three generations of the Marika artists including Mawalan 1, Mathaman, Milirrpum, Roy, Wandjuk, Banduk, Dhuwarrwarr, Mawalan 2, Jimmy Barrmula and Wanyubi Marika.

In Banduk Marika's words; 'Yalangbara is a project that I thought about back in 1989-90. I wanted

to see it become a reality because Yalangbara is the most important site in the North East Arnhem Land for the Dhuwa moiety people. It's the site where the first ancestors, the Djang'kawu landed, and people as far away as Western Arnhem Land and south down to Numbulwar refer to Yalangbara as the place of the first people, the first people who were born or created there – these people were Rirratjingi, my own family group...

In the context of environmental importance and heritage, I thought that Yalangbara should be listed on the national estate...

So I started working towards the heritage listing with Colin Lane at Landcare in 1999...

So this was done and finally Yalangbara was listed in 2003 on the Australian Heritage Commission's register of the national estate...

So it was always in my mind to follow through with the second stage, a publication then an exhibition on Yalangbara. This story is important and this is why our fathers painted all these artworks, to show how these paintings relate to particular sites and what they mean. At the time they did not have a translator to tell their stories properly and so we want to

tell their stories properly now and hopefully, through this publication, Yalangbara will get the protection and the recognition it deserves.¹...

'This publication is like entering into our parliament – the Rirratjingi parliament – we are giving the public access to information that has been forbidden for thousands of years because it is time to show everyone that Yalangbara is important.'²

The significance of this book launch was underlined by the re-enactment of part of the Djang'kawu dance cycle, usually performed as part of a Narra ceremony. A public seminar was also held at MAGNT. MAGNT is currently developing an exhibition of the Rirratjingi clan in partnership with the National Museum of Australia scheduled for late 2010.

The book is available at MAGNT and Charles Darwin University Bookshop.

Above left: Banduk Marika speaking at book launch at Government House, Darwin. Photo: Margie West.

Above right: Yalmay Yunupingu, commencing re-enactment of Djangbara dance cycle, Government House, Darwin. Photo: Margie West.

¹ Banduk Marika *Yalangbara: Art of the Djang'kawu*.

² Yalangbara Book Launch Press Release.

Mowanjum: 50 years of Community History

By Steven Moore



MOWANJUM: 50 years of community history published by the Mowanjum community in association with Fremantle Press has been successfully launched by the Minister for Aboriginal Affairs and Deputy Premier Dr Kim Hames at The Lawrence Wilson Gallery in Perth, and at Gleebooks in Sydney with guest speaker Phillip Adams.

Over 200 people attended the Perth launch of this fascinating book with community leaders Nelson Barunga. Eddie Bear, Chairman of Mowanjum Community and Donny Woolagoodja Chairman of MASWAC present.

Vinka Barunga granddaughter of famous Worrorra Mowanjum leader, activist Albert Barunga, read from the book an extract by Hugh Edwards recording Barunga's description of anguished dislocation in the Northern Kimberley to forced resettlement near Derby in 1956. Mowanjum community was established after the Presbyterian Board of Missions purchased land near Derby. Since then



the Worrorra, Ngarinyin and Wunambal tribes have lived there.

So how did the book come about? It began with research being undertaken by historian Dr Mary Anne Jebb in preparing an archival collection for the Mowanjum Art and Culture Centre. With research funded by the WA Lotteries Commission a large volume of historical material began to amass.

Mowanjum Artists Spirits of the Wandjina Aboriginal Corporation members, Council members and others in the community recognised that the collection of old photographs and recordings of traditional culture and personal stories from the past was the basis for a book that could do many things for the community. It was, as such, an effort to move away from the background of a tragic situation of cultural dislocation, through a positive act to ensure the history and culture of people of the region is kept intact for future generations*

When not enough money was available to produce the book the artists of Mowanjum decided to 'paint the money!' Senior artists, Donny Woolagoodja and Gudu Mungulu completed a large painting that was auctioned at Sotheby's in November 2007. The sale provided a sum of \$35,000 allowing the publication to go ahead. The painting was bought by a Los Angeles based educational facility where it is now held. With an initial print run of

1000 nearly sold out plans are afoot to print a second edition of the history.

