

ANKAAA

Association of Northern, Kimberley and Arnhem Aboriginal Artists

Working together to keep art, country and culture strong

Arts BACKBONE

Volume 13: Issue 2, December/January 2013/14



Introduction

by Christina Davidson, ANKAAA CEO

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ANKAAA is a not for profit Aboriginal Corporation.

Editor: Christina Davidson

Issue Coordination: Anisha Stitfold

Cover Image: Frances Djulibing *Yukuwa*

(Feather string yam vine), 2013 banyan tree bark, cockatoo feathers, beeswax

Photo: Alex Davies, Museum of Contemporary Art, Sydney

ANKAAA is proudly supported by:



'ANKAAA is a meeting place: working together and sharing information between Aboriginal artists and Art Centres and two-way information between Aboriginal artists, government and industry.'

ANKAAA Value Statement

Thank you to all involved in what was a busy and productive year for ANKAAA in 2013.

And thank you also to everyone who made it to Adelaide River to attend the Annual Conference at Mount Bundy Station, especially those who travelled from far away!

It is the commitment and participation of members, talking and working together, that makes these annual meetings so rich and valuable. They are an important opportunity for the ANKAAA Board of Directors and staff to hear about what matters most to artists, Art Centres and the northern Indigenous arts industry.

Over 100 participants attended the three day Annual Conference from the 6th to 8th November. Joining together from communities across one million square kilometers of Australia's north. The AGM, held on the first morning, was chaired by Director Gabriel Nodea. ANKAAA Directors, staff and the auditor presented reports and members talked about issues and priorities faced by their Art Centres and regions.



Harvesting Traditional Knowledge – String Making Workshop, ANKAAA Annual Conference 2013. Regina Wilson (ANKAAA Director and Master String Maker) and Samantha Hamilton (Senior Conservator, Museum Victoria) Photo: ANKAAA

Conference forums addressed key industry issues: 'Cultural Tourism', 'International Markets and Exchanges', 'On-line Sales', 'Marketing the Darwin Aboriginal Art Fair' and the 'Indigenous Art Commercial Code of Conduct'. And participants attended workshops on: 'Pricing Structures', 'Money Story for Artists', 'Filming on iPads' (with ABC Open), 'Screen Printing', 'Harvesting Traditional Knowledge, String Making' (see p.6) and 'the Managers Round Table'.

An impressive range of recent documentaries and short films from northern Art Centres were screened in the evening program. The annual Damper Making competition was won by Marjorie Keighran of Waralungku Arts. And the 2013 Fashion Parade showcased outstanding contemporary fabrics from eight northern Art Centres. This fabulous fashionista evening was a spectacular community finale to a year of significant achievements in northern Indigenous fabric production. With expansion of fabric, fashion and design ranges playing an important role in market diversification for Art Centres.

The 2013 ANKAAA publication *Talking Up Textiles* shares reports from the Indigenous fashion industry forum at Gunbalanya in 2012. Launched in August at the Darwin Aboriginal Art Fair and National Indigenous Fabric Forum, Cairns, the report highlights the extensive history and current vitality of Top End Indigenous fabric making and invites ongoing dialogue. In late 2013 hand printed fabrics from Injalak and Merrepen Arts Centres were worn in national parliament by politicians from both major parties and the prestigious Melbourne Cup fashion award was won with a Merrepen Arts print (p.27).

The ANKAAA board concluded the conference on Friday morning with their annual Open Board Meeting. A special thank you to everyone who spoke up strong at the Open Meeting.

The Mount Bundy Statement, 2013

by the Board of Directors of the Association of Northern, Kimberley and Arnhem Aboriginal Artists Aboriginal Corporation (ANKAAA)

We are writing from the ANKAAA AGM and Annual Conference at Mt Bundy Station, Adelaide River.

During this coming together of ANKAAA members from across the four ANKAAA regions - Arnhem Land, the Kimberley, Tiwi Islands and Katherine/Darwin, we have been talking about the ongoing importance of Indigenous voices, governance and leadership.

About to enter its 27th year, ANKAAA prides itself on its strong tradition of Indigenous governance and leadership. We have not come to this quickly or recently. This has happened over a long period of time. We offer strong Indigenous governance because of all the hard work that has come before.

Indigenous people have their own way of leadership. Leaders are not born - they are made. Our leaders learn from those who have come before them, and they step up and lead the way for their families, communities and clans. Strong leadership means knowing the past and seeing the future. Traditional governance systems have been handed down to us from our ancestors and these systems come together with contemporary principles of governance in the work we do at ANKAAA. We want to make sure they are handed on to our children and grandchildren.

The land and the sea are the mother of the nation. We know what they have done for us. The land cannot talk and the sea cannot talk, but we can talk for them because we have the knowledge and are connected to that country. We can sing, we can dance, we can paint, we have the stories and sacred ceremonies. We are still giving that knowledge and education to the generations who come after us. That is important. Our Indigenous community leadership gives us power and authority.

We have learnt how to take hold of our resources. To share our patterns and designs, stories, rules for respect and tools for communication. With these tools we take part in the contemporary economy and participate in the wider world. We have built up our own art industries and created job opportunities for Indigenous and non-Indigenous people.

Connections across time, country, culture and language are important to us. Indigenous people have always developed and maintained strong relationships and connections with each other and they are still going strong today.

We the ANKAAA Board are the elected representative voice - the spokespeople for Indigenous artists across Northern Australia. We have been elected the right way and come together regularly across different worlds, languages and cultures to speak with one voice.

We travel vast distances and make many personal sacrifices to meet face-to-face so we can share our culture, ideas and knowledge, maintain bonds, work together, plan future activities and speak up for Indigenous artists. We are the people who have the authority to speak for the land and its people. We come together for those who cannot travel and we speak up for those whose voice is not always heard.

Instead of somebody talking for us, we talk for ourselves and we want governments to come to us, the ANKAAA Board, directly, and to listen to us.

We invite governments to communicate with Indigenous artists and talk to us directly. We will always talk to governments about our people and our future.

Mt Bundy Station, Adelaide River, 8 November 2013



1. Gabriel Nodea, ANKAAA Director & AGM Chair
2. Maurice O'Riordan, NCCA, 'International Markets & Exchanges'
3. Dora Griffiths, ANKAAA Director, leading 'Money Story for Artists'
4. Jangu Nundhirribala, Numburindi Artists
5. Vivian Warlapinni, Tiwi Design
6. ANKAAA Board of Directors
7. Ningy Marawili screen printed t-shirt
8. Lydia Miller & Mark Stapleton, Australia Council, Open Directors Meeting
9. Brian Tucker CPA, auditor, AGM
10. Regina Wilson, ANKAAA Director
11. Damper Making Competition judging
12. Kathleen Korda, Durru Art
13. Ganbaladj Nabeygeyo, Injalak Arts Print, Fashion Parade
14. Ruth Nalmakara, ANKAAA Director, AGM
15. Will Stubbs screen-printing with Tim Growcott and Vivian Warlapinni
16. Dotty Fejo, ANKAAA Director, AGM
17. Belinda Foster, Tiwi Design, Tiwi Fabrics Fashion Parade
18. Maxine Charlie, Nagula Jarndu Designs, Fashion Parade
19. Wally Nagalaburnburn, 'Cultural Tourism & Regional Linkages'
20. Dye pots cooking, HTK String workshop
21. ABC Open Ipad workshop
22. Harvesting Traditional Knowledge String Making Workshop
23. Milingimbi ladies lunching: Joyce Waliabu, Emma Gundurrubuy, Zanette Kahler, Lily Roy
24. Jemma Puruntatameri, ANKAAA Director, AGM
25. Christina Davidson, ANKAAA CEO reporting AGM with ANKAAA Director Gabriel Nodea
26. Participants at the Open Directors Meeting
27. Managers Round Table meeting, Adam Boyd, Will Stubbs, Rikki Lovell, Vanessa Spinelli, Liz Martin and Danny Kennedy
28. Megan Yunupingu, screen printing
29. New ANKAAA Member, Martha Lee from Yawuru Jarndu Designs
30. Getting ready for Open Directors Meeting
31. Vanessa Spinelli, Vivian Warlapinni passing Marjorie Keighran
32. ANKAAA 2013 AGM Meeting
33. Vivian Warlapinni, Open Directors Meeting



A third workshop for the Harvesting Traditional Knowledge (HTK) project was held at the ANKAAA Annual conference at Mt. Bundy Station in November. Lead by master string makers Regina Wilson (Durrmu Arts, Peppimenarti), Lily Roy (Milingimbi Art and Culture) and Judy Manany (Elcho Island Art and Craft), the workshop brought together artists and conservation professionals, Sam Hamilton (Museum Victoria) and Carolyn McLennan (MAGNT), NT ethnobotanist Lorraine Williams and ANU string researcher Robyn McKenzie. The workshop continues the project theme of sharing scientific knowledge and understanding of natural materials used in northern Australian art making.



