

ANKAAA

Association of Northern, Kimberley and Arnhem Aboriginal Artists

Working together to keep art, country and culture strong

Arts BACKBONE

Volume 14: Issue 1, August 2014



Welcome

By Djambawa Marawili AM, ANKAAA Chairman

ANKAAA

GPO Box 2152, Darwin
Northern Territory, Australia 0801
Frogs Hollow Centre for the Arts
56 McMinn Street, Darwin
Ph +61 (0) 8 8981 6134
Fx +61 (0) 8 8981 6048
Email info@ankaaa.org.au

www.ankaaa.org.au

Facebook: ANKAAA.aboriginal.artists

This publication may contain the names of Aboriginal people who have passed away. All text and images are copyright of the artist, Art Centres or ANKAAA (as indicated) unless otherwise stated. ANKAAA Arts Backbone is © ANKAAA. The views and opinions expressed in this publication are those of the authors and do not necessarily reflect those of ANKAAA.

ANKAAA is a not for profit Aboriginal Corporation.

Editor: Christina Davidson

Issue Coordination: Anisha Stiffold

Cover Image: Babbarra Designs' Helen Lanyinwanga print *Marebu*, (Pandanus Mat). Translated into runway ensemble by Indigenous designer, Caressa Sengstock, for the Inaugural Australian Indigenous Fashion Week, Sydney 2014. Photo: Hamish Gregory

ANKAAA is proudly supported by:



We are the Indigenous peoples who have been living here in Australia for tens of thousands of years.

This is a time of great change both in government policy and in the wider world - including what is being called the 'third industrial revolution' where new communication technologies together with renewable energy forms are rapidly changing realities of how people can work.

Indigenous people in Northern Australia, most of whom are living on or close to their ancestral lands, want to step up and be fully and humbly part of positive change in this contemporary world.

In 2014 the ANKAAA board has been active in inviting government and other partners to sit at the table with us and to work together in real partnership to build sustainable futures for the art industry and for Indigenous culture and livelihoods (see page 22). We want to make sure future generations of Australians benefit from our strong ancestral knowledge of country.

In joint projects led by ANKAAA in recent years, the board and membership have worked collaboratively with: scientists (The Harvesting Traditional Knowledge project); leading mainstream arts professionals (Arts Worker Extension Project); and with philanthropic, corporate and government supporters, to design new more effective ways of promoting sustainability.

Art is really important for Indigenous people in northern Australia. It is really important because it is telling an ancient story about country. About how human beings are connected to country and hold responsibility for its care. Art is a document. Artists document the land and are putting it on show, so that people will understand where the art comes

from. The country, and the art and the culture are all inter-connected. Our clans are all connected to other Indigenous clans and country across Northern Australia through our inherited patterns and designs. Ancestral beings travelled across the land meeting different languages and connecting us.

ANKAAA programs today share information and build networks between the different Indigenous clans and language groups in the north as well as learning from new Australians from all around the world.

Today it is really important that interested Australians and government realise that art is closely linked to employment and livelihoods for Indigenous people in our homelands and 'remote' communities. People sometimes say that there are no real jobs for Indigenous people in homelands and remote communities. They are wrong in this. People have to work with us friendly, gently, wisely and the jobs will be there in the Art Centres and in the country.

ANKAAA is working successfully with Indigenous communities and leaders to strengthen employment of local Indigenous people in the network of Indigenous owned and governed Art Centres across north Australia, and to promote ongoing culturally based livelihoods for artists, and wants to continue collaborating positively around this.

Djambawa Marawili AM, ANKAAA Chairman

Baniyala Homeland, North East Arnhem Land, July 2014

Djilpin Arts, The Company of People

By Fleur Parry, Manager, Djilpin Arts



'Rich in spirit, Culture is powerful medicine, bringing healing to the community and inspiration and understanding to the visitors that we welcome to walk with us', Tom E. Lewis, Artistic Director, Djilpin Arts.

On country with kin and culture since 2002, Djilpin Arts has brought new spirit to the remote community of Beswick (Wugularr), 100kms south east of Katherine.

Djilpin Arts Aboriginal Corporation has 100% Indigenous membership of people from Wugularr and related communities, and from Rittharngu/Wagalak, Dalabon, Mayali, Mara, Jawoyn and Rembarrnga language groups. We focus on maintaining, developing and promoting arts and cultural practices of the region that represent all our members.

Djilpin's programs link traditional culture with modern enterprise. Our elders pass on their rich cultural knowledge to the community's young people who bring energy and vitality to a myriad of cultural programs and activities including traditional and contemporary dance, music, visual arts and multimedia.

Since 2002, Djilpin Arts' young Indigenous media participants have developed a wealth of cultural material in digital formats; reigniting culture in the community through films, animations, documentaries, award-winning music videos, community education videos and YouTube Live technology.

The incredible site of Malkgulumbu, Beswick Falls, on Jawoyn land is open to the public just once a year at the end of July for the Walking With Spirits Festival. The event features traditional dance together with songs and stories told in dance, music, puppetry, fire and film.

The Ghunmarn Culture Centre is situated in Beswick (Wugularr) and is keeping place to the Blanas Collection of works called Gunwinjgu or The Company of People as a way of sharing culture with others, in accordance with the original intentions of the old masters.

The extraordinary story of David Blanas is now available as a full documentary from Djilpin Arts: *Kundirri: The life and legacy of David Blanas*.

The Ghunmarn Culture Centre has a cafe and retail gallery showcasing more contemporary art and artefacts: including didgeridoos, carvings, fibre art, paintings on canvas and bark and limited edition and fine art prints. This is



mirrored in Djilpin Arts second gallery space in Katherine.

Djilpin Arts also proudly introduces a new standard in remote accommodation. Guests can stay with us in our architect-designed, award winning, guest facility at Beswick, Djakanimba Pavillions, knowing that room rates go straight back into a local Indigenous enterprise supporting remote art, culture, training and employment.

