

ANKAAA

Association of Northern, Kimberley and Arnhem Aboriginal Artists

Working together to keep art, country and culture strong

Arts BACKBONE

Volume 11: Issue 1, August 2011



Pedro Wonaeamirri and John Wilson teaching students dancing at Milikapiti, Tiwi Islands. Photo: Jilamara Arts and Crafts.

www.aboriginalart.org

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

www.ankaaa.org.au

www.aboriginalart.org

www.facebook.com.au/ANKAAA.

aboriginal.artists

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ANKAAA is a non-profit incorporated Aboriginal Association.

Editor: Christina Davidson

Publication Coordinator: Jessica Booth

ANKAAA is proudly supported by:



Australian Government

National Arts and Crafts Industry Support



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Northern Territory Government

THE VISUAL ARTS AND CRAFT STRATEGY



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Proudly sponsored by
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Publication design:



graphic design || web || print || multimedia

'Art is important for communities; it is a life-long journey to respect our culture and stay strong and for children to learn two-ways.'

What is True and Important to Us:
ANKAAA Value Statement

This Arts Backbone honours and celebrates the inter-generational transmission of culture and the role art plays in sustaining and passing on cultural and environmental knowledge. Knowledge which all Australians stand to gain from. Djambawa Marawili AM reflects on cultural inheritance and deep knowledge of country:

The senior artists are giving us a number one important message. If they die before finishing their teaching, the knowledge, the patterns and designs will be destroyed and we will have nothing. We must look after those old artists properly, with proper health care and conditions. They are making the art for the benefit of the clan, for the black fella and for the land and the sea. They are showing us this is who we are, this is what has been passed on. Otherwise we would all be following one way- all going in one direction, the Napagi (non-Indigenous) way. We need to show ourselves now – this is Yolngu; this is Napagi, by using the culture in our life – our everyday life.

For me, when I learnt, I knew all my ancestors, and I am still using their names. There was the first generation, then the second and third, then my grandfather and my father. I can look back, and know where I am titled from (through those names). But some of the art from even further back still remains. When I focus and I reflect my mind, I can see the story on the land, and on the sea. I have the patterns and designs, and the names of those people are still alive. We still use their

names and are passing them on to a new generation coming behind us. It is like the Genesis story about origins in the Bible, passed on for one generation and the next. If you are an artist you can see that for yourself - look back and see that genesis. Now we are at a new genesis. Imagining what is behind in the past and what is now.

My patterns always come from my country. That is how it is in the Yolngu world. When we mix together in any community: the patterns all come from different country. When we go across into someone else's country we need to ask first before we can paint it. The old people are always telling us where we belong and how we fit in. When the young and old people dance and sing, the stories are written in our minds, we know them, like they are on paper. And that is what it is about remembering us back to that country, to bring the country back to us. That is what I learnt from my father.

Djambawa Marawili



ANKAAA Chairman Djambawa Marawili AM and Wamud Namok AO (see article pp.4-5) after participating in the ANKAAA panel on 'Art and the Homelands Movement' at the Garma Festival of Traditional Culture, Gulkula, North East Arnhem Land, August 2009. ANKAAA is proud to have co-hosted the first visit of the late great West Arnhem Land artist to North East Arnhem Land and to the festival. Warm thanks to the Yothu Yindi Foundation and Alan James for the sponsorship which made this important meeting possible.

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BRIAN FARMER
ILLORTAMINI
Art Centre:
Jilamara Arts and
Crafts, Melville Island
Traditional country:
Pickataramoor
Language group:
Miartuwee (Pandanus)
Languages spoken:
Tiwi and English
ANKAAA Board:
2009 – present



**Gordon
Pupangngamirri**

Art Centre:
Tiwi Design, Bathurst
Island
Traditional country:
Jamulampi
Language group:
Takaringini
Languages spoken:
Tiwi and English
ANKAAA Board:
1986-1990, 2011



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Crafts, Melville Island
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Language group:
Miartuwee (Pandanus)
Languages spoken:
Tiwi and English
ANKAAA Board: 2011



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Milingimbi Art and
Culture, Milingimbi
Traditional country:
Gariyak
Language group:
Liyagawumirri
Languages spoken:
Djimbarrpuynu,
Liyagawumirri and
English
ANKAAA Board:
2007 - present



Alfred Lalara

Art Centre:
Anindilyakwa Arts and
Culture Centre, Groote
Eylandt
Traditional country:
Angurugu
Language group:
Lalala
Languages spoken:
Anindilyakwa and
English
ANKAAA Board: 2011



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Marawili** Chairman

Art Centre:
Buku-Larrnggay Mulka,
Yirrkala
Traditional country:
Yilpara (Baniyala)
homeland
Language group:
Madarrpa, Yithuwa
Languages spoken:
Dhuwaya, Dhuwala,
Djimbarrpu, Kriol
Gumatj, Anindilyakwa,
and English
ANKAAA Board:
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Chairman 2000 –
present



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Deputy Chairman

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Art Centre, Warmun
Traditional country:
Gija
Language group: Gija
Languages spoken:
Gija and English
ANKAAA Board:
2010 – present



Freddie Timms

Art Centre: Jirrawun
Arts, Kunurra
Traditional country:
Gnarmaliny
Language group: Gija
Languages spoken:
Gija and English
ANKAAA Board:
2004 - 2006,
2010 - present



Quebec Namala

Art Centre:
Waringarri Aboriginal
Arts, Kunurra
Traditional country:
Peppimenarti
Language group:
Tyemirri
Languages spoken:
Jaminjung, Narinyman,
Gadjeriwoong, Murrinh-
Pattha, Wangigooloon
goor and English
ANKAAA Board: 2011



Peter Jigili
Treasurer

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Culture, Lajamanu /
Mimi Arts, Katherine
Traditional country:
Pylinyann (North of
Nyirripi)
Language group:
Warlpiri
Languages spoken:
Warlpiri and English
ANKAAA Board:
2009 – present



Regina Wilson

**REGINA PILAWUK
WILSON**
Art Centre: Durrmu
Arts, Peppimenarti
Traditional country:
Wudilkapidiyerr
Language group:
Ngangikurrungurr
Languages spoken:
Marathi and English
ANKAAA Board: 2011



Miriam Charlie

Art Centre:
Waralungku Arts,
Borrooloola
Traditional country:
Ngalnja
Language group:
Yanyuwa/Karwa
Languages spoken:
Yanyuwa, Karwa and
English
ANKAAA Board:
2007 - 2008, 2011

Images of B. Farmer, R. Nalmakarra, D. Marawili, F. Timms, G. Nodea and P. Jigili courtesy of Wayne Quilliam Photography

Bardayal 'Lofty' Nadjamerrek AO

By Keith Munro, Museum of Contemporary Art



The Museum of Contemporary Art (MCA), Sydney, recently held a major exhibition *Bardayal 'Lofty' Nadjamerrek AO* celebrating the art and life of the late Wamud Namok, a highly respected senior artist, ceremony man and traditional knowledge-holder from the escarpment country of Western Arnhem Land. The show was opened by The Hon. Marie Basher, Governor of New South Wales.

Born around 1926 in Kukkurulumurl, near the Mann River, Wamud Namok first encountered balanda (white people) as a teenager when he worked in a tin mine at Maranboy near Katherine. He was a labourer for the Australian Army during World War II, and undertook various jobs including timber cutting and road work until the late 1960s.

Wamud first began painting for a western art audience in 1969 at Gunbalanya with the encouragement of missionary Peter Carroll. This exhibition included a selection of artwork over a number of decades on bark, paper and in print media that documented his contemporary art practice and its close connection to older living traditions. He painted with natural ochres throughout his life. The exhibition illustrated his



characteristic x-ray painting style using blocks of colour and fine parallel hatching or line work that left his subject matter at times shimmering in effect. His repertoire quickly evolved from single figure artworks to more complex ceremony stories, as well as painting at important rock art sites connected to his Mok clan estate.

Wamud's professional practice was inspired by the longest continuous art tradition in the world and one of the oldest forms of human expression-rock art painting. He was considered the last of his generation of master painters to create artworks on the gallery walls of the escarpment country of the Arnhem Land plateau. He frequently travelled the bininj manbolh (traditional walking tracks) throughout his youth, maintaining the cultural knowledge of his country and upholding important family and trade relationships to the south and the west of his father's Mok, and mother's neighbouring Djordi, clan estates.

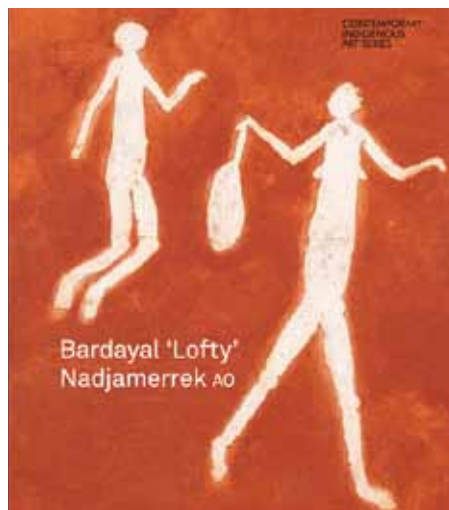
Wamud was actively involved in the Outstation movement, which saw Aboriginal people return to their traditional lands. He established his family outstation Kabulwarnamyo located in the geographical centre of Ankung Djang (Dreaming of the sugar-bag), where he continued to paint, teach and use his immense knowledge to care for his country by incorporating ancient land management techniques with western science. A number of important works in the exhibition are



connected to Ankung Djang stories on his clan estate.

