

ANKAAA

Association of Northern, Kimberley and Arnhem Aboriginal Artists

Working together to keep art, country and culture strong

Arts BACKBONE

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Rusty Peters **Baarra' Rocky River** 2008 pigment with acrylic binder on Belgian linen, 150 cm x 180 cm. © Rusty Peters, image courtesy the artist.



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Aboriginal and Torres Strait Islander readers are warned that this publication may contain names, references, and/or images of deceased persons.

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'Teaching happens right here on country between families and generations, and that is the right way because it teaches respect for country and culture.'

What is True and Important to Us
ANKAAA Value Statement

At the ANKAAA camp at Gulkula in August 2009, ANKAAA Director and Milingimbi elder, Ruth Nalmakarra, pulled me aside to tell me something important. 'Here' she said, pointing to the camp fire, 'this is where we teach the kids, sitting down together around the fire. This is where we teach traditional way – tell them those stories, the important things they need to know, and they really listen; then they carry the knowledge inside them'.

At this time in history when even kids in 'remote' homelands have mobile phones (not necessarily with reception) and increasingly also email and Facebook, it's easy to become caught up in the speed of life and not make time to sit together and listen.

Articles in this Arts Backbone celebrate some of the many creative ways ANKAAA members are actively and passionately putting teaching and learning first. This includes the remarkable work of the Gunga Pandanas Weavers (p.14), the leadership behind *Gelengu du Gelenguwurru* Gija culture Project (p.11) and work of community museums and keeping places (p.16). Where training and learning of important mainstream skills is concerned (p.23), ANKAAA members continue to advocate that 'two-way' learning and exchange is essential.

Ruth Nalmakarra has spoken passionately on training for Indigenous arts workers:

'We are wanting people to train more and we want to see it happen. Otherwise I might be gone. Who will take that responsible job? who will take that leadership?'

'Yolngu (Aboriginal people) and Balanda (non-Indigenous people) can train working together. This idea just come out from my heart. Because when we grew up from the little one to the adult we learnt from our parents and grandparents. Listening, talking, sharing, watching. That is where we can communicate and make our voice strong to stand for our art work. To stand for our rights.

If we stand here and look back nothing can happen in the past. Because we are moving forward. We can see it happen. Our Art Centre has been going for many years. Yolngu need Balanda, who come with their heart to work there.

There must be two way learning. Because we are learning one another. Sharing ideas together. Trying to help each other. Make Art Centres strong and grow.

Below: Ruth Nalmakarra, ANKAAA Director



Jewels in the Desert

By Zanette Kahler, Yaruman Art and Culture



Yaruman Art and Culture Centre is the cultural focus of Kundat Djaru Aboriginal Community (population 90) known regionally as Ringer Soak; a 3 ½ hour drive south-east of Halls Creek and about 32 kilometres west of the NT border. As a fully incorporated body and not-for-profit organisation owned and operated by the artists themselves, the tiny but flourishing Art Centre is potentially the only meaningful economic development for the community.

Yaruman is growing strong with an increasing number of young people painting with guidance from elders. Since 2004 the Art Centre, in its various forms, has been home to some 58 artists and claims a founding core of proud and committed painters: Rosie Lala, Ruby Ungia, Bonnie Seela, Mary Seela, Nida Tchooga and Sheila Walker aged between 55 and 80. All continue to paint their ancestral Dreamings. Steeped in cultural tradition, their work exudes a rich and spiritual integrity that goes beyond the edge of their canvases.

In contrast, the next generation of artists to paint their parents' Dreamings have a learned understanding of design and work with a considered palette. Christine Tchooga, Katarina Tchooga, Angela and Clare Gordon; Leah and Clara Yundi; Stella, Caroline and Sandra Rex; Tony Cox, Henry Wein, Robyn and Natalie Kelly are exceptional painters and are quickly gaining recognition.

Ochre is used exclusively for ceremony. Djaru have a deep respect for this medium and see it as they do their bodies; that when passing they too become the earth. Artists at Yaruman rely on acrylic paint to produce vibrant works that tell stories of their ancestral past.

The Wet Season and its extreme Dry opposite, determine the abundance or lack of bush tucker. It is heralded as the giver of life, and the 'soak waters' are regularly featured in paintings as a place of rest for hunters and the hunted; a reprieve in the Dry's harsh desert heat.

The hunting and gathering of bush tucker are also dominant themes, particularly its celebrated profusion during and after the 'Wet'. When rains come, floodwaters cross dry barren plains to



feed underground water tables and the beloved 'soaks' or 'living waters'. They ripple like diamonds over gravel to transform dry creek beds into massive lakes abundant with birdlife and this is reflected in Yaruman artists' colourful celebration of ritual and everyday life at Ringer Soak.

Top Left: Yaruman Arts and Culture.

Top Right: Rosie Lala, Emu Dreaming and Milky Way, acrylic on canvas, 90 x 120cm.

Below: The Plains Country – Duncan Highway during the Wet.

Bottom: Nida Tchooga and Rosie Lala at Button Waterhole.



'Sublime' Larrakitj at the Sydney Biennale

By Buku-Larrnggay Mulka Centre



Nine years of collaboration between the Kerry Stokes Collection, 41 Yolngu artists and Yirrkala's Buku-Larrnggay Mulka Centre, came to fruition at Sydney's Museum of Contemporary Art during the 17th Sydney Biennale.

110 *larrakitj* (memorial poles) filled one of the largest rooms of the MCA. The Sydney Morning Herald described the Yolngu works as 'sublime' and art critic, John McDonald, called it a 'spectacular installation' and 'easily the most potent Indigenous exhibit.'

The Biennale was themed *The Beauty of Distance: Songs of Survival in a Precarious Age* and curated by David Elliot, an internationally respected artistic director. 166 artists from 36 countries and from every continent exhibited work in all imaginable media.

Art Guide Australia has said 'If these works celebrate the beauty of distance, they show that however far you travel,

we are all connected; the greatest beauty is not to be found in our differences, but in our shared humanity.'

Elliot told the ABC, '...it's like walking into a forest, it's a big gallery but just all these poles which are painted with different signs and symbols. Some of them have stars, some of them have skeletons, some of them have serpents and fish. It's a completely dazzling

experience when you go into it. These obviously have a ritual function but they also have a strongly artistic function.'

Over half a million people will visit the Sydney Biennale which takes place at venues at Cockatoo Island, Pier 2/3, the MCA, Sydney Opera House, Royal Botanic Gardens, Artspace and the Art Gallery of New South Wales.



Rio Tinto Alcan supported the attendance of ten Yolngu artists at the opening of the exhibition, under the leadership of Wanyubi Marika, Yumutjin Wunungmurra, Mungandjiwuy Munyarryun and Gulumbu Yunupingu.

One of Buku-Larrnggay's Coordinators, Will Stubbs said, 'We are very grateful to Rio Tinto Alcan for this support. People in Sydney couldn't believe their eyes witnessing the powerful ceremony which the Yolngu used to open this installation and make it clear for people to view. Assembling the collection has been a long journey and along the way five senior artists have passed away. It was important for us to be there at the culmination. Without Rio Tinto Alcan we would not have been there.'

The group had a busy program. Wanyubi Marika gave artist talks at the MCA and also the Art Gallery of NSW as well as coordinating a ceremonial response to an installation by international art star Hiroshi Sugimoto on Cockatoo Island.

There was a meeting of minds between Wanyubi Marika and Sugimoto over the hidden power of electricity in tempest



and the artistic struggle to describe and revere it. Both sides and all witnesses felt this fulfilled through the enactment of Yolngu ritual. The last engagement of

the visit was a reception at Government House. Governor Maree Bashir was very welcoming towards the Yolngu group.



A link to images of the Biennale including Larrakitj is at www.theage.com.au/photogallery

Top Left: Artist floor talks at the 17th Sydney Biennale Larrakitj - the Kerry Stokes Collection, Museum of Contemporary Art, Sydney. **Top Right:** Yolngu response to Hiroshi Sugimoto's *Lightning* installation, Power House, Cockatoo Island, Sydney Harbour. **Far Left:** (L-R) Wanyubi Marika, Yumutjin Wunungmurra, Gulumbu Yunupingu, Buwathay Munyarryun, Hiroshi Sugimoto. **Left:** (L-R) Yimimala Gumana and Wanyubi Marika post performance.

All photos: Buku-Larrnggay Mulka Centre.