Top: Djakanimba Pavillions, Beswick Community Guest Accommodation

Top left: All painted up, Outside the Ghunmarn Culture Centre - Keeping Place to the Blanas Collection, Beswick Community

Below: Inside the Katherine Gallery and Cafe
All photos: Djilpin Arts

Gapuwiyak Calling

Phone-made Media from Arnhem Land – University of Queensland Anthropology Museum, March - August 2014
By Dr Jennifer Deger, The Cairns Institute

'We decided to name our exhibition Gapuwiyak Calling because we're calling you through our phones, calling so you can connect to us. We're grabbing hold of new possibilities using these little things. Maybe you'll answer us?'
– Paul Gurrumuruwuy



On March 14 the Miyarrka Media team from Gapuwiyak celebrated the opening of their phone media exhibition in Brisbane. This unique and playful show highlights the creative energy unleashed by mobile

phones, featuring a range of video and photographs made by Yolngu families as well as a selection of films made especially for the exhibition, including the new Miyarrka documentary Ringtone.



Structured according to Yolngu poetics of call-and-response, the exhibition takes motif and meaning from the actions of an ancestral Mokuy (trickster spirit) who lives in the stringybark forests of Arnhem Land. In ancestral times this Mokuy signaled other clans with his dhadalal (a special didgeridoo) sensuously establishing enduring and ritually significant relationships between places and people across the region. The sound of the dhadalal becoming a way to gather all the clans—dhuwa and yirritja moieties—together for certain large public ceremonies.

As Miyarrka Media's Paul Gurrumuruwuy describes, 'It's a sound everyone can hear. It reaches the ears and the mind, so everyone, all the clans, will move in and join together.'

In this exhibition, gallery visitors are greeted by this special dhadalal call—a call which as it resonates in



the space together with the sound of ringing phones, gestures to the possibility of new kinds of digitally mediated relationships both within and beyond Arnhem Land.

Much of the content is deliberately playful, incorporating ostensibly 'foreign' sound and image elements accessed via the internet connection on their phones. The exhibition is an opportunity to assert enduring and meaningful connections between

generations of Yolngu kin living through times of enormous social stress and change.

Gurrumuruwuy says that these new technologies open up exciting new possibilities for Yolngu art, especially for younger, digital-savvy generations. He sees the camera as a way for Yolngu to show their identities and strengthen their culture. 'On the video screen you can see Yolngu identity through the bodies. The blood, the

bones, the sacred designs...they're all there, but on the inside.'

The exhibition was auspiced by Gapuwiyak Culture and Arts.

All images: Gapuwiyak Calling exhibition at University of Queensland Anthropology Museum (UQAM)
All photos: UQAM

Joonba, Junba, Juju: Song and Dance Cycles of the Kimberley

By Esther Gyorki, Gallery Coordinator, Warmun Art Centre



Joonba, Junba and Juju are three names from the Kimberley Aboriginal languages given to a specific form of performance driven by narrative.

In Gija and Miriwoong languages the word is Joonba. In Ngarinyin language, Junba and in Bunuba country it is Juju. Bringing together different countries and language groups from across the Kimberley, Joonba, Junba, Juju is part of a gradually unfolding project developed by Mangkaja, Mowanjum, Waringarri and Warmun Art Centres. This revival has strengthened these song and dance cycles in the region. At the heart of this project is the concept of sharing and exchange – wirnan/wunan – the sharing of performance, of knowledge, of objects.

The exhibition, Joonba, Junba, Juju: Song and Dance Cycles of the Kimberley, includes a unique collection of photography, video and objects associated with the performances, such as masks, painted dance boards, spears and thread-cross totems. It pairs these objects with videos of the performances, as well as discussion by the custodians of these corroborees. This allows non-Indigenous Australians to understand more about the traditions of Aboriginal culture and giving the younger generations of Indigenous Australians a modern means of relating to the stories of the elders.

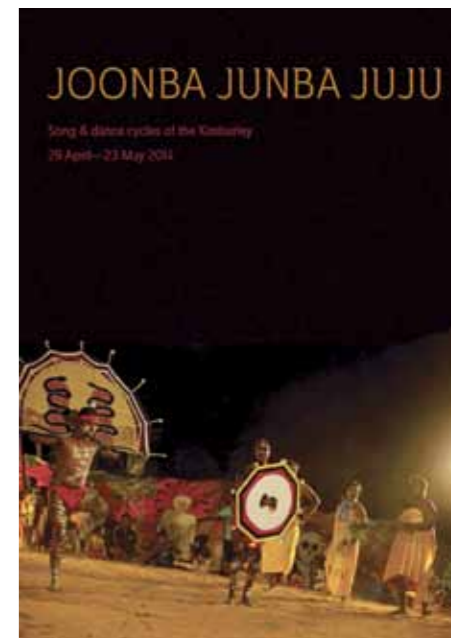
Gija Media Trainee at Warmun Art Centre Nancy Daylight explains: 'With the video, we can record and memorise how they dance and paint. When old people talk in language, we only know a little bit. But when we put it in English at the bottom in a subtitle, we understand the whole story.'

Joonba, Junba, Juju was on show at TactileArts, Darwin, 9 August – 1 September 2013, and UTS Gallery, Sydney, 29 April – 23 May 2014.

Above: Gabriel Nodea performs Binyjirminy
Photo: Alana Hunt, Warmun Art Centre



'When it comes to our law, culture, country and language Gija people know what is right from what is wrong. Everything from the Ngarranggarni (Dreaming) to real life events are kept alive in our traditional archives, and that archive is our joonba.'
– Gabriel Nodea, ANKAAA Deputy Chair and Warmun Arts Centre's Cultural Liaison Officer.