'The Mt. Bundy String workshop was really good. People got a lot of respect for us and asked a lot of questions. So many people joined in and it was really lovely to meet other artists and weavers – sharing our culture together. It made us proud to show how we work with string. They were interested in how we strip the sand palm. Elcho and Maningrida mob don't have those natural colours like purple. They have to travel a long way to get dyes. It would be good to have more workshops with other communities. I would like to teach more.'
Regina Wilson, Durrmu Arts



'String is used for all manner of functional purposes: for fishing lines, nets and other snares and traps; to make bags for gathering and carrying; for hafting tools, and lashing structures such as watercraft together. It is also the basic 'stuff' for making body wear, and items of adornment for ceremonial purposes: necklaces, belts, armbands, headbands, pubic covers, chest harnesses. In Yolngu culture in North-Eastern Arnhem Land, string features in myth as an attribute of ancestral beings, attaining a sacred resonance and power. Lengths of decorated string are festooned from poles in ceremony, symbolically linking different clans and their territories together, and linking past, present and future generations.' Robyn McKenzie, ANU*



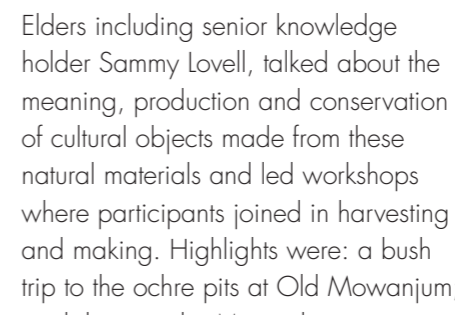
Top Left: Lilly Roy teaching conservators Carolyn McLennan and Samantha Hamilton
Top Right: Regina Wilson
Middle: Judy Manany twinning string
Bottom Left: Judy Manany supervising cooking natural dyes
Bottom Right: Workshop tent
*Adapted with permission of the author from Robyn McKenzie, 'The String Figure of Yirrkala' in *String Theory Exhibition Catalogue*, Museum of Contemporary Art, Sydney, 2013

Harvesting Traditional Knowledge (HTK) is a unique two year project bringing together master artists and conservation professionals from Australia's leading cultural institutions.



The Mowanjum workshop in Derby in September 2013 brought together 30 artists from northern Australia with 10 conservators, from national institutions to share knowledge of a range of Kimberley art materials: boab fibre, pearl shell, ochres, sap, kangaroo sinew and spinifex gum.

Images From Top:
- Worrorra elder Janet Oobagooma demonstrating Boab string making to National Gallery of Australia Senior Conservator Beata Tworek-Matuszkiewicz
- Workshop at Mungatjarra Wetlands
- Janet Oobagooma blessing entry to Country (with David Mackenzie)
- Melanie Forward, Conservator MCA Sydney with Kirsty Burgu, Chair Mowanjum Arts
- Russel Davey (One Arm Point), carved boab nut



Elders including senior knowledge holder Sammy Lovell, talked about the meaning, production and conservation of cultural objects made from these natural materials and led workshops where participants joined in harvesting and making. Highlights were: a bush trip to the ochre pits at Old Mowanjum; workshops at the Mungatjarra Wetland; Worrorra elder Janet Oobagooma demonstrating boab tree string making; and camping together at Birdwood Downs Station.

Images From Top:
- Maudrie White (deceased), spindle for spinning hair for hair belt, 2006
- Sammy Lovell, spear heads
- Nuggett Goodit (deceased), spear made with horseshoe and kangaroo sinew
- Kangaroo tail sinew used for tying objects

Discussion of care and conservation of community art collections was an important focus. Archive and Media Centre Coordinator for Mowanjum, Katie Breckon, spoke on building their collection and ANKAAA led dialogue about methods to facilitate two-way sharing of skills and resources between 'remote' Art Centres and national art institutions. ANKAAA Art Worker Extension Program Graduates from the NT, Janice Murray (Jilamara Arts), Miriam Charlie (Waralungku Arts) and Barayuwa Munungur (Buku-Larrnggay Mulka) also joined the workshops.



This is an Inspiring Australia Project. HTK is developed by ANKAAA in partnership with Buku-Larrnggay Mulka, Mowanjum Arts and Melbourne University CMCC. The Mulka Centre (Yirrkala) is producing a documentary for 2014. Thanks to Mowanjum Arts and Peter Kroll for exceptional organisation.
Images From Top:
- Sammy Lovell with Boomerang tree
- Freddie Timms appreciates boomerang making
- Janet Oobagooma boab tree string making.
All Photos: Objects: Collection, Mowanjum Arts

'Mari'wi or Waltarima'

by Geoff Crispin, Manager, Jilamara Arts and Crafts

Jilamara Arts and Crafts senior artist Patrick Freddy Puruntatameri is working on a 'strong Tiwi cultural statement' for his exhibition at Alcaston Gallery, Melbourne from April 8 to May 2 2014.

Earlier this year when looking through some old books in the Jilamara Art Centre library containing photographs of traditional ceremonies, Mr Puruntatameri noticed that some of the old carvings incorporated a number of items which are no longer used. The Tiwi traditional woven pandanus and goose feather ceremonial skirt, or Mari'wi, for example, had not been in use, or seen, for about 30 years.

The Mari'wi making skills were lost. Mr Puruntatameri asked his mother Rachel Puruntatameri to see if she could work out how to remake this item. Rachel

got together with other older women including Mary Moreen to talk about how to make the ceremonial skirt again. It took a couple of months with several prototypes until they managed to reproduce the traditional style.

Other traditional items Mr Puruntatameri rediscovered in the books' pages are: Imputa, a false beard made from goose feathers; Tokwayinga, goose feather ball worn around the neck; Pomitiki, feathered headdress and parmagini, woven pandanus armbands. Several of Patrick's carvings in the upcoming exhibition will feature these additions.

Below: Rachel Puruntatameri holding a pandanus skirt Photo: Jilamara Keeping Place

Bottom: Close up of goose feathers attached to woven pandanus strings of the mari'wi using tingawini (native bee wax) Photo: ANKAAA



The Larrakia Petition in 'Treaty Yeah?'



Larrakia Elder, Phyllis Williams viewing the Larrakia Petition in 'Treaty Yeah?' exhibition Photo: Larrakia Nation Arts

On November 11 2013, the Larrakia people celebrated a historic moment, through the symbolic handover of the 1972 Larrakia Petition. The Larrakia Petition is an important document in the history of Indigenous Australians struggle for land rights. Headed, Gwalwa Daraniki meaning 'our land' in Larrakia language, the petition called for land rights and political representation for the Aboriginal people of Australia. Containing the signatures of 1000 Aboriginal people from all states of mainland Australia, it was addressed to Her Majesty Queen Elizabeth II.

A large-scale photographic copy of the original petition was on display at the Chan Contemporary Art Space, Darwin as part of the exhibition Treaty Yeah ? in November 2013. More than a tribute to the late Dr Yunupingu the Treaty Yeah ? exhibition curated by Maurice O'Riordan, aimed to keep burning the flames of Aboriginal/Indigenous identity and the related struggle of social and political justice.