More Than Honeyed Words

By Jo Holder, Cross Art Projects



Mulkun Wirrpanda and Fiona McDonald met in 2007 at Mulkun's first solo exhibition held at Cross Art Projects. *One Lore, Two Law, Outlaw: Dhakiyarr vs The King* was an homage to Dhakiyarr and his legacy in the struggle for equal justice. Mulkun Wirrpanda is the daughter of the great Yolngu leader Dhakiyarr Wirrpanda and is a respected elder of the Dhudi-Djapu clan from Dhuruputjpi, on Blue Mud Bay, Arnhem Land.

A year later, the artists met again at Buku-Larrnggay Mulka and discussed Mulkun's recent paintings. Fiona later wrote about Mulkun's work for her thesis. Three years on this collaborative exhibition at Cross Art Projects, Sydney, is set against the background of the 2010 Biennale of Sydney.

The exhibition responded to a 'sub-theme' of the Biennale about the relationship between first and fourth worlds. Curator Jo Holder wanted to show Yolngu and Napagi/Balanda working together. The title *More Than Honeyed Words* gives the idea that

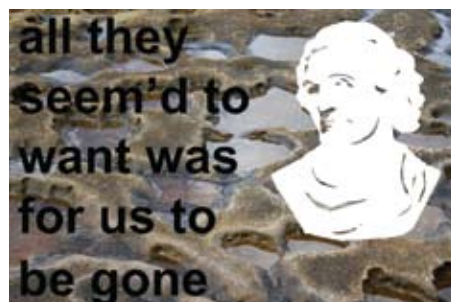
inequalities should be addressed in major contemporary art events. Meetings between very different civilisations at different parts of the Australian coastline are seen together in art works in the exhibition – Mulkun's paintings address the waters of Blue Mud Bay and Fiona MacDonald's prints the fateful encounter at Botany Bay in 1770.

The title *Honeyed Words* is borrowed from Justice Michael Kirby's contribution to the 2008 Blue Mud Bay legal judgment:

'Although the National Apology ... reflects an unusual and virtually unprecedented parliamentary initiative, it does not, as such, have normative legal operation. ... Yet it is not legally irrelevant to the task presently in hand. It is an element of the social context in which such laws are to be understood and applied, where that is relevant. Honeyed words, empty of any practical consequences, reflect neither the language, the purpose nor the spirit of the National Apology.' (In Northern

Territory of Australia v Arnhem Land Aboriginal Land Trust [2008] HCA 29 (30 July 2008.)

The artists thank Michael Kirby for his apt message and hope to ask him to one day open another show on similar themes!



Top: Installation view of *More Than Honeyed Words*. Photo: Cross Art Projects.

Left: Fiona McDonald, *Drawing the Line No. 8 & 13* 2010. Photo: Courtesy the artist.

Above: Mulkun Wirrpanda, *Walu Daykun* 2007, ochre on bark, 157 x 68cm. Photo: Roslyn Sharp.

Balgo...Mulan...Billiluna... Tokyo!

By Sally Clifford, Warlayirti Artists



Warlayirti Artists' cross-disciplinary Motika Project encourages young men to share stories about their 'motikas' (cars) through painting, photography and film. An exciting spinoff from the project has been a collaborative exhibition between Audi Japan, ReDot Gallery Singapore and Warlayirti Artists. In early April, six artists and three staff headed up to Kununurra...then up to Darwin...then over to Cairns...then up to Tokyo and spent ten days painting and speaking up strong about Warlayirti and their country.

As part of the exhibition six artists from Balgo were invited to paint an Audi TT Roadstar in their various *Tjukurpa* (Dreaming stories) on site in Tokyo. The finished 'artwork' was unveiled at the first of two openings at the Audi

Forum Building in Shibuya. The artists involved were senior artist and lawman Helicopter Tjungurrayi, young emerging artists Ronald Mosquito, Graham Gordon, Howard McLarty and female artists Imelda Gugaman and Miriam Baadjo. The car painting took place in a studio space in the Forum Building over a week and looked magnificent when complete. The car is currently being exhibited at the Australian Embassy in Tokyo and then onto a festival in Kyoto. Its future is still under negotiation!

The exhibition, *Ingalimpa Tjuntu - Singing Songs, 'We sing the country and that's how we find the way'* featured 53 new works by artists from Balgo, Mulan and Billiluna and showed a cross section of the next generation of



Warlayirti artists and a number of senior artists. The two opening nights featured lots of speeches, Japanese style, chocolate koalas, mini hamburgers, mini pavlovas and lots of people! The main comment from artists whilst in Japan was: 'too many people, too many people.' The streets of Shibuya were a bit busier than downtown Balgo.

Top Left: (L-R) Artists Ronald Mosquito, Howard McLarty, Miriam Baadjo, Helicopter Tjungurrayi and Warlayirti support worker, Joe Tusler, in Tokyo. **Top Right:** The finished painted Audi TT Roadstar! **Middle Right:** Helicopter Tjungurrayi, Miriam Baadjo, Imelda Gugaman in front of the Audi Forum Building, Tokyo. **Above:** Sally Clifford and Helicopter Tjungurrayi.
All photos: Warlayirti Artists.

Bima Wear at the Australian Museum

By Bima Wear staff



Bima Wear recently travelled to Sydney to install an exhibition of our hand screen-printed fabrics at the Australian Museum.

Bima Wear (est. 1969), commenced fabric printing in the mid-seventies with designs by Bede Tungtulum and Francine Timaepatua. Over the past twenty years we, the Bima Wear women, have been developing our own designs, which feature ceremonial symbols and structures, family and dreaming representations that are central to Tiwi culture.

We were invited to display a selection of fabrics at the Museum to coincide with the *Yiloga! Tiwi Footy* exhibition - a touring photographic exhibition attached to the book of the same name by Monica Napper.

Our display includes 25 fabrics developed by past and present Bima

Wear designers from the late eighties until now.

Charles Darwin University's Leon Stainer accompanied us to assist with the training element of the trip. Leon and Bima Wear also shared information and skills with presentations local Aboriginal arts students from Eora College.

Whilst at the Museum we were given guided tours of the collections and saw many Tiwi artefacts held in storage.

The Museum has not previously had an extensive fabric collection, but is now well on it's way with the new Bima Wear Collection. Exhibiting at the Museum is appealing to us because it is accessible to a broad range of people, communities and school groups. It is a good awareness-raising opportunity for our community and a way for us to share everyday life on the Tiwi Islands with Museum visitors.

The Bima Wear fabric exhibition opened Sunday 16 May and will be on Level 2 of the Australian Museum until November 2010.

For further information:
www.bimawear.com



Top: (L-R) Antoinette Tipiloura, Noreen Kerinaiva, Noella Babui, Lucia Pilakui, Genevieve Portaminni, Greta Kerinaiva, Dehlia Puautjimi, Carmel Kantilla and Margaret Rose Aputimi.

Above: (L-R) Dehlia Puautjimi and Noreen Kerinaiva selecting designs.
All photos: Bima Wear.

Patrick Mung Mung at Raft Artspace

By Patrick Mung Mung and Maggie Fletcher, Warmun Art Centre



Patrick Mung Mung of the Warmun Art Centre says: 'It's good to show that Alice Springs mob all my country. Show 'em Yunurr, Larraniny, Purnululu, Nawkalwiny, Ngarrgurun Country.' Gija elder for the Warmun community, Patrick Mung Mung, recently had a solo exhibition at the newly opened Raft Artspace in Alice Springs. Mung Mung has a long association with Dallas Gold and is proud to be able to show his work at the new gallery.

Patrick was born at Spring Creek and worked as a stockman for many years on Texas Downs Station, walking and riding in the country he now paints. He started painting in 1991, shortly before his father passed away and expresses a fresh perspective on the Warmun tradition of rich colour field painting. The subject of his work combines Ngarrangkarni (Dreaming) stories and his days working on the stations, the



stories of Jarlarlu (his father's country) and Ngarrgurun, the country of his ancestors.

Like the other Warmun artists, Patrick uses locally sourced earth pigments to create rich textural colours. Through his paintings Patrick makes powerful statements about his country and Gija culture. Like his father, George Mung Mung, Patrick is a strong cross-cultural communicator and expresses great



wisdom for his people. Mung Mung's work is influenced by the previous generation of Warmun artists, which include Rover Thomas, Paddy Jaminji and Hector Jandany. He is a strong advocate for the Art Centre to start holding art and culture bush trips so that artists can take the young generations out bush to learn about their country.