Wamud passed away at Kabulwarnamyo in October 2009. Throughout his life he inspired others and passed his knowledge on to his children, grandchildren and other bininj. Wamud schooled his grandchildren and family members in the single parallel hatching style of painting. He was very generous, sharing his knowledge with the many researchers he worked with. Created to compliment the show were a major publication, an online microsite and a commissioned wall painting created especially for the exhibition. This important undertaking was painted by members of the artist's immediate family to illustrate and celebrate the continuation of his legacy, ensuring the important sugarbag and other stories were passed on to the next generation.

The MCA worked closely to develop this important exhibition with Injalak Arts and Crafts and the Nadjamerrek family who had given permission to use the artist's proper name for the purpose of the exhibition, publication and online micro site. Through the support of ERA and Rio Tinto the MCA was able to develop a Professional Development Program with staff from Injalak Arts and Crafts and a youth art education program that took place offsite at Gunbalanya School.



Wamud was one of only two Northern Territory Aboriginal artists to receive an AO and considered a national living treasure before his passing; this exhibition celebrates the art, life and legacy of a master painter and his contribution to art history.

Keith Munro is Curator Aboriginal and Torres Strait Islander Programs at MCA. A micro site supported by the Myer Foundation is accessible via www.mca.com.au/nadjamerrek

Top page 4: Installation view of *Bardayal 'Lofty' Nadjamerrek AO* at the Museum of Contemporary Art, Sydney. Photo: MCA. **Middle Page 4:** Lorraine White, Ray Nadjamerrek, Mary Galkiwarra, Gavin Namarnyilk, Allan Nadjamerrek, Maath Maralngurra at the Museum of Contemporary Art, Sydney. Photo: MCA.

Bottom Page 4: *Untitled (still)* c. 1930s. Rock art painting located at Kundjorlomdijorlom, Western Arnhem Land. Photo: George Chaloupka. **Bottom Left Page 5:** Kabulwarnamyo Outstation, April 2010. **Bottom middle:** Cover of *Bardayal 'Lofty' Nadjamerrek AO*, Museum of Contemporary Art, 2011. **Above:** *Ceremony with women taking part* c.1970, ochres on bark, 165 x 58.5 cm. Museum of Contemporary Art, gift of Arnott's Biscuits Ltd, 1993. Photo: MCA.

Women with Clever Hands: Gapuwiyak Miyalkurruwurr Gong Djambatjala

By Louise Hamby, Australian National University



Women with Clever Hands: Gapuwiyak Miyalkurruwurr Gong Djambatjala is a touring fibre exhibition curated by Louise Hamby from the Australian National University and assisted by Lucy Wanapuyngu from Gapuwiyak. The exhibition was developed with Wagga Wagga Art Gallery, where it opened in September 2010. The exhibition is currently touring nationally and at least two artists attend openings and public programs at each venue.

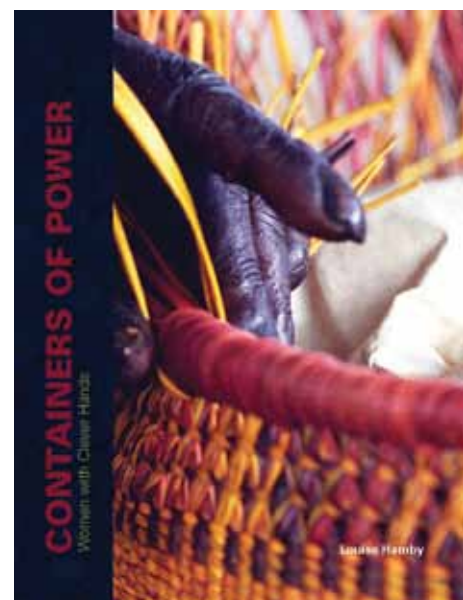
Plans for the exhibition started in 2006 in an effort to help establish the now flourishing Gapuwiyak Culture and Arts Centre, which opened in 2009. The works were gathered over a fifteen year period when Hamby worked with the Gapuwiyak community. Several generations of artists - from the youngest, Anna Ramatha Malibirr, to Dhawuluwul Guyula, the oldest artist - are featured in the exhibition.

group was able to rekindle friendships and work with the Wiradjuri group whom they had met in Wagga Wagga. All the groups presented their work and were taken on tours of both the Arnhem Land material and the Victorian artefacts. Conservators also talked to the groups about their work and how they wanted it cared for by museums. The Saturday was an all day workshop of dyeing, preparing materials and constructing objects.



Prof. Howard Morphy opened the exhibition and launched the accompanying publication *Containers of Power: Women with Clever Hands* at the latest venue, Melbourne Museum, in May 2011. This was a special time in that there was a two-day event for the Gapuwiyak group, Lucy Wanapuyngu, Anna Malibirr, Ryan Mununggurr and Kathy Guyula, and Indigenous artists from Victoria and Wagga Wagga. The

Top: Installation view of *Women with Clever Hands* at the Melbourne Museum. Photo: Louise Hamby. **Left:** Silke Roth with Lucy Malirrimurruwuy Wanapuyngu. Photo: Liz Skinner. **Below:** Cover of *Containers of Power: Women with Clever Hands*, by Louise Hamby.



Twined: Weaving and Abstraction



24 July – 30 September 2010 at
The Cross Art Projects, Kings Cross,
Sydney, 11 February – 19 March
2011 at 24HR Art, Northern Territory
Centre for Contemporary Art, Darwin

Twined: weaving and abstraction was first presented at The Cross Art Projects in Sydney in 2010, bringing together work of ANKAAA members Karen Mills (Darwin/Katherine Region) and Robyn Djunginy (Arnhem Region). The exhibition presented at 24HR Art in February 2011 was expanded to include work of non-Indigenous artists Fiona McDonald and Debra Dawes.

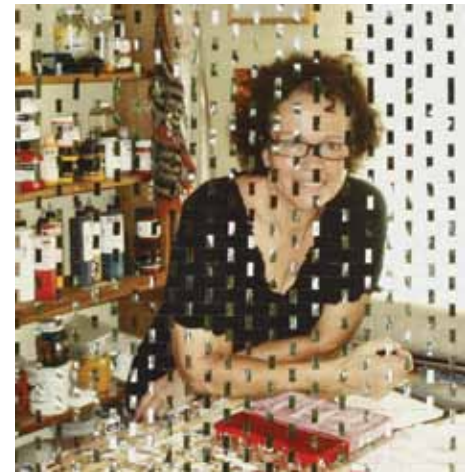
ANKAAA sponsored Robyn Djunginy's

travel from Ramingining to the exhibition opening and a weaving workshop, during which Robyn, Fiona and Karen spent time weaving and talking to members of the public who were welcome to sit and have a go at making string. Lily Roy (stand-in Director ANKAAA Board), senior woman and traditional owner of Milingimbi, also participated in the workshop, sharing her knowledge of bush string making, and Fiona McDonald worked on her wonderful woven photographic portraits of artists in the exhibition. Christina Davidson suggested in her opening speech that *Twined* represented a potent form of reconciliation taking place quietly, gently, and openly between

the artists involved, and certainly the exhibition was a great opportunity for some real cross-cultural conversations.

For more information: www.crossart.com.au/index.php/Archive/twining-weaving-and-abstraction.html

Top Left: Installation view of *Twined: Weaving and Abstraction* at 24HR Art, Darwin. Photo: ANKAAA. **Below:** Fiona McDonald, Karen Mills *Portrait Weave* 2011 (detail), woven from ink-jet prints, 50 x 79 cm. Photo: The Cross Art Projects.



Ancestral Power and the Aesthetic: Arnhem Land Paintings and Objects from the Donald Thomson Collection - Ngalinlinguwuy Mala Minytji 'Old Paintings and Stories from the Very Long Time'



Ancestral Power and the Aesthetic: Arnhem Land paintings and objects from the Donald Thomson Collection - Ngalinlinguwuy Mala Minytji 'Old Paintings and Stories from the Very Long Time' is a remarkable Museum

Victoria touring exhibition featuring outstanding Yolngu artworks collected by the anthropologist Donald Thomson during the 1930s and 1940s.

Illustrating the diversity of mardayin minytji (sacred designs) painted by different groups across the region, the

exhibition is of great interest to both Yolngu (Indigenous) and balanda (non-Indigenous) audiences and shows the different paintings of the Yirritja and Dhuwa moieties and the importance of minytji in embodying ancestral power.

'These works sing Country with a stirring resonance.'

The exhibition includes some of the earliest known works from the region, including the first bark painting produced for Donald Thomson's collection. The exhibition is at the Museum and Art Gallery of the Northern Territory until 11 September 2011 as part of its continuing national tour.

Left: ANKAAA Arts Worker Extension Program participants Rachel Umbagai, Dora Griffiths and Praxedes Tipungwuti looking at Maama Mununggurr's *Djang'kawu Sisters - Water goanna* 1942 from the Donald Thomson collection. Photo: ANKAAA.

