

# ANKAAA

Association of Northern, Kimberley and Arnhem Aboriginal Artists

# Arts BACKBONE

Working together to keep art, country and culture strong

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Patsy Marfura, *Bush Potatoes* 2010, acrylic on linen, 150 x 150cm. © Patsy Marfura, image courtesy Durrmu Arts.

### Darwin Office

GPO BOX 2152, DARWIN  
NORTHERN TERRITORY, AUSTRALIA 0801

Frogs Hollow Centre for the Arts

56 McMinn Street, Darwin

Ph +61 (0) 8 8981 6134

Fax +61 (0) 8 8981 6048

Email [info@ankaaa.org.au](mailto:info@ankaaa.org.au)

[www.ankaaa.org.au](http://www.ankaaa.org.au)

[www.aboriginalart.org](http://www.aboriginalart.org)

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We, the ANKAAA board, want to say thank you to the people who have really supported us—especially to the funders, government mob and ORIC (the Office of the Registrar of Indigenous Corporations). You gave us the opportunity to lead another ANKAAA journey, including the board, artists, Art Centres and staff who support their board members. It is also really important for those Art Centre managers who are with us.

We are now all working hand in hand on this long journey. And it is really important for those young people to see board members as well as the managers from the Art Centres walking along together.

In today's Australia, it is really hard for Indigenous people to maintain their culture and to stand up and walk with *napagi* or *gadiya* (non-Indigenous people). But we, the ANKAAA board, are on this journey now. No matter that we have a different culture and different language in the eyes of Australia, or in the eyes of the organisation. We are the same people, walking side by side and hand in hand on that journey.

In Australia, Indigenous and non-Indigenous people have been apart for too long. On this journey we are learning from non-Indigenous people as well as Indigenous people. We are sharing the culture and the knowledge

and making art as an open resource for other people to see clearly.

We on the ANKAAA board are very proud that we are leading the way for those young Art Centres and also for the old ones. And for the senior law people who are really strong and concentrating themselves as well as the young artists.

It is really important that people from the ANKAAA board are working with other organisations, learning about governance, and completing leadership training to learn about *napagi* leadership styles as well as traditional Aboriginal leadership.

It is really good for the new members to learn how a board works. It will be really hard but if we do the job, the right way, we will learn from mistakes. First you will make mistakes and the second time you will get it right.

*Djambawa Marawili*

ANKAAA has been selected as one of four finalists in the 2010 National Indigenous Governance Awards. The Reconciliation Australia awards, chaired by Professor Mick Dodson, highlight success in Indigenous Australia – strong leadership, good management, effective partnership and brave creative thinking. **Image Below:** ANKAAA Board of Directors being photographed as finalists in the 2010 Indigenous Governance Awards.



# Durrmu Arts – Weaving the Future

By Harriet Fesq, Durrmu Arts



Durrmu Arts, Peppimenarti, is located 250 kilometres south-west of Darwin, between Daly River and Port Keats, and behind Tom Turner's Creek, which runs off the Moyle River. The community was founded as a permanent settlement for the Ngan'gikurunggurr people in 1973. Today, Ngan'gikurunggurr and Ngen'givumirri are spoken in the community. The current population is approximately 150. 'Peppi' translates as rock and 'menarti' as large, referring to the sacred rock formation overlooking the community.

Acrylic painting was introduced to the community in 2001 and the artists formalised Durrmu Arts in 2007. The paintings of Peppimenarti are based upon traditional weaving patterns and *durrmu* (body painting dot) designs. The women of Peppimenarti are traditionally weavers, using *merrepen* (sand-palm) and *yerrgi* (pandanus) to make fish nets, dilly bags, baskets, wall mats and sun mats. Since



the introduction of acrylic painting some artists have begun painting their weaving designs on canvas. The transferal of the three-dimensional woven forms onto canvas was a unique development in Indigenous art of the Top End. The men's art from Peppimenarti lies in the production of body paint designs and cultural articles. Many of the male artists paint their inherited didgeridu designs.

In 2003, Regina Pilawuk Wilson was named the winner of the General Painting category of the Telstra National Aboriginal and Torres-Strait Islander Art Award. Since the award Regina's paintings have been collected and exhibited worldwide, drawing further attention to the artistic output of this small but vibrant community. Regina was instrumental in establishing the Art Centre and is an important leader in the community.

Today, Durrmu Arts works with approximately twelve artists – Miriam Byrnes, Dianne Hodgson, Mabel Jimarin, Clara Kundu, Freda Kundu, Margaret Kundu, Patsy Marfura, Theresa Lemon, Rosina Tirak, Annunciata Wilson, Anastasia Wilson, Anne-Carmel Wilson, Veronica Wilson and Regina Pilawuk Wilson - a group of painters, weavers and printmakers. Activity revolves around bush trips, weaving sessions, painting and printmaking workshops and cross-cultural projects with visiting artists and art educators. Rickiesha Hodgson, a Ngan'gikurunggurr woman, was recently



employed as Art Centre Manager and supports the artists and the Centre's day-to-day operations.

Art from Peppimenarti is exhibited in Sydney, Melbourne, Darwin and Canberra, and sometimes Singapore, Hong Kong, the USA and Russia. Durrmu Arts works with selected commercial galleries, including Caruana & Reid Fine Art, Raft Artspace and Nomad Art.

Durrmu Arts is not only a central economic initiative in Peppimenarti, but also an important cultural and social hub, supporting traditional ways as well as new developments.