Top: Patrick Mung Mung works at Raft Artspace, Alice Springs. Photo: Raft Artspace. **Above Middle:** Patrick Mung Mung. Photo: Warmun Art Centre. **Above:** Purnululu. Photo: Cate Massola.

Nyini parlingari purrupakuluwunyi, amintiya kiyi nyingani awarra Jilamara: Looking Back, Looking Forward in our Art



The official opening of the new Charles Darwin University Art Gallery was marked with the launch of *Nyini parlingari purrupakuluwunyi, amintiya kiyi nyingani awarra Jilamara: Looking Back, Looking Forward in our Art*. Featuring more than 200 artworks drawn from the CDU Art Collection and the Tiwi Design Collection, the show was curated by Anita Angel in collaboration with Tiwi Design Aboriginal Corporation. The event marked the 30th anniversary of Tiwi Design Aboriginal Corporation, the 40th anniversary of the Art Centre and the 30th anniversary of the University Art Collection.

The Tiwi Design Collection, on display for the first time in a public institution,



featured a selection of carvings, bark paintings, spears, fighting sticks, tunga (bark baskets), paintings on canvas and ceremonial adornments, created during a nine-month, Australia Council-funded 'Keep Culture Strong' project in 2007. The project featured senior artists running workshops out bush and in the Art Centre, to pass on skills, knowledge and traditions of arts and crafts on the Tiwi Islands to the next generation of emerging artists. Its aim was to reflect and draw from the past, with a view to nurturing current art and preserving its future.

Taking its cue from the exhibition's title, a selection of older Tiwi material culture items and carvings from the University Art Collection were displayed

in a new light. Also featured was a selection of limited edition prints from the early 1990s, created and gifted by Tiwi Design artists who worked in collaboration with University Art School printmakers at the former NTU Print Workshop (known today as Northern Editions); as well as other contemporary works by Tiwi Design artists from the CDU Collection.

Through this important exhibition the University Art Collection and Tiwi Design took time to 'sing, dance and paint' together – looking back, looking forward in our art.



Top Left: (L-R) Maria Josette Orsto, Jean Baptiste Aputimi, Romolo Tipiloura, Gordon Pupangumirri and Anita Angel before the opening dance at the CDU Art Gallery's exhibition. Photo: Kate Freestone. **Left:** (L-R) Jean Baptiste Aputimi, Romolo Tipiloura and Gordon Pupangumirri; background seated (L-R), His Honour the Administrator of the Northern Territory, Mr Tom Pauling AO QC, Mrs Tessa Pauling and Gerry McCarthy MIA, Minister for Arts and Museums. Photo: Kate Freestone. **Above:** Romolo Tipiloura, *Japarra* 2007, natural ochres on ironwood with feathers, 100cm (h), John Patrick Kelantumama, *Jurrukukuni* (Boobook owl) 2007, natural ochres on ironwood, 93cm (h), Tiwi Design Collection. Photo: Chris Knight.



This is the 'story' for the painting by senior Gija artist Rusty Peters, which is reproduced on the cover of this Arts Backbone magazine. Together with fellow artist Phyllis Thomas, Rusty is Director of the Gelengu du Gelenguwurru – Old and New, Young and Old Gija Social Inclusion Project at Warrmarn Community, East Kimberley. This vital project strengthens Gija culture by sharing knowledge with younger generations.

Rusty Peters (born 1935 on Springvale Station south west of Turkey Creek) was important in the Aboriginal driven educational movement to start two-way education in Warrmarn in the 1970's.

He helped found Gija cultural and language maintenance programs at the community school, working with senior artists Hector Jandany and George Mung Mung. Rusty was a long term friend and assistant of Rover Thomas and joined Freddy Timms (ANKAAA Director) when he established Jirrawun Arts at Crocodile Hole in 1997. Rusty's commanding, meditative and deeply philosophical paintings and their 'stories' generously share endangered Indigenous knowledge in mainstream contexts while recording it for the kids.

Kriol Transcription:

That's my father's father's country that one. Place called Rocky River. That's that old camping ground now that place there, that water probably come down from that two place there you know run down la that big river, Rocky River. See that river go down all the way to Fitzroy. West from Springvale, *gilirr*. Baarra. Well the water this the waterfall, he come out here la that river [from] underground you know. You can get lot a *gundarri* [fish] la that place. Well that's the way that my old *gelagi* you know, my father's father. That's his country now. That's that *manjal* [white quartz] there la side you know, what he call im that *yarlga* [spearheads]. That spearhead, that *jimbirla*. That one now. That's the one, they all around they laying everywhere now. This one now, that one. You can see them everywhere sticking out, you can break em. That's what they bin old days do - break em and burn em la fire. Make em soft you know. Make em like a spearhead, that *yarlga*. That's the Ngarranggarni that one. That's the one the old people used to get that.

Yarlga you know. Burn em up and break em you know, *bilarrbilarr wumberramande*. And they bin always *lerndej* [flaked them] now you know, make im spiky one. Like a saw you know. But they bin old days *lerndej*. Only that *mangadam* [sharp stick] or that kangaroo bone. [They used] that real special tree you know [to make] *mangada*. They bin always *lerndej gat* that one now [they would flake the stone with the sharp stick]. That *ngawale* now, that one. They bin make im for fighting that one.

And that's the main water them old old people used to stop you know. Gat a horse we bin go over there mustering you know, la that country. But you can't go there now. Only gat a helicopter.



Glossary of terms:

Kriol	Language derived from a mix of traditional and english languages
im	him/her/them
gat	with
bat	a kind of continuous action marker
la	at/ on/ in/ to
Gija	Indigenous group of people and Indigenous language group from the Kimberley region
gelagi	father's father
mangada	short stick of hard wood used for make the teeth on spearheads
manjal	white stone, quartz
gilirr	west
gundarri	fish
yarlga	white stone spearhead
lerndej	to flake
ngawale	stone woomera
jimbirla	stone spearhead
Ngarranggarni	creation time, time when the landscape took its present form and the rules for living came into being [Gija dictionary, Frances Kofod]

Top: Rusty Peters.

Above: 'Baarra - Rocky River, Rusty Peters, 2008 Pigments with acrylic binder on Belgian linen, 150 cm x 180 cm. All photos: courtesy of the artist.

Transcribed by Anna Crane Warmun, March 2010 Text © Rusty Peters and Anna Crane

The Rebirth of Painting at Kalumburu

By Kalumburu Arts Project



Artists of Kalumburu Arts Project launched their first interstate exhibition *The Rebirth of Painting at Kalumburu* on 9 June at Mossenson Galleries, Melbourne. The project was established with the support of Waringarri Arts, Kununurra, who collaborated with local community members to revive arts and cultural practice in this remote part of WA.

'When I arrived here in May 2009 most of these artists had never painted

before...The first works directly referenced cave paintings - natural storehouses for an astonishing number of paintings that are dotted over the land,' says Kalumburu Arts Project coordinator Chris Durkin.

Artists Mercy Payrrmurra Fredericks and Mary Punci Clement travelled to the launch in Melbourne. Mercy explains, 'First time, I never knew how to paint, and I'd look at it and say, 'it's ugly, chuck it away', Chris would say,

'it's a good painting' and I got better and better. That was only last year in August...I should have started when I was sixteen years! Now I am 53. It was always in me, I felt I had something to do with art so I gave it a shot and ended up going this far.'

The artists also visited the National Gallery of Victoria to see the collection of old artworks from Kalumburu. Mary says, 'We saw my mother's painting and other artifacts. They don't show it to everyone. I felt like [the old people] were there with me. Seeing it was our special day, and it just brought so much relief and reminded me of the older people I used to see.'

Chris Durkin explains, 'For me it was incredible to see what was achieved through hard work and dedication, sticking to the creative process and the Art Centre idea. The artists said to me, "Chris, now I understand why an Art Centre is important, and why the exhibition is important." We hope that all this painting will keep going and the artists are considering naming the Art Centre. After one year it has become part of every day life and people are ready to own it.'

Top: Mercy Payrrmurra Fredericks, Mary Punci Clements and Mary's grandson.

Left: Installation view of the exhibition.

Below: Mary Punci Clements and Mercy Payrrmurra Fredericks.

All photos: Mossenson Galleries.