Mowanjum Art and Culture Centre Manager, Jenny Wright notes fondly that the best launch of the book was at Mowanjum, where every family from the community was present and received copies, a wonderful moving experience for all involved.

The Mowanjum Art and Culture Centre is currently completing the second stage of it's building and will be a major focal point of the communities' development upon completion.

Below left: Painting auctioned at Sotheby's by Donny Woolagoodja and Gudu Mungulu assisted by Gabriella Dolby, Leah Umbagai, Mildred Mungulu and Margaret Mungulu, depicting the three main Wandjinas, Namarali, Wannalirri, and Rimmijmuddu. Also included are all Ungud animals and representations of Wodoi and Jungun, the nightjar birds which denote the Wunan marriage moieties. Several other important law aspects are also included, including Dumbi (owl), Jilinya (female spirit), and Ngallagunda (snake dreaming). Photo: Mowanjum.

Below: MOWANJUM: 50 years of community history cover courtesy of Fremantle Press 2009.

Top: Vinka Barunga with the minister for Aboriginal Affairs and Deputy Premier Dr Kim Hames at the launch of *Mowanjum: 50 years community history*. Photo: Dr Mary Anne Jebb.



'Marranbala Country'
book by Simon Normand with
Maureen Marranulu Thompson



Marranbala Country is a beautifully presented new book that documents stories from the Roper River region and the Gulf of Carpentaria from the arrival of the cattle industry and the missionaries, to current activity to keep traditional culture alive.

The book is focused around stories about artist Maureen Marranulu Thompson's extraordinary life growing up in the Roper Mission in the 1930's told through her words, paintings and via compelling photographs of Marranbala Country. Thompson, 78, is a traditional owner and one of only a hand-full of people who now speak the Marra language.

The book focuses attention on the fact that people of Ngukurr still have really strong relationships to the land and includes recent paintings by Gertie Huddleston, Amy Jirwulurr Johnson,

Betty Roberts, Sambo Barra Barra, Faith Thompson Nelson and Alan Joshua Junior from Ngukurr Arts. The book also includes maps examining Marra Country from an Indigenous perspective. Ngukurr elder Kevin Numumurrdidi Rogers said: 'It is very important to get recordings and stories being told about the people of the Marra tribe.'

Marranbala Country was launched at the Northern Territory library on 30 April with an exhibition of paintings, photographs and archival maps and a performance by the Wagilak Songmen from Ngukurr (now part of Paul Grabowsky's Australian Art Orchestra).

Built on the site of the old Roper Mission in the 1960's the NT township of Ngukurr is just 100 meters on the other side of the river from Marra Country located in the area soon to be the new Limmen National Park. Its people continue to use Marra Country for fishing and hunting, and retain guardianship over its water holes and other sacred places.

Above: Maranbala Country book.
Below: left, Maureen Marranulu, Right, Marranbala Country Map. Photos: Simon Normand.



Art Worker Focus, Scott Dixon, Warnayaka Arts,
By Louisa Erglis



Scott Dixon has been working at Warnayaka Art Centre for about 6 months and started on CDEP. He is a great worker and because of his positive attitude and willingness to learn anything new he has been offered a permanent part time position.

Scotty is the Trainee Floor Manager. He stretches canvas, looks after the artists and does minor repairs in the Art Centre. Scott looks after all aspects of the painting floor. He has begun learning computer skills and learning Adobe Photoshop. He is now our main photographer of our art for our cataloguing process.

Scott also paints as an Art Centre member learning from his seniors, He is pretty excited about the new outdoor area we will be constructing. And has already marked all the new wood working tools and started a tool register.

Above: Scotty Dixon. Photo: Warnayaka Arts.

Community Museums: Muluwurri Museum, Milikapiti

By Margie West

In the Northern Territory there are a number of important community museum collections such as the Muluwurri Museum at Milikapiti, Melville Island. As well as being important cultural and educational resources for the community, these museums are also important tourist attractions.

As time goes by their collections become increasingly more important as records of community history and artistic endeavor, though their exact meaning and value is not always fully understood. To assist in this process the National Library of Australia offers Community Heritage (CH) grants to assess the significance of cultural heritage objects and collections. In 2008, Jilamara Arts & Crafts was successful in obtaining a CH grant and I was subsequently engaged to undertake an assessment of the Muluwurri Museum and its collection.