**Top Left:** Durrmu Arts exterior. **Bottom Left:** Naiya Wilson, *Weaving 2009*, colour etching. Collaborators/Printers: Basil Hall, Mats Uden, Nena Zanos for Basil Hall Editions. Photo: Basil Hall Editions. **Top Right:** Regina Pilawuk Wilson holding an art class with Peppimenarti school students. **Below:** Regina Pilawuk Wilson and family turtle hunting on the floodplain. All photos by Durrmu Arts unless otherwise specified.





On Sunday 14 March Territorians gathered at the remote community of Nguuu, Bathurst Island, to celebrate the two things that matter most to Tiwi people: football and art.

This year saw around 500 people visit Tiwi Design Art Centre for the annual Football Grand Final Art Sale, which showcased works from Tiwi Design, Jilamara Arts and Munupi Arts and Crafts.

The art sale, organised by the Tiwi Art Network, is an important event for Tiwi people, in particular for the artists who get to show their art on a day that celebrates the very best of Tiwi culture.

We would like to thank the volunteers who helped on the day, including ANKAAA staff who assisted with sales, packaging and the BBQ. The day was a great success, kicking off a busy and eventful year for Tiwi Art Centres.

**Top:** ANKAAA Director and Jilamara Arts artist Brian Farmer at the sale. Photo: ANKAAA.

**Right:** Selection of printed fabric from Tiwi Design. Photo: ANKAAA.



Bula'bula artists have transformed the Ramingining Men's Safe Houses into vibrant meeting places for members of the community. Senior artists Philip Gudthaykudthay (Pussycat), Jimmy Moduk (1), Peter Minyngululu, Bobby Bununggurr and John Damarrwura were commissioned by Greening Australia to paint murals on the buildings to improve visual appeal and therefore community presence at the under-utilised houses. Tirelessly working through harsh wet season conditions, the men gave substantial consideration to the ancestral stories painted. Final



depictions included totems from different clan groups including elements of the epic Wagilag Sisters creation story and picturesque landscapes filled with local flora and fauna. The stunning results are a striking contrast to the typical warm tones and delicate linework generally achieved by the artists, using natural earth pigments. Bula'bula Arts (and Safe House manager Martin Garrangunung) were proud supporters of the project, due to its importance in strengthening culture, preserving ancient knowledge and fostering community pride.

**Image:** John Damarrwura painting barramundi. Photo: Sara Higgs, Bula'bula Arts, 2009.

*Colour Country: Art from Roper River* finishes its national tour at the Museum and Art Gallery of the Northern Territory in May. The exhibition features approximately fifty works by artists painting in the Roper River region from 1987 onwards. The exhibition mostly represents historically significant paintings by major artists such as Ginger Riley Munduwalawala, Djambu Barra Barra, Willie Gudabi, Gertie Huddleston and Amy Jirwulurr Johnson, drawn from private and public collections and from the Art Centre at Ngukurr.

Paintings from Roper River have only been exhibited together once in a major public gallery, at the National Gallery of Victoria in 1997. Many works in this exhibition have never been shown before. The works are big and bold and united by a strong and dynamic use of colour.

Although the exhibition is largely historical there are also works by artists still painting in the community today. Faith Thompson Nelson and her mother Maureen Thompson are represented by major recent works. Faith's painting *Four Sisters*, which depicts the same country Ginger Riley painted in the Limmen





Bright area, shows the continuity of the landscape tradition from Ngukurr and highlights links between artists from the earlier days and artists painting today.

Amy Jirwilurr Johnson, who was married to Djambu Barra Barra and was a major force in Ngukurr painting, now lives in Katherine and paints with Mimi Arts. Amy says of the *Colour Country* exhibition:

'I like my paintings shown in exhibitions. Make me feel bright and happy. Make me remember the old days and the old people. I remember when my paintings were in Telstra (NATSIAA Art Award) in Darwin...I like to see my husband's painting too. Other people can look at my husband's painting. That alright. That makes me feel proud for him.'

Alan Joshua Jnr, who is currently a Director of ANKAAA and the first Chairperson of the newly incorporated Ngukurr Arts, is also represented in the

exhibition. He said:

'A lot of those artists, them old ones, first started the art movement in Ngukurr... The art movement started to grow bigger and then the Art Centre was started. Them older artists inspired others like me to paint. We follow their example by being different to other artists in other parts of the Territory. They were recognised for their use of bright colours and we still use lots of colour today. Those old artists showed us it's alright to use colour...it's alright to be different.'

*Colour Country: Art from Roper River*, curated by Cath Bowdler, began its national tour at Wagga Wagga Art Gallery, NSW in June 2009. It has since toured to Flinders University Art Museum, Adelaide, Drill Hall Gallery, Canberra and finally Darwin. The exhibition runs at MAGNT from 22 May to 11 July 2010. A full-colour catalogue, with contributions by Cath



Bowdler, Judith Ryan and Nicolas Rothwell, accompanies the exhibition.

Far Left from page 4: Amy Jirwilurr Johnson at Ngukurr Arts 2005. Photo: Cath Bowdler.

Top Left page 5: Gertie Huddleston, *Ngukurr Landscape with Cycads* 1997, synthetic polymer paint on canvas, 143 x 134 cm. Museum and Art Gallery of the Northern Territory Collection. Purchased through the Shell Development Australia Aboriginal Art Acquisition Fund.

Top Right: Alan Joshua Jnr ANKAAA Director. Photo: ANKAAA

Below: Ginger Riley Munduwalawala, *Limmen Bight River - My Mother's Country* 1993 synthetic polymer paint on cotton duck, 190 x 191 cm. Private collection. Image courtesy of the Estate of Ginger Riley Munduwalawala and Alcaston Gallery, Melbourne.