Merrepen 2010

The Festival Season Begins



The air has changed, the temperature has dropped and once again the dry season has hit the Top End bringing with it the beginning of the festival season. On the first weekend in June, a crowd of local and international visitors made the journey to Daly River to help the Nauiyu community celebrate their annual Merrepen Festival.

The 2010 festival was a huge success, showcasing a wide variety of amazing artworks, dance, music and sports. Visitors were able to view and participate in a range of activities including the always popular

'Fi' Dillybag Weaving Workshops conducted by the local weavers.

The weekend culminated in the much anticipated annual Merrepen art sale and art auction held on Sunday morning. ANKAAA staff enjoyed assisting with the art sale, an important event which demonstrates the rich talent of the many artists who work through Merrepen Arts. By lunchtime crowd numbers had reached capacity in preparation for the art auction and headline performance of the Chooky Dancers from Elcho Island.

Congratulations to the artists, artworkers and staff of Merrepen Arts for their hard work and organisation of the highly successful 2010 festival.

Left: Braedyn Dumoo from Wadeye.

Right (Top- Bottom): Merrepen art sale, Merrepen art auction, large crowds await the Chooky Dancers' performance, Miriam-Rose Baumann. Photos: ANKAAA



Barunga Festival Art Prize

ANKAAA Director, Alan Joshua Jnr, is the winner of this year's Barunga Festival Art Prize announced on June 12. When asked about his win he said: 'I couldn't believe it. It hasn't sunk in yet. This is the first time I have won a prize, though I've been in the NATSIA Awards for many years. It is a great encouragement. I'd like to thank my family for their support and people who have appreciated the work.'

Alan's winning painting, *Bridging the Gap*, is painted in his newer style of 'patterned strokes.' Alan said of his painting: 'We came this far, but there

are more obstacles and challenges that we face in bridging the gap for Aboriginal people. There is too much 'pay back'. We need peace and freedom.'

Alan is also the Chairman of Ngukurr Arts, a distinguished arts manager and a member of the boards of ANKAAA and Mimi Arts, Katherine.

Image: Alan Joshua Jnr, ANKAAA Director, with his winning entry in the Barunga Art Prize.

Photo: ANKAAA.



Gunga Pandanus Weavers – New Artist-Run Project in Darwin

By Thisbe Purich and Madeleine Challender, ANKAAA



Earlier this year Milingimbi artist and weaver Margaret Gubaratjawuy visited the ANKAAA office with a vision to continue working as a weaver whilst living in Darwin. Margaret had been actively seeking employment in Darwin, and wanted work in a field that would allow her to maintain her connection to culture and commitment to sharing

Yolngu ways with young people within the community.

Margaret began to work with ANKAAA Development Officers, Madeleine and Thisbe, to find opportunities to build upon her vision. In a few phone calls Margaret had organised a large group of Yolngu women who have become the 'Gunga Pandanus Weavers.' The group meets each weekend to share skills and stories, and to visit the outskirts of Darwin to source plants for fibres and dyes. Some of the women had never woven before and have now created their first baskets. Other members, with great experience, are finding new ways to share their skills and produce artworks outside their traditional homelands.



ANKAAA received an enquiry from the Darwin City Council Library to help find some local Indigenous artists to present workshops, and of course the Gunga Pandanus Weavers were excited to

take on the project! The women, some of whom were teachers in Milingimbi, developed a series of workshops in weaving, beading, painting, storytelling and bush tucker for young people.

Over three weeks in July the Gunga Pandanus Weavers gave daily workshops across four libraries, for children on the holiday program. Word spread quickly, with 63 children attending the first class and large attendance rates continuing throughout. The workshops were an outstanding success, with the library spokesperson agreeing it had been the best holiday program in the last 30 years.

It seems no park or bushland in Darwin will not be visited to source the enormous variety of materials used by the women to share their cultural knowledge. It's surprising how many different types of food, dyes and fibres are around Darwin. The weavers have recently discovered a new dye source to make pandanus a darker red colour.

The group is self-managed and plan to save half of what they earn to go towards new materials and travel. They are planning a trip to Tiwi Islands later in the year. The group is exploring new ways to run a sustainable small business that incorporates teaching culture, education for children and tourist workshops. More and more artists living permanently in Darwin, are ringing Margaret asking to join the arts group, even men, who are welcome to join.

Keep your eyes out for the 'Gunga Pandanus Weavers', as there are bound to be more exciting developments.

Top Left: (L-R) Laurie Bayamawarrnga, Margaret Gubaratjawuy, Sandy Gaybadi, Agnes Djipirri, Joy Bulkanawuy.

Left Middle: Laurie Bayamawarrnga stirring the dye. **Left Below:** Final day celebration



of the Gunga Pandanus Weavers library holiday workshops. (L-R) Margaret Gubaratjawuy, Nicholas Pascoe, Joy Bulkanawuy, Ruth Nalmakarra and Laurie Bayamawarrnga with the students. Four paintings of a crocodile, the milky way, barramundi and moon fish, and a fish trap were donated by Nicholas, on behalf of the group, to the four libraries that hosted the workshops. **Top:** Sandy Gaybadi and student at Darwin Library Program.

Middle: Margaret Gubaratjawuy teaching kids at Darwin Library Program. **Above:** Valerie Maramangunhawuy holding up pandanus dyed with yellow roots and ashes to make red. All photos: ANKAAA.

Born in Fitzroy Crossing, and growing up at Cherrabun Station, Jennifer Dickens has had an interesting life. She can speak Walmajarri, Kriol and English, and her work has taken her all over Western Australia.

Jennifer studied at Aboriginal Evangelical Fellowship College in Perth, and Batchelor College in Darwin, where she gained a qualification as an interpreter. She spent many years working as a mentor at Ebenezer Hostel in Perth, where she helped young women from the Kimberley with their education and other personal trials that relocation can bring. In addition Jennifer assisted children at risk of homelessness, mental illness or drug abuse. Jennifer has also worked as an interpreter for Kimberley Interpreting Service.

In March 2010, after eight years of living 'down south', Jennifer moved back home to Fitzroy Crossing to look after her parents, senior lawman and artist Ned Cox and artist Elsie Dickens. She works at Mangkaja Art Centre as receptionist and arts worker, where she documents works for exhibitions, provides materials to artists, interprets for them and liaises with them about protocol. Jennifer says that along with being back home, she loves helping her people with their art: 'I make them cups of tea, and record the stories of their paintings. I love being around my people again.'

Image: Jennifer Dickens, Mangkaja Arts. Photo: Mangkaja Arts.



Community Museums: Djómi Museum, Maningrida

By Murray Garde, ANU, Djómi Museum Curator 1993-2000



The majority of Art Centres in the Top End and Kimberley have Keeping Places of differing sizes, from a small container to a large museum and a range of digital keeping systems. ANKAAA is working to help gain additional support for these collections.

For 30 years now, Maningrida has had its own community cultural keeping place, the Djómi Museum, named after a sacred female water spirit site a few hundred metres away on the Maningrida foreshore. The then Art Centre Director Peter Cooke and colleague Jimmy Burinyila were responsible for the Museum's first incarnation and there was a memorable celebration at the opening in 1980. With support from southern state museum professionals and

anthropologists who had worked in the early days of Maningrida, the Djómi Museum opened its doors in a building constructed during the 1960s welfare period and previously used for training Aboriginal women as domestic labourers. It is a welcome irony that the building has now been used for 30 years as a place for storing and displaying the material culture of the region.

In 1993 I commenced as the Djómi Museum curator until my departure seven years later. With building funds sourced via the Bawinanga Aboriginal Corporation, the Djómi Museum saw its second phase of redevelopment in 1996, when the old building was completely renovated and a curator's flat was attached. At this time the



Museum and Art Gallery of the Northern Territory (MAGNT) conducted a regional museums program to support the handful of Aboriginal community keeping places and museums. With the art market flourishing in the 1980s and 90s, almost all of the best bark paintings and craft left the community for southern and overseas markets, leaving nothing for the community to keep as part of their artistic heritage. The Djómi Museum was designed to showcase a variety of high quality bark paintings and fibre craft from the Western and Central North Arnhem Land region. In addition the museum holds a photographic archive which details decades of cultural expression at Maningrida. A number of rooms at the Djómi Museum are therefore dedicated to photographic displays and these are particularly popular with local Aboriginal visitors.