Treaty Yeah? Exhibition Brochure cover image. Photo: Northern Centre for Contemporary Art



String Theory: Focus on Contemporary Australian Art Museum of Contemporary Art, Sydney



The exhibition String Theory reveals the beauty of Northern Indigenous object making through work including that of ANKAAA member artists, Frances Djulibing and Robyn Djunginy (Bula'bula), Lipaki Marlaypa and Dhundhunga Munungurr (Buku-Larrnggay Mulka) and Regina Pilawuk Wilson (Durrmu Arts).

These masters of their medium really bring out the meaning of this exhibition. Portraying practical objects made for centuries, over generations, and in a contemporary light, to show they can be

brilliantly beautiful as well as practical. These skilled artists also add a further element to the exhibition, that of spirit. The spirit, which is imbedded in each object, through the process of production and passing down of tradition and technique; through the gathering of the natural materials and the time involved to complete the work.

Glenn Barkley, exhibition curator, commented on his visit to Francis Djulibing at Ramingining: 'we were just sitting around talking for hours while the string

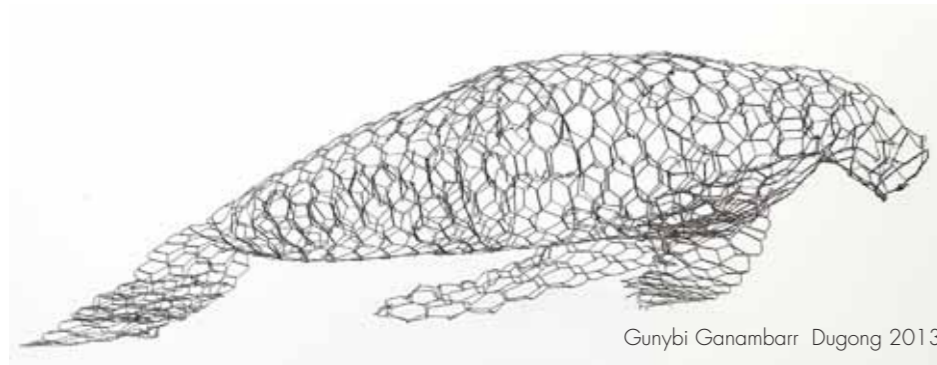
was being made. That conversation is really part of it as well. I like to think that all of that has been wrapped up inside the string too. Like the words and the conversation sort of get pulled into it.'



Top: Lipaki Marlaypa, Raki 2013 Handmade string

Middle right: Lipaki Marlaypa, Raki 2013 Handmade string

Bottom left: Dhundhunga Munungurr, Raki 2012-13 Handmade string, ironwood
All Photos: MCA, Alex Davies



Gunybi Ganambarr Dugong 2013

In August 2013 Annandale Galleries presented a remarkable show of work from Yirrkala, Found, which had special significance to the fiftieth anniversary celebrations of the Yirrkala Bark Petitions.

The name derives from the materials that were used to make the art: found objects, discarded from the apparatus of the Gove mine or its surroundings. Some were painted on sections of rubber conveyor belts that transport bauxite to Nhulunbuy, or on discarded louvers, MDF board, glass and perspex scavenged from detritus scattered across Yolngu lands. A dugong, fashioned from chicken wire, floated above the other works in the gallery like a tutelary spirit.

Gawirrin Gumana advised, 'If you paint the land you must use the land'. Sacred patterns belonging to clans must be made using materials sourced from the land itself.

This exhibition asserts fifty years of undeniable Yolngu claims to the land. Now Yolngu have laid claim to introduced materials that carpet their country, conveyor belts and cast-off boards. Yolngu country has changed since 1963, but Yolngu continue asserting their connection to country through their ability to transform balanda transformation, taking what has been carelessly cast aside and creating objects of spiritual power from them. The political impact of these artistic choices is inescapable. Collectively, these works say that Yolngu will prevail over incursions on their land. A finer demonstration of the resilience of culture, its capacity to change and yet to maintain its essence, would be hard to imagine.

Catalogue: www.annandalegalleries.com.au
Longer discussion: aboriginalartandculture.wordpress.com/2013/10/27/gamechanger
All Photos: Annandale Galleries
Installation shot Found, Annandale Galleries 2013



On December 4 2013, the National Museum of Australia launched its premier exhibition Old Masters: Australia's Great Bark Artists. Showing bark paintings from across Arnhem Land, this exhibition introduces audiences to the artistry and tradition of Aboriginal artists from this region. The Museum was fortunate enough to have several community members from Arnhem Land in Canberra during the week of the launch. Relatives of the late Bardayal Nadjamerrek – Lois Nadjamerrek (daughter) and Lorraine Kabbindi White (granddaughter) – represented his family in Canberra by attending several public functions and meeting with people to explain Bardayal's important legacy. Wanyubi Marika was also in attendance and is related to six exhibiting artists – Mathaman Marika, Mawalan Marika, Wandjuk Marika, Birrikiti Gumana and Gawirrin Gumana.

Djambawa Marawili AM launched the exhibition in a moving performance that included songs in language and a powerful speech. Djambawa spoke about the importance of bark paintings and the continuation of Yolngu culture. Djambawa was accompanied by Wanyubi Marika who played the yidaki and who was also invited to speak. Wanyubi spoke of his family members in the exhibition and his connection to them. The exhibition launch was a huge success with over 350 people in attendance including several international ambassadors, diplomats, senators and representatives. The National Museum of Australia would like to thank ANKAAA for their time and assistance in providing valuable advice and contacts for artists and family members who were able to be part of this important exhibition.

The exhibition will be on show until July 20, 2014.



Top: Yirawala (1897 - 1976) Totemic Crocodile, 1965 Aboriginal and Torres Strait Islander Affairs Collection

Middle: David Malangi Tree Spirit, Collected at Minjilang (Croker Island) Western Arnhem Land

Above: Mathaman Marika Makasar Boiling Down Trepang, Photos: National Museum of Australia

Death and Life: rakuny ga walnga was the Queensland Gallery of Modern Art's first collection-based exhibition dedicated to contemporary Arnhem Land art; from the saltwater communities around Yirrkala in the east, across savanna and swamplands, to the rocky escarpment terrain near Maningrida in the west.

The actions of the great ancestral creator spirits who brought light and life to the featureless land are central to many of the works. Belief in the circulatory nature of death and life is also integral to Arnhem Land art and the artists' clan affiliations, with languages and connections with country referenced in the placement of works.

In Arnhem Land, elaborate patterns painted on the body affirm identity throughout life, and are traditionally painted on coffins or log memorial poles. In the exhibition, bark paintings and poles were paired through the designs reflecting this customary practice.

In eastern Arnhem Land, Yirritja moiety death rituals often include yingapungapu, a stylised canoe form sculpted from sandy soil. A yingapungapu sand sculpture – ceremonially installed in the gallery space by artists from Yirrkala – was the centerpiece of 'Death and Life'.

Catalogue:

aboriginalartandculture.files.wordpress.com/2013/10/death-and-life.pdf



Above: Marcus Maymuru during the yingapungapu ceremonial performance for the opening weekend of Death and Life: Contemporary Arnhem Land Art' exhibition Gallery of Modern Art, 2013 Photo: QAG | GMA, Brodie Standen



Artists Kittey Malarvie and Karen Mills at the opening of Conversations & Connection: The Cross Art Projects, December 2013 Photo: The Cross Art Projects

During an artist residency at Waringarri Arts Kununurra in 2012, Darwin based artist, Karen Mills and senior Waringarri artist Kittey Malarvie discovered they shared a family connection.

This was the beginning of a painting project where Kittey led a return to country trip to visit Sturt Creek Station, in the East Kimberley. The exhibition, Conversations & Connection by Kittey and Karen was on show at The Cross Art Projects, Kings Cross Sydney, until 7 December 2013.