# Mowanjum Artists Defend Their Art in Sydney

By Jenny Wright, Mowanjum Artists



*Mowanjum Wandjina Artists*, featuring fourteen artists from Mowanjum Arts and Culture Centre, near Derby in Western Australia, was held from 10 March – 30 April at Viscopy's Blackfriars on Broadway gallery in Sydney.

The Wandjina is an important ancestral being for the members of the Worora, Ngarinyin and Wunumbul groups in the Mowanjum community. Its image can be seen in rock shelters throughout the region. Donny Woolagoodja, Chairman of the Art Centre and senior

Indigenous artist from Mowanjum, spoke at the opening of the exhibition about the importance of copyright protection for Indigenous artists. He noted that for Mowanjum artists it is important to have an opportunity to show and sell their art, and thanked Andrew Leslie of Viscopy for his support in staging the exhibition.

In a curious twist of fate, just as the exhibition was opening in Sydney, a furore was breaking out in the Sydney press regarding the misuse of Wandjina imagery by a Katoomba gallery.

Chairman Donny Woolagoodja, as custodian of the coastal Wandjina sites, was able to explain to the gallery in question why their appropriation of sacred imagery caused offence and sadness to his people. Unfortunately the

gallery owner did not want to listen, and the Mowanjum artists are now taking further legal action against this gallery.

In officially opening the exhibition, Viscopy director and Indigenous artist Bronwyn Bancroft said: 'These artists are continuing a tradition that has endured for centuries and a tradition that allows them to deliver strength to their community and cultural continuity. Aboriginal people across Australia have had varying degrees of success with their art and it is wonderful to see these artists being recognised for their combined community efforts.'

**Image:** Andrew Leslie, Viscopy, and Donny Woolagoodja, Chairman Mowanjum Arts at exhibition opening. Photo: Reinvan de Ruit.

## Warmun Artists Down South

By Maggie Fletcher, Warmun Art Centre

In March senior Warmun artists Lena Nyadbi and Mabel Juli travelled to Adelaide and then on to Melbourne for exhibitions. They were treated like the special stars that they are, wherever we went. In Adelaide, Mabel visited the Art Gallery of South Australia to see her painting newly acquired by

the Gallery. It was on public display in the Indigenous gallery especially for Mabel's visit, thanks to Indigenous curator Nici Cumpston. Whilst there, Mabel and Lena also visited their old uncles' paintings, seeing works in the permanent collection by Rover Thomas and Paddy Jaminji. Mabel Juli's

other highlight was at the opening of Warmun Art's group exhibition at Art Images Gallery in Norwood. Maybel told that *gardya* mob her story of the Garnkiny Ngarrangkarni. She had the crowd spellbound with a lively rendition alongside her painting. Then onto Melbourne in the cold and rain for the launch of Lena's keenly awaited solo exhibition at Niagara Galleries. The artists met many old friends including Jonathon Kimberley, the first of two managers from Warmun Art Centre's beginnings back in 1998. These two seasoned travellers are already planning their next trip to share their art and stories with city mobs.



**Image :** Lena Nyadbi and Mabel Juli in front of Rover Thomas work at the Art Gallery of South Australia. Photo: Warmun Art Centre.

# Building a Joonba Ground at Warmun

By Maggie Fletcher, Warmun Art Centre & Anna Crane, *Gelengu du Gelenguwurru* Project



In July 2009 Warmun elders, including many senior artists, ran a three-week cultural program at the outstation of Osmond Valley, where elders shared their knowledge with younger generations. The camp saw the teaching and performance of traditional song and dance, the making of dance boards, traditional tools, instruments and artifacts as well as the gathering and use of Gija bush foods and medicines.

The success of this project made people decide to build a permanent *Joonba* (corroboree) ground alongside the

Art Centre. The Warmun Community Council supported the construction and the Chairperson of the Art Centre, Gabriel Nodea, drove the project to make sure that the vision of the elders was fulfilled and there was a chance to 'wake up' the old songs.

The performance ground was finished in time for Gija Day in September and has since formed a very special place for regular performances. Each time, there are more new participants with many children joining in and learning from their elders. The *Gelengu du*

*Gelenguwurru – Old and New, Young and Old* Gija Social Inclusion Project working with the Art Centre has also helped artists to make new dance boards and dance paraphernalia, renewing the painting tradition that started the now internationally recognised art movement of the East Kimberley.

**Top Left:** Gu-rirr Gu-rirr dance boards. Photo: Gary Fletcher. **Below:** The Gu-rirr Gu-rirr Serpent. Photo: Frances Kofod. **Bottom:** The Art Centre Joonba Ground under construction. Photo: Gary Fletcher.



## Yaruman Arts & Culture Library Project

### Encouraging Reading at Ringer Soak

By Zanette Kahler

With the support of the Fred Hollows Literacy Program, Yaruman Arts and Culture at Ringer Soak have received a selection of books by Indigenous authors from various publishers. The books are for all ages and interests, and represent the first step in developing an 'Art Centre Library Project' that will contribute to cultural maintenance and



improved literacy.

'The aim is to establish a system of lending books to the community to help address the need for reading materials. At Ringer Soak there is absolutely no opportunity for people to read: no newspapers, no magazines, and mail delivery only once a week. People are very keen to read and will often ask to take home Art Centre magazines and brochures. Often men will come and sit in the centre for hours just reading the Yellow Pages,' explains Zanette Kahler, Art Centre Manager.