The Museum is primarily a resource for the Aboriginal community, who can track changes over generations through the presentation of objects that may no longer be produced (such as bark canoes, woven canoe sails, stone tipped spears and hafted edge-ground

Djõmi Museum and the NT Regional Museums Program

By Margie West, Curator MAGNT (1978 - 2005)



stone axes). At the same time, the Djõmi Museum attracts a large number of visitors to Maningrida and as a result is a great source of pride for the community.

Small community museums can only continue with the existence of financial resources and the enthusiasm of a local curator. Conservation of objects in harsh tropical environments, protection of valuable collections from theft and maintenance of the building all require time, energy and funding. The Djõmi Museum has always struggled with these issues, as do all regional museums in remote places. Djõmi museum is an outstanding example of an Indigenous community museum which has faced many issues of relevance for other Art Centres and communities.

Left: Happy visitors to the Djõmi Museum during the 1996 opening. **Above:** Former Governor-General of Australia Sir William Deane and senior Kunibidji elder Jimmy Bungurru officiate at a Midjarn ceremony to open the renovated Maningrida Djõmi Museum in 1996. Photos: Murray Garde.



The Museum and Art Gallery of the Northern Territory (MAGNT) was operating a well resourced Regional Museums program when it was approached by Maningrida Arts and Culture (MAC) to assist with the redevelopment of the existing Djõmi Museum. The planning began in 1993 with the Djõmi Museum building being virtually doubled with an ATSI-funded extension. In consultation with MAGNT conservation staff, appropriate lighting was installed along with air-conditioning and several dehumidifiers to provide the collection with a relatively stable environment.

In my role as Curator of Aboriginal Art and Material Culture, I was involved in the design, development, layout and installation of exhibits, together with a number of other MAGNT staff who undertook production of the signage, photography, display furniture and fittings. These were then sent by barge to Maningrida and installed in the five-room museum space. On 23 August 1996 the revamped Djõmi Museum was opened by the Governor General of Australia, Sir William Dean, to an unforgettable afternoon of energetic dancing and singing from people across the Maningrida region.

At the time, the Djõmi Museum was one of the more elaborate of many of the community museum display projects undertaken by MAGNT. This support continues today through the annual Regional Museums Grant Support Program that assists local museums and keeping places to develop programs, design and construct displays, manage their collections, acquire relevant skills and enhance the presentation and preservation of local heritage. Funding of up to \$215,000 was provided in the 2010-2011 grant round and the next round will be announced in February 2011. For further information contact MAGNT Telephone: (08) 8951 1103. Email: museum.magnt@nt.gov.au

Above: Interior of central room in the Djõmi Museum. **Below:** Photo display in Djõmi Museum upon its re-opening in 1996. Photos: Christina Davidson.





The ANKAAA Management conference took place in Darwin from 18 - 20 May 2010 and was an opportunity for two-way learning about Art Centre management. The event brought together around sixty Art Centre Board members, managers and Indigenous arts workers for what was an exciting and intensive three days.

The conference fostered working together through sharing knowledge and skills between people in Art Centres, to continue to build dynamic spaces that support creative, cultural and business development in communities. It was wonderful to have so many representatives from Art Centres across all ANKAAA regions to support the conference and make it a success.

The event was supported by the DEWHA Professional Development Fund, and focused on providing

professional development opportunities for Indigenous Board Members and arts workers to attend alongside their managers. Sessions focused on the key issues of Art Centre management and the broader arts industry. Highlights included:

Philanthropic Funding Essentials - with presentations by Sam Johnston of the United Nations University, Traditional Knowledge Centre and Gillian Harrison of Australia Council Art Support.

Training the Mob - Indigenous Liaison Officer at Waringarri Arts, Chris Griffiths, delivering his Money Story, Art Centre Business and Being a Deadly Artist presentations.

Training Up Panel - with Indigenous arts workers and managers discussing positive aspects of workplace training, and ways to address associated issues.

The Cultural Maintenance Panel - including a special presentation from Wukun Wanambi and Rob Lane from The Mulka Project.

Pricing Workshop – by Angus Cameron from Nomad Art.

Hand Over and Business Planning Sessions were highly popular given their relevance to all participants in their various roles at Art Centres and Brian Tucker took the audience by storm with his fantastic presentation on *How to Read a Financial Statement* which turned out to be one of the most entertaining and engaging of all sessions!

A round table discussion provided opportunity for everyone to discuss issues such as governance, training, Indigenous managers, and cultural maintenance and education for young people.



ANKAAA wishes to extend its gratitude to industry partners the Australia Council, Arts NT, Copyright Agency Limited (CAL), Desert and Viscopy, who presented information on a range of issues for members and managers, and contributed to lively discussions. And a special thank you to the former Art Centre managers who gave time to share their knowledge, wisdom and inspiring tales!

For those who were unable to attend, ANKAAA is in the process of editing transcripts from key discussions. We hope you will have time to enjoy and share with other staff and artists in your own communities.

Image Captions:

- a. Margaret Gubaratjawuy (Individual Member) provides round table feedback on keeping culture strong.
- b. Brian Tucker presentation 'How to Read Financial Statements and Audits', MAGNT.
- c. Madeleine Challender (ANKAAA) and Sam Johnston (Traditional Knowledge Centre, UN Uni) Philanthropy Forum.
- d. Presentation by Rob Lane and Wukun Wanambi. The Mulka Media Project, Buku-Larrnggay Mulka.
- e. Valda Dixon (ANKAAA Director), Margaret Gubaratjawuy (Individual Member), Emma Gundurrupuy (Milingimbi Arts).
- f. Kym Mulholland (ICV) and Thisbe Purich (ANKAAA), Indigenous Community Volunteers presentation.
- g. Vivien Douglas Kerinauia (Tiwi Design) and Zanette Kahler (Yaruman Arts and Culture) discuss Art Centre training.
- h. Training Up and Working Together Panel, Chris Griffiths (Waringarri Arts), Di Davies (Tiwi Design), Dora Griffiths (Waringarri Arts), Katie O'Connell (ANKAAA), Ruth Nalmakarra (ANKAAA Director), Praxedes Tipungwuti and Vivien Douglas Kerinauia (Tiwi Design).
- i. Round table (Strong Boards).
- j. Round table (Keeping Culture Strong).
- k. Chris Griffiths (Waringarri Arts), Djambawa Marawili AM (ANKAAA Chair, Buku-Larrnggay Mulka).
- l. Dora Griffiths (Waringarri Arts) contributes to the Operational and Infrastructure Survey Map.
- m. Gabriel Nodea (Warmun Art Centre) and Thisbe Purich (ANKAAA) discuss keeping culture strong.
- n. Djambawa Marawili AM (ANKAAA Chair), Christina Davidson (ANKAAA CEO), Lydia Miller (Executive Director) and Mark Stapleton (Manager), ATSIA Board, Australia Council for the Arts.
- o. Barry Hayes (Jilamara Arts), Cultural Maintenance Forum.
- p. Art handling tour of MAGNT - Installation of Colour Country exhibition.

Djalkiri - We are Standing on their Names, Blue Mud Bay

By Marrnyula Mununggurr and Angus Cameron



The idea for the Blue Mud Bay project was to bring a group of artists, scientists and printmakers together in a cross-cultural, cross-disciplinary, creative exchange; to place Western scientific viewpoints and knowledge alongside the holistic perspective of Yolngu people.

The prints will be launched at 24HR Art, Northern Territory Centre for Contemporary Art on 12 August 2010. The title of the exhibition, *Djalkiri: We are Standing on Their Names, Blue Mud Bay* are words spoken by Djambawa Marawili. It is an acknowledgement of cultural inheritance based on understanding and mutual respect. It is about walking together in the footsteps of the ancestors.

Angus Cameron



In October 2009 I had a trip to Yilpara with other artists Fiona Hall, Judy Watson, John Wolseley and Jörg Schmeisser. We worked with Marrirra Marawili, Djambawa Marawili, Liyawaday Wirrpanda and Mulkun Wirrpanda. Basil Hall came along to help with the printing process. He took the images back to his studio for printing in Darwin. Winsome Jobling made the paper for the Bawu to go on to the print.

Ethno-biologist Glenn Wightman and anthropologist Howard Morphy were also part of this group. Rose and Angus from Nomad Art organised the workshop. Peter Eve took photos of the workshop and Yilpara. The next day we were sitting under the tamarind tree and Djambawa was telling us a story about Yilpara and the sea rights ceremony. He told us about the flag.