The majority of the collection was assembled between 1987-88, and is a significant snapshot of the items made by high profile artists from the very foundation period of Jilamara Arts and Crafts. Along with an important range of ceremonial items: burial poles, bark baskets, body ornaments, spears and figure carvings, the collection houses some impressive early masonite murals from the Welfare period and a substantial print collection begun in 1994. An important social history component is provided by the service medals awarded to Harry "One" Mungatopi of the community's Tiwi 'Black Watch' in the Second World War.

Twenty years on, the assessment of the cultural, historical and artistic value of the Muluwurri collection was timely and resulted in other related outcomes such as the cataloguing and



documentation of the collection, a valuation for insurance purposes, the development of a policy collections management resource and suggested future options to be developed further with in-depth community consultation.

The heritage assessment report was submitted in a grant proposal for a purpose-built museum facility that has been recently awarded to Jilamara Arts & Crafts. Having done their assessment means that Jilamara is now in a good position to properly plan toward the new display/interpretation/storage/conservation and collection development of their community museum. The cultural heritage assessment is therefore a valuable tool for any community wishing to better appreciate and develop their existing heritage collections.

Art centres interested in the significance assessment process can access two useful publications available on the National Library of Australia website: *Significance - A Guide to Assessing the Significance of Cultural Heritage Objects and Collections* go to: www.collectionsaustralia.net/sector_info_item/5



Sharing our stories - Guidelines for Heritage Interpretation (Chapter 5) found at: www.ntwa.com.au/SHARE_REPORT_2007_email_RGB.pdf

The Muluwurri Museum will be rehoused as part of Jilamara Art's forthcoming ABA infrastructure development project with funding secured by ANKAAA.

Top: Muluwurri Museum. Photo: Jilamara Arts.
Above: Object in community collection.
Photo: Margie West.

Becoming Curators

By Louise Hamby, Research School of Humanities, ANU



The upcoming exhibition Gapuwiyak Miyalkurrwurr Gong Djambitjimala: Women With Clever Hands was the impetus for Lucy Wanapuyungu, her daughter Anna Malibirr and grandson Ryan Munungurr to fly south in April to be part of two events, one at the Australian National University and the other at Wagga Wagga Art Gallery.

Women With Clever Hands is the first exhibition of fibre work to be shown from women from Gapuwiyak and is being curated by Louise Hamby from the Australian National University, assisted by Lucy Wanapuyungu. Supported by VISIONS development funding this show will open in September 2010 at the Wagga Wagga Art Gallery. It is unusual in that the national tour will include a small portion of the exhibition that will travel by Troop Carrier to selected Arnhem Land Art Centres. One of these will be the new Gapuwiyak Culture and Arts Centre.

With assistance from ANKAAA Lucy and Anna were first able to participate in a two-day workshop at the Research School of Humanities for graduate students in the course Indigenous

Collections and Exhibitions. They were part of a group of Indigenous curators that included Lorraine Coutts from Museum Victoria, Joe Gumbula from Galiwin'ku and Julie Gough from Tasmania, who are currently curating exhibitions that are in various stages of development. The workshop provided opportunities not only for the students to learn about issues the curators thought were important but also for the curators to gain insights from each other.

As part of the intensive Lucy and Anna worked with a group of students with pieces from Gapuwiyak to explain their selection criteria compared to the group without their input. Lucy explained to the students her concept of old styles and ways and new styles.

The second portion of the stay involved a trip to Wagga Wagga Art Gallery, partners in the development of the exhibition. Part of the

experience was to meet gallery staff and gain an understanding of their roles in the development of the exhibition.

The staff included Director Cath Bowdler, Linda Elliot, the Public Programs Curator, Curator Stephen Payne and Melanie Evans, the Indigenous Trainee for the exhibition Yarra.

The highlight of the stay was a community meeting with local Wiradjuri artists and elders organised by the Indigenous Liaison Officer, Kelly Murray, from the Wagga Wagga Council and the Gallery. This was held on the banks of the Murrumbidgee River. Lucy and Anna demonstrated techniques and showed work and materials from Gapuwiyak.

The result of this meeting is that Wiradjuri women would like to come to Gapuwiyak and learn from Lucy and others. It is hoped that *Women with Clever Hands* will help bring together this two groups with a common interest in fibre and maintaining cultural values.