Yaruman Arts and Culture is grateful for any additional support to further develop literacy programs in the community, and welcome donations of books about Indigenous culture for all ages.

Please contact the Yaruman Arts and Culture on (08) 9168 8195 or yarumanart@bigpond.com. For information on The Fred Hollows Foundation: (02) 8941 5145 or [www.hollows.org.au](http://www.hollows.org.au).

**Image:** Dwayne Jack and Lillian Sampi reading books from the community library. Photo: Yaruman Arts and Culture.

It was a boiling hot day in the build up when a group of determined weavers, myself and Sara Higgs (Curator at Bula'bula) took the new Toyota for a test run out bush. Unfortunately the air-conditioner was not working, but this did not deter us from embarking on a week long camp in central Arnhem Land, collecting pandanus, weaving and cooking. My involvement was coordinated and funded by ANKAAA and with Sara, my right hand woman, it seemed like a great time for us all to drive, weave and adventure together.

Stocked up with flour, tea, cordial, fruit and chops, we set out to a different spot every day, each importantly located near lots of pandanus plants. The weavers would disappear then return some time later, fat bundles of pandanus atop heads, for refreshment and the stripping and cleaning of the fibres. This process takes time and great dexterity and, as is often the case on such excursions, the frustrated attempts of us whitefellas were found discarded in crumpled pandanus bunches beside the women. After many years of trying I finally got the hang of it this time, and the judges are still out on Sara's attempts!

This trip was about enthusiasm and a love of being out bush even if it's hot. That's what's beautiful about fibre work: a basket is full of picnic stories, the



smells, sounds and sights of the seasons, the plants and animals seen whilst collecting pandanus, or the willy willy rising over the Arafura swamp...whilst the hands remain forever busy.



**Top Right:** Belinda Gunydlulma weaving.

**Above:** Picnic and campsite spot.

**Below:** Namiyal Bopirri and helpers.

**Bottom Left:** Willy willy over the Arafura swamp.

All Photos: Sara Higgs, Bula'bula Arts, 2009.



Marilyn Nakamarra has many talents. She combines her career as an artist with helping others. She grew up in the traditional way. 'I used to watch my parents doing the painting at Yuendumu and I said I will do that one day.'

Marilyn studied at Bachelor College in Alice Springs, worked as a teacher and helped found CAAMA music. She then moved to Katherine where she worked as a translator for the Language Centre. She knows many languages, including English, Walpiri, Kriol, Eastern Aranda as well as a little Lurritja and Goringe.

For six years now, she has worked at Mimi Arts with coordinator Barbara Ambjerg Pedersen. She has important roles in front and back of the centre. In the front, she greets tourists who come from all over the world. She remembers one strange visitor, 'I said 'Hello, welcome to Mimi Arts and Crafts. Where are you from?' The stranger replied, 'I am from Antarctica'.' Marilyn likes particularly when little children have questions.

Behind the scenes, she helps artists with materials and records their stories in language and then translates them to English. The stories are important. 'All these stories we talk to young people. When we pass away you can keep these stories and pass them on to your family.'



**Photo:** Marilyn Nakamarra with her painting *Jangampa (Bilby Dreaming)*, 2009. Photo: ANKAAA.



# Building It Together

## ANKAAA, Art Centres, ABA - NT Arts Infrastructure Projects



In 2009 ANKAAA secured around \$5.8 million from the Aboriginal Benefits Account (ABA) after many years of lobbying. The application was made on behalf of Northern Territory Art Centres to fund a wide range of desperately needed arts infrastructure projects. An experienced project team was bought together by ANKAAA to work with Art Centres to reduce some of the logistics and legalities in managing 15 of the 17 funded projects.

ANKAAA received the first stage of funding in September 2009 and already most projects are well underway, with some completed. The Art Centres are the key to this success with the hard work of coordinators and members working with the NT Arts Infrastructure team, builders and local tradespeople in communities. Paul Nowland, Project Manager, and Thisbe Purich, Infrastructure Development Officer, share ANKAAA's commitment to Indigenous employment and all ANKAAA/ABA projects strive to engage as many local workers and suppliers as possible in their delivery. 'We're building more than just buildings.'

Each project is unique in its infrastructure needs, so the project starts well before any building work is done. Searching for available land to build on; developing the block with access,

power, water and sewerage; obtaining approvals, land use agreements and proposes deeds; designing and developing the scope of works and engaging suitable contractors and training opportunities.

### Completed projects:

#### **Bula'bula Arts & Mimi Arts and Crafts -**

New trophies delivered for both Art Centres.

#### **Munupi Arts and Crafts -**

Relocation of overhead powerlines and new air-conditioning.

#### **Waralungku Arts -**

New staff house has been built and moved in to. **New Equipment Purchases:**

Bima Wear, Elcho Island Arts, Kulumindini

Arts, Mimi Arts, Ngukurr Arts, Tiwi Design,

Waralungku, Warnayaka Arts.

### Projects underway:

#### **New Houses:**

Gapuwiyak Culture & Arts, Mardbalk Arts. **Major House Improvements:**

Djilpin Culture Centre, Tiwi Design. **Art Centre**

#### **Extensions, Renovations and Repairs:**

Milingimbi Arts, Mimi Arts, Tiwi Design, Elcho Island Arts,

Ngukurr Arts, Djilpin Arts, Injalak Arts, Bima Wear,

Kulumindini Arts, Bula'bula Arts, Mardbalk Arts,

Warnayaka Arts. **New Artist Workspaces:**

Elcho Island Arts, Milingimbi Arts, Mimi Arts, Tiwi Design

#### **New Art Centre Signage:**

Mimi Arts, Kulumindini Arts, Elcho Island Arts, Warnayaka Arts,

Waralungku Arts, Milingimbi Arts Buku-Larrnggay

Mulka and Jilamara Arts are managing their own

projects and are progressing well through the

many stages of their major developments.