Installations shot of Kittey Malarvie & Karen Mills: Conversations & Connection, The Cross Art Projects, December 2013



Installations shot of Kittey Malarvie & Karen Mills: Conversations & Connection, The Cross Art Projects, December 2013 All Photos: The Cross Art Projects



When I was growing up with my aunts Susan Djaldjul Gurminirri and Susan Buyanggir Ganambarr on Gurrumuru homeland, I used to watch them making wood sculptures and bird carvings. Sometimes I helped them. I went from one homeland to another, staying with different family. I went to Darwin for schooling and then back to Yirkala and finally Galiwinku.

My aunt Judy Manany encouraged me to find work and I started at Marthakal where I learned bookwork. I really enjoyed finance and went on to work as a pay clerk and finance officer there. I also worked as an assistant teacher at my husband's home land Ganpurra.

I moved back to Galiwinku in 2011 and began working in the Art Centre as the arts

administration officer and now I am the Manager of Elcho Island Arts. I was offered this job by the Marthakal executive because there had been so many managers coming and going and they saw me as being a very committed worker who kept the Art Centre open through hard times and supports the other Yolngu staff. I like the job, I like the challenges. It takes a lot of multi-tasking this job. I do finance, cataloguing, exhibitions and also look after the artists. It is a challenging job but I like it. To work at the Art Centre is a privilege and I'm proud to work here, to keep traditions and culture alive.

This place is a very important source of income for our artists. Judy Manany Worrwurr and I traveled to our carving exhibition called Owl at Alcaston gallery in Melbourne in December 2013. All the work sold out before the opening. I'm happy about that. Maynmuk!

Below: Megan Yunupingu Worrwurr (Owls) Ochre on Milkwood Photo: Alcaston Galler *'The owl totem belongs to the Yirrijia Moiety. Owls are smart and wise; they bring telepathic messages, telling us that something is going to happen, something good or bad in relation to our family.'*



Object, Australian Design Centre, Sydney was invited to take an exhibition of contemporary Indigenous Australian craft to the prestigious 21st Century Museum of Contemporary Art in Kanazawa, Japan.

The pieces curated for the 2nd International Triennale Kogei (Craft) consist of 36 works by 20 artists. The collection represents many of the artists and communities who have taken part in Objects' exhibitions over the past decade. Among the works exhibited were Durumu artist Regina Wilson's innovative designs of wargardi (dilly bag) and syaw (fish net) printed on linen and silks and the unique hand woven lampshades from Elcho Island artists.

Bottom: Installation image featuring fabric drapes of paintings by Regina Wilson in Centre, Australian Exhibition, Triennale of Kogei, 21st Century Museum of Contemporary Art, Kanazawa Japan, 2013



Top and middle: Tili Wiru Pendant Lights from Elcho Island Arts at the Australian Exhibition, Triennale of Kogei, 21st Century Museum of Contemporary Art, Kanazawa Japan, 2013 All Photos: Object Australian Design



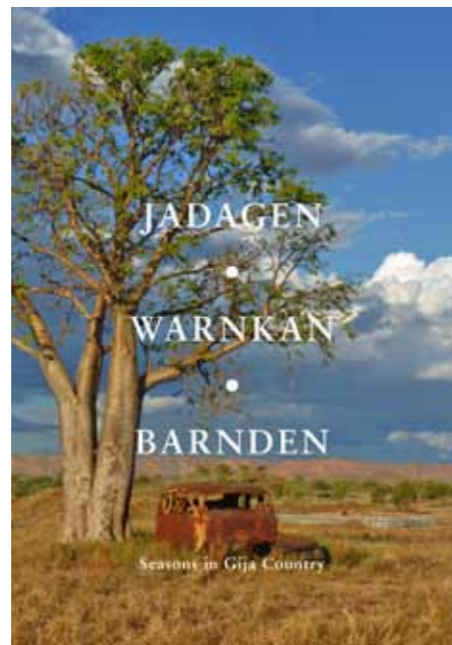


Jadagen Warnkan Barnden weaves together the areas of art, language and changing climate into a cross disciplinary exchange. Artists and community elders at Warmun Art Centre worked with environmental scientist, Sonia Leonard and linguist and cultural consultant, Frances Kofod to produce a significant body of work that shares a detailed insight into Gija knowledge of seasonal and climatic change through painting, story and language. The resulting exhibition and publication seeks to pass on Gija culture and knowledge to younger generations within our community and to audiences beyond. Frances Kofod writes the following for the accompanying publication:

'Gija culture is not static but has evolved to take account of the changing world. Today painting lies at its heart. It is particularly appropriate that the Gija changing climate story is told in paintings, as the whole Warmun Turkey Creek Art Movement began as the result of a weather event. The woman whose spirit gave the Goorirr Goorirr to Rover Thomas was killed in a car accident when the rainbow snake crossed the road in a storm. The paintings carried on the shoulders of the dancers in this song and dance cycle were the start of a tradition carried on today. This

series of paintings provides an original and enlightening presentation of Gija seasonal indicators and perceptions of weather and climate. The accompanying book of stories is also an important addition to the corpus of Gija literature.'

The exhibition showed at The Cross Arts Projects, Sydney and Goulburn Regional Gallery in 2013. For a digital version of the publication see: The Cross Arts Projects web site; or email gallery@warmunart.com.au. For the Miriwoong Seasonal Calendar see: www.mirima.org.au/calendar



Top: Mabel Juli, Tharriyarrel (Rainbow) Natural ochre and pigments on canvas, 2013 Photo: Warmun Arts
Bottom: Cover image of accompanying publication



Beautifully curated by Helen Carroll, and opened at Charles Darwin University Art Gallery, Darwin, August-October 2013, this nationally touring exhibition features 60 works which create a conversation about light.

Top: John Mawurndjul, Milmilngkan, Under Wak Wak, ochre and fixative on stringybark, 2009
Middle: Raelene Kerinauia, dancing, opening of Luminous World, Charles Darwin University
Bottom: Timothy Cook, Kulama, ochre on canvas, 2010
Photos: Courtesy the artists

In October 2013, Mowanjum Art and Culture Centre, Derby, launched the beautiful photographic installation, My Face, Your Place.

With funding support from DADAA (Arts for Social Change) and in collaboration with Marsh Arts 2013, 255 stunning photographic portraits of Derby residents were enlarged, printed and mounted onto a shipping container gallery on the Derby Marsh. The project was an initiative of Mowanjum Arts Archive and Media Project Officer Katie Breckon, who wanted to create a Kimberley style version of the world-wide street portrait project, Inside Out.

'Everyone has been so into the My Face, Our Place Project,' said Ms Breckon. 'This truly was a community initiative with over 260 Derby people contributing either by having their photo taken or by taking the photos.'

Friends photographed friends, teenagers photographed adults and many were first time photographers, including Mowanjum Arts Workers Yondi and Sherika Nulgit.

The project has now been showcased in the Best of section on the official Inside Out Project website. More information is retrievable from:

<http://www.insideoutproject.net/en/group-actions/australia-derby>



Installation of My Face Our Place at Derby Marsh
Photo: Mowanjum Artists Spirit of the Wandjina



In late June 2013, four senior Karungkarni artists, Jimmy and Biddy Wavehill, Rachael Morris and Violet Wadrill travelled to Canberra for a workshop with the Megalo Studios + Gallery, which has had a long association with Indigenous artists and advancement of Indigenous rights.

Expanding on the significant connection between the Gurindji and associated peoples of Daguragu and Kalkarindji communities and the city of Canberra, the Jinparrak/Wave Hill/Canberra Exchange Project, focused on the Gurindji people's dealings with government and politicians from 1966 to 1975.

Starting with the important Wave Hill Walk Off led by Vincent Linguari in August 1966 and involving some 200 Aboriginal stockmen and their families, the strike began as a protest against low wages and poor conditions. It developed into a seven-year campaign which led beyond workers rights, to land rights, and the Aboriginal Land Rights (Northern Territory) Act 1976.



This project funded by the Centenary of Canberra, also celebrated 100 years of Canberra as a place. A place where personal battles can eventually, through sustained struggle, evolve into legislative triumphs and testify to the capacity of the Australian people to embrace change. The Wave Hill Walk Off was but one of those battles which has inspired future generations of Indigenous Australians to stand up for their rights.