That night I dreamt about the Bawu and then asked Marrirra and Djambawa if I could paint my mother's design. I got the permission from them and this is the story for my print.

Bawu represents the sailing cloth. It is the Madarrpa and Mangalili clan design. The design in the middle is Bawu. On the top the white represents the clouds and the blue represents the water.

The lines around Bawu represent the saltwater-Mu\urru connected to Yilpara and Djarrakpi homelands. This is my first painting from my mother clan. It tells the story of sea rights. The ceremony for sea rights at Yilpara had this flag situated in the sea connecting clouds and water.

Marrnyula Mununggurr



Top: *Djalkiri: We are Standing on Their Names, Blue Mud Bay*, catalogue.

Far Left: Marrnyula Mununggurr at work.

Left: Marrnyula Mununggurr Bawu etching and chin cole' 2010 38 x 50cm **Above:** Judy Watson, *judgement 1* 2010, etching (incorporating documents from Blue Mud Bay Native Title Case judgement which recognised Yolngu ownership of the intertidal zone in the Aboriginal Land Rights, Northern Territory Act). Photos: Peter Eve.

'In the Bag' Kulumindini Artists



In May 2010, coordinators of the *NT Indigenous Women's Land and Sea Management Forum* (DEWHA) contacted ANKAAA in search of artists to create 150 hand-printed conference bags. The project was referred on to Kulumindini Arts located in Elliott, on the Stuart Highway between Tennant Creek and Katherine. The artists had recently undertaken lino printing workshops with CDU, so were keen to learn new screen printing techniques through this opportunity.

The project combined creative and business skills development for the Art Centre. Tim Growcott and Susan Foster presented a screen-printing workshop over three days. During the three days ANKAAA Resource and Development officer Madeleine Challender worked with local supervisor Fiona Neade and other Indigenous staff to produce accompanying labels to promote the Art Centre. Barkley Regional Arts worked together with ANKAAA to provide on-the-job training for arts workers in emailing, packaging and cataloguing.

A significant outcome of the project is that Kulumindini Arts, ANKAAA and Barkly Regional Arts are now working together to continue to build opportunities for the Art Centre.

ANKAAA would like to thank Tim and Susan for facilitating the successful workshop and DEWHA for commissioning the project as a business development opportunity for ANKAAA members.

Historic Exhibition for Gapuwiyak Culture and Arts By Tara Leckey

The Gapuwiyak Culture and Arts Aboriginal Corporation (GCAAC), in association with Territory Craft, is holding its first commercial art exhibition: *Ngurrungu Yolnguwung Mala Djaamapuy: Our First Exhibition* at the Territory Craft Gallery, next to MAGNT, from Friday 13 to Sunday 29 August. The new Indigenous Culture Centre will exhibit paintings, yidaki, sculpture and some fine examples of the beautiful fibre art from the East Arnhem region.



Local school Principal and fibre artist Shirley Nirrurranydji said there is a lot of excitement about the historic exhibition: 'There has been a lot of hard work put into the Culture Centre and the artworks and we are very proud to know our work will be shown at this exhibition in Darwin. The artists are experimenting and the women are using their beautiful imaginations, letting it out there, sharing it with the world so people can see what Gapuwiyak can do... The new Culture Centre has brought out talent from this community and given us opportunity, strength and ambition.'

Artists will demonstrate their skills and answer questions from 10am – 12pm on Saturday 14th and Sunday 15th August. The corporation is grateful for the support of ANKAAA and Arts NT in presenting this exhibition.

Image: (L-R) *Bulpu* by Malirrimurruwuy (Lucy) Wanapuyngu, *Gonbuy Bathi* by Wulnuwulnu (Wendy) Guyula, *Bathi* by Wuthangi (Sandra) Burrawanga. Photo: Gapuwiyak Culture and Arts.

A New Venture for Anindilyakwa By Vianetta Chapman

The Anindilyakwa Arts and Cultural Centre, which opened for business in 2005, launched their first travelling exhibition at Groote Eylandt on 13 May. The exhibition, developed in partnership with Clayton Utz lawyers and the Australian Red Cross, was opened by the Deputy Chairman of Anindilyakwa Land Council, Mr. Tony Wurramarrba. Mr. Wurramarrba spoke to a large audience of locals and guests alongside guest speakers Kathy Sadler from Australian Red Cross and Mark Spain and David Fagan from Clayton Utz.

Exhibiting artists - Alfred Lalara, Alice Durilla, Steven Bara, Felicity Wanambi, Harry Mununggurr, Hilda Wurrawilya, Murabuda Wurramarrba and Joaz Wurramara - were overwhelmed with the turnout. The exhibition has been sent to Sydney to be displayed at the Clayton Utz offices.

The artists and staff of the Cultural Centre would like to thank everyone who assisted in making the opening night a great success and thank you to Thisbe Purich from ANKAAA for joining us.

Top Left: Clorinda Williams with her design. Photo: ANKAAA.

Image Below: (back row) Harry Mununggurr, (centre) Joaz Wurramara and Alfred Lalara (front L-R) Hilda Wurrawilya, Alice Durilla, Felicity Wanambi and Murabuda Wurramarrba. Photo: ANKAAA.





In May this year five ANKAAA member Art Centres accompanied guests on the Orion cruise ship's 'Art of Arnhem Land' voyage. Representatives from Bula'bula Arts, Buku Larrnggay Mulka, Elcho Island Arts, Maningrida Arts and Culture and Munupi Arts shared their knowledge with guests during the one-week journey. Sara Higgs shares Bula'bula Arts' on-board experiences.



Bula'bula Arts recently cruised through the seas of Arnhem Land in five-star luxury. The Orion cruise ship invited senior artists Bobby Bununggurr and Peter Gambung, along with Louise O'Neil and Sara Higgs (Bula'bula Manager and Curator) to deliver guest lectures and sell artwork on-board the ship during an 'Art of Arnhem Land' voyage in May.

The journey started at Shady Beach, Yirrkala and visited coastal communities such as Galiwin'ku, Maningrida and the Tiwi Islands before finishing in Darwin. Passengers spent time with artists, and learned about the work being made at various Art Centres along the way.

The days were busy for the Bula'bula four, with time spent talking about Yolngu art and culture with fellow travelers. A natural storyteller, Bununggurr commented that everyone back home in Ramingining got a shock when told about his experience, and asked, 'why did you go on the boat?' He said it was a good opportunity to 'tell the true story to people from all over, on the boat and people everywhere....' First time me and Peter told a little bit, maybe next time we tell more story.'

Daily on-shore adventures included a tour of a rock art gallery near Jensen Bay, and the spectacular Morning Star Ceremony and bonfire, held on Elcho Island's main beach at sunset. Bula'bula would like to thank ANKAAA and Arts NT for their support with the trip.



Top: Passengers onboard the Orion.
Above Left: Nellie (Francesca Puruntatameri) and Sara Higgs at Munupi Arts.
Above: Bobby Bununggurr on the Orion.

All photos: Sara Higgs, Bula'bula Arts.



Kimberley artists Wakartu Cory Surprise and Sonia Kurarra of Mangkaja Arts, and Mick Jawalji of Warmun Art Centre are among 16 finalists in this year's WA Indigenous Art Awards.

Congratulations to the artists who were selected from a field of 185 artists nominated by Art Centres, galleries and arts organisations from around the country.

The WA Indigenous Art Awards are the richest Indigenous art prize in the country with the overall winner receiving \$50,000, and a total prize pool of \$65,000. After 2010 the award will run as a biennial event.

The awards opened 31 July at the Art Gallery of WA.



Top: Wakartu Cory Surprise. Photo: Mangkaja Arts. **Above:** Sonia Kurarra. Photo: Mangkaja Arts.



New National Indigenous Arts Fellowship Program

ANKAAA is supporting exciting new professional development opportunities for Indigenous arts workers.

ANKAAA Chairman Djambawa Marawili AM is pleased to have accepted an invitation from the National Gallery of Australia to join the advisory committee of the new Wesfarmers Arts Indigenous Fellowship program.

This new national program focuses on the professional development of Indigenous people in roles supporting the visual arts, such as curating, marketing, art handling, exhibition management, registration, publishing, photography and fundraising.