Above: Wagga Wagga Art Gallery Director Cath Bowdler, Lucy Wanapuyungu and Anna Maliburr.

Below: Community meeting with Wiradjuri artists and elders, Murrumbidgee River, Wagga Wagga



Artists get I.T!

By Thisbie Purich



Well it looks like everybody got something different out the BIA computer training that ANKAAA helped organise during the last couple of months and what a big job those trainers have done visiting nineteen communities. Michelle Williams and Paul Sutton did the Top End, and Neville King visited the Kimberley and Southern NT region. The training comes from a grant ANKAAA applied for from the government Backing Indigenous Ability (BIA) program, which delivered two training days, each to nineteen Art Centres, with training taking place in communities on laptops.

Each trainer and art centre had a different focus and approach. Michelle and Paul focused on skills utilizing photography so people could take away finished work and develop an enthusiasm that might lead to further interest in using computers. Neville's training focused more on practical skills the Art Centre staff needed for running day-to-day business.

I think everybody was surprised at how much 'good stuff' could be done on the computer.

When Neville was working with Mangkaja Arts at Fitzroy Crossing the group consisted of older traditional

owners from the surrounding areas of Fitzroy Crossing. The trainees researched stock horses, western clothing, cattleman's boots and Akubra hats using the Internet. Neville found lots of people who previously had not used the Internet at all due to their age and some men who refused to sit down due to their lack of literacy and the shame of not being able to read or write. Once they got going though they became very keen. It was also interesting to hear traditional owners explaining their country as Neville took them through Google Earth. People were able to tell stories of totems and events over hundreds of square kilometres showing landforms and boundaries of their land.

Whilst visiting other Art Centres such as Mowanjum in Derby, Neville was asked to teach the Art Centre staff some skills on the computers to help with art centre business. He taught Microsoft Word, Excel and File making programs, computer virus protection and the importance of backing up work. At Merrepen Arts, Daly River when their Internet was down they learnt how to make their own slide shows using Power Point. Of course, there was also plenty of help with learning some fun things as well such as Internet sites for car sales and using the web camera, and looking at videos on YouTube.

Michelle and Paul gave everybody some great training as well and taught 190 people at 13 centres. During their training they taught people how to use a digital camera, make their own photo pages, posters, signs, CD's and Artists Stories. People also learnt how to use email and many people asked and got help with Internet banking.

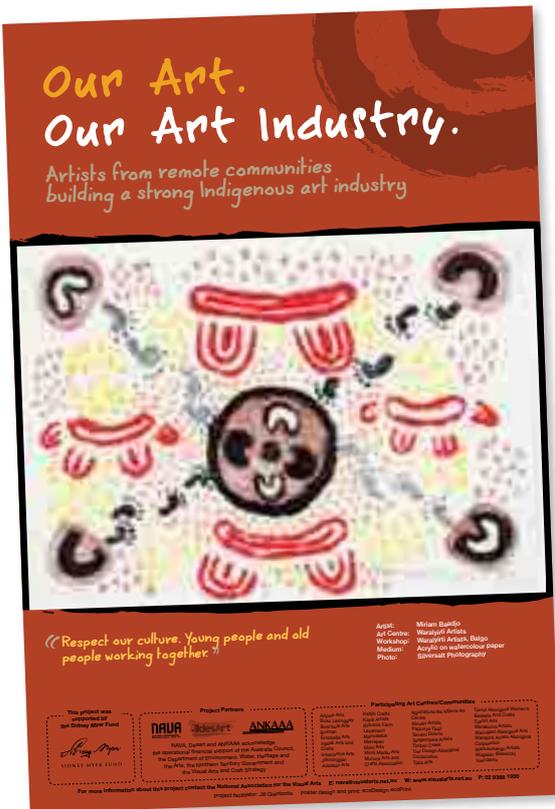
In some Art Centres people learnt how to make videos mixing photos of their work and their community with music and their voice talking over explaining things.

Michelle and Paul also made sure their training was practical. They gave good advice on what sort of camera and equipment to buy for remote use just in case batteries, spare parts or servicing is difficult. They also made sure the software was compatible and easy to use. So it seems it was really worthwhile to do this training and would be worth doing again in the future.

Thanks to the hard working and travelling trainers Michelle, Paul and Neville.