The workshop resulted in the Exhibition Jinparrak/Wave Hill/Canberra Exchange launched by NSW Governor Marie Bashir in June 2013.

Above Left: Jimmy Wavehill and Her Excellency Professor Marie Bashir AC CVO, Governor of New South Wales Photo: Peter Van de Maele
Above Right: Biddy Wavehill explaining her screen print to a visitor at the Jinparrak/Wave Hill/Canberra Exchange Photo: Peter Van de Maele

Telstra Aboriginal and Torres Strait Islander Art Awards 30th Anniversary, MAGNT, Darwin, Aug - Nov 2013

ANKAAA congratulates the Board and Director, of the Museum and Art Gallery of the Northern Territory (MAGNT), Pierre Arpin, for the landmark 30th anniversary of the Telstra National Aboriginal and Torres Strait Islander Art Awards (NATSIA).

For 30 years these awards have been a highlight for Indigenous artists across Australia. Congratulations to Malaluba Gumana (Buku-Larrnggay Mulka) for winning the Telstra Bark Painting Award. And to Barayuwa Munungur (Buku-Larrnggay Mulka) and Jukuja Dolly Snell (Mangkaja Arts) for being Highly Commended.

And congratulations to the overall winner Jenni Kemarre Martiniello for her intricate glass piece, Golden Brown Reeds Fish Trap.

Following on from the popular reception of ceremonial dancing to mark the 25th anniversary of ANKAAA at the opening of the 2012 NATSIA Awards, ANKAAA was very pleased to help facilitate the performance by Kimberley dancers to open this years 30th anniversary award exhibition.



Top Left: Malaluba Gumana, Dhatam Photo: MAGNT
Top Right: Barayuwa Munungur, Yarrinya Photo: MAGNT
Middle: Jukuja Dolly Snell, Kurial Photo: Mangkaja Arts
Below: Kimberley Dancers performing at opening of NATSIA Awards 30th Anniversary Photo: MAGNT



Togart Contemporary Art Award Chan Contemporary Art Space, Darwin, Sept - Oct 2013

Congratulations to Kathleen Korda (Durrmu Arts) for being Highly Commended in the Togart Contemporary Art Award for her weaving work Walipan (Fishnet). Congratulations also to the many other ANKAAA members with work in the exhibition including ANKAAA Resource and Development Support Officer John Saunders.

Catalogue: www.togartaward.com.au/downloads/Togart_Award13_catalogue.pdf



Top: Kathleen Korda Photo: Durrmu Arts
Bottom: Jonathon Saunders, ANKAAA Resource and Development Support Officer, Radiant Colour, Aerosol spray paint on plywood Photo: Jonathon Saunders

Under The Sun: The Kate Challis Raka Award Ian Potter Museum of Art, University of Melbourne, Aug - Sept 2013

Mabel Juli (Warmun Art Centre) won the 2013 Kate Challis RAKA Award. The exhibition of finalists shown from August to October 2013 also featured ANKAAA member artists Timothy Cook (Jilamara Arts and Crafts), Garawan Wanambi (Buku-Larrnggay Mulka) and Regina Wilson (Durrmu Arts).

For judges comments and video footage: www.australian-centre.unimelb.edu.au/kate-challis-raka-award



Top: Mabel Juli, Garkenye Ngarranggarni Photo: Warmun Arts
Bottom: Garawan Wanambi, Marrangu Photo: Buku-Larrnggay Mulka Centre



Left: Timothy Cook, Kulama Photo: Jilamara Arts & Crafts Association
Right: Regina Pilawuk Wilson, Sun Mat Photo: Durrmu Arts

Western Australian Indigenous Art Awards Art Gallery of Western Australia, Aug 2013 - Jan 2014

ANKAAA congratulates Churchill Cann (Warmun Art Centre) for winning the Western Australian Artists Award category.

Wukun Wanambi (Buku-Larrnggay Mulka/ANKAAA Stand-In Director), Conrad Tipungwuti (Jilamara Art) and Nora Wompi (Warlayirti Artists) work was included in the finalists' exhibition. The overall award went to Brian Robinson of Waiben, Thursday Island.

The catalogue includes a essay on Churchill Cann by Alana Hunt, Warmun Art Centre and can be viewed here: www.artgallery.wa.gov.au/WAIAA_2013/documents/WAIAA_2013_Catalogue_ONLINE.pdf



Above: Wukun Wanambi, Pole Installation Photo: Buku-Larrnggay Mulka Centre



Above: Conrad Tipungwuti, Kulama Photo: Jilamara Arts & Crafts
Below: Churchill Cann, Snake Creek Hole Photo: Warmun Arts



Cancer Council Art Award 2013

Congratulations to ANKAAA Member Leslie Nawirridj from Kunwinjku Fine Art for being the recipient of the first 'Outstanding' prize, 2013 Cancer Council Arts Awards (Aboriginal & TSI Visual Art Category).

His winning entry titled Live or Die shows part of his journey as a cancer sufferer and how cancer changed the balance of his life. Leslie painted a modern, personal story using traditional techniques. He says 'the rarrk will make people listen to my message'.



Above: Leslie Nawirridj's Live or Die Photo: Cancer Art Award



Art Awards (NATSIA), the National Indigenous Music Awards (NIMA) and the Darwin Festival.

In 2013 ANKAAA worked closely with DAAF to support Aboriginal arts workers from 28 Northern Art Centres gaining work experience on their Art Centre booths at the fair. ANKAAA also facilitated meetings for Art Centres with a range of industry specialists. A vibrant program of artist's workshops, entertainment, lectures and presentations accompanied the fair.

DAAF 2014 will take place from 8 - 10 August over another long weekend of sharing and celebrating achievements of Indigenous culture nationally.

Top Left: Elcho Island Arts, Judy Manany and Mavis Ganambar

Left: Mardbalk Arts and Crafts

Below: Merrepen Arts fabric

Bottom: Kimberley dancers performing in front of the ANKAAA Staff, DAAF 2013 All Photos: ANKAAA



Darwin Convention Centre, the art fair is part of a 'not-to-be-missed' long weekend of Indigenous art and culture in Darwin in early August - which also features the opening of the National Aboriginal and Torres Strait Islander



Above: Stanley Taylor introducing Mowanjum Arts (Derby WA) to the public at DAAF 2013

Now in its third year, the Arts Worker Extension Program (AWEP) makes an important contribution to ANKAAA's overarching strategies to support sustainable Indigenous owned and operated community Art Centres for its members. The program is designed to increase Indigenous arts worker professional skills and industry networks to further their careers in Northern Australian Art Centres.

In August the 2013 program participants reconvened for their third and final Darwin-based professional development block coinciding with the Darwin Aboriginal Art Fair. Here the eight arts workers from across north Australia staffed their Art Centre stalls; played the key role in the programs 'Graduation Breakfast'; and led small group tours of Art Centres from their regions for the public. Participants also gave public slide talks introducing their Art Centres throughout the Art Fair.

The participants emerge from the nine month intensive program with a greater confidence and understanding of the broader arts industry and of the types of opportunities that exist for further skills development, internships, exchanges and employment.

For further information on the program please see program booklets and short videos featuring participants talking about their experiences and professional goals see: <http://www.ankaaa.org.au>

'ANKAAA Conservation Crew' at Melbourne University: www.youtube.com/watch?v=lvC-xiDYxw&feature=youtu.be



Evangeline Wilson (Djilpin Arts, Beswick/Katherine, NT) and Sharon Anderson (Warnayaka Art - Lajamanu, NT) at National Gallery of Australia, Canberra, during ANKAAA AWEP internship.

For Evangeline Wilson (Djilpin Arts, Beswick/Katherine), undertaking the ANKAAA Arts Worker Extension Program in 2013 was about expanding on her knowledge of the wider arts industry. Evangeline embraced working collaboratively with program members and industry leaders, forging two-way learning relationships with her peers as well as representatives from each major public arts institution visited.