Warmun Art Rescue

By Chris Durkin, ANKAAA



The wet season of 2011 has left its mark on many communities with some key roads still closed mid year. Daly River was submerged on a number of occasions with Merrepen Arts Manager Liz taking a tinny to work for several weeks. Thankfully much of their Art Centre is elevated and was not flooded. Though the stress of trying to organise their annual festival with crocodiles outside the office door saw it postponed until September!

Warmun on the other hand was faced with a torrent of water flowing off the hills at the back of the community, joining a swollen creek. Unfortunately the Art Centre was inundated to nearly

1.5 metres, and damage to the structure saw over 700 paintings swept down the river or damaged beyond repair. The waters also submerged the Warmun Community Collection which includes old works by deceased artists such as Queenie McKenzie and Rover Thomas.

Senior elders originally painted much of the collection on discarded building materials in the early 1970s while the community was being constructed. They wished hugely important collection of over 300 works to be a cultural education resource for the younger generations.

In collaboration with Warmun Art Centre, ANKAAA staff with help from Argyle Diamonds organised the air lift of the entire collection to a safe and dry place in Kununurra, where conservators from the Centre for Cultural Materials Conservation (University of Melbourne), ANKAAA staff and volunteers from Waringarri Arts and Artback NT performed "first aid" on the works, some of which are painted on fragile materials such as cardboard.

About 150 of the works were packed into crates generously supplied by MAGNT and Artback NT, and Toll Transport trucked them to Darwin and then Melbourne, where the Centre for Cultural Materials Conservation continue to work on them.

This complex operation was performed with minimal lead time and at no expense to the Warmun Art Centre. All freight including helicopters (Argyle Diamonds) and trucks (Toll Transport) were provided free of charge and with great sensitivity and flexibility. This is a story of courage and commitment from all parties, including the displaced members of the Warmun Art Centre, which saved much of a priceless collection from certain destruction.

ANKAAA would especially like to acknowledge and thank the Warmun community, Argyle Diamonds, Toll NT, Minister Tom Stevens, Centre for Cultural Materials Conservation, MAGNT's Conservation Department, Artback NT and Waringarri Arts for their dedicated and unwavering support in getting the job done.

Top Left: View of the Warmun Art Gallery just before dusk on 13 March 2011. Photo: Maggie Fletcher. **Middle Left:** Packing the Argyle Diamonds helicopter. Photo: Maggie Fletcher. **Below:** Warmun Rescue Response Team and community elders. (L-R) Christina Davidson (ANKAAA), Isaiah Balcombe, Gabriel Nodea (Deputy Chairman ANKAAA and Chairman Warmun Art Centre), Patrick Mung Mung, Betty Carrington, Marcel Scott (Melbourne University Conservator), Rusty Peters, Lyndon Ormond-Parker, Sr. Theresa, Louise Partos (ArtBack/ANKAAA Volunteer) and Tracy Grigg (ANKAAA). Photo: ANKAAA.



Mulka Homeland Libraries

By Rob Lane, Buku-Larrnggay Mulka



The Mulka Project is a now well established Yolngu multimedia archive and production centre. The name 'Mulka' (meaning a sacred but public ceremony, and, to hold or protect) was given to the project by Buku-Larrnggay Mulka artists from Northeast Arnhem Land, who funded and now lead the project. In 2011 a new phase of the project has begun with digital records being directly returned to Yolngu living in homeland communities. Four new library projects have been set up in early 2011 at Yirrkala, and at the homelands of Yilpara, Gurrumuru and Dhalinybuy.

'Stories were recorded over time but never stored together to make one collection. Now we bring it back to

the people who need to learn from it,' says Mulka Cultural Director, Wukun Wanambi. Randjupi Mununggurr, also a Mulka Cultural Director, explains, 'Mulka is our university, it supports the circle of passing knowledge that we use in ceremony through art and performance... This provides the community with a safe public space to share knowledge.' The library includes over 40,000 images, 300 videos and 3000 songs documenting Yolngu culture, language and history. It is the only library service available in Yirrkala, and in the four homelands where it is also based.

Yolngu people share their culture across all types of media. The Mulka Project

is the integral supporter of Yolngu archiving, film production and cultural management. The media library where all our repatriated and locally produced media resides is an area the community can access at any time to view photographs, videos and sound files.

Senior law man Yumitjin Wunungmurra sees Mulka as part of a prolonged determination of Yolngu people to share laws and culture. 'My father's mob sing in strong voice, don't lose culture, don't lose land. Owning recordings keeps our voice strong and helps us teach the young people our laws, so later they know how to paint, protect sacred areas, and take care of ceremonial business. With Mulka we bring together all the stories to make meaning for Yolngu and non-Yolngu people.' Yumitjin organised a space and personnel to maintain the Gurrumuru library. 'Mulka shows the power of culture to make the land, river and sea alive. To make it clear to western and Yolngu people. The land has a story, manikay, laws. We want to connect and pass that knowledge given to us by our ancestors.'

Top Left: The library at Dhalinybuy homeland.

Bottom Left: The Gurrumuru office. **Bottom Right:** In the Yilpara library. All photos: Mulka Project.



Building Jilamara

By Barry Hayes, Jilamara Arts and Crafts



Work has started on the new building and renovations at Jilamara Arts and Crafts, located at Milikapiti, Melville Island, eighty kilometres north of Darwin. As part of ANKAAA's successful application on behalf of seventeen member Art Centres, funding was received from the Aboriginal Benefits Account (ABA) and administered through the Department of Families, Housing, Community Services and Indigenous Affairs (FaHCSIA). This funding will enable Jilamara to construct a new gallery and office building and renovate existing buildings to establish a new art preparation and packaging area, complete with new kitchen and training computers.

The beautiful new gallery building was



designed by Troppo Architects and will be the showpiece of the new Art Centre complex, enabling Jilamara to better display the work of its artists and help attract more visitors to the Milikapiti community. All timber used in the construction has been sourced from Tiwi Forestry and milled from locally grown stringybark. All work is being carried out by McKenna Constructions who have also been involved in building work taking place at other Art Centres involved with ANKAAA's Infrastructure projects. They will employ and train local Tiwi labour wherever possible.

As part of the redevelopment, the Muluwurri Museum collection will be documented, digitized and entered into a computer database before being moved to a new location within the Art Centre. This building will be renovated to improve the display of the museum's significant collection of Tiwi artifacts and will also include an audio-visual room that will enable visitors and the community of Milikapiti to watch

video footage of past Tiwi ceremonies and exhibitions and listen to audio recordings and stories of past and present artists. The museum will be used as a way to show people the wider history of Tiwi art and culture and used in cultural education initiatives with the local primary schools, Tiwi College and other visiting schools.

As ANKAAA Director and Jilamara artist Brian Farmer states, 'this development will bring more people to the community of Milikapiti and help maintain and strengthen Tiwi art and culture for future generations of Tiwi people.' Building work will be completed by the end of the year with the grand opening and celebration to follow soon after.

Top Left: Tiwi builders working in the Jilamara Arts and Crafts redevelopment site. **Bottom Left:** New Art Centre building design, by Troppo Architects.

Below: Brian Farmer Illortaminni, *Jilamara* 2011, ochre on canvas, 120 x 60 cm. All Photos: Jilamara Arts and Crafts.



Jilamara Arts and Crafts – ‘Keeping Culture Strong’

By Cher Breeze, Jilamara Arts and Crafts



For the past few years Jilamara artists have been connecting with the children of Milikapiti Community to teach Tiwi culture. Last year we called our program “Keeping Culture Strong.” The students of Milikapiti School came to Jilamara Arts every Wednesday and Thursday for their culture lessons. The program was supported by Arts NT and was very successful.

The year started with teaching the children all about their skin groups and their dreaming totems. How your skin group comes from your mother’s side and your dreaming totem and country from your father’s side. Some children were unsure of their background but with the help of the artists they soon learnt all about their family connection.

As the year progressed the children explored different ways of creating art using traditional methods. Collecting ochre, bark, pandanus and root colour for making paintings and weaving. The artwork they created went back to their classroom for everyone to see.

During the dry season, the children painted murals on the building at

Milikapiti airstrip. The murals reflect all the animals of the islands and will be there for many years. Everyone including visitors to Milikapiti comment on the children’s work, how it makes people feel good and looks fantastic.

Learning the traditional dances for ceremony was very special. Many elders came to watch, clap, sing and enjoy the yoi (dance). Even toddlers painted up and danced with their siblings. Now the children are confident with their dreaming dances and partake in ceremony alongside their elders. As Pedro Wonaeamirri, President of Jilamara comments, ‘if we don’t teach our children the dances, songs and ways of our people, they will be lost and Tiwi culture will be forgotten. This “Keeping Culture Strong” program has been the best thing for us Tiwi, we must continue to teach our children.’

Recently the middle year class from Milikapiti School presented students from Melbourne a cultural experience. They painted their faces, taught them dances and showed them how to paint in the Tiwi way. We all knew the “Keeping Culture Strong” program was a special



positive way to learn and maintain Tiwi culture and seeing the children present their culture with such pride and confidence is confirmation of the program’s success. The commitment of the Jilamara artists to teach will continue next year after the construction at Jilamara is completed.



Top Left: Middle year students from Milikapiti School sharing culture with students from Melbourne. **Top Right:** Wendy Mungatopi helps students from the primary school paint the airstrip mural. **Above:** Milikapiti school students with Pedro Wonaeamirri outside the Muluwurri Museum, Melville Island. All photos: Jilamara Arts and Crafts.