Left: I.T. Training, Warlayirti Arts, Balgo. Photo: Neville King.

Right: I.T. Training, Jilamara Arts, Milikapiti, Brian Farmer. Photo: Michelle Sutton.



forward the vision for their Art Centre 'to work with older people teaching the young ones, so the young ones can do the paintings. When the old people die the culture goes too, their knowledge and their stories. So we need to teach the children and young people now so they know'.*

The workshop at Warlyarti involved young people and old people working together and teaching each other. The artists voiced principles important to making their Art Centre strong:

Kinti Kinti (side by side)

Indigenous and non-Indigenous staff, committee members and artists work together to keep Walyariti strong. This also means people from different communities coming to Walyariti.

In 2007 and 2008 the National Association of the Visual Arts (NAVA), in partnership with ANKAAA and Desart, delivered the project 'Our Art: Our Culture' for Art Centres to develop educational material about the art industry.

Twenty eight community Art Centres participated in workshops with consultant Jill Gientzotis documenting ideas and business relationships that are important to them. At the end of the project NAVA produced twelve posters to celebrate the strength and complexity of the industry and the vision of the artists who drive it.

The participation of Walyarti Artists from Balgo in WA reflects their ongoing commitment to self governance and sound planning. Walyariti artists put

Purrka Purrka (slowly slowly)

So that things are achieved slowly and carefully, one step at a time to ensure everyone can participate, any risks can be managed and sustainability is achieved.

Marrka Wangka (strong talk)

Transparency in process and communication and ensuring that information is accessible to the management committee to make informed decisions to keep the organisation on track and to achieve its goals.*

The 'Our Art Our Culture' project was funded by the Sidney Myer Fund.

* Text compilation from workshop, Jill Gientzotis.

Above: Our Art. Our Art Industry poster. Painting by Miriam Baadjo, Waralyirti Artists, Balgo, Acrylic on watercolour paper. Poster designed by ecoDesign ecoPrint. Photo: NAVA.

A re-opening celebration for Mardbalk Arts and Crafts Centre took place on Saturday 21st March.

Located on South Goulbourn Island, Mardbalk Art and Craft supports artists from the communities of Warruwi (Goulbourn Island) and Minjilang (Croker Island).

The celebration included: an official ribbon cutting; traditional singing and dancing; tours of the Art Centre; and a barbeque. Belinda Carlson is the new Arts Coordinator and Selma Golder is the Arts Assistant.

The official ribbon cutting was performed by: traditional owner Johnny Namayiwa, Councillor Ralph Blyth, senior artist Ralph Gumurdul, and senior Warruwi resident Miriam Kris.

Mardbalk has launched a new website www.mardbalkarts.com.au and day tours to Mardbalk Art & Craft are available during the dry season (May-October).

Below: Selma Golder with children and Ralph Gumurdul standing by his works. Photos: ANKAAA.





seamlessly combining artistic excellence with his powerful spiritual and political concerns: 'The Red Ochre Award celebrates the achievements of those who have fought to keep Indigenous culture strong. There can be no more worthy recipient than Gawirrin, who has been creating art in non-ceremonial contexts for more than 60 years - longer than any other living artist,' he said. Gawirrin is the oldest surviving artist who contributed to the Yirrkala Church panels in 1962/3.

Among his many outstanding achievements is leading his clan back to their homeland at Gangan and working with Bukularnggay Mulka in bringing

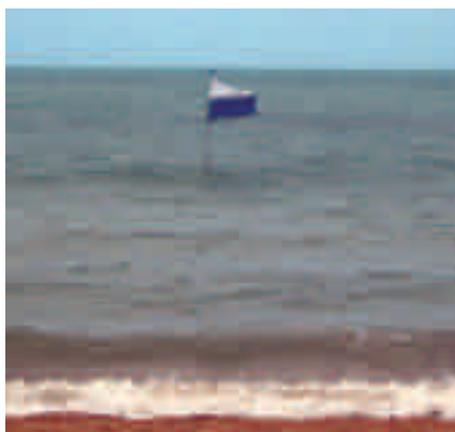
North East Arnhem Land Senior statesman and painter, Gawirrin Gumana AO, was presented with the prestigious Red Ochre award in a ceremony at the Sydney Opera house in June. The \$50,000 Red Ochre award recognises Gumana's distinguished contribution to Aboriginal and Torres Strait Islander arts at home and abroad.