'I've loved every bit of this program - making friends with other arts workers, working with and learning from ANKAAA, doing all the computer training in Darwin and then the trip to Canberra, Sydney and Melbourne - that was amazing. For a young person it's such a good way to get new skills and learn about what you can do in the future.'



Vivian Kerinnaia at the Centre for Materials Cultural Conservation (CMCC) University of Melbourne. After two years partnering with ANKAAA to develop and deliver a two-way learning conservation course for arts workers (unaccredited), CMCC launches a new Specialist Certificate in Cross Cultural Conservation and Heritage, September 15, 2004, with entry pathways for remote arts workers.

The ANKAAA Art Worker Extension Graduate Program is designed to ensure ongoing professional development opportunities.

Now in its second year the program is developing a range of strategies, which include important mentoring roles for graduates.

Vivian Kerinnaia of Tiwi Design, Bathurst Island, NT and Jennifer Dickens of Mangkaja Arts, Fitzroy Crossing, WA, mentored AWEP 2013 participants during internships at major national art institutions. Vivian completed the 2010-11 AWEP pilot program and Jennifer the 2011-12 program (see p.25).

'Having the past graduates alongside us was really important. It helped us build our confidence', commented Stanley Taylor of Mowanjum Arts, Derby, WA. Cara Pinckbeck, Indigenous curator at the Art Gallery of New South Wales, observed: 'having previous participants was fantastic for the dynamic of the group. It made

people feel relaxed and made the visits more meaningful'.

Other mentoring roles for graduates, included providing guidance in: governance and leadership; Art Centre databases; preparing art materials; and working in inter-cultural environments. These opportunities were provided during training sessions and events.

Provision of personal laptop computers helps sustain mentoring relationships across distance fostering a growing supportive network of northern Indigenous art workers.

ANKAAA's vision is to provide intensive professional development for 50 committed northern Australian arts workers by 2016. Working with Art Centres and industry partners to extend career pathways in remote Indigenous communities.

INPEX and the WA Government DCA are thanked for sponsoring the 2013 Graduate Program.



The Tiwi Art Network (TAN) an alliance between three Art Centres on the Tiwi Islands – Jilamara Arts and Crafts, Munupi Arts and Crafts and Tiwi Design – was founded in 1998. When a Marketing Manager was appointed in 2001, this was the first position of its kind in the Northern Territory. TANs’ mission is to: provide a marketing service and retail gallery space in Darwin to promote its three Tiwi owned and governed Art Centre members; to strengthen sales; and to distribute a shared message of strong Tiwi culture and art practice to the greater community. The vision statement embodies our philosophy - ‘we are stronger together’.

This hub-and-spoke model was way ahead of its time in the Indigenous arts industry and since those exciting fledgling days of hope and passion many similar models have followed suit across the country. It was and remains an important contemporary approach to the marketing of Indigenous visual arts.

In 2013, 15 years after the networks establishment, and with the support of a passionate Tiwi Board, innovation, dedication and creation still drives the network. The annual TAN exhibition held at the same time as the National Aboriginal and Torres Strait Islander Art Awards (NATSIAA) showcases the best of Tiwi art each year and is held in high regard by collectors and institutions alike.

The network, despite loss of operational funding in 2013 is strong and intends to get bigger and better with a bold vision for the future harnessing the power of the Internet and social media. The network has recently released a new website along with a full e-commerce platform which will be integrated with SAM (Stories, Art, Money). Technology is driving us into the future with multimedia and social media giving us a platform to connect with our customers.

This connection allows us to educate our online visitors, share our Tiwi culture,

and for customers to learn the stories of the art through video presentations from the artists themselves. Along with developing cultural tourism markets devoted to Indigenous art the Tiwi Art Network showcases how Art Centres can work together for the benefit of all involved. View the web site: www.tiwiart.com

Top left: Sign outside the Tiwi Art Network Gallery at 3/3 Vickers Street, Parap

Below: Tiwi Ceramic Art by Robert Puruntatameri, Munupi Art

Below 2: Mel Goetz

Bottom: Installation view of the Tiwi Art Network annual group exhibition, 2013

All photos: Tiwi Art Network



In the months of July and August 2013, ceramic artist Robert Puruntatameri invited Canberra based ceramic artist Yuri Wiedenhofer to his Pirlangimpi pottery studio at Munupi Art, on Tiwi’s Melville Island. Yuri brought with him a philosophy of using locally found materials, including clay and so the two artists travelled together across Roberts’ country gathering local earth material for their art making.

It was obvious the great bond of inspirational energy between them. The

collaboration was so successful that Yuri will return to the Pirlangimpi pottery studio soon and Robert has been invited to visit Yuri at his studio in Canberra and attend a ceramic symposium in early 2014.

The accompanying images are stills from a film produced on this project. To view, please go to: <https://vimeo.com/79067806>.

ANKAAA helped support this project.

Top and Below: Yuri Wiedenhofer and Robert Puruntatameri collecting clay

Bottom Left: The Pirlangimpi Pottery Studio part of Munupi Art

Bottom: Robert working in Studio
All photos: Munupi Art



In July 2013, Warlayirti Artists partook in a colorist workshop that inspired new ways to mix, use and apply color. Led by colorist Marina Strocchi, who was aided by her husband Wayne Eager and Warlayirti Artists arts worker Joeline Wise, the workshop took place over five days beginning at 9.00 am sharp and finishing in the late afternoon.

studio to sit quietly and watch their grandmothers, grandfathers, aunts, uncles and other family members paint. During the late afternoons, it was not uncommon to see the children sitting in the gallery, talking quietly amongst themselves as they contentedly drew and colored their own little 'experimental' masterpieces.



Warlayirti Artists would like to extend their warmest thanks to ANKAAA and its staff who provided the means, guidance and unwavering support to acquiring the project funding – for without them and the funding, this venture would not have been possible. Furthermore, we would like to thank Marina Strocchi, Wayne Eager, their young daughter Lumyai, arts worker Joeline Wise and all the participants for their tireless work, enthusiasm, and engagement which made this project a success for Warlayirti Artists, their families and the community.

Above Left: Warlayirti Artists working hard in the Studio

Above: Ningie Nanala experimenting with color
All Photos: Warlayirti Artists

On any given day, there were numerous painters working together and with Marina, Wayne and Joeline, to create new palettes and use colors in new and exciting ways. At times, there was much chatter as people pointed, praised and advised each other to the mixing of new colors and their use, while at other times, intensity to develop and use this new knowledge within their 'experimental' artworks presided over social engagements. However, not all the fun belonged to the participating artists and staff. Rather, this workshop took place during the school holidays and thus many of the community children came to visit.

While mostly, the children played games outside, at one time or another all the children ventured into the painting



ANKAAA professional development support enabled print maker Basil Hall to facilitate a five day print making workshop for both Maningrida Arts & Culture (MAC) and Babbarra Womens' Centre artists in September this year, resulting in a unique and vibrant new line of lino prints on paper.



MAC now has the skills and materials to enable any interested artists to participate in silkscreen printing at any time and is in conversation with the Maningrida School about future print workshops. It is envisaged that this type of community collaboration between the school, MAC and the Babbarra Womens' centre will encourage community engagement, educational opportunities and creative energies.

Top: Kevin Winunguj carves out his totem: Baru (crocodile) story

Above: Debra Wurrkidj painting her silk screen design
Photos: Maningrida Arts and Culture

Jemma Puruntatameri is Chair of Munupi Arts and an ANKAAA Director.

I went to the Ufla Upla: National Indigenous Textiles Forum in Cairns in August 2013. The trip was organised by ANKAAA. Lots of people I talked with shared good ideas about fabrics and printing techniques. They organised a lovely fashion parade in the afternoon, which showcased beautiful fabrics from several Indigenous Art Centres.

Talking Up Textiles
- Community Fabric and Indigenous Industry -



Travelling with Yarns
...Stories from the Forum in Gunbalanya, August 2012.