Learning Each Other's Language: Remote Indigenous Arts Workers Take Up Residencies in National Galleries Under New ANKAAA Program



Eight Indigenous arts workers from ANKAAA regions have undertaken residencies in some of the country's leading art institutions as part of the ANKAAA Arts Worker Extension Program. The ANKAAA Arts Worker Extension Pilot Program is an intensive professional development program for high achieving Indigenous arts workers. The year-long program commenced in August 2010 and is designed to increase the professional skills and industry networks of participating arts workers to further their careers in Top End Indigenous Art Centres.

Mr. Djambawa Marawili AM explains, 'it is really important for our mob to meet and work with the people who are running the mainstream galleries and organisations at those very high levels. This kind of course helps remote

people to understand more and extend themselves. For the people from remote areas we are really stirring them around and opening their visions and their dreams to get into this open world. It is a new pathway opening up for arts workers - a new pathway for both sides.'

The residencies took place National Gallery of Australia (NGA), Canberra, Museum for Contemporary Art (MCA) and Art Gallery of New South Wales (AGNSW), Sydney, in May - June 2011. Each group had the opportunity to meet other Indigenous arts professionals from around the country. There were also many first time experiences for the groups, like a trip to the snow!

The program also included Darwin-

based training sessions, work-place support, fieldtrips, cross-regional exchanges and mentorships to strengthen each participant's capacity to achieve their goals. Each participant received a laptop and internet modem to keep, which was a great way to form networks, and consolidate new computing skills.

Keith Munro, Curator of Aboriginal and Torres Strait Islander programs from MCA emphasises the two-way learning outcomes of the exchanges:

'The arts workers were able to visit the MCA and share knowledge of their art and insights into their community from their country and this created an engaging space for dialogue. It was not a one-sided exchange. Our staff were able to develop new cultural perspectives on works in our collection, gain first-hand knowledge of Art Centres, artists and communities.'

Peter White, Indigenous Public Programs and Education Coordinator from NGA explains:

'You can see that it's very important to the arts workers to get this type of exposure to the broader arts sector. They talked about the reality of living and working in a remote area, and wanting to broaden their horizons, about wanting to gain a view of who and what else is out there. The arts



workers who visited us had a strong desire to gain a better understanding of the arts sector and journey beyond the experience of art in their own community, while at the same time wanting to further share the knowledge they have from their own communities.'

All participants told ANKAAA they thought their skills, knowledge and networks increased as a result of the program. Many noted increased confidence on return to their Art Centre, which is reflected in their work with customers, and in dealing with other industry professionals. This is a great step towards increased Indigenous participation and representation across the region.

Rachel Umbagai of Mowanjum explains, 'with public speaking I was shy when I started at Mowanjum. I didn't talk to tourists or greet them. Now I am not scared anymore. I enjoy talking to them and am more confident. I am also meeting more high level professional people, and am more confident in talking with them.'

An independent evaluation of the 2010-11 pilot program has provided important feedback which ANKAAA is using to ensure it continues to build the most supportive program and partnerships into the future.

ANKAAA warmly acknowledges the partnership of Art Centres, MCA, AGNSW and MAGNT, as well as the other institutions which have agreed to partner in future placements: National Gallery of Victoria, Art Gallery of WA, Centre for Materials Conservation (University of Melbourne) and Sydney College of the Arts (University of Sydney).

The 2010-11 program is funded under the Indigenous Training for Employment Program, a partnership between the Northern Territory Department of Business and Employment (DBE) and the Australian Government Department of Education, Employment and Workplace relations (DEEWR).

The group includes two Arts Workers from each of ANKAAA's four regions:

Arnhem

Ruth Nalmakarra, Milingimbi Arts and Culture
Bulmirri Yunupingu, Buku-Larrnggay Mulka

Darwin/Katherine

Miriam Charlie, Waralungku Arts
Faith Thompson, Ngukurr Arts

Kimberley

Dora Griffiths, Waringarri Arts
Rachael Umbagai, Mowanjum Artists

Tiwi

Douglas Vivian Kerinauia, Tiwi Design
Praxedes Tipungwuti, Tiwi Design

1. ANKAAA arts workers with Indigenous curators at NGA (L-R): Kelli Cole (NGA), John Saunders (ANKAAA), Tina Baum (NGA), Vivian, Nici Cumpston (AGSA), Faith, Rachael, Glen Pilkington (AGWA). Photo: NGA.
2. ANKAAA arts workers with Jonathan Jones, Indigenous curator, AGNSW.
3. Arts workers at MCA retail shop with Indigenous staff (L-R): Sebastian Goldspink, Praxedes, Miriam, Bulmirri, Keith Munro (MCA Curator ATSI Programs).
4. Ruth and Bulmirri at computer training.
5. (L-R): Viv, Praxedes and Miriam on Kimberley exchange at Mowanjum Artists with Madeleine Challenger (ANKAAA), Rachael and Jenny Wright (Manager Mowanjum Artists).
6. Arts workers on a tour of the NGA collections store.
7. Faith introducing a Ginger Riley Munduwalawala painting to school children at NGA.
8. Rachael participating in a school education session at NGA.



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Teaching up at Fitzroy Crossing - Mervyn Street



Mervyn Street is a Gooniyandi man from Yili near Fitzroy Crossing. He is working with the Fitzroy Valley District High School on a collaborative project with Mangkaja Arts, where he is an artist and board member. He talked to Chris Durkin, ANKAAA Resource and Development Officer, about his art, job and history.

'I talk with the kids at the school about country and history from when the school started Yili in the early 1980s. I was a teacher's aide. I taught art with clay, rock and wood carving, making boomerang, didgeridoo and clap stick. I tell the kids about new changes

like the highway and look back at the history about station days. I do paintings about old droving and mustering history from my life and some stories that my grandfather told me. They used to work for nothing, just tobacco, shirt trousers and blanket.

It's important for me to tell something about the old time. Old people can tell their story at the school. I can't tell their stories but we work side by side. Passing knowledge is important. I give the story to the Aboriginal kids and the white kids. I tell them, "that's your story, when you grow up you can tell it". Now the kids know where all the burial sites

are, so people can know where to visit their old family.'

I was frightened before because I didn't speak English. Now, I feel a lot of respect from gadiya (white people). I make the teachers and the principle happy and the family too. I tell the kids, when I'm gone to another place, they can tell the stories.

When I was in the station I used to draw for fun and people liked it. They asked for my painting, but I didn't know about money (now I paint for Mangkaja Arts). It's making my art better and better now, working on all the murals (at the school). My art is different from the others. I tell the kids we are all different.'



Top Left: Mervyn Street with one of his paintings.

Above: Mervyn with kids from Fitzroy Valley District High School and a mural they've been working on. All photos: Mangkaja Arts.

Warmun Naming Ceremony

Warmun Art Centre Chairperson and ANKAAA Deputy Chairperson, Mr. Gabriel Nodea, led his community in preparing a new dance ground for a naming ceremony, which took place in January 2011. ANKAAA assisted with funds to get a ute to clean up the area and transport large logs for the shelter. The ceremony was a big community event, and included visiting dancers from Waringarri Arts as well as communities surrounding Warmun. Artists at Warmun Art Centre will be painting new dance boards telling stories associated with the ceremony.



Image: Dancers participating in the naming ceremony. Photo: Warmun Art Centre.



During the second term of school this year, the Anindilyakwa Arts and Cultural Centre ran an Artist in Residence Program with the Angurugu School children. Next term we will be offering the same program to Umbakumba and Bickerton Island schools and to Alyangula School in fourth term.

The senior elders and artists are using the programs to help bring back strong Aboriginal culture to the schools and the community, giving the children a chance to learn about things like their clans or moieties, their totems and the difference between ochre and acrylic paint.

Murabuda Wurramarra has been talking to the children about culture, kinship, and also showing them how to use a didgeridoo. A group of boys went out bush with Steven Bara to learn how to collect timber for didgeridoos, clap stick and spears. We also took the girls out bush with Sandra Lalara, Gayangwa Lalara and Jean Murrungun to show them how to collect pandanus for weaving baskets, dilly bags and string bags. The girls have also started weaving their very own baskets with



raffia. The boys have painted their totems on canvas boards. The children have really enjoyed the program, and we look forward to continuing next term.

Top Left: Artist in residence Murabuda Wurramarra teaching didgeridoo to children from Angurugu School. **Above:** Murabuda Wurramarra in the Angurugu School classroom. All photos: Anindilyakwa Arts and Cultural Centre.



**Douglas (Vivian) Kerinauia
Warlapinni, Tiwi Design**

Vivian has been an Arts Worker at Tiwi Design for four years. He has followed in the footsteps of his father, Vivian Kerinauia, who was one of Tiwi Design's founders. Since Vivian was a toddler he has been part of the Tiwi Design environment. Currently, he works in Sales and Administration, and assists the Master Printer.

Vivian recently participated in the ANKAAA Arts Worker Extension Program, including a 1.5 week internship at the National Gallery of Australia.

Vivian explains: 'I got confidence from travelling, communicating with other people and doing tours. I had not done any of this before the program started. It was good going to other places, meeting other Indigenous professional people and people in other communities doing good jobs. I have got better at my job, I probably have more responsibility with the tourists and in the retail area. I have a bigger role and am more confident, probably not 100% but 98%!