Top left: Jowari Junba performance
Gooniyandi dancers: Fabian Davis, Jai Cherele, Gilbert Cox, Johari Dick, Ty Murray
Photo: Mangkaja Arts Resource Agency

Top: Front cover of the Joonba, Junba, Juju Catalogue. Downloadable here: www.warmun.gfcomms.com.au/wordpress/wp-content/uploads/2014/05/here.pdf
Photo: Mowanjum Arts and Culture Centre

Bottom left: Dougie Macale performs Goorirr
Goorirr
Photo: Alana Hunt, courtesy of Warmun Art Centre

Above: Joonba, Junba, Juju exhibition at TactileArts, Darwin
Photo: Warmun Art Centre

Flow of Voices (In 2 parts) at The Cross Art Projects, Sydney

Includes works by Jacky Green, Stewart Hoosan and Nancy McDinney
By Jacky Green with introduction by Jo Holder, founder and director, The Cross Art Projects



Jacky Green, Map of Borrooloola – Our Land and things going on over the top of it, acrylic on linen, 2013
Photo: Silversalt Photography

Produced by Waralungku Arts and The Cross Art Projects, Flow of Voices refers to the landscape of the mighty McArthur River system and to the voices of the traditional owners and managers raised in defense of their culture and lands.

Flow of Voices is a case study exhibition and writing project on contemporary art, post-colonial relations and mining in Australia's remote Gulf Country, and its tiny central town of Borrooloola.

Two exhibitions were staged at The Cross Arts Projects in Sydney between April and June 2014, covering the shift from 'Good to Bad' through paintings and text; recounting the Indigenous experience of the frontier days: lawless massacres, resistance and

displacement, through to the present day, arguing for proper monitoring, consultation and reparation in exchange for resource extraction and damage by mining corporations.

Jacky Green's work: Map of Borrooloola – Our Land and things going on over the top of it, was part of Part One, accompanied by the artists' statement:

This painting is a little bit like a map of the country around Borrooloola, a town in the southwest Gulf of Carpentaria where us Gudanji, Garrwa, Mara and Yanyuwa people have been yarded-up like cattle by the government.

When whitefellas look at the painting they can only see the things that they

recognise, things from their world, the roads, houses, showground and airport. But there are so many more things in the country that they can't see. They are all the sacred sites that we live amongst. The sacred places bind us with the country.

Government keeps talking about expanding the town, but they gotta talk with us. They gotta learn what's in the country. They can't just put things on top of our sacred sites like the mining companies do. We feel our culture is starting to get pushed aside. It's not being recognised properly. Borrooloola is our place and our land. Whitefellas gotta learn about country, how to take care of it proper way. To do this they gotta work with us.

Martuwarra: A Sonia Kurarra Solo Exhibition ReDot Gallery, Singapore, 2014

By Sonia Kurarra, artist, Mangkaja Arts Resource Agency Aboriginal Corporation

Martuwarra is my river country. This painting is all about the Fitzroy River which flows down through Nookanbah where I live. All kinds of fish live in the water, we catch big mob of fish here. I like Parlka (Barramundi). We catch Catfish and Brim here too. Nganku (Shark), Wirritunany (Swordfish) and Stingray also live here. These fish live in these waters long after the flood has gone.

Also this painting is about Barramundi swimming on the surface of the water, you can also see the wakiri (pandanus tree) and rocks all around. When the Barramundi get tired they go back into the rock holes. These rock holes hold all the Parlka (Barramundi) that live in the river. Kalputu (water snakes) also live in these rock holes and swim all around the palma (creeks) and all around the wakiri that grow in the river.



Sonia Kurarra, Martuwarra, atelier acrylic paint on linen, 2013
Photo: Mangkaja Arts Resource Agency Aboriginal Corporation

YAMA: Installation and Digital Art in Lajamanu

By Neil Jupurrurla Cooke, Warnayaka Art and Cultural Aboriginal Corporation



YAMA is an experimental multimedia art installation at the Warnayaka Art Centre, Lajamanu.

'The project incorporates digital art, traditional structures and painting, sound, photography, video, and performance and is sponsored by the Australia Council's Indigenous Experimental Art Fund', Gretta Louw, Digital Artist and Project Manager.

This YAMA project is a way for me to remember and honour the times when I was a young boy. Back then we didn't know about photos - even if the superintendent took a photo of us, we didn't know. After, when they showed the picture to us, we used to think 'Hey! How come? It was only a machine!'

Now that we understand about all this, it's good to make more videos and photos to give to our kids.

It's about knowing your family lines and what you're related to - your jukurpa (dreaming); we are all related to our country. I want to make this project for my community, so that they can support me and help me to keep culture strong.

Back in the 50s and right through to the 70s, we were living in humpies; collecting sheets of iron to make them. They used to grab forked tree branches, six of them, and put a rail across, and put

sheets of iron on the sides and up on the roof, and cover that with calico to make those humpies tight and stable. During the rainy season we used to hear the rain pouring down on the iron outside.

The humpy kept us cool during the hot weather too. Sometimes we had a doorway and put a sheet of iron on top of the ground just outside, with wood on top for a fire, so that we could sleep outside during the cold season. We had no lights, just firewood. Today we've got electricity and we have to pay for it with our power card - even for light and to watch TV. And we have showers

inside with hot and cold water, washing machines and fridges. But in the old days we watched the fire burning outside, and the stars shining in the sky - no television - we went to sleep early, or told stories until we went to sleep.

In the 70s it started to change; we had streetlights along the roads, and they started to build new houses that we moved into. It was hard on those floors in the house; at first I didn't like sleeping on the cement. Now we are used to the houses, and it's good too. We are living in a new way. It's a new lifestyle - but we still think about the humpy, look back to our grandfathers and grandmothers, aunts and uncles, how they used to live in the bush. I feel sad to think about that because we aren't living that way anymore. Now we pay rent. New things came in - and even though I'm right in my life today, deep in my heart, I still think back to those days.