What really caught my eye was the Merrepen Art Centres' design on fabrics with a very defined style. I loved the beautiful water lilies and cultural designs printed on them and felt immensely inspired to propose the silk screening workshop at my working place, Munupi Art. We also saw a video produced by Merrepen Art Centre showing the process and techniques of printing, silk screening, and hand painted fabrics. I would like to send my congratulations to Chloe Moo, the first prize winner for the Melbourne Cup fashion competition, wearing a dress made with hand printed fabric by Marita Sambono from Merrepen Arts.

In my home country, the Tiwi Islands, Tiwi Design Art Centre was the first

to do screen printing from the late 1960s. With unique design and bold composition Jean Baptistes' designs on silk and cotton are still one of the best. The cultural design reflects on the olden days. Tiwi heritage of Jilamara (body and face paintings) and Kulama ceremony. I feel disappointed that Tiwi Design was not represented in the actual presentation of the fashion parade as we have a long history of printing on fabrics.

I'd love to see this take place again. I got very excited from the fashion parade, as all women like to see beautiful dresses and dream of wearing them. So, I was very happy to be the MC at ANKAAA's 2013 fashion parade at the Annual Conference at Mount Bundy Station in November.



Above: Jemma Paulina Puruntatameri
Photo: Munupi Art

Above Left: ANKAAA fabric publication launched at Cairns Textiles Forum 2013

It is very important that all Indigenous Art Centres can receive on going funding. Funding is key for the proper operation of Indigenous Art Centres and projects such as fashion design. Without funding a big piece of the culture might disappear and threaten the future of Indigenous Art.

For Indigenous artists the land and painting are one thing, we all artists speak for the land in our art, as the land does not have words to express its' rights. We look after the land as the land looks after us. Thank you.



Art Worker Extension Graduate Program Participant Miriam Charlie from Borroloola NT attended the Harvesting Traditional Knowledge conservation workshop with ANKAAA at Mowanjum Art Centre in Derby WA.

Touch down Kununurra and Broome then the three hours Journey to Derby. The Harvesting Traditional Knowledge project was new to me. I had never done anything like this before. It was an exciting trip with the staff from ANKAAA, the Mulka Project film crew from Buku-Larrnggay Mulka and Janice Murray from the Tiwi Islands; and meeting other new artists from the Kimberley region. The trip out to country was great with everything so well organised! I enjoyed watching Sammy Lovell showing the olden time things that his people had used and also the boomerang making. I told the artists at my Art Centre how he smoothed the wood with his axe and they couldn't believe it so I showed them one of my photos. Here it is – please see for yourself! Thanks to the Mowanjum Art Centre for inviting us and for showing us your new keeping place and digital archive. I learnt so much for our new keeping place at Waralungku Arts!



Above: Sam Lovell demonstrating boomerang production.
Photo: Miriam Charlie



Three regional meetings were held by ANKAAA in the second half of 2013. The Kimberley Regional Meeting held in September coincided with the second Harvesting Traditional Knowledge workshop hosted by Mowanjum Art and Culture Centre where discussions focused on the need for better ways to deliver training to remote Art Centres, as well as community collections and keeping places.

The Tiwi Regional meeting took place at Jilamara Arts and Crafts on Melville Island in October and included an Industry Presentation and Q&A by guest presenter, Gillian Harrison from Creative Partnerships Australia (CPA). Gillian provided advice on how CPA can assist Art Centres in accessing philanthropic and corporate funding. Cultural tourism was a hot topic during this meeting.

The final regional meeting for 2013 was that of Katherine/Darwin and was held at Mt Bundy Station at the beginning of a week of ANKAAA meetings including the ANKAAA AGM and Annual Conference. Governance training, and how this could best be delivered in community and pooled with partners was discussed as one of the priorities.



Top: ANKAAA Tiwi Regional Meeting, Jilamara Arts, October 2013

2nd Top: ANKAAA Kimberley Regional Meeting, Mowanjum Arts, Derby, September 2013

Middle: ANKAAA Tiwi Regional Meeting, Jilamara Arts

Above: Peter Jigili (ANKAAA Director) leading Katherine/Darwin Regional Meeting, Mt. Bundy Station, Adelaide River, November 2013

An Introduction to Diversity Mentoring (Indigenous)

ANKAAA Board Member and Art Worker Extension Graduate Program participant Dora Griffiths (Waringarri Arts) and Resource and Development Support Officer Jonathon Saunders, recently completed an Introduction to Diversity Mentoring with the Australian Indigenous Leadership Centre. The AILC course in Darwin focused on building participants skills in areas such as governance, planning, consultation, negotiation and conflict resolution, exploring what leadership means in an Indigenous context. Thank you to AILC for their generous sponsorship. ANKAAA looks forward to working with AILC supporting Indigenous leadership in 2014.

Joonba, Junba, Juju

Kimberley Aboriginal Artists, Tactile Arts, Darwin, August 2013

This important exhibition by Kimberley Aboriginal Artists (KAA) showcased dance items and other apparel worn and carried in contemporary traditional dance performance.



Above: Dance totems on display
Photo: Kimberley Aboriginal Artists

National Gallery of Australia – Wesfarmers Arts Indigenous Leadership Program 2013



Jennifer Dickens (Mangkaja Arts/ ANKAAA Art Worker Extension Program graduate); Terry Murray (Mangkaja Arts/ KALACC); and Yinimala Gumana (Buku-larrnggay Mulka); won places in this prestigious national arts leadership program, now in its fourth year.

Ten leadership participants, from all over Australia, took part in the dynamic program of lectures and group work with National Gallery of Australia staff, arts and business industry professionals during November 2013. Over the ten days participants went behind-the-scenes at the gallery to learn about diverse areas such as conservation, installation and exhibition design and were mentored by gallery staff.

‘At the Wesfarmers Arts Indigenous Leadership Program we have been learning about leadership, what it means, and how to use leadership skills in our workplaces,’ said Jennifer Dickens. Jennifer, who speaks Walmajja, Kriol and English is an interpreter. She liaises with artists and translates the stories embedded within their work into English. ‘I write stories from the old people, so that future generations can know them, can see a painting and think

my great, great grandmother or grandfather did that.’

ANKAAA is delighted that Jennifer progressed from the ANKAAA Art Worker Extension Program (2012), to be an AWEPE mentor in 2013 and now to graduate from the Wesfarmers Arts Leadership Program.

ANKAAA Stories Art Money (SAM) Workshop

ANKAAA delivered a two day SAM Art Centre database-training session in October. Involving 28 participants from 13 Art Centres the training took place at the computer labs at the Australian Centre for Indigenous Knowledge and Education at Charles Darwin University. Adam Griffiths (CompNet – SAM developer) and Bronwyn Taylor (Desart) instructed and Rachael Umbagai and Stanley Taylor (ANKAAA AWEPE Graduates / Mowanjum Arts) facilitated a breakaway arts workers group on the second day.

Thank you to Art Centre managers and members who travelled a long way to participate and to the instructors and venue hosts.



Above and Below: ANKAAA SAM training
Above L to R: ANKAAA Art Worker Extension Graduate Program members - Stanley Taylor (Mowanjum Arts), Miriam Charlie (Waralungku Arts), Rachael Umbagai (Mowanjum Arts)



National Remote Indigenous Media Festival

ANKAAA’s David Mackenzie attended the National Remote Indigenous Media Festival at Ntaria (Hermannsburg) in October 2013. ANKAAA was invited to take part in the ‘nurturing arts/media partnerships’ panel, which discussed creative projects and some of the challenges posed by the changing funding landscape across the Indigenous arts and media sectors. It also discussed the positive potential of new technologies and how Indigenous organisations can work together to capitalise on these developments. The Festival showed that remote Indigenous media is growing stronger and remains central to Aboriginal and Torres Strait Islander life and culture.

Larrakia Cruise Lounge Pop-up Exhibition

In September 2013, Larrakia Nation Arts began a cultural tourism project in partnership with the Mantra Hotel, Darwin and the larger cruise ships operating over the wet season months. Larrakia Arts, Injalak Arts and Munupi Art took part in the pilot project giving visitors the opportunity to share in local Aboriginal culture and traditional practices. ANKAAA staff, Vanessa Kredler and John Saunders gave a presentation on the importance of buying Aboriginal art ethically through Art Centres.