ANKAAA and the NT Arts Infrastructure Team look forward to working with Art Centres to deliver these vitally important



projects and Thisbe Purich is helping (within the current project) to secure funding for future projects for ANKAAA members.

**Top Left/Right:** New and old Art Centre Managers Houses, Waralungku Arts, Borroloola.

**Below:** Sara Higgs and Bobby Bunungurr with Bula'bula Arts' new Toyota delivered by ANKAAA Arts NT Infrastructure Projects, having just arrived at ANKAAA 2009 AGM Camp, Mt. Bundy Station.

**Bottom:** Barbara Ambjerg Pedersen, Manager Mimi Arts, with new Toyota delivered by ANKAAA Arts NT Infrastructure Projects at the ANKAAA 2009 AGM Camp, Mt. Bundy Station.

Photos: ANKAAA.





In late 2009 ANKAAA coordinated the filming of interviews with four artists from member Art Centres in the Kimberley region, who provided their insights into the business of art making and working with Art Centres. ANKAAA engaged media professionals Francine Chinn and David Pollock to produce the interviews as part of the *Our Art, Our Art Industry* vodcast project, developed with the National Association for the Visual Arts (NAVA) and managed by ANKAAA. The project was funded by the Sidney Myer Fund and was the culmination of the larger *Our Art* project, which took place from 2007 – 2009. For this part of the project ANKAAA set out to find out from artists why their Art Centres were important to them.

Claude Carter (Mangkaja Arts), Christine Yukenbarri (Warlayirti Artists), Gabriel Nodea (Warmun Art Centre) and Carol Hapke and Agnes Armstrong (Waringarri Arts) were filmed on location at Warmun Art Centre and Waringarri Arts, at the time of ANKAAA's Kimberley Regional Meeting

in November. The artists talked about an artwork's journey from creation to exhibition to sale – and the commercial relationships, processes and agreements involved in that process.

They discussed the importance of Art Centres to the continuing strength and vitality of culture in their communities. Carol Hapke explained: 'It's very important to keep telling stories about our art, because it covers the whole of all of our country. And through the arts, not only can people have a look... but for us it's a really important way of teaching our younger people.' Gabriel Nodea spoke of the relationship between painting and history, saying, 'Our painting and corroboree is like our archive. That's what our old people wanted, that's what our Art Centre is.'

The vodcast videos that were created from these discussions are available to be viewed online at <http://australiacouncil.placestories.com> follow the links to organisations and click on ANKAAA

**Top Left:** Agnes Armstrong and Carol Hapke  
Photo: Francine Chinn.

**Below:** Gabriel Nodea and film crew.  
Photo: ANKAAA.



Bringing together 24 artists from seven communities, a two-week Textile Workshop was held at Charles Darwin University in February. Requested by ANKAAA in response to interest from member artists for more skills development between regions in the Northern Territory, the workshops offered artists formal accreditation for two units in the Certificate II Visual Arts and Contemporary Craft.

The teaching team of Tim Growcott, Leon Stainer and Bobbie Ruben were magnificently aided by Sean Smith (Elcho Arts) and Belinda Carlson (Marbalk Arts) in the first week, and by Sara Higgs (Bula'bula Arts) and Cher Breeze (Jilamara Arts) in the second week.

A highlight of the project was ANKAAA's evening BBQs held on Nightcliff foreshore in the glow of the setting sun; a delightful meeting of all parties and a memorable part of the artists' two weeks in Darwin.

The spirit and optimism of all participants guaranteed minor setbacks were overcome with a torrent of colour and humour. The work produced was personal and celebratory, ancestral yet contemporary, but above all proof of the impressive talent within the Northern Territory textile community.

**Image:** Vivien Douglas Kerinauia, Tiwi Design  
Photo: ANKAAA

# Training the Mob – Indigenous Trainers in the Art Centre

By Chris Griffiths, Waringarri Arts



Chris worked with ANKAAA consultant Angus Cameron to develop a series of PowerPoint presentations about Art Centre business. ANKAAA will continue to work with Indigenous arts workers in Art Centres across the Top End and Kimberley regions to tailor this template to community needs. Chris Griffiths talks about developing these presentations:

These presentations came about because we wanted the artists and the committee to know what working in the Art Centre and running a corporation is really all about.

If you ask me, if we get the artists and committee more involved, the better the operation will be. In the presentations I explain to members what's involved in keeping their Art Centre running. I also remind them that their Art Centre belongs to them.

The 'Money Story' presentation gives the artists a clearer picture about how we sell paintings and where the profit goes. It inspires the artists to do better quality art when they understand the big picture. I tell them 'the money you mob make, you get a bit and the Art Centre takes a bit to keep running.

In the 'Being a Deadly Artist' presentation I encourage the artists to work together for the Art Centre, not just on their own. I explain what kind of eye a non-Indigenous person has. I talk about how *gardiya* see it, and how we see it. When we see artworks we are looking at our country, and a non-Indigenous person sees a magnificent painting. So I explain what makes a good painting.