We can't go back to the way we used to live. But when we look forward, we want to live in a house where we feel comfortable; maybe we have an air conditioner or fan to keep us cool, or have a shower in the light, and a mirror to comb our hair or shave our whiskers. We can get up and go to the toilet in the night - no snakes, nothing like that. Before, we used to feel the snake going past in the night. We can't hear the dogs anymore, they sleep outside, and we have television inside. We have a kitchen and everything where we can cook on the stove. We've got to learn to live like we want to be. But it's still important to remember country, how to live there. That's all in Yama.



All images: The replica humpy, used to house digital and non-digital artworks, sculptures, and community events at Lajamanu Community
All photos: Gretta Louw



**Praxie and my work placement.
By Evangeline Cameron, Djilpin
Arts, ANKAAA AWEF 2013
Graduate**

ANKAAA Arts Worker Extension Program 2013 Graduates, Evangeline Cameron, Djilpin Arts and Praxedes Tipungwuti, Tiwi Design attended the Australian Indigenous Fashion Week, 2014 with Belinda Foster, ANKAAA. Travel was made possible through a Quick Response Grant of the Regional Arts Fund, Arts NT.

Praxie and myself had many different jobs to do at the fashion show in Sydney.

First we had to pack all the show bags with little biscuits and little shampoos and conditioner and moisturiser.

We had to lay all the outfits out and label them with the models' names, ready for them to change into really fast. We helped dress the models, zip up their dresses and get the right earrings, bracelets and shoes together for them. We had to really focus when we were out the back. It was so busy.

There were people everywhere and everyone had a different job. There was a photographer taking pictures of each model just before they went out on the catwalk. There was a person doing make up. I would love to learn how to do the make up.

We also answered questions during a press conference on how the dresses and fabrics were made and how people get the local colours to make the natural dyes for the pandanus. We also worked on our own Art Centre stalls.

We were able to watch the first fashion show but for the second show we had to be out the back helping.

It was really good fun and I would love to do it again next year.

Top left: Djilpin Arts stall at AIFW (L-R) Lancetta Ashley, Rachel Palmer and Evangeline Cameron
Photo: ANKAAA

Top: Evangeline and Praxie with two of the models at AIFW
Photo: ANKAAA

Above: Tiwi Design stall at AIFW, funded through ANKAAA's TADS program
Photo: Tiwi Design



**Injalak Arts at Fashion Week.
By Felicity Wright, Mentor
Manager**

Artists Selina Nadjowh and Priscilla Badari travelled from Gunbalanya, West Arnhem Land to Sydney for the inaugural Australian Indigenous Fashion Week, April 2014 held at the Sydney Town Hall. Both women were excited about the flight and first trip to Sydney. Selina got the window seat and watched the changing landscape beneath her for the whole flight. And it was Priscilla's first trip on a jet.

Injalak's collaborations with Darwin based Albertini designer Adriana Dent and Cambodian NGO design collective Artisan designer saw the creation of a number of runway outfits. The garments featured fabric designs by Selina Nadjowh, Reuben Manakgu, Isaiah Nagurrurrba, Maath Maralngurra and Geoffrey Nabegeyo.

Women's and men's clothing and accessories made from hand-printed



Injalak fabrics are now available through the Art Centre.
www.injalak.com/online-store

Top: Injalak Dress. Selina Nadjowh and Priscilla Badari with Albertini's ball gown. The full skirt of Selina's Lambalk (Sugarglider) design drew rounds of applause from the audience
Photo: ANKAAA

Above: Injalak designs on the runway at AIFW
Photo: Injalak Arts



**Babbarra designs at Fashion
Week. By Claire Nicholl,
Manager, Babbarra Designs,
Maningrida Women's Centre**

In April this year, Babbarra Designs was invited to present at Sydney's inaugural Australian Indigenous Fashion Week's Design Forum Creative Lab Sessions. An overarching theme for the forum was the building of ethical frameworks for design collaborations between fashion designers and Indigenous fabric producers. The women from Babbarra Designs spoke about their collaboration with Sydney Indigenous designer Caressa Sengstock. A collaboration sponsored by Spotlight Australia. The collection was shown on the runway at AIFW.

It was the first time Raylene Bonson and Lenny Goya-Airra of Babbarra Designs had travelled to Sydney. They showed great courage speaking to a room full of fashion aficionados and media. They spoke about their work as a textile artist and textile

machinist, and the importance of the sustainability of their employment for them and their families into the future.

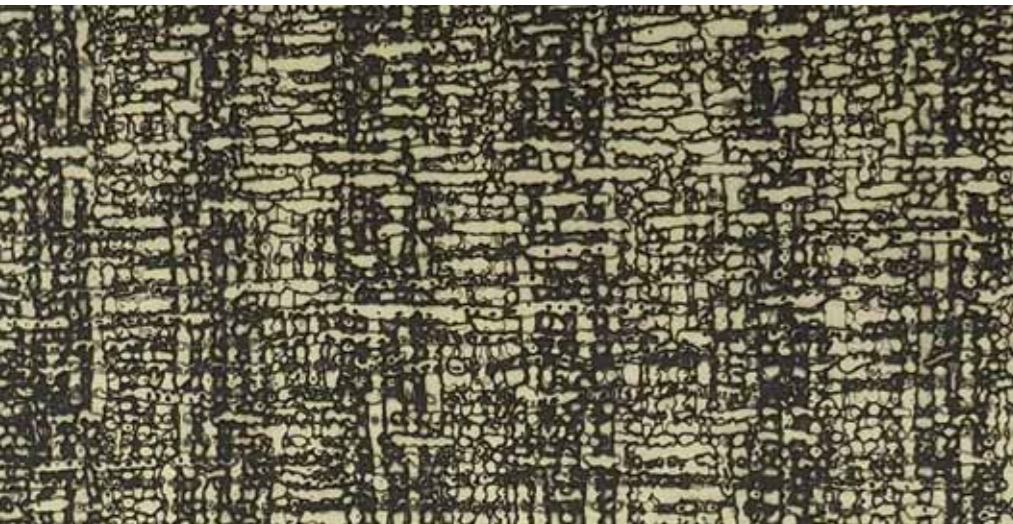
The Babbarra Designs sewing team is using the patterns created during the collaboration to produce items for sale. These are available at The Darwin Aboriginal Art Fair in August.