Indigenous Advisory Council

Congratulations to Djambawa Marawili AM (Buku-Larrnggay Mulka) for his appointment to the Prime Minister’s Indigenous Advisory Council.

ANKAAA Digital Archiving and Keep Place Support Program

How to best care for community collections and keeping places including digital archives remains important for Art Centres. ANKAAA's Vanessa Kredler consulted with eight Art Centres in 2013 on strategic questions relating to this field.



Vanessa visited: Jilamara Art and Crafts (Muluwurri Museum); Djilpin Arts (Blanasi Collection); Waringarri Aboriginal Arts (Archive Space and Dawang Gallery); Warmun Art Centre (Archive Space); Buku-Larrnggay Mulka (Mulka Project); Mowanjum Artists (Mowanjum Keeping Place and Media Centre). And Vanessa was successful in helping Waralungku Arts obtain funding from MacArthur River Mines Trust Fund for a feasibility study to build a keeping place. Following on from the ANKAAA Digital Archiving and Keeping Place Support Handbook, ANKAAA is developing an online space for information sharing amongst Art Centres and National institutions.



Top: Warmun Community Collection Archive Room
Above: Consultation at Waralungku Arts, Boroloola – 'We want to keep our most important art works and stories safe'

Gija in the Sky

The bold artwork Mendoowoorrji (Medicine Pocket) by late Gija artist Paddy Bedford now stretches over a

737-800 Qantas aircraft, the fourth in the Indigenous Art Plane series by Qantas. ANKAAA Deputy Chairperson



Top: Blessing of Qantas Plane, Broome airport
Above: Gabriel Nodea (Warmun Art Centre/ ANKAAA Deputy Chair) front, November 2013

Gabriel Nodea said, 'Bedford's influence from Warmun Art Centre could clearly be seen in the works of today's contemporary Gija artists. 'He was a good man – a great man', he said. 'He inspired all of us with his painting. He put Gija on the map'.

Ngukurr Luggage Story

'Bush Flowers', the work of Ngukurr Arts artist, Gwyneth Blitner, has been selected by Australian luggage designer Catherine Manuell as the design for a range of high end accessories. Gwyneth is the third artist from Ngukurr to feature in Catherine Manuell Designs alongside Maureen Thomson and Amy Johnson.



Women of the World Festival Goodinymayin Yijard Rivers Art and Cultural Centre, Katherine, by Regina Wilson

In September I gave a presentation at the Women of the World Festival in Katherine about my textiles, my fabric skills and silks. My new work is on linen. I introduced myself to everyone. My four grandchildren and my cousin were there, too. I also talked about my community, Peppimenarti. How it is a safe place; a really strong community. We don't have problems with sniffing or ganja; only sometimes, people bring in grog.



Above: Regina Wilson

We keep our community clean and the kids go to school. The white staff work with the Aboriginal people, all together. We are very lucky. It was nice to meet people from all over the world and see their different costumes, like that Indian mob, you know. Women came to me from overseas and we talked a lot. ANKAAA was represented by two ANKAAA board members, Regina Wilson (Durrmu Arts) and Annette Kogolo (Mangkaja Arts).

NCCA New Director

ANKAAA congratulates and welcomes Maurice O'Riordan as new Director at the Northern Centre for Contemporary Art, formally known as 24 Hour Art and looks forward to the program ahead.

All Photos: courtesy of Art Centres



Natasha Griggs MP wearing Merrepen Arts fabric at opening of the 44th Australian Parliament, 12.11.13



Installation shot Australia, Royal Academy London. L to R: Gulumbu Yunupingu, Djambawa Marawili AM (Buku-Larrnggay Mulka)



Djon Mundine and Ben Wallace (Bula'bula Arts) at new Bungul Ground, Ramingining



Lorraine Kabbindi White (Injalak Arts) with her father Ian White looking at her grandfather Bardayal 'Lofy' Nadjamerrek's painting in Old Masters NMA Canberra, December 2013



Lois Nadjamerrek (Injalak Arts) and Gretchen Stolte Old Masters NMA



Djambawa Marawili AM (ANKAAA Chair) launching Old Masters NMA Canberra



Waynubi Marika (Buku-Larrnggay Mulka) performing at the launch of Old Masters NMA



Sarah Mengil (Waringarri Arts) on Derby Pier, ANKAAA Regional Meeting 2013



Harvesting string Tree, Yirrkala



Joowarri Ju Ju – Gooniyandi Dancers, Mangkaja Arts, performing at Joonba, Junba, Juju Tactile Arts, Darwin, August 2013



Gabriel Nodea (ANKAAA Deputy Chair) and Roseleen Parks (Warmun Arts) dancing as above.



Chloe Moo in dress from fabric by Martia Sambono, Merrepen Arts. Winner of best dressed Myer Fashions on the Field, Melbourne Cup 2013



ANKAAA Core Staff Team: R to L: Christina, John, Anisha, David, Belinda, and Vanessa with ANKAAA Chair Djambawa Marawili AM and Peter Shepherd Business Advisor

Photo Credits: 1. Office of Natasha Griggs 2. Francesca Cubillo 3. Bula'bula Arts 4, 5. National Museum of Australia (NMA) 6. George Serras, NMA 7. Jason McCarthy, NMA 8, 9. ANKAAA 10, 11. Kimberley Aboriginal Artists 12. Merrepen Arts 13. ANKAAA

The 25th Anniversary of the Aboriginal Memorial, 2013

by Ben Wallace, Curator, Bula'bula Arts

ANKAAA Directors and Staff

THE ABORIGINAL MEMORIAL



25TH ANNIVERSARY RAMINGINING 27TH SEPTEMBER 2013 6PM

WITH THE SUPPORT OF BULA'BULA ARTS, EAST ARNHEM SHIRE & ARTS NT | IMAGE © BOBBY BUNUNGGURR

The Aboriginal Memorial has been described as one of the most important works of art produced in Australia in the 20th Century. In 1988, as Australia 'celebrated' the bicentennial, the Aboriginal Memorial was exhibited in the Biennale of Sydney. The Memorial, now on permanent display at the National Gallery of Australia, is an installation of 200 dupun (hollow log burial coffins), each representing a year of white occupation. A powerful display of Yolngu culture and a sobering reminder of the many Aboriginal lives lost in the fight to retain freedoms and traditions. A quarter of a century later, Indigenous peoples across Australia are continuing to face many challenges and inequalities in regard to education, housing, health and land rights. With this as a backdrop, the artists of Ramingining decided to mark the 25th Anniversary of the Aboriginal

Memorial by exhibiting 25 new dupun - one for every year since 1988.

The 25th Anniversary Memorial was installed in a new outdoor permanent bungul (dance/ceremony) site in Ramingining and was officially opened with traditional dance on the first night of the annual Ramingining 'Bak'bididi' (frog) Festival in September 2013. The installation served to remind the entire community of the power and importance of their art and the incredible contribution the artists from Ramingining have made and continue to make to their community and country. This was clearly evident as families gathered to look at the Memorial, take photos with their clan dupun and listen to senior members of community talk about the knowledge contained in the hollow logs. Along with the installation, films related to the Aboriginal Memorial were shown at Bula'bula Art Centre including 'Djalambu' (1964) and 'Here's My Hand' (1988).

Djon Mundine OAM (curator of the original memorial installation) returned to Ramingining to be part of the 25th Anniversary Memorial, to meet with the artists and renew his long-term commitment to the Ramingining community.

Top left: Poster - image by Bobby Bununggurr.

Photo: Bula'bula Arts

Bottom: Bungul ground at Ramingining with 25 dupun to celebrate the 25th anniversary of the 1988 Aboriginal Memorial

Photo: Matt Nettheim



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Munupi Arts & Crafts Association - Tiwi Region

Wukun Wanambi

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