'On trip country,' that means going back to country. We are always trying to take the artists back to areas where they get a better feeling, a feeling of being home again. This makes 'better feeling' painting. I always tell them, 'take your time, don't rush, and the better you become,' that's what I've seen in my

time.

There is a presentation about law. It talks about the Code of Conduct, royalties, copyright and all those legal issues. I also talk about the responsibility of the manager, and what role she plays to keep things going.

When I gave a presentation to the artists it went really well. They said, 'we understand, so long as you tell us properly, we know.' The manager and committee talked together and decided to ask me to do this. When you're doing a job for them old people you got to do it right!

**Images:** Chris Griffiths, Indigenous Liaison Officer, Waringarri Arts. Photo: ANKAAA.



# Djambawa Marawili AM - Australia Day Honours

In the Australia Day Honours list for 2010 ANKAAA Chairman, Buku-Larrnggay Mulka Centre committee member and prominent artist Djambawa Marawili received a Member (AM) in the General Division of the Order of Australia. The Investiture ceremony will be conducted at Yilpara on 1 June 2010.

A senior ceremonial leader for Arnhem land and leader of Yilpara homeland, Djambawa spoke about receiving the highest honour awarded to any Territorian this year: 'I feel very honoured,' he said. 'I believe this AM goes not only to myself, but to my fellow

ANKAAA members, the ANKAAA Board, Yolngu artists and members of my Madarrpa clan group...But the main thing I'd like *Napaki* (non-Indigenous people) to understand is that our...art is informed by our ancient traditions and culture that is our life...It is the culture that is in my soul, the *manikay* (song) and *bunggul* (dance) taught to me by my father and grandfather.'

'I hope this award will help to strengthen the support and understanding of our artists, our traditions and our culture and bring all Australians closer together.'

**Image:** Djambawa Marawili AM at the High

Court of the Northern Territory, being interviewed by ABC television journalist Emma Masters for the announcement of his Australia day award, January 2010. Djambawa is seated in front of ceremonial poles he and other clan leaders from the Blue Mud Bay region created to commemorate the passing of Dhakiyarr Wirrpannda in 1933. Photo: ANKAAA.



## Yuṭa Baḍayala (In A New Light) Lampshade Project By Dion Teasdale, Elcho Island Arts

*Yuṭa Baḍayala* (In A New Light) is the product of a joint project between Yolngu women fibre artists working with Elcho Island Arts in North East Arnhem Land and Sydney based furniture design company, Koskela.

The aim of the project was to give Yolngu women the opportunity to transfer their traditional weaving techniques onto new forms so that long-held cultural practices and art making skills could be seen 'in a new light'. The project also aims to develop new markets for Indigenous fibre art.

The first stage of the project involved ten weavers - five from Galiwin'ku, the main community on Elcho Island, and five women (three generations from the one family) from the Arnhem Weavers, a collective of Yolngu fibre artists from the Mapuru Homeland.

The artists wove traditional bush materials (pandanus and bush string)

onto powder coated wire light shades custom made by Koskela, and these shades were exhibited to critical acclaim at Sydney's Object Gallery in February this year.

Leading Elcho fibre artist, Mavis Warrngilna Ganambarr, has been one of the main collaborators on the project.

'Koskela came to Elcho Island Arts with the idea of doing weaving on lampshades. I was interested in this new idea. I thought it would be interesting to take our traditional Yolngu materials and use them on Balanda objects. We all thought this would be a good way to show a new audience what can be done by Yolngu artists with materials from the bush,' she said.

'Yolngu women have been weaving objects using fibre for many hundreds of years. In the old times we made fibre objects for ceremony and for carrying and catching things. These

days we still make these objects, but we can also make new things. The lampshade project was an opportunity to try something new and show our artwork in a new light.'

**Image:** Installation view of a lampshade by Mavis Warrngilna Ganambarr. Photo: Anson Smart.



# Gulumbu Yunupingu in Shanghai

Gulumbu Yunupingu, an artist from Yirrkala's Buku-Larrnggay Mulka Centre, was chosen to represent Australian women at an International Women's Day function in Shanghai, China in March this year. 'Gulumbu is a fantastic role model for Indigenous people and Australians in general,' Minister Malindirri McCarthy said.

At the invitation of the Australian Government Gulumbu led the function, which was held in the Australian Pavilion of the Shanghai World Expo. Three of Gulumbu's *larrakitj* (memorial poles) will also be unveiled in Shanghai as part of the Northern Territory's

contribution to the sculpture display in the Australian pavilion.

Gulumbu is a previous winner of the Telstra National Aboriginal and Torres Strait Islander Art Award and her art features in Paris' Musée du quai Branly. 'In our law there is a power that is in these designs, they have the power for somebody who is in their presence to be healed by them so they can be made calm if they're aggressive, they can also silence someone who is being offensive, speaking roughly or harshly to people.'

'I wish that people that are far away, who are sick or victims of violence or

## Registration opens for Indigenous Australian Art Commercial Code of Conduct

The Indigenous Australian Art Commercial Code of Conduct is a voluntary code of practice, recently implemented after a lengthy consultation process, with the aim of regulating the Indigenous art industry. ANKAAA and the other Art Centre peak associations were involved in the Code development process. The Code is administered by a voluntary industry body, made up of representatives from artist advocacy bodies, dealers, Indigenous artists and legal professionals. The Code aims to provide a national set of standards for those wishing to engage commercially with Indigenous artists. Registration is now open for art dealers, galleries and Art Centres to register their interest in becoming signatories to the Code of Conduct.