The trip was funded through ANKAAA's Training and Development Support Program (TADS).

Top: Artists, Raylene Bonson and Lenny Goya-Airra with Babbarra Designs manager, Claire Nicholl at the Babbarra Designs stall, AIFW
Photo: Babbarra Designs

Above left: Babbarra Designs speaking at the Design Forum Creative Lab Sessions at AIFW. (L-R) Caressa Sengstock, Claire Nicholl, Raylene Bonson and Lenny Goya-Airra
Photo: ANKAAA

Above: Babbarra Designs on the runway
Photo: Hamish Gregory



Jilamara Arts and Craft, Melville Island and The Australian Print Workshop (APW), Melbourne have a long-term creative relationship spanning over 20 years.

The recent printmaking workshop funded through ANKAAA's Training and Development Support Program (TADS) renewed artistic connections and skills for both emerging and established Jilamara artists and marked Jilamara's 25th anniversary.

The linocuts produced were editioned at the Art Centre and the copper etching plates printed at the APW workshop in Melbourne.

Top left: ANKAAA Arts Worker Extension Program 2014 participant, Jimmy Mungatopi making an etching plate. His painting, in the background represents Purukuparli, Bima (Wai-ai) and Jinani. Natural ochres and acrylic binder on canvas
Left: Proof of layered print by Raelene Kerinauia
All photos: Jilamara Arts and Craft

The iconic Kimberley boab tree comes in many shapes and sizes and the artists at Waringarri Aboriginal Arts are well known for their beautiful boab engravings.

As part of two significant creative partnerships and supported by ANKAAA, Waringarri artists and arts workers invited Brendan Hackett of Blueprint Sculpture, a Melbourne metalwork foundry to share his skills in casting and mould making to create three giant bronze boabs and 1500 smaller boabs cast in polished aluminium, creating new market possibilities for these unique artefacts.

'It's giving us opportunities to do different things with the boab nuts...not many people have seen boabs before, so with this project we are just trying to get it out there...' says Waringarri artist and arts worker Lorisa Hunter.

Arts workers Richard Bloomer and Kenny Griffiths were involved in creating the large moulds for the bronze boabs and the plaster casts used to make the aluminium sculptures. 'We had to make the big boabs with our hands making the shape of the boab first...with the small boabs we found good shaped boabs and cast them in plaster to make the moulds. Afterwards we poured plaster ready for the artists to use...' says Kenny Griffiths Jnr.

Two of the giant boabs were commissioned by Landcorp when Waringarri Aboriginal Arts won a West Australian open public tender to install artwork in Kununurra's new Coolibah Estate, while the third bronze boab has been purchased by the Shire of Wyndham East Kimberley as an entry statement at the Kununurra Airport.



The smaller cast aluminium boabs are a unique corporate gift commissioned by Wesfarmers to commemorate their centennial year. 15 artists were selected for this creative partnership and a full set of 15 engraved boabs has been gifted to both the National Gallery of Australia and the Art Gallery of Western Australia.



Top left: The Waringarri giant boabs
Bottom left: Waringarri artist engraving a plaster mould
Top: Arts worker Richard Bloomer making plaster moulds
Above: Arts Worker Extension Program participant, 2014, Selina Gallagher with Margaret Beebe working on giant boabs wax moulds
All photos: Waringarri Aboriginal Arts



ANKAAA's Arts Worker Extension Program (AWEP) is the only intensive professional development program with a focus on building skills and career pathways for Northern Australian Aboriginal arts workers. Each year, four intensive professional development modules are delivered to nine high potential participants from the ANKAAA membership. The first two take place in Darwin. They are followed by a two-week interstate trip with workshops, visits and short internships at leading cultural institutions across Australia. The final module takes place at the annual Darwin Aboriginal Art Fair in August.

AWEP is designed to increase arts workers' professional skills, knowledge and industry networks to further their careers in Northern Indigenous Art Centres.

There is also an alumni component – the AWEP Graduate Program offering ongoing professional development and networking opportunities to increase long-term sustainability and keep the network of graduates alive and strong.

ANKAAA is very fortunate to have the

strong and continued support of major art institutions across Australia and their professional staff. This year once again participants travelled to Canberra, Sydney and Melbourne over two weeks and met many professionals at major institutions who generously donated their time and expertise. Arts workers gained valuable knowledge in conservation, archiving, preservation and curating through tasks, demonstrations and hands on workshops.

Franchesca Cubillo, Senior Advisor of Indigenous art at The National Gallery of Australia, which has hosted the Canberra program for four years now, reflects on the programs benefits:

'I strongly believe in and support ANKAAA's Arts Worker Extension Program. The professional development opportunities, both short term and long-term, that this program enables cannot be undervalued. The gallery, in particular the Aboriginal and Torres Strait Islander Art department, has watched with excitement and quiet confidence in the growing collective of confident, knowledgeable, and empowered arts ambassadors who



Top left: The AWEP participants at Parliament House, Canberra. (L-R) Rachael Morris, DJ Marika, Deborah Wurrkidj, Selina Gallagher, Jimmy Mungatopi, Serena Pinday, Evangeline Cameron, Mally Pindan, Rhoda Hammer, Kieren McTaggart

Top: Rhoda videoing Rachael during the Film-making workshop at ABC Open, Darwin, with iPads on loan from NT Libraries

Middle: Samantha Hamilton, Centre for Cultural Material Conservation at Melbourne University with Deborah preparing for a conservation workshop

Above: Jimmy and DJ at the conservation workshop, CCMC, Melbourne University
All photos ANKAAA

Opposite right: Rhoda presenting at The National Gallery of Australia, Canberra



Above: AWEP participants with (centre) Jonathon Saunders, Resource Support Officer, ANKAAA and (left) Franchesca Cubillo, Senior Advisor Indigenous art at The National Gallery of Australia

will lead the Indigenous Art Centre sector into the future.'