Image: Vivian at NGA whilst participating in the ANKAAA Arts Worker Extension Program. Photo: National Gallery of Australia.

Art Centre Upgrades Boost Communities

By Dion Teasdale

Critical upgrades at seventeen ANKAAA Art Centres across the Northern Territory's Top End have been hailed as a major boost to remote Aboriginal communities. The upgrades, which include building renovations, new housing and updating of equipment, have tackled safety issues, bolstered the commercial success of Art Centres and provided training and employment opportunities for local Indigenous workers.

Improvements to artist working spaces, toilet and kitchen facilities, disability access and transport, storage and signage, and staff accommodation have been delivered as part of the \$5.8 million NT Arts Infrastructure Project funded by the Aboriginal Benefits Account (ABA).

Five Art Centres in East Arnhem Land, four on the Tiwi Islands, two in West Arnhem Land, two in the Katherine region, two in the Victoria River region and one each in the Ngukurr and Barkly

regions have benefitted from the project (see full list of Art Centres on page 17).

Funding for the infrastructure improvements was granted in 2009 following a 2007 Senate Inquiry that identified the strong role of Art Centres in remote Aboriginal communities and highlighted the desperate need for building and equipment upgrades. ANKAAA coordinated the application for funds from the ABA on behalf of Top End Art Centres and, at the request of ABA, has coordinated a project management team to work with Art Centre staff and local communities on the delivery of individual projects.

Christina Davidson, ANKAAA CEO, said the local infrastructure projects not only delivered desperately needed improvements, but also acted as a boost to the commercial viability of Art Centres. 'The NT Arts Infrastructure project generates innumerable long-lasting opportunities and benefits to Aboriginal communities. Art Centres are



amongst the most economically viable and culturally important enterprises in remote Aboriginal communities,' she said. 'This project has rectified a very

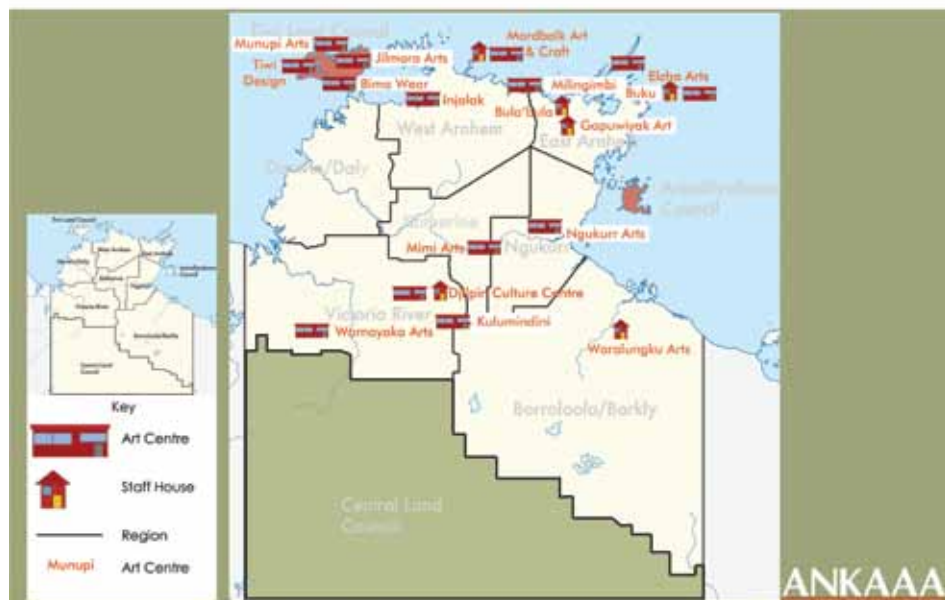


high number of significant infrastructure-related risks in these Art Centres and has made significant improvements to maximize the success of these businesses.'

Paul Nowland, NT Arts Infrastructure Project Manager, said ANKAAA had worked closely with Art Centres, community organisations and local builders to prioritise Aboriginal employment and training on projects. 'So far fifteen of the projects have had included opportunities for local Aboriginal people to undertake training and employment,' he said. 'These partnerships contribute to the longer term sustainability of the project as the skills and knowledge of local people are essential to ensuring proper care and maintenance of new buildings, vehicles



ANKAAA ABA ART CENTRE INFRASTRUCTURE PROJECTS



and equipment.' Mr. Nowland said the projects in each community were as much about people as they were about buildings and equipment. 'While the aim of the project is to improve the infrastructure needs of each Art Centre so it can function better, it's really about building the capacity of the Art Centre enterprise and the community of people that it is part of,' he said.

Ms. Davidson said the success of the project to date, and an audit of remaining NT Art Centre infrastructure needs, meant ANKAAA was committed to pursuing funding for a second stage of infrastructure projects. 'There are still a number of important and urgent needs which are vital to supporting sustainability of Art Centres and we will continue working with Art Centres and funding bodies to get these addressed.

Art Centre Upgrades:

Bima Wear, Bathurst Island
 Buku-Larrnggay Mulka, Yirrkala
 Bula'bula Arts, Ramingining
 Djilpin Arts, Beswick
 Elcho Island Arts, Elcho Island
 Gapuwiyak Culture and Arts, Gapuwiyak
 Injalak Arts, Gunbalanya
 Jilamara Arts and Crafts, Melville Island
 Kulumindini Art Centre, Elliott
 Mardbalk Arts, South Goulburn Island
 Milingimbi Art and Culture, Milingimbi
 Mimi Arts and Craft, Katherine
 Munupi Arts and Crafts, Melville Island
 Ngukurr Arts, Ngukurr
 Tiwi Design, Bathurst Island
 Waralungku Arts, Borroloola
 Warnayaka Art and Culture, Lajamanu

Page 16: Map of Art Centres benefiting from NT Arts Infrastructure Projects. **Top page 16:** A local Tiwi construction worker building the Tiwi Design Gallery space. **Middle page 16:** The new Tiwi Design Gallery after the ABA Arts Infrastructure redevelopment. All photos: ANKAAA.



ANKAAA was pleased to support Warlayirti Artists at Balgo to undertake workshops with Arts Law and Viscopy in June this year. Delwyn Everard from the Arts Law Centre of Australia gave a workshop on artist wills and delivered the Musicians in the Black program. Viscopy Indigenous Program Coordinator Donna Carstens talked about copyright licensing and artists' rights. Donna, an Indigenous person from Brisbane, said, 'it was a big step towards artists understanding these important issues, and establishing community control over their artworks and cultural content.'

The important issues of wills and copyright raised great interest which spread beyond the walls of the Art Centre. Sally from Warlayirti Artists said, 'it was great to have Donna and Delwyn available to provide accurate and current information not only to the artists, but also across the whole community, so that Indigenous intellectual property isn't just Art Centre business but business for the whole community.'

Above: Donna Carstens from Viscopy with artists from Balgo talking about copyright. Photo: Warlayirti Artists.



Injalak artists are actively using their renovated printing facilities and recently undertook an intensive workshop with Tim Growcott from Top End Textiles. ANKAAA is proud to have supported this workshop as well as the extensive renovations recently completed as part of the ANKAAA NT Arts Infrastructure project.

Lorna Martin, Director of Injalak Arts said: 'the support from ANKAAA allowed Tim Growcott to visit the Art Centre for two weeks. He restored the studio and then worked with arts workers to develop a procedure for screen-printing. The group created fantastic t-shirts that were sold in the Injalak shop. The artists received royalties on each design so they have an ongoing income from their artwork.

The project also allowed Injalak to demonstrate to other funding bodies the potential of screen-printing as an enterprise in remote communities.

We now have funding from other funding bodies to continue to employ Tim as a trainer, and hope to extend into fabric printing and consolidate a t-shirt printing enterprise.'

This continuation of this project is a wonderful outcome that will bring ongoing benefits to other ANKAAA members.

Above: Selina Nadjawoh in the Injalak printing room. Photo: Injalak Arts and Crafts.



The 2010 Darwin/Katherine Regional Meeting was held at Borroloola late last year. It was a great opportunity for us all to travel to the gulf country and spend some time with our members out there. ANKAAA staff drove down from Darwin with the Gunga Weavers and picked up our friends from Durrmu Arts on the way. We then travelled in a convoy from Katherine with some other members.

This was a two day meeting where we had the opportunity to talk about our Digital Archiving and Keeping place support program, as well as follow up a request by our board members to get some information about homelands in

the area, which we drew onto a large map. We continued the arts worker focus with a great introduction by Regina Wilson on running a remote studio at Peppimenarti without a permanent on site manager. We also continued with our arts worker skills audit.

We'd like to thank Waralungku Arts for hosting the meeting, and all our members who braved the rain to join us. Regina Wilson, Miriam Charlie, Peter Jigili and Alan Joshua were elected to the 2011 - 2012 Board.

ANKAAA Staff always like getting over to the Tiwi Islands for the **Tiwi Regional Meeting** to talk to all our friendly members over there. ANKAAA has have a good history of long-serving Tiwi board members such as Brian Farmer who was again elected to the ANKAAA board along with Gordon Pupangngamiri, John Pilaku and Robert Puruntatameri as a stand in. ANKAAA's commitment to professional development, training and opportunities for arts workers was emphasized as arts workers discussed their roles in the Art Centres and engaged in a skills audit which has been followed up by targeted training such as AMS and governance training as well the Arts Worker Extension Program. It was particularly good to hear Jilamara's Chairman Brian Farmer speak about how the board decided to stop book up at the Art Centre, and to get stories about the Tiwi Homelands & progress of ABA building projects.