For further information and enquiries please contact the secretariat via email on [IndigenousArtCode@arts.gov.au](mailto:IndigenousArtCode@arts.gov.au) or call 1800 145 101 or for more information on the Code go to [www.indigenousartcode.org](http://www.indigenousartcode.org)

## Resale Royalty Scheme for Visual Artists

The Federal *Resale Royalty Right for Visual Artists 2009* will be fully operational from 9 June 2010 and will be managed by the Copyright Agency Limited (CAL). Under the resale royalty scheme, artists will receive five per cent of the sale price when their original works are resold through the art market for \$1000 or more.

The resale royalty right will apply to works by living artists and for a period of 70 years after an artist's death. Heirs of deceased artists will also be entitled to the royalty

The scheme will cover original works of art, such as a painting, a collage, a drawing, a print, a sculpture, a ceramic, an item of glassware or a photograph.

For further information and factsheets visit: Australian Government, Arts and Culture: [www.arts.gov.au/resale\\_royalty](http://www.arts.gov.au/resale_royalty). Copyright Agency Limited: [www.copyright.com.au](http://www.copyright.com.au)



living in places where war is rife will be able to see my designs and have their sadness lifted and their hearts cleansed so that they can be relaxed and feel strong again and that is my wish when I paint.'

Buku-Larrnggay Mulka will be holding commercial exhibitions in Shanghai, Singapore, London and Santa Fe, USA, during 2010.

**Above Right:** Three larrakitj in the Australian Pavilion, Shanghai World Expo: Gulumbu Yunupingu, *Ganyu i, Ganyu ii, Ganyu iii* 2010, earth pigments on hollowed trunk. © and photo: Buku-Larrnggay Mulka Centre.

**Below Right:** The Australian pavilion in Shanghai. Photo: Buku Larrnggay Mulka Centre.



# ANKAAA AGM Camp 2009, Mt. Bundy Station, Adelaide River





### ANKAAA AGM CAMP IMAGE CAPTIONS:

1. Evening artist talk - Stan Brumby, Halls Creek
  2. Darwin/Katherine Regional Meeting
  3. New ANKAAA memberships - Leslie Nawirridj, Kunwinjku Fine Art
  4. AMS Computer training workshop
  5. Evening damper making competition
  6. Board of Directors meeting
  7. ANKAAA Annual General Meeting
  8. Collaborative etching workshop with Northern Editions
  9. ANKAAA Directors - open discussion with members, Art Centre workers & managers
  10. Djambawa Marawili AM (ANKAAA Chairman) & Alan Sambono (ORIC), Board of Directors meeting
  11. ANKAAA members, Directors, Art Centre workers, managers & staff
  12. ANKAAA Annual General Meeting
  13. Evening damper making preparation
- All photos: ANKAAA.

### OUT & ABOUT IMAGE CAPTIONS:

1. Reconciliation Australia Indigenous Governance Award 2010 – judges visit to ANKAAA as finalist, May. (L-R): Brian Farmer (ANKAAA Director), Mick Dodson AM (Chair Reconciliation Australia), Glen Farmer (Jilimara Arts), Eddie Cabillo (Reconciliation Australia) at Jilimara Arts, Melville Island. Photo: ANKAAA.
2. Reconciliation Australia Indigenous Governance Awards 2010 – judges visit to ANKAAA as finalist, May. (L-R): Ruth Nalmakarra (ANKAAA Director), Liyawaday Marawili (member), Eddie Cabillo,

(Reconciliation Australia), Djambawa Marawili AM (ANKAAA Chair), Mick Dodson AM (Chair Reconciliation Australia). Photo: ANKAAA.

### Right: L - R (top to bottom):

1. Ruth Nalmakarra, Milingimbi Art and Culture - Alice Springs, March
2. Liyawaday Marawili signing prints at Basil Hall Editions - Darwin, March
3. Cherie Bush, ANKAAA staff member - artist barbecue, February
4. Jean Baptiste Apuatimi, Tiwi Design and Lorna Martin, Arts NT - Tiwi Footy Sale, March
5. Chris Durkin, Kalumbaru Arts Project - kangaroo saved by Warlayirti Artists, Kimberley Regional Meeting, November 2009
6. Indigenous Advisory Meeting, Katherine Regional Cultural Precinct - Katherine, April
7. Belinda Carson, Tara Leckey - CDU Printmaking Workshop, artist barbecue, February
8. Madeleine Challenger, ANKAAA staff member - AGM November 2009
9. Gulumbu Yunupingu, signing autograph for journalist - Shanghai, China, March (Photo: Buku-Larrnggay Mulka Centre)
10. Zanette Kahler, Manager Yaruman Arts, Ringer Soak and Ruth Nalmakarra, ANKAAA Director - Desert Managers Conference - Alice Springs, March
11. The Hon. Paul Henderson MIA, Chief Minister of the Northern Territory with Rachael Burke and Regis Pangiraminni, Munupi Arts and Crafts - Tiwi Footy Sale, March. All photos: ANKAAA.



Celebrating Tiwi Design's 40<sup>th</sup> anniversary 'Nyini parlingari purrupakuluwunyi, amintiya kiyi nyingani awarra Jilamara – Looking back, looking forward in our Art' opened on 22 April 2010 at the new Charles Darwin University Art Gallery, Darwin. The exhibition was opened by His Honour the Administrator of the NT, Mr Tom Pauling AO QC, with the Hon Minister for Arts and Museums, Gerry McCarthy MLA.