Art works used in workshops at museums and galleries often include objects made by important family members of AWEP participants, and promote rich learning experiences for the institutions' staff as well as the visiting arts workers who share precious knowledge of stories and cultural contexts. Deborah Wurrkidj from Babbara Designs, Maningrida, reflects: 'I've been working at Babbara Designs for a long time – working hard, making designs and printing the fabric. Now it's time for me to speak up – to tell others about what I do, how important it is and how I can teach others about art and culture'. Kieren McTaggart from Merrepen Arts in Daly River reflects: 'I'm a young person working at our Art Centre, doing my artwork and helping the other artists get things done. My family told me I needed to step up – go out into the world and learn more, and bring those things back here. At first I didn't want to do that, but now I'm feeling proud and can see it's something I need to do'.

As part of the program, ANKAAA staff visit participants' Art Centres. Site visits allow arts workers to showcase their work on site at their Art Centres in Indigenous communities. They also provide the space to follow up on group



Above: Kieren and Jonathon Saunders, Resource Support Officer, ANKAAA during an AWEP site visit at Merrepen Arts, Culture and Language Aboriginal Corporation, Daly River, NT

training blocks with hands-on training and mentoring tailored to meet the professional and personal development needs of individual arts workers and also to meet with Art Centre managers.

An important part of the nine-month program are presentations prepared and delivered by arts workers about their Art Centres and their work in them. In 2014 these were delivered at the Australian National Gallery of Australia and the University of Melbourne and will be a highlight at the Darwin Aboriginal Art Fair in August.

The program continues to receive excellent feedback and encouragement

from participants and industry partners across Australia. As Mally Pindan, Mowanjumb Art Centre, sums up:

'I learnt so much I find it hard to describe!'

The program is currently funded by the Department of Culture and the Arts, WA, the Tim Fairfax Family Foundation, the Department of Business, NT, INPEX Ichthys Pty and the Ministry for the Arts.

For further information on the program please contact ANKAAA and be sure to join the arts workers at the Darwin Aboriginal Art Fair in August.



The Australia Council's Aboriginal and Torres Strait Islander Division 'Chosen' grant program supports senior artists and cultural practitioners to mentor early career artists.

Intergenerational instruction of this kind is primary to the art industry but is not usually financially supported in remote communities. Four Art Centres from the ANKAAA regions received funding for cultural mentoring projects in 2013 – 2014 in this innovative program.

The Yilpara Homeland Studio Project (North-East Arnhem Land) involves mentoring of young artists during intensive contemporary ceremonial practice and will be reported in the December ANKAAA Arts Backbone. Other stories of projects so far, follow.

Below: Phyllis Thomas painting Gemerre at Warmun Art Centre. Of this work Phyllis Thomas says, 'This is them scars (gemerre) the old people used to cut across their bodies' Photo: Warmun Art Centre



Ngalim-ngalim bush trips.
By Alana Hunt, Warmun Art Centre

Phyllis Thomas is one of four Gija women, including Mabel Juli, Shirley Drill and Shirley Purdie, who are leading a series of focused bush trips for the ngalim-ngalim (girls) of Warmun, supported by the Australia Council for the Arts Chosen program.

When Phyllis was young she worked on Turner Station, but often preferred to run away into the bush with the old women. She loved walking all over the country with her mother's mother and the other old women, hunting, collecting dingo scalps and looking for gold.

Of the Ngalim-ngalim bush trips Phyllis says, 'We got to learn them for singing, dancing and hunting. Like how me-fella bin' learn from our old people, fishing with spinifex nets, you know. When you camp out you gotta take your own billy can, make your own fire and cook your own feed. You can't go humbug people, you gotta sing out long way. That's what we learnt and that's what we gonna teach today.'

Family Collaborations.
By Cathy Cummins, Waringarri Aboriginal Arts

'It was good seeing all the families working together and the old people teaching and the younger ones learning from them to carry on the art and culture.' ANKAAA Director and Chairperson, Waringarri Aboriginal Arts, Dora Griffiths.

As part of the Chosen Project initiative funded by the Australia Council Waringarri artists have been working on a series of family collaborations. Six family groups including senior leading artists, emerging artists, young artists and their children have painted panels depicting each family groups' traditional country. The idea initiated by artists as part of the Chosen Project demonstrates how culture has always been passed from one generation to the next. Senior artists from the six family groups encouraged their children, grandchildren and even great grandchildren to participate in the project. The completed panels will be displayed at Waringarri Aboriginal Arts.



Above: Working on a family panel Photo: Waringarri Aboriginal Arts

Sharing weaving skills.
By Regina Wilson, Durumu Arts

The workshops are once a week on a Monday from 1 o'clock for about one hour at Peppimenarti Primary school.

We take the kids out to collect pandanus and sand palm and show them how to strip it. Then we dry it out. Next week we'll do the dying with the natural colours from bush and berries. And after that we will start the weaving of Peppimenarti style baskets.

It's a little bit rough for the kids, they are only little still from nine years old to 12 year old and there are between 10 and 12 children.

And all the kids do a corroboree too. They love doing it.