The Australia Council's Aboriginal and Torres Strait Islander Arts Board Chair, Dr Mark Bin Baker, paid tribute to Dr Gumana's impressive career for

together the Saltwater Collection of Bark Paintings of Sea Country (now housed in the National Maritime Museum, Sydney) as an important part of the recently successful campaign to achieve sea rights for Aboriginal people in the NT (Gumana Vs Northern Territory of Australia, 2007).

Gawirrin Gumana is pictured here (above) at the one year celebration of the Sea Rights victory at Baniyala (Yilpara) homeland at Blue Mud Bay in June.

Below: the Sea Rights flag and Sea Rights celebrations. Photos: ANKAAA.



Waringarri Aboriginal Arts, located on Miriwoong country in Kununurra WA has been a leading Art Centre since it was established by senior artists in the mid 1980's. In recent years Waringarri Arts has been particularly distinguished in its commitment to build and support strong Indigenous staffing and management.

The Aboriginal owned and controlled centre operates as an artists' studio and gallery supporting over 100 visual artists and throughout the year hosts traditional dance events for the community which 'complement the vitality of Mirawoong cultural identity and enrich the artists' painting practice'. Manager Cathy Cummins observes 'song and dance is an intrinsic aspect of Kimberley cultural life, not just as part of ceremony, but as entertainment for family and community.'

At Ord Valley Muster time each May Waringarri Aboriginal Arts hold a Corroboree night at which visitors are invited to share the entertainment of the dance, enjoy traditional ground cooked beef, goanna, barramundi and damper and view art on exhibition and sale at the gallery. The event has become very popular for both community and visitors.

Below: Bali Bali Balga. Photo: Waringarri Arts.



We are coming up to a very busy time at Jilamara, with exhibitions, workshops and a film crew coming to Milikapiti to make a documentary featuring Pedro Wonaeamirri and Jilamara.

Hetti Perkins Senior Curator of Aboriginal and Torres Strait Islander Art at the Art Gallery of New South Wales (AGNSW) is making a major three-part documentary titled *Art and Soul* which focuses on her connections and experiences with contemporary Aboriginal and Torres Strait Islander artists.

Pedro has a long-standing friendship with Hetti. He has a suite of Pukumani poles in the AGNSW collection and has been interviewed by her on numerous occasions for publications.

Talking about films, an ABC film crew have just finished filming here at Karslake. The story is about a man with ten wives, his love and his life. Many Jilamara artists were involved as actors. They had a great time and look forward to seeing the film, which is scheduled to program on 'Message Stick' later this year.

Timothy Cook has recently been accepted to exhibit in the Western Australian Premier's Indigenous Art Award 2009. This is a national art award highlighting the diversity and richness of Indigenous art from across the country. The main award of \$50,000 is the largest cash prize of Indigenous art awards in Australia. Everyone at Jilamara wishes Timothy the best of luck.

Right: Painting by Timothy Cook 'Kulama' ochre on canvas, 2008, entered into the Western Australian Premier's Indigenous Art Award 2009.
Photo: Courtesy Jilamara Arts/Seva Frangos.

The annual Footy Art Sale is hailed as the biggest event on the Tiwi calendar, and this year was no exception. It was held on Sunday 22nd March 2009, and coincided with the Tiwi Footy Grand Final. Once a year these strange bedfellows come together in a much-anticipated celebration of the magical talent that is the Tiwi!

Despite the wets' intense heat, the mood was jubilant as the determined footballers took to the field while earlier in the day local artists prepared the displays of work under the tin roof of Tiwi Design Aboriginal Corporation. In a frenetic buying spree, sweaty shoppers – ranging from seasoned indigenous art critics to eager first timers – immersed themselves in the colour and designs.

Hundreds of prints, paintings, carvings, fabrics, baskets and ceramics were on sale, showcasing the diverse talent and creativity of the artists from the island's three art centres. The day was a great success and it was fantastic to see so many Territorians make the effort to travel to Nguiv and catch a glimpse of Tiwi life and culture.