Top Left: Members at the 2010 Darwin/Katherine Regional Meeting, Waralungku Arts, Borroloola, 13-14 October 2010. **Middle Left:** Ladies from Lajamanu meet up with other ANKAAA mobs on the road to the Darwin/Katherine Regional Meeting. **Lower Left:** Borroloola kids dancing with Regina Wilson behind. **Below:** Members at the 2010 Tiwi Regional Meeting, Jilamara Arts and Crafts, Milikapiti, 26 October 2010. All photos: ANKAAA.



Regional Meetings 2010 - The Great Kimberley Road Trip!



The 2010 ANKAAA Kimberley Regional Meeting was held at Mowanjum Art Centre, in Derby in November 2010. Mowanjum had recently celebrated the opening of their new Art Centre, and everyone was excited to visit the spectacular new building.

Members decided the best way to get the 55+ Kimberley participants to the meeting was a road trip, with everyone getting on at stops along the way. This turned out to be an excellent way for members to see other Art Centres, and for managers to have a day of rest away from their computers!

Three participants from the ANKAAA Arts Worker Extension Program came along on regional exchange: Vivian Kerinauia and Praxedes Tipungwuti (Tiwi Design) and Miriam Charlie (Waralungku Arts). Along the way we stopped off at Kununurra, Warmun, Halls Creek and Fitzroy Crossing before arriving at Birdwood Downs Station in Derby.

The two day meeting was opened by senior ANKAAA Director, Mr. Freddie Timms, and highlights included: introductions from new members from the reopened Art Centre at Halls Creek, an Arts Worker Forum, animated discussions of artists and 'blocks on Country,' and a meeting for the 'Give them Wunan: Listen Properly' project of the Kimberley Aboriginal Artists Group, in which ANKAAA is partnering. There was also a digital archiving and keeping places presentation by Dr. Sally Treloyn, University of Melbourne, National Recording Project for Indigenous Performance in Australia and the election of ANKAAA Board members from the Kimberley region for 2011-12.

It was fantastic to celebrate the new Mowanjum Art Centre and ANKAAA expresses its sincere thanks to the staff and members of Mowanjum for hosting the event.

ABC Open producers Beth Neate and Alex Smee joined our road trip too,



interviewing members for a project on Kimberley artists: *I am an Artist, I come from the Bush*. This is an audio-visual project examining the link between art and country in the Kimberley and can be accessed at: <http://open.abc.net.au/projects/i-am-an-artist-i-come-from-the-bush-49yR8tL/contributions> and the radio story about the trip at: <http://abc.net.au/local/photos/2011/02/01/3127097.htm>

Top Left: ANKAAA 2010 Kimberley Region General Meeting, Mowanjum Artists Spirit of the Wandjina, Derby, 4-5 November (front right: Mick Jawalji, Warmun Art Centre). Photo: ABC Kimberley. **Bottom:** Mowanjum Art Centre's new building. Photo: ANKAAA. **Top Right:** Warmun mob at Birdwood Downs Station: (Back row L-R): Lena Nyadbi, Rosemary Daylight, Roseleen Park, Jane Yalunga (front row L-R) Phyllis Thomas, Mabel Juli. Photo: ABC Kimberley. **Above:** Agnes Armstrong, Waringarri Arts. Photo: ANKAAA.



The 2010 Arnhem Regional Meeting took place at Mount Bundy Station the day before the ANKAAA AGM in November 2010. It had been a difficult year for a lot of Arnhem Art Centres but it was great to meet many freshly recruited staff and to see them all confident about a strong future. We had a productive meeting with valuable input into our Digital Archiving and Keeping Place Support Program, an Arts Worker forum and generally strong vision and leadership.



Djambawa Marawili AM, Ruth Nalmakarra, Alfred Lalara and Lily Roy all took their places on the ANKAAA board.

Above: Members at the 2010 Arnhem Land Regional Meeting, Mt. Bundy Station, Adelaide River, 16 November 2010. Photo ANKAAA.

ANKAAA Annual Conference and Annual General Meeting 2010

The ANKAAA Annual Conference and AGM was held at Mt. Bundy Station, over three days in November last year, with around 100 ANKAAA members and guests participating. As usual it was a great mix of core business, professional development and fun activities.

The event kicked off with the AGM chaired by ANKAAA Chairman Djambawa Marawili AM. The new ANKAAA directors elected at the 2010 Regional General Meetings took up office for 2011-12 and outgoing directors were thanked for their service.

In the afternoon, several discussions and presentations took place including

'Keeping Places: old and new ways of storing and looking after culture,' chaired by Chris Griffiths from Waringarri Arts with special guests Hugo Leschen (Executive Director, Arts and Culture Division, NRETAS) and Prof. Robyn Sloggett (Director, Centre for Cultural Materials Conservation, University of Melbourne). ANKAAA has followed up on this in 2011, with a dedicated part-time position to assist members to care for knowledge and objects in their Art Centres. Presentations followed by Judy Lovell (Nyinti One LTD), Arts Law, Copyright Agency LTD (Resale Royalty administrators), Viscopy and Joanne Miller (Office for the Arts).

Day two began with 'Strong Arts

Workers make Strong Art Centres,' where skills audit results from regional meetings were discussed and professional development pathways mapped with assistance from Judy Lovell, Rosina Ryder (Chairperson Keringe Arts) and Chris Durkin. ANKAAA Arts Worker Extension Program participants Dora Griffiths (Waringarri Arts) and Rachel Umbagai (Mowanjum Arts) then presented an AMS trouble shooting session with Judy Lovell and Rosina Ryder.

Most members kept themselves busy with t-shirt stencilling in the afternoon, with some particularly spectacular results from young Warnayaka arts workers Shane Doolan and Isiah Lewis. The workshop coincided with a round table





conversation for Art Centre Managers – a chance to come together and discuss issues in a supported manner. We would like to thank Office for the Arts staff Libby Lawler and Linda Wood for making themselves available to answer questions on funding arrangements.

As usual, the highlight of the conference was the Damper Making Championship with the ladies going head to head in a baking frenzy. All tactics were employed to ensure the finest damper

was produced, including the now famous damper dance by Borroloolua’s Amy Friday, suspicious hot coal theft and baking powder love magic. 2009’s runner up Agnes Armstrong (Waringarri Arts) came away with first prize.

To wrap up the event ANKAAA Directors had an open discussion session with members and guests. Chaired by Deputy Chairman, Gabriel Nodea, it gave members an opportunity to ask questions and give direction to the new

board. ANKAAA would like to thank all who participated and to praise our members for their commitment and strong voices.

1. ANKAAA AGM 2010. 2. Isiah Lewis, Warnayaka Arts, wearing t-shirt made at workshop. 3. ANKAAA Board Meeting, 18 November. 4. Morgan sisters from Bulgul Group. 5. Judging of 2010 damper making competition. 6. Amy Friday damper dance, with M. Challender (ANKAAA). 7. (L-R): John Saunders, ANKAAA, and Shane Doolan, Warnayaka Arts stenciling t-shirts. 8. John Saunders, stenciled t-shirt. 9. (L-R) H. Leschen (Executive Director, Arts and Culture NRETAS), R. Slogett (Director Centre for Cultural Materials Conservation, Melb Uni), and D. Marawili (ANKAAA Chairman). 10. Joy Bulkanawuy, Gunga Weavers. 11. Managers meeting. 12. ANKAAA Directors open meeting with members, chaired by Deputy Chairman, Gabriel Nodea, 19 November. 13. Judy Lovell. 14. ANKAAA Chairman thanks Director, Peter Jigili, for service to members 2009-10. 15. AGM 2010. 16. CEO & Chairman, Annual Report, AGM. 17. Rachael Umbagai, Mowanjumb Artists. All photos: ANKAAA.



Welcome to New Artist's Groups and Art Centres joining ANKAAA in 2010-11



During 2010 and 2011 new members of four informal artist's groups and one well established Art Centre joined ANKAAA. ANKAAA warmly welcomes new members.

The artists at Numbulwar recently came together to form **Numburindi Artists' Association**. They joined ANKAAA this year and are working on incorporating and planning towards an Art Centre for their community. Chris Durkin, ANKAAA Resource and Development Officer, went to Numbulwar in June and helped artists with certificates and pricing their artworks. Chris then travelled with some artists to Katherine, where they ran a stall at the Katherine Fringe Festival markets.

Karungkarni Art and Culture Centre is at the entrance to the northern Tanami Desert community of Kalkarindji/Daguragu, traditional home of the Gurindji people. The artists have wanted an Art Centre for some years and, in late 2010, a local CDEP team modified the old powerhouse so that the artists now have a place to paint. This year the artists are focused on strengthening their Art Centre, working towards incorporation with interim manager, Penny Smith, and with assistance from

ANKAAA and other organisations. At ANKAAA's May Board Meeting, Karungkarni Arts was accepted as an informal ANKAAA supported group.