When the work is all finished we might take it all along to the Darwin Aboriginal Art Fair this year.

That way they will get ready for doing this when they are older.



Above: Regina Wilson takes time out from her practice as a fine artist to share her strong traditions with children at the Peppimenarti Primary School Photo: Durumu Arts

Wukun Wanambi belongs to the Dhuwa moiety and is an active member of the Marrakulu clan, Arnhem Land.

As well as being a highly acclaimed and successful artist, Wukun Wanambi is the Arnhem Region Stand-in Director on the ANKAAA board and Director of Buku-Larrnggay's media centre, The Mulka Project.

At The Mulka Project, Wukun facilitates media projects and mentors young Yolngu in accessing training and employment at the Media Centre.

In March this year, Wukun graduated from the The Wilin Centre for Indigenous Arts and Cultural Development's course in Indigenous Arts Management.

The course provides specialist training, knowledge and skills, preparing participants for leadership roles in the Indigenous arts sector and seeks to encourage more Indigenous ownership and employment.*

The four study areas of this four week intensive program, were: Indigenous Arts and Cultural Identity; Indigenous Arts Industry and Marketing; Indigenous Protocol, Policy and Law and Arts and Project Management.

'It is a very intense course', says Tiriki Onus, Lecturer in Indigenous Knowledge and Cultural Practices at Melbourne University.

'And Wukun took to the course extraordinarily well and was a great asset to his fellow participants. Being the only NT participant and in fact the only participant from remote Australia everybody learnt from his great insight into the Yirrkala community, and the Mulka Project'.



In his graduation ceremony acceptance speech Wukun spoke of how he appreciates the friendships, which were formed over the duration of this intense course, and the camaraderie between the group and level of help participants gave each other during the study period.

*Although this was the eighth and final year of this course, a similar course will be offered again in the future.

Above: Wukun Wanambi Photo: Jacinta Keefe, Courtesy of the Wilin Centre for Indigenous Arts and Cultural Development

Harvesting Traditional Knowledge one-day workshop on Melville Island

The Mulluwurri Museum: Rediscovering, Preserving and Sharing Cultural Knowledge at Jilamara Arts and Craft



The fourth and final workshop in the ANKAAA Harvesting Traditional Knowledge project 2013-2014 was held at Jilamara Arts and Craft, Melville Island on Tuesday 27 May.

'The Mulluwurri Museum: Rediscovering, Preserving and Sharing Cultural Knowledge' brought together over 30 artists, arts workers and Art Centre managers.

Jilamara's senior artists Aileen Puruntatameri and Rachel Puruntatameri led participants in a demonstration of how to make the traditional Tiwi Mara'wi dress. Artist Patrick Freddy Puruntatameri explained how traditional techniques involved in making the dress were revived at Jilamara and have found their way into the art produced at the Art Centre.

Curator of Aboriginal and Torres Strait Islander Programs at the National Museum of Australia, Andy Greenslade, spoke about the 'Encounters Project', a collaborative exchange with the British Museum including Tiwi art and leading to exhibitions in 2015. Andy also shared useful tricks on how to deal with mould

and other conservation problems in tropical climates using cheap materials available at the supermarket. NT-based conservator Carolyn McLennan discussed conservation techniques and practices with the other participants. Several artists, arts workers and Art Centre manager, Madeleine Challender from Waralungku Arts in Borroloola also attended to share perspectives and learn more about community collections as Waralungku Arts is embarking on building its own new Keeping Place.

This project is an Inspiring Australia science, engagement and communication initiative, funded through the Australian Government Department of Industry, Innovation, Science, Research and Tertiary Education. It is part of the ANKAAA Digital Archiving and Keeping Place Support Program supported by the Australia Council for the Arts.



Top: Aileen Puruntatameri and Rachel Puruntatameri demonstrating how to make a Mara'wi dress

Middle: Patrick Freddy Puruntatameri with his carving of 'Jinaini', the child of Wai-ai and Purakapali, who passed away. Patrick is holding a book called *The Goddess and the Moon - The sacred Art of the Tiwi Aborigines* by Sandra Le Brun Holmes. Artists from Jilamara Arts and Crafts are reviving the production of certain ceremonial objects found in old photographs from this book

Above: Natural materials used for making the Mara'wi dress

All photos: ANKAAA

ORIC Introduction to Corporate Governance workshop, Darwin.

By Brian Farmer, Jilamara Arts and Craft and ANKAAA Director for the Tiwi Region

In February this year, ANKAAA arranged and facilitated Brian Farmer, ANKAAA Director for the Tiwi region, to attend a three-day 'Introduction to Corporate Governance' workshop in Darwin.

Hosted by ORIC, (The Office of the Registrar of Indigenous Corporations), the training included corporations from across the Top End of Australia. Participants were Directors from Aboriginal corporations based in Yirrkala, Kununurra, Darwin, Katherine and the Tiwi Islands.

This meeting really opened my mind. We talked about Governance. How to run our organisations.

We also spoke about the money side of things, where to get funding for example and looked at Philanthropy.

That knowledge helped me get my picture straight. It was all really good information that I could then bring back to my people.

I am thinking about all the Art Centres when I am at these meetings. My Art Centre is Jilamara Arts and Craft, but I'm also thinking about Tiwi Design and Munupi Art and Bima Wear. I'm thinking about them too.

We have to think ahead, not behind for our grandchildren.

We have to look after the young Tiwi who have just come out from school. We have to find them employment at the Art Centres and use their fresh knowledge and teach them the right ways so that they can run their own businesses when they are older.

It is important to know where we are heading, to have a long-term vision and look into the future as Tiwi Art Centres. Because together we are strong. That way we have got more voice and more strength and that way the government can maybe hear us better.

That's my philosophy. My belief.