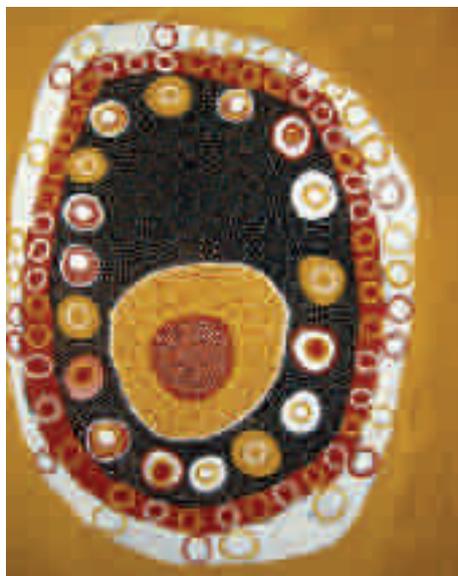
I would like to take this opportunity to farewell Michelle Newton and Quentin

Sprague, who have been the Art Centre Manager and Coordinator respectively at Jilamara Arts and Craft Association for the last two years.

We would also like to welcome to the role Barry Hayes and Cher Breeze from Grafton, New South Wales. Congratulations to you both and welcome to life on the Tiwi Islands. It is great to have a couple that bring a wealth of experience and positive enthusiasm to the position.

The Tiwi Art Network Gallery in Parap will begin its dry season exhibition program with an installation of Tiwi Designed tungas (bark baskets) titled *Malapinyina*. Lorraine Babui said, 'In the olden days bark baskets were painted for Pukamani ceremony. The dots represent people, we call them pwanga. The crosshatching represents the scarring done for Kulama ceremony. The straight lines represent the body painting done for ceremony – we call them malapinyina. My grandmother taught me how to paint tungas. I hope to teach my children so they can carry on our Tiwi culture.'

Below: Displays of work under the tin roof of Tiwi Design Aboriginal Corporation at the Annual Footy Art Sale. Photos: Pamela Mills.



Out and About!



ANKAAA AGM December 2008. Thank you to Mr Tommy May for 21 Years of outstanding leadership and service for ANKAAA. L-R: Mr Tommy May, Christina Davidson, Djambawa Marawili.



Eight ANKAAA Directors graduated from Certificate II Leadership Training, with the Australian Indigenous Leadership Centre, June 2009.



Carol Hapke, Chairperson Waringarri Arts; Cathy Cummins, Manager Waringarri Arts.



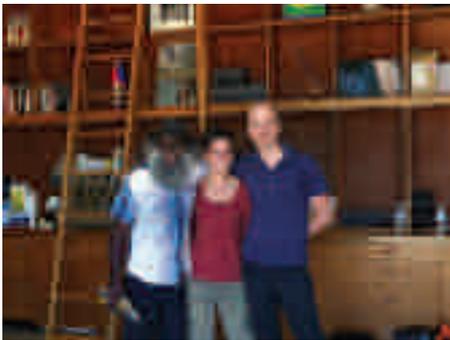
Joanne Miller, NT State Manager DEWHA presenting at 2008 Art Workers conference – Building Strong Art Centres.



Senior Gapuwiyak fibre artists Anna Ramatha Malabirr (left) and Lucy Armstrong (right), with ANKAAA's Resource and Development Officer, Danielle Cullen (centre), GACC opening, June 2009.



ANKAAA Director Alan Joshua, Sydney College of the Arts, June.



ANKAAA Director Brian Farmer with Jirrawun Managers Quentin Sprague and Michelle Newton, Jirraawun, May.



ANKAAA Chairman Djambawa Marawili and Mabel Juli (senior Warmun artist), Warmun Arts, May.



One year anniversary celebration of sea rights victory, Banyiala. L to R. Francis Morphy, Howard Morphy, Djambawa Marawili.



Business Planning Workshop, Australia Council for the Arts, June. L-R: Mark Stapelton (Australia Council), Ruth Nalmakara and Alan Joshua (ANKAAA Directors) and Mei Lin Bastian (Australia Council).



ANKAAA Directors Alan Joshua and Ruth Nalmakara, Art Gallery of NSW, June.

Warnayaka have an exhibition opening 1 August with Framed Gallery in Darwin and another on 21-24 October in Lajamanu to correspond with the Milpirri Cultural Festival.