Funded for an initial five years the program is designed to help Indigenous people play a greater role in the management of their arts. It delivers both arts management training, through a short term accredited Indigenous Arts Leadership Program (ten positions annually), and longer term internships for Indigenous Fellows to undertake project-based programs with the NGA (two positions each up to two years).

Both programs aim to foster Indigenous leadership in visual arts administration. Participants will gain experience inside the leading national mainstream art institution and be supported in building professional networks.

A wide national consultation process led by Aden Ridgeway of Cox Inall Ridgeway informed the program design. ANKAAA was very pleased to support workshops in Darwin and Broome in 2009, and to advocate for recognition of the needs of Aboriginal artworkers across ANKAAA's 1 million square kilometre regions.

ANKAAA was delighted that the reports key findings recommended: 'the Fellowship program provides opportunity for the development of a two-way relationship between the Gallery/Wesfarmers and the Indigenous visual arts sector'.

Applications for the first round of both programs are open for all Indigenous Australians closing 31 August. www.nga.gov.au/WesfarmersFellowship/

ANKAAA 2010 - 11 Art Worker Extension Program

Applications are also open for ANKAAA's new Aboriginal Arts Worker Extension Program - an intensive one year pilot development program which compliments ANKAAA's existing support for arts workers.

Through the new Extension Program eight committed Aboriginal arts workers already working in arts jobs will be helped to further strengthen their skills and industry experience through a tailored training, mentorship, networking and work experience program from September 2010 – June 2011.

ANKAAA will work together with individual art workers and their managers to identify and meet their goals in relation to their community, culture and career. Training will take place in community Art Centres and through group work, arts worker exchanges, and short term internships in state/territory and national institutions.

ANKAAA has already initiated artworker support partnerships with a number of major arts institutions including: the National Gallery of Australia (NGA); the Museum of Contemporary Art (MCA), Sydney; the Art Gallery of New South Wales (AGNSW); the Museum and Art Gallery of the Northern Territory (MAGNT); Sydney College of the Arts (SCA), University of Sydney; and the Centre for Materials Culture, University of Melbourne.

Most Indigenous artworkers in the Top End are currently employed through NT and WA Jobs Package (which replaced Community Development Employment Program (CDEP) positions and are funded at entry level). As part of the pilot ANKAAA will assist participants Art Centres to identify and apply for additional funds to upgrade selected artworker positions.

This project is supported by the Indigenous Training for Employment Program, a partnership between the NT Government Department of Business and Employment (DBE) and the Australian Government Department of Education, Employment and Workplace Relations (DEEWR).

Image: (L-R) Ron Radford Director, National Gallery of Australia; Helen Carroll-Fairhall, Manager Wesfarmers Arts; Djambawa Marawili AM, ANKAAA Chairman; Peter White, Arts NSW Senior Indigenous Cultural Development Officer; Kate Chaney, Indigenous Affairs Manager, Wesfarmers; and Aden Ridgeway, Partner, Cox Inall Ridgeway. Photos: ANKAAA.

A Vision for Indigenous Cultural Bosses

By Mark Bin Baker, Chair ATSIAB, Australia Council for the Arts



ANKAAA Director Peter Jigili and CEO Christina Davidson travelled to Sydney in May for a meeting at the Australia Council for the Arts to plan a new National Indigenous Arts and Cultural Authority (NIACA).

NIACA will be a new national peak organisation working to protect Indigenous contemporary and traditional cultural expression. NIACA will assert an Indigenous voice for Indigenous arts and culture; 'To grow, maintain, protect and empower'. NIACA grew out of the National Indigenous Arts Reference Group (NIARG) which advised the Australia Council's Aboriginal and Torres Strait Islander Arts Board (ATSIAB).

The Chair of ATSIAB, Dr Mark Bin Baker has a strong vision for a national group of 'Indigenous Cultural Bosses,' linked to NIACA. Dr Bin Baker explains:

I believe that we as a nation are failing our Law and Culture bosses throughout our nation by not acknowledging, supporting and giving them the due recognition and status that they so deserve. This country must take up a position to assist in the protection, maintenance and the rejuvenation of our inherited responsibility to this country through our Cultural Bosses, men and women. They may be respected and hold their position with absolute high degree within their own tribal and cultural backgrounds. But on a national level we must consider the essence of who we are and where we originate from.



Since colonisation in many places throughout Australia a lot of our old people, elders and bosses were humiliated and treated as primitive in favour of western religions. But this land we call Australia has a very powerful connection with the Aboriginal and Torres Strait Islander people that prevailed over the period of the Bible and Jesus Christ. Thousands of years of absolute balance between man and the environment, the animals, the waters and the seas have been a sacred temple within our peoples heart, minds and soul, that could never be separated, as the oneness between our Aboriginal and Torres Strait Islander people and this country is inseparable. God is great. It is God's engineering!

So I call upon all the Governments of Australia to embrace and to reinstall the

significant role of our Cultural Bosses across our great country. As one elder so elegantly stated, 'Let's straighten it all back up'. Or as one of my Grandfathers said to me, 'Culture never dies; it's in the country, in the land, we move away from culture. It is always waiting there for you'. Let's collectively allow the sheriffs of our lands to stand tall and be a collective voice to protect us all from the elements before it's too late. They know everything; they know the wisdom to balance.

Top Left: Mark Bin Baker with Peter Jigili, at NIACA Meeting.

Top Right: (L-R) Ronnie Douglas, Peter Jigili (ANKAAA Director), Mark Bin Baker, Frankie Lane and David Doctor (President and Vice-President of Djilpin Arts, Katherine).

Below: NIACA meeting.
All photos: ANKAAA.



Bangardi (1946 – 2010)

By Claire Summers, formerly of Maningrida Arts and Culture



It is difficult to encapsulate Bangardi's life in a few short words. He was a father, a traditional doctor, a song man, an advocate for the arts, and certainly, one of Maningrida Arts and Culture's most renowned and prominent artists. Bangardi was born in 1946 near the Arafura Swamp of Central Arnhem Land and spent time in Milingimbi during his youth where he attended school. It was labouring work that drew him to Maningrida. He began his career as an

artist when Maningrida Arts and Craft opened its doors in the mid 1970s. As an old man, Bangardi was a senior leader of the Ganalbingu group and was revered as one of the most important singers and ceremonial men in North Central Arnhem Land.

Over the last forty years, Bangardi developed his reputation as a prominent artist, mainly working on bark using natural ochre pigments mixed

with a PVA fixative. Bangardi also participated in print workshops and produced stunning screen printed and etched limited edition works on paper. He will be remembered for depicting sacred totems such as Guwaynang the long necked turtle, Wamyu the flying fox and Gumang the magpie goose. His works in later years also represented sacred body design and Bakkarra, sacred stones. Bangardi is also remembered for his depiction of the Macassan interaction and the trading of Trepang. His work is part of a pending exhibition in Beijing, China that pays tribute to the relationship between the Ganalbingu people and the Chinese.

In 1998, Bangardi lead a legal dispute regarding copyright infringement of the Ganalbingu people's images. Bangardi's magpie geese and water lilies were printed onto textiles without consent. The case was not without its complications, but Bangardi was successful and won the case. As a result, he set a benchmark standard for Indigenous artists Australia-wide regarding copyright law.

Bangardi has an outstanding list of achievements including an award in the 18th National Aboriginal and Torres Strait Islander Art Award, the Australia Council Red Ochre Award in 2004 and his commission in 1977 by the National Capital Development in Canberra to paint a large mural on their offices. Bangardi will be remembered by all as a strong man who loved his country, his family and his friends. He left a huge impression on the Indigenous art industry and his memory will live on through his art that remains behind.

Image: Bangardi, *Bakararra* 2009, ochre pigments with PVC fixative on stringybark (*Eucalyptus tetradonta*), 155 x 89 cm.

Photo: Maningrida Arts and Culture.



Out and About Captions:

- a. Peter Jigili (ANKAAA Director), Sydney, May.
- b. Professor Marie Bashir, Governor of NSW with Gulumbu Yunupingu, Sydney, May. Photo: Buku-Larrnggay Mulka.
- c. Frankie Lane (Djilpin Arts), Mark Bin Baker (Chair ATSIAB Australia Council), Peter Jigili (ANKAAA), Sydney, May.
- d. Pedro Wonaeamirri and Raelene Kerinauia present gift to the Governor General, Ms Quentin Bryce AC, Jilamara Arts, Melville Island, May.
- e. Panel 'Australia – The Myths, the Films, the Realities', Darwin Writers Festival, May. (L-R) Germaine Greer, John Maynard, Djambawa Marawili AM.
- f. Ian, Wendy and Kathleen Daylight, Mataranka Market, July.