The **Gunga Weavers** are a group of ladies from Arnhem Land who live in Darwin. In 2010 members of the group successfully applied for ANKAAA membership. The Gunga Weavers have been conducting workshops with schools and community groups for some time. ANKAAA has supported this work and congratulates them for their work towards becoming an Aboriginal Corporation, with assistance from Peter Shepherd. Gunga Weavers also participated in Governance training with ANKAAA this year.

Babbarra Designs, part of the Babbarra Women's Centre, is based in Maningrida. The Babbarra Women's Centre is a subsidiary of Bawinanga Aboriginal Corporation. With its origins as a women's refuge, Babbarra Women's Centre now provides employment and training opportunities for women in the region and offers various activities including textile production. Babbarra Designs has a strong reputation for creating fine indigenous textile art from original



artwork designed by the artists. ANKAAA welcomes Babbarra Design artist's as new members!

The **Bulgul Art Group** lives on the coast north of the Daly River mouth at their homeland, on the mainland across from Peron Island. They are both healers and artists. Agatha, Marjorie and Rosemary Morgan are sisters who work together with Maida Stewart. They joined ANKAAA in 2010 and took part in the AGM camp. We are very happy to welcome them to the ANKAAA family.



Top Left: (Front L-R) Molly, Mithurungu, Dalydjirra and Magawoman Nundurribala, (back L-R) Jangu Nundurribala and Chris Durkin. Photo: ANKAAA.

Top Left: Babbarra Designs lino printing demonstration at DAAF 2010, Nancy Gununwanga, Deborah Wurrkidj and Susan Marawarr. Photo: Babbarra Women's Centre.

Above: Marjorie, Rosemary and Agatha Morgan. Photo: Bulgul Art Group.



Djambawa Marawili AM is a collected and highly respected artist, and long term ANKAAA Chairman who has experienced significant mainstream success, including being the winner of the 1996 Telstra National Aboriginal and Torres Strait Islander Art Award Bark Painting Award.

Recently, Djambawa judged the 27th Telstra Art Awards and talks frankly to John Saunders, ANKAAA Indigenous Trainee, about the great responsibility and burden of being the first Indigenous judge from a remote community in the Award's 27 year history, along with the difficulty of passing judgment on another person's culture and art.

My reaction to being asked to judge was that I had to be serious, and look through two worlds; the Balanda world (Euro-western) and the Yolngu world (Indigenous). In the Yolngu world we don't have judges to judge other people... for us culture and art is really personal in our life – it is who we are and why we are here. For the Balanda world I have to think very hard, and wanted to make the Balanda people aware of the importance of art and culture to all people.

We were fair when judging the artwork for all the different regions. Because in my heart I cannot judge anyone - I was standing there thinking how do I make this decision? With the eyes of all Napagi (Euro-Western) watching. I moved away from my country and gave opportunities to other communities, their art and artists. For it is through the eyes of the viewer that they (other Indigenous artists and communities) reach out and share their knowledge - there is another person, another clan, another whole tribe. I wanted to give them opportunities in this award, for all these other tribes have their own signs, totems, patterns and designs.

I think it's really important for people to get out from under the tree, their hiding place. Artists need to show that they are strong, and that they can play an important role for themselves and their clans.

Culture and art are very important in both Yolngu and Balanda worlds.

Above : Sylvia Kleinert and Djambawa Marawili AM, ANKAAA Chairman, judges of 2010 Telstra National Indigenous and Torres Strait Islander Art Awards. Photo: ANKAAA.



Four Bula'bula artists recently travelled to Broome with Art Centre curator, Yaja Hadrys, for an exhibition of bark and canvas paintings, hollow logs and weavings, entitled *Woven Spirit* at Gecko Gallery. Several weaving workshops, supported by ANKAAA, were held as part of the NAIDOC week celebrations, and Robyn Djunginy was the featured artist in the exhibition.

The workshops were a wonderful form of cultural exchange, with strong interest from the Yawuru and Bardi people of the Dampier Peninsular, to host artists from Bula'bula again. A weaving workshop was also held with women from the local prison, and Lily Chin of Goolarri Media documented the exhibition and workshops.

Shortly after the trip, Bula'bula received word that Robyn Djunginy had been selected as one of three finalists in the National NAIDOC Artist of the Year Awards. Robyn received the top national acknowledgement as 'NAIDOC Artist of the Year' and was presented with her award at the Gala Event in Sydney on 8 July, attended by over 1500 people. ANKAAA warmly congratulates Robyn on all of her successes.

Above: Robyn Djunginy holding NAIDOC Artist of the Year Award at presentation ceremony, Sydney 2011. Photo: Wayne Quillam Photography.



Award Winners

Bulmirri Yunupingu (ANKAAA Arts Worker Extension Pilot Program Participant) and Dhapanbal Yunupingu, both of Buku-Larrnggay Mulka, won the 2011 NT Centenary of Women's Day Art Award. Patricia McTaggart of Merrepen Arts was awarded an Order of Australia medal in recognition of her contributions to Indigenous languages and culture. Patricia has been the Chairperson of the Merrepen Arts Aboriginal Corporation since 1998.

Above: Bulmirri Yunupingu at the International Women's Day award presentation at the Supreme Court in Darwin. Photo: ANKAAA.

Djambawa Marawili AM, Liyawaday Wirrpanda and Nawarapu Wunungmurra at Annandale Galleries

From 16 March – 30 April 2011 Annandale Galleries, Sydney, presented a stunning exhibition of new work by ANKAAA Chairman Djambawa Marawili AM, his wife Liyawaday Wirrpanda and fellow Buku-Larrnggay Mulka artist Nawarapu Wunungmurra. ANKAAA congratulates all artists involved. **Below:** Installation view of Djambawa's bark paintings at Annandale Galleries. Photo: Annandale Galleries.



Mardbalk Arts artists start screen printing

Mardbalk Arts on Goulburn Island has been developing screen printing as an additional medium for artists over the past eight months. Recent ANKAAA infrastructure funds have allowed refurbishments to the printing room to be completed. Fibre designs representing the strong pandanus weaving culture on the island, along with bush foods and salt water animals are printed on quality fabrics using traditional and contemporary methods of design and application. Mardbalk artist Linda Najinga talks about the printing projects: 'it is so good to see all this work completed, we now have a safe and clean area to work in and us women are really liking coming in designing, printing and working together.' **Above:** Linda Najinga screen printing, March 2011. Photo: Mardbalk Arts.

Djilpin Arts open new Katherine Gallery

In yet another bold addition to their program, Djilpin Arts have opened a new gallery in the main street of Katherine. The gallery is stocked with art and artefacts from the Ghunmarn Culture Centre in the remote community of Beswick, home to the historic Blawasi Collection. Djilpin arts worker, Rachael Palmer, can tell you all about the art and serves excellent coffee in the air conditioned gallery or courtyard. Djilpin



Arts Katherine Gallery is right next to the Nitmiluk Office in Katherine Terrace. Opening hours Monday to Friday 9.30am to 4pm or by appointment
Above: Djilpin Arts Katherine Gallery. Photo: Djilpin Arts.

Halls Creek re-opening exhibition

Following many years of campaigning for an Art Centre at Halls Creek and a five year closure of their old building, the artists of Yarliyil had a "reopening" on 12 November 2010 at the Halls Creek Town Hall, where they have found a home whilst continuing to lobby for a dedicated community Art Centre. Jeanette Swan, Yarliyil Arts Development Officer, tells their story.

'We decided to have a reopening celebration of the Art Centre, which is now based at the shire hall and thought it would be a good idea to have an art exhibition at the same time to show people all the good work we've been doing.



There was a welcome to country, a smoking ceremony and a speech by the Yarliyil Chairperson Bonnie Deegan. About ten ladies came over from Warmun with their art manager, Maggie Fletcher. I was great - we sold a lot of art works and we'd like to thank everyone for supporting us. The artists here are keeping culture strong by making beautiful artworks and telling their stories.'

Yarliyil has redeveloped through the

commitment of local traditional artists and with cooperation and support from the Language Centre, Shire of Halls Creek, Tim Acker and Tim Pearn. The artists of Yarliyil would like to thank everyone involved. **Top Right:** Halls Creek Mob. Photo: Yarliyil Arts.

Etchings by ANKAAA artists at Northern Editions

Big Family: Etchings by 26 ANKAAA members from across Northern Australia will be opened at Northern Editions at 3pm on Saturday 13 August 2011 by The Hon. Gerald McCarthy, NT Minister for the Arts. **Below:** Thelma Dixon, Nanny Goat. Photo: Northern Editions.



Passing of a Gunga Girl



The ANKAAA board and staff would like to respectfully acknowledge the passing of one of the founding members of the Gunga Weavers, Yapa Gaykamungu, and express our

condolences to her family and fellow weavers. Rose Laynbalaynba speaks on behalf of the Gunga Weavers:

'We were trying to run this project me

and my sister. She had good ideas and vision and she brought us together and shared designs she saw after long trips out to communities, which she really enjoyed. She wanted to make it serious and work hard to develop the Gunga Weavers to run a business from Bordiya outstation (Milingimbi). She loved teaching young children from all cultures and we enjoyed working together at schools. She always had a lovely big dream but not the time. We miss her.'

Left: Yapa Gaykarrmungu, Rose Laynbalaynba, Sandy Gaybadi, Lorie Bayamarrwanga #2 (Gunga Weavers). Photo: ANKAAA.