Buku-Larrnggay artists', Djambawa Marawili and Nawurapu Wunungmurra, have been invited to exhibit in the Moscow Biennale in September by legendary French curator Jean-Hubert Martin. Another two artists, Barrupu Yunupingu and Malaluba Gumana travelled to Darwin on the 24 April to open their show *Diamonds and Rainbows* at Raft Artspace, Parap.

Durrmu Peppimenarti artist Regina Pilawuk Wilson is also invited to exhibit in the 3rd Moscow Biennale from September 24 - October 24. Durrmu Arts has a group show at Raft Artspace, Darwin, opening 23rd May. Regina Pilawuk Wilson was a finalist in the Wynne Prize, Art Gallery of NSW, for the second year running.

Warlayirti artists, in conjunction with Alcaston Gallery, featured in a new gallery space at Federation Square, Melbourne in May. The Atrium at Federation Square exhibited new paintings by Helicopter Tjungurrayi, Imelda Yukenbarri Gugaman and Miriam Baadjo. The works celebrate the impact of notable (now deceased) Warlayirti artist painter – Wimmitji Tjapanarti – on the painting careers of Helicopter, Imelda and Miriam – who are all related to Wimmitji – father in law, grandfather, uncle. It was a stunning exhibition of very fine works by all three artists.

Jilamara exhibitions have included a group exhibition at Chapman Gallery in Canberra which opened May 29 and emerging Artists Jennifer Murray, Nicholas Mungatopi, Pauletta Kerinauia and Andre Tipungwuti at the Tiwi Art Network Gallery in Parap in July.

Senior **Tiwi Design** artist Jean Baptiste Aputimi has her first solo exhibition in London at Rebecca Hossacks Gallery from June 22 to 31 July 2009. Titled *Tapalinga*, Jean's exhibition will include works on canvas, paper and bark tunga.

Danggang/Galardeng: Red Ochre/White Ochre Senior Artists from **Waringarri Aboriginal Arts** opened at Mossenson Galleries, Melbourne on 2 June. Artists include Agnes Armstrong, Carole Hapke, Peter Newry and Billy Duncan and Judy Mengil.

Djilpin Arts organised a Gallery at the Dreaming Festival in Queensland in June. Sarah Bindinal Ashley ran fibre workshops at the festival as well as performing Bunggul with her husband, songman and artist Roy Ashley, and a company of eight Djilpin dancers for the festival's traditional program.

Injalak Arts is exhibiting work by Solomon 'Salty' Nangamu – *Sculpture from Sea and Stone* in July-August at Boscia Galleries, Flinders Lane, Melbourne. Works by this extraordinarily gifted artist, born on Goulbourn Island and raised on Tiwi, are inspired by living in the Stone Country of Gunbalanya (Oenpelli).

Showcasing the **Newcastle Regional Gallery's** significant collection of early Arnhem Land bark paintings as well as recent acquisitions, *Stone Country – Salt Water* on exhibition from 1 August to 27 September will also draw on major private collections. Curated by Michelle Corbett, this exhibition will include work by established artists such as John Mawurndjul, Narritjin Maymuru, Gulumbu Yunupingu and Lofty Bardayal, as well as emerging artists Melinda Getyin, George Dangi and Joe Djembangu.

ANKAAA warmly welcomes **new Art Centre Managers** who have started in the first half of 2009: Michelle Newton and Quentin Spague at Jirrawun Arts (previously managers at Jilamara); Dion Teasdale at Elcho Arts and Craft; Maggie Fletcher at Warmun Art Centre; Barry Hayes and Cher Breeze at Jilamara; Kathy Barnes at Millingimbi Arts and Culture; Belinda Carlson at Mardbalk Arts and Helen Dunn and Sara Higgs at Bula Bula. Chris Durkin (formerly of Milingimbi Arts and Culture) has worked for several months with artists from Kalumburu in a project position supported through Waringarri Arts, Kununurra.

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Buku Larrnay Mulka
Arnhem Land Region

Deputy Chairperson: Cyril James
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Donna Burak
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Tiwi Region

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Jilamara Arts and Craft
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ANKAAA STAFF

Chief Executive Officer
Christina Davidson – eo@ankaaa.org.au

Resource and Development Manager
rdm@ankaaa.org.au

Resource and Development Officer
Danielle Cullen – ido@ankaaa.org.au

Administration Officer
Katie O'Connell – info@ankaaa.org.au

Accountant
Michelle Coats