- g. Mayapu Elsie Thomas, Mangkaja Arts, 2010 NATSIA Award finalist.
- h. Mick Dodson AM visiting Jilamara Arts, May.
- i. Richard Dhaymutha, Mardbalk Arts, Goulburn Island. Photo: Mardbalk Arts.
- j. Alan Joshua (ANKAAA Director) speech at opening of *Colour Country: Art from Roper River*, MAGNT, June 2010.
- k. Djambawa Marawili AM (ANKAAA Chair) and Liyawaday Wirrpannda in Canberra to meet with Ministers Peter Garrett and Jenny Macklin, June.
- l. Sam Johnson, Traditional Knowledge Centre, UN Uni, ANKAAA Management conference May.
- m. (L-R) Alan Joshua (ANKAAA Director), Chris Griffiths, Brian Farmer, Gabriel Nodea (ANKAAA stand-in Director).
- n. (L-R) Karen Mills (ANKAAA Individual Member), Francesca Cubillo and Tina Baum (NGA) painting

- Vernon Ah Kee, Campbelltown Arts Centre, May. Photo: Karen Mills.
- o. Garrangali Band members, Kings Cross, June. Photo: News Pix, Cameron Richardson ©
- p. Jilamara artists welcome the Governor General of Australia. Photos: ANKAAA unless otherwise stated.

Australia Day Honours Captions (Page 27):

- Djambawa Marawili AM (ANKAAA Chairman; Buku-Larrnggay Mulka) with (top to bottom):
- Will Stubbs, Buku Larrnggay Mulka
 - Dr. Gawirrin Gumana AO, Djambawa Marawili AM and Jonetani Rika OAM
 - Waka Munungurr
 - His Honour Mr. Tom Pauling AO QC
- All photos: ANKAAA.

AUSTRALIA DAY HONOURS LIST 2010

Mr Djambawa Marawili AM

Appointed a Member in the General Division of the Order of Australia

For service to the arts as a sculptor and painter, to the preservation of Indigenous culture, to arts administration, and as a mentor of emerging artists

INVESTITURE

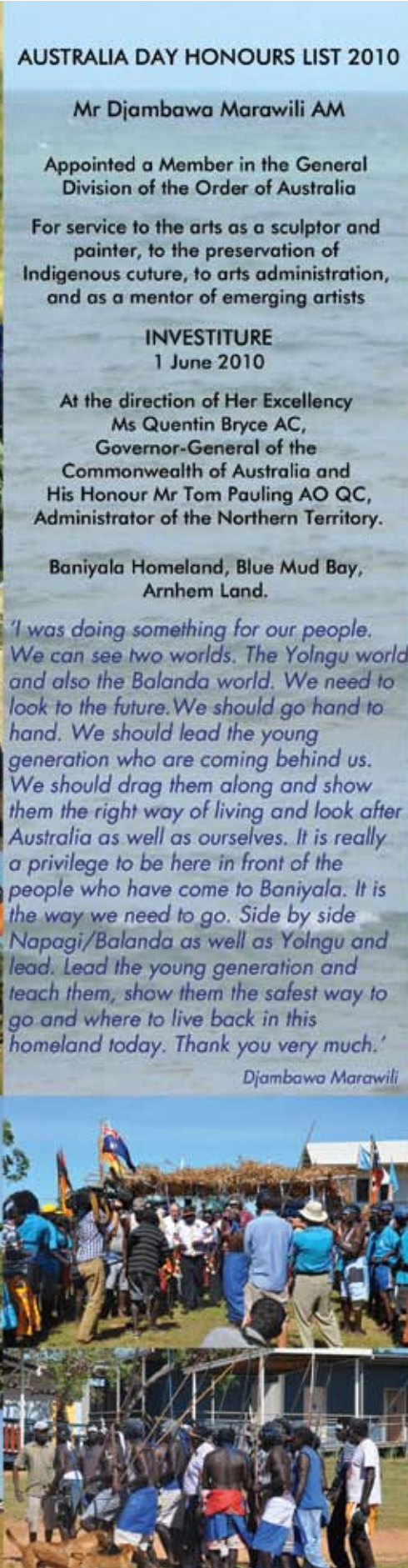
1 June 2010

At the direction of Her Excellency Ms Quentin Bryce AC, Governor-General of the Commonwealth of Australia and His Honour Mr Tom Pauling AO QC, Administrator of the Northern Territory.

Baniyala Homeland, Blue Mud Bay, Arnhem Land.

'I was doing something for our people. We can see two worlds. The Yolngu world and also the Balanda world. We need to look to the future. We should go hand to hand. We should lead the young generation who are coming behind us. We should drag them along and show them the right way of living and look after Australia as well as ourselves. It is really a privilege to be here in front of the people who have come to Baniyala. It is the way we need to go. Side by side Napagi/Balanda as well as Yolngu and lead. Lead the young generation and teach them, show them the safest way to go and where to live back in this homeland today. Thank you very much.'

Djambawa Marawili



Very warm congratulations to Mr Ngarralja Tommy May of *Mangkaja Arts* for winning the 2010 Regional Arts Volunteer Award for WA (Sustained Contribution category), in recognition of his valued 25 years of contribution to the arts. Mr May is a former ANKAAA Chairman and long serving member of the board.

Senior artists John Mawurndjul and Peggy Dirmingali Patrick became Members of the Order of Australia on the Queen's Birthday Honours List. Mawurndjul (*Maningrida Arts*) is recognised as 'the foremost exponent of the rarrk visual art style'. Peggy Patrick 'for service to the arts as a performer, artist and storyteller' and, 'for preservation of the culture and history of the Gija people of the East Kimberly region, and to reconciliation.' Congratulations!

Elcho Island Arts' Morning Star Pole custodian and senior Galpu clan artist, Gali Yalkarriwuy Gurruwiwi, travelled for major exhibitions at Rebecca Hossack Gallery, London and Chiaroscuro Gallery, New Mexico in July.

The touring exhibition *Yiwarra Kuju: The Canning Stock Route* opens at the National Museum of Australia, Canberra on 29 July, and contains over 100 art works and associated cultural material from nine communities across the Western Desert.

The Darwin Festival is partnering with the *Tiwi Art Network* to commission six emerging Tiwi artists to paint a large-scale mural representing designs and motifs of the Tiwi culture and ceremony. On the Festival Lighthouse building (12 – 29 August 2010).

Timothy Cook, *Jilamara Art*, has a solo exhibition opening at Aboriginal and Pacific Art, Sydney, on 17 August. During August he is also a finalist in the 2010 TOGART Contemporary Art Award and 27th Telstra National Aboriginal and Torres Strait Islander Arts Award in Darwin.

Northern Editions at CDU will host an exhibition of Japanese-style woodcut prints in partnership

with *Jilamara Arts, Munupi Arts and Tiwi Design* from 9 August – 29 October.

Senior ANKAAA individual member *Karen Mills* has an exhibition at Cross Arts Projects, Sydney, from 24 July – 28 August. *Twined: Weaving and Abstraction* is curated by Fiona McDonald.

Jason Davidson, ANKAAA individual member, has an updated website: www.aboriginalimagination.com.au

ANKAAA was delighted to assist *Gapuwiyak Culture and Arts* to get a Toyota thanks to the Community Benefit Fund. The ladies at Gapuwiyak are very excited for its arrival, especially so they can visit Eva Valley to reunite with family they haven't seen in 45 years.

Mardbalk Arts has ventured into textile printing with strong themes linked back to the ever-growing pandanus and fibre art industry on Goulburn Island. The first collection is due to be released in early October. Keep an eye on www.mardbalkarts.com.au

A *Code of Practice for Creative Collaborations* is being developed to encourage partnerships that are fair and productive for Indigenous communities and outside designers. For more details contact Kevin Murray at kevin@craftunbound.net.



ANKAAA NT Arts Infrastructure Team continues to work with NT Art Centres, successfully delivering projects and also applying for much needed further support. In addition to ANKAAA Chair, Djambawa Marawili AM and CEO Christina Davidson the team includes: Paul Nowland (Project Manager), Peter Shepherd (Independent Consultant), Thisbe Purich (Development Officer), Bowden McCormick lawyers and Michelle Coats (Accountant).

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