National Aboriginal and Torres Strait Islander Art Awards, Museum and Art Gallery of the Northern Territory, 13 August - 7 November 2010

1. Mulkun Wirrpanda (Dhuruputjipi/Buku-Larrnggay Mulka).
2. Glen Namundja (Injalak Arts), Winner of the Telstra Bark Painting Award, 2010.
3. Wukun Wanambi (Buku-Larrnggay Mulka), receiving the Wandjuk Marika Memorial 3D Award, 2010.
4. Mabel Juli and Maggie Fletcher (Warmun Art Centre) before Mabel's artist preview.

Garma Festival of Traditional Culture, Gulkula, North East Arnhem Land, 6 - 10 August 2010

5. Agnes Armstrong (Waringarri Arts) dancing at Garma 2010.
6. Minnie Lumai (Waringarri Arts) dancing.
7. Chris Griffiths (Waringarri Arts) in motion.
8. Waringarri mob performing together.
9. Waringarri ladies dancing.
10. Alan Griffiths (Waringarri Arts) and songman.
11. Waringarri mob painted up.
12. (L-R) Agnes Armstrong, Ruth Nalmakarra and Minnie Lumai (Waringarri Arts).

Darwin Aboriginal Art Fair, Darwin Convention Centre, 12 - 14 August 2010

13. Sandra Mungulu and Rachael Umbagai (Mowanjum Arts) at their DAAF 2010 stall.
14. (L-R) Margaret Kundu, Regina Wilson, Kathleen Korda, with Clara Kundu in front (Durrmu Arts) with large fishing net.
15. Jimmy Moduk #2 (Bula'bula Arts) talking to a customer at DAAF 2010.
16. (L-R) Peter Gurruwiwiw, Mavis Ganambarr and Judy Manany (Elcho Island Arts).
17. Marilyn Nakamarra (Mimi Arts) and Rebecca Joshua (Ngukurr Arts).
18. Marcus and Wesley Pascoe (Maningrida Arts and Culture) making sales at the MAC stall. All photos: ANKAAA.



1. (L-R): Indigenous art peak body CEOs at Australia Council for the Arts Philanthropy seminar, (L-R): Christina Davidson (ANKAAA), Janet Parfenovics (UMI Arts), workshop presenters Helen Morris and Russell Smith, Liz Tregenza (Ananguku Arts). 2. Opening of *Djalkiri: We are standing on their names*, Blue Mud Bay, 24 HR Art, Darwin, August 2010. (L-R) Will Stubbs, Djambawa Marawili AM, Prof. Howard Morphy. 3. Tiwi Grand Final Footy Art Sale 2011 - Sue McCallum (ANKAAA IT support) & Gordon Pupangamirri (Tiwi Design art worker, ANKAAA Director). Five ANKAAA volunteers assisted the successful sale. Photo: Peter Eve. 4. Phillip Gudthaykudthay (Pussycat), Bula'bula Arts, Ramingining. 5. Prime Minister Julia Gillard at Karawa Restaurant, Palmerston Campus CDU, etching Mr. Ngarraija Tommy May *Tnu* 1995, CDU Collection. Image

courtesy artist and Mangkaja Arts. Photo: CDU. 6. Wesfarmers Indigenous Leadership Program dinner. Glenn Iseger-Pilkington (Curator Indigenous Art, Art Gallery of WA) and Gabriel Nodea, (ANKAAA Deputy Chairman) at National Gallery of Australia, Nov 2010. 7. ANKAAA Directors Meeting, May 2010. 8. ANKAAA Governance Training, Darwin April. Money story discussion with Cher Breeze (Manager of Jilmara Arts). 9. Vivian Kerinauia in the snow near Canberra, during ANKAAA Arts Worker Extension Program, June. 10. Lily Roy (ANKAAA Stand-in Director, Milingimbi) making string at *Twined: Weaving and Abstraction Workshop*, Darwin. 11. Indigenous Governance Awards Finalist Presentations, September 2010. Djambawa Marawili AM (ANKAAA Chairman), Anthony Beven (Registrar, ORIC) and Gabriel

Nodea (Chairman Warmun Art Centre). 12. National Indigenous Governance Awards 2010. Mick Dodson presenting, ANKAAA Chairman Djambawa Marawili AM (centre). 13. Warmun Art Centre at Great Wall of China during exhibition visit late 2010. (L-R) Marissa Kingsley, Gabriel Nodea, Maggie Fletcher. Photo: Warmun Art Centre. 14. Yunupingu family & ANKAAA staff, celebrating International Women's Day Award. 15. ANKAAA visit to Injalak Arts for discussion about strong governance. (L-R) Tony Nadjalaburnburn, Gabriel Maralngurra, Glen Namundja. 16. Wesfarmers Indigenous Leadership program, National Gallery of Australia. ANKAAA Deputy Chairman, Gabriel Nodea and CEO, Christina Davidson presenting on Indigenous Governance. All photos: ANKAAA unless otherwise stated.

Injalak Arts are organising the annual **Stone Country Festival** at Gunbalanya (Oenpelli) on Saturday 27 August 2011 – with art, dance, music, culture and food. The festival is set in the beautiful location of floodplains surrounded by the West Arnhem Escarpment. The normal permit required to enter Arnhem Land is waived for the Festival and visitors are invited to stay the night. For further information see: www.injalak.com

Merrepen Arts and Sports Festival, organised by Merrepen Arts, and its famous art sale will take place this year from 2-4 September in the Daly River community of Nauiyu. The date was postponed following the flooding of Nauiyu earlier this year. For further information, including advice about camping see: www.merrepfestival.com.au or phone (08) 8978 2533

The new **Chan Contemporary Art Space** was launched by the Northern Territory Government in September 2010. A stunning retrospective of the high profile senior Warlpiri artist Yulyurlu Lorna Fencer Napurrurla (c1924-2006) is on show from 4-28 August. This will be the first major survey of the Lajamanu artist's work.

The **Museum and Art Gallery of the Northern Territory (MAGNT)** has a new director, Pierre Arpin. Mr. Arpin comes to MAGNT from the National Gallery of Victoria where he worked as General Manager, Museums and Collections Management. He has previously held a number of leadership positions in museum and gallery management in Australia and Canada.

Congratulations to recipients of the **2011 ANZ Barunga Festival Art Prize**. First prize went to ANKAAA individual member Leslie Nawirridj (from Darwin/Gunbalanya) and second prize to ANKAAA Director Alan Joshua (Ngukurr Arts).

The **Melbourne Affordable Art Fair** was held 19-22 May 2011 at the Royal Exhibition Buildings in Carlton. Alfred Lalara, Alice Durilla and Cheryl Zovko attended from Anindilyakwa.

This was the first time Anindilyakwa Arts and Cultural Centre had been involved with an art fair, and it was a great success. They are looking forward to participating in this annual event again next year.

A group of ANKAAA Art Centre managers have successfully completed **online training programs**: 'Business Planning Support' and Foundations of Finance. The programs were delivered weekly over seven weeks through an online classroom environment by Matrix on Board and were a great way to bring managers together across ANKAAA's one million square kilometre region!

ANKAAA welcomes **new Art Centre managers** who have commenced in our regions since mid 2010: Kade McDonald (Buku-Larrnggay Mulka, Yirrkala), Kris Carlon and Yaja Hadrys (Bula'bula Arts, Ramingining), Susan Cochran (Elcho Island Arts and Craft, Elcho Island), Penny Smith (Karungkarni Art and Culture, Kalkarindji), Philipa Tabone (Mangkaja Arts, Fitzroy Crossing), Zanette Kahler (Milingimbi Art and Culture, Milingimbi), Julie North (Ngukurr Arts, Ngukurr) and Tracey Grigg (Warlayirti Artists, Balgo).

Congratulations to the six ANKAAA member artists selected as finalists in the prestigious **Western Australian Indigenous Art Awards**: Timothy Cook (Jilamara Arts), Gunybi Ganambarr and Nyapanyapa Yunupingu (Buku-Larrnggay Mulka), Patrick Mung Mung and Lena Nyadbi (Warmun Art Centre) and Gary Lee (individual member). ANKAAA wishes the finalists every success! WA Art Awards, Art Gallery of Western Australia, Saturday 13 August – Monday 19 December 2011.

Yalangbara: Art of the Djang'kawu is the first major retrospective dedicated to the famous dynasty of Marika artists from north-east Arnhem Land, and will be on show at the Museum and Art Gallery of the Northern Territory (MAGNT) from Friday 25 November 2011 - Sunday 15 July 2012.

ANKAAA Board of Directors 2011-2012

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Darwin/Katherine Region

John Peter Pilakui

Jilamara Arts and Crafts
Tiwi Region

Gordon Pupanggamirri

Tiwi Design
Tiwi Region

ANKAAA Staff

Chief Executive Offer

Christina Davidson ceo@ankaaa.org.au

Resource and Development Officer

Chris Durkin Resource@ankaaa.org.au

Resource and Development Officer

Madeleine Challender RD@ankaaa.org.au

Resource & Development Support

Jonathon Saunders Trainee@ankaaa.org.au

Digital Archiving and Keeping Place Support Officer (Interim Position)

Tracy Grigg

Administration Officer

Liz Carter info@ankaaa.org.au

NT Arts Infrastructure Projects Manager

Paul Nowland paul@qualityexteriors.net