Presented by Warlayirti Artists in association with ReDot Gallery, Singapore and Audi, Japan, 'Ingalimpa Tjuntu - singing songs: we sing the country and that's how we find the way' was held at the Audi Forum, Tokyo, Japan, from 23 April – 11 May. The show featured a number of works by Balgo artists, some of whom travelled to Japan for the exhibition.

'Prints and Pandanus' featuring prints and weavings from Bula'bula Arts, Ramingining, and Durrmu Arts, Peppimenarti took place at Nomad Art, Darwin, from 24 April – 29 May. Artists included Philip Gudthaykudthay, Bobby Bununggurr, Clara Matjandatjipi and Robyn Djunginy from Bula'bula Arts and Nayia and Regina Wilson from Durrmu Arts.

Nomad Art Gallery has opened its doors in Canberra ([www.nomadart.com.au](http://www.nomadart.com.au)) and Raft Artspace has relocated to Alice Springs ([www.raftartspace.com.au](http://www.raftartspace.com.au)).

Gapuwiyak Culture & Arts is getting on with training, and in December last year a number of artists enjoyed a five-day textile workshop, presented by Tim Growcott from Charles Darwin University.

The annual Merrepen Arts Festival is held in the community of Nauiyu, 240 kilometres south-west of Darwin on the banks of the Daly River. While the festival focuses on visual art, there will be a number of other events including art sales and auction, traditional music and dance, bush tucker displays and tasting and a sporting carnival. 4 – 6 June 2010.

Wesfarmers Arts Indigenous Fellowship 2010: Applications will be open from 30 June 2010 for Indigenous Australians to participate in this

fellowship presented by the National Gallery of Australia, encouraging Indigenous leadership and professional development in the visual arts. Closing date 31 August 2010. For info: [www.nga.gov.au/WesfarmersFellowship](http://www.nga.gov.au/WesfarmersFellowship)

Presented by Djilpin Arts in partnership with the Australian Shakespeare Company, the Walking with Spirits Festival is Beswick Community's annual open cultural celebration. Held 20 kilometres from the community at Malkgulumbu, the festival features traditional corroboree from several Arnhem Land language groups together with songs and stories told in dance, music, puppetry, fire and film. The festival takes place on 31 July and visitors are invited to camp for the weekend. [www.djilpinarts.org.au](http://www.djilpinarts.org.au)

A solo exhibition of works by John Mawurndjul was held by Gallery Gabrielle Pizzi in Melbourne from 4 May – 5 June in conjunction with Maningrida Arts and Culture. The show featured the latest works created by Mawurndjul as the recipient of the 2009 Melbourne Art Fair Foundation Visual Art award.

ANKAAA welcomes new Art Centre Managers: Louise O'Neil at Bula'bula Arts, Ramingining; Vianetta Chapman at Anindiyakwa Art and Culture, Groote Island; Steve Anderson and Dianne Davies at Tiwi Design, Nguui, Bathurst Island and Rachael Ward and Terri Larkin at Munupi Arts, Melville Island.

Kate Podger has been announced as the new curator for the 27<sup>th</sup> Telstra National Aboriginal & Torres Strait Islander Art Award, which opens at the Museum and Art Gallery of the Northern Territory on Friday 13 August 2010. Kate Podger is currently the Curator at Araluen Arts Centre in Spice Springs.

Djambawa Marawili AM has been selected to judge this year's Telstra National Indigenous Art Award. Will Stubbs from Buku-Larrnggay Mulka said: 'It's a huge honour for him and a milestone in Indigenous art...Djambawa is the first remote Indigenous art expert and ceremonial leader to be given this responsibility. He is a person who is able to take the best from each culture and make them work together.'

## ANKAAA Board of Directors 2009-2010

**Chairperson: Djambawa Marawili AM**  
Buku Larrnggay Mulka  
Arnhem Land Region

**Deputy Chairperson: Cyril James Kerinauia**  
Tiwi Design  
Tiwi Region

**Treasurer: Alan Joshua**  
Ngukurr Arts  
Darwin/Katherine Region

**Ruth Nalmakarra**  
Milingimbi Art and Culture  
Arnhem Land Region

**Richard Birrin Birrin**  
Bula'bula Arts  
Arnhem Land Region

**Valda Dixon**  
Warnayaka Art and Cultural Aboriginal  
Corporation  
Darwin/Katherine Region

**Peter Jigili**  
Mimi Arts and Crafts  
Darwin/Katherine Region

**Freddie Timms**  
Jirrawun Arts  
Kimberley Region

**Rosie La La**  
Yaruman Arts & Culture  
Kimberley Region

**Maryanne Sturt**  
Waringarri Aboriginal Arts  
Kimberley Region

**Donna Burak**  
Munupi Arts and Crafts Association  
Tiwi Region

**Brian Farmer**  
Jilamara Arts and Craft  
Tiwi Region

## ANKAAA STAFF

**Chief Executive Officer**  
Christina Davidson – [ceo@ankaaa.org.au](mailto:ceo@ankaaa.org.au)

**Resource and Development Officer**  
Madeline Challenger – [rd@ankaaa.org.au](mailto:rd@ankaaa.org.au)

**Resource and Development Officer**  
Position Vacant – under recruitment

**Resource and Development Officer  
- Art Centre Infrastructure**  
Thisbe Purich - [infrastructure@ankaaa.org.au](mailto:infrastructure@ankaaa.org.au)

**Administration Manager**  
Katie O'Connell – [info@ankaaa.org.au](mailto:info@ankaaa.org.au)

**Administration Trainee**  
Cherrie Bush - [assist@ankaaa.org.au](mailto:assist@ankaaa.org.au)