Top: Brian Farmer at work, Jilamara Arts and Craft, Milikapiti Community, Melville Island

Above: Brian Farmer with Hannah Roe, ORIC Regional Manager based in Darwin

All photos: ANKAAA

All-Tiwi Governance Training

Two governance training days for Tiwi Art Centres were organised by ANKAAA, in May and June.

22 board members and arts workers from Jilamara Arts and Craft, Munupi Art, Tiwi Design and The Tiwi Art Network attended the sessions.

The days were facilitated by business consultant Peter Shepherd and took place at the TITEB building in Nguuiu, Bathurst.

Peter introduced central concepts of governance and explained how to draft meeting agendas, minutes and different ways boards can delegate to managers.

The group also did a roleplay on how to conduct a manager performance review. Participants also had a session in language without Art Centre managers or ANKAAA staff, to discuss issues around board responsibilities and employment of staff.

Thanks to Peter Shepherd and everyone from Tiwi who attended! Mana.

Top right: Peter Shepherd conducting governance training for Tiwi ANKAAA members, Art Centres and Managers

Right: Wilhelmena 'Bulla' and Maree Puruntatameri from Munupi Art

All photos: ANKAAA





Above: ANKAAA Board in discussion with key funders. Funders centre from left: Ministry for the Arts – Lyn Allen (Assistant Secretary, Creative Industries, Canberra) and Libby Lawler (Assistant Director, IVAIS Central Management, Darwin); The Australia Council, Lydia Miller (Executive Director, Aboriginal and Torres Strait Islander Arts Division) and Mark Stapleton (Director ATSI/A, Sydney); Arts NT, Angela Hill (Director), Darwin
All photos: ANKAAA



Top: Group Shot of ANKAAA Board of Directors, staff and key operational funders, 13th March, Frog Hollow Centre for the Arts, Darwin
Above: The ANKAAA Board of Directors ‘sing’ in representatives of ANKAAA’s key operational and core program funders to their meeting in Darwin on 13th March - ‘to bring them into our minds and into our bodies and into our souls’

The ANKAAA Board of Directors invited the three main government funding agencies who give operational funding to ANKAAA and many Art Centres, to the first 2014 face to face board meeting in Darwin on March 13th, to talk about the importance of sustainable funding for Art Centres and the Indigenous arts industry.

Senior representatives of the Australia Council for the Arts, the Ministry for the Arts and Arts NT were formally welcomed by the ANKAAA Board of Directors with a ceremonial song and clap sticks. Board members introduced themselves using their own language and story, skin group and clan and

spoke for the four ANKAAA regions – the Kimberley, Arnhem Land, Tiwi Islands and Katherine/Darwin.

In the morning, the ANKAAA Board talked about ANKAAA’s vision for the future, for the grandchildren and for support for artists in community Art Centres. In the afternoon, the Board met with each funding body separately to discuss more detailed issues about ANKAAA funding and to make clear the importance of sustainable and reliable funding to Art Centres.

The value gained from operational and core program funding as a government investment generating substantial additional

project funding and sales income was discussed. Key funders were thanked for their essential support in this area over a number of years. Ideas for working together, to create efficiencies, reduce red tape and plan realistic pathways for sustainability for ANKAAA and the northern Indigenous arts industry were discussed. Including the importance of working together to allow effective integration of diverse non-government funding.

The ANKAAA Board invites and looks forward to continued joint discussion about maintaining and growing the strong northern Indigenous arts industry.



Top: Day one of SAM training at CDU
Right top: A PowerPoint presentation by Adam Griffiths
Right middle: Two ANKAAA AWEV participants, Stanley Taylor (foreground), Mowanjum Artists, with Jimmy Mungatopi (background), Jilamara Arts and Craft
Right below: Pauletta Kerinauia, Jilamara Arts and Craft and Bernadette Mungatopi, Munupi Art with Jonathon Saunders, ANKAAA

In April, 25 arts workers, artists and Art Centre managers from across the four ANKAAA regions attended a two day training program held once again at CDU’s School of Indigenous Knowledges and Public Policy.

Adam Griffiths and Marina Aberu Silva from CompNet led the sessions along with Anna McLeod, Axis Arts and ANKAAA’s Jonathon Saunders and David Mackenzie. The training covered a comprehensive two-day schedule in all areas of SAM, the online artwork management system.

Feedback has been positive. Kanethia Griffiths, gallery assistant from Waringarri Arts in Kununurra enjoyed ‘meeting new people from different Art Centres’ and learning ‘a whole new level of working on SAM’.



Barangaroo National Centre for Indigenous Art and Culture

Barangaroo is a 22-hectare site on the traditional lands of the Gadigal people of the Eora Nation. It is the site of a proposed new National Indigenous Cultural Centre.

ANKAAA Board member Lily Roy (Arnhem Land), ANKAAA CEO Christina Davidson, and Resource and Development Officer Jonathon Saunders joined Indigenous leaders from around the Northern Territory for a consultation about the proposed centre in Sydney at Frogs Hollow Centre for the Arts in May, hosted by ANKAAA.

The discussion was convened by Aden Ridgeway of Cox Inall and Ridgeway. Lily Roy, Christina Davidson and ANKAAA Chairman Djambawa Marawili AM also attended a national consultation in Sydney earlier this year.

It is important that Indigenous Cultural Centres like Barangaroo educate, preserve and showcase Indigenous Art and Culture.



Above: (L-R) Richard Evans, Barangaroo Delivery Authority; Dr Mathew Trinca, Director National Museum of Australia; Lily Roy, ANKAAA Director, Milingimbi Art and Culture; Alan Murray, Metropolitan Land Council, Sydney; Aden Ridgeway, Cox Inall Ridgeway; Jonathon Saunders, ANKAAA
All photos: ANKAAA

Before working at the Numbulwar School as the linguist, I worked for the longest years at the Clinic. Looking after the old people. I still care for them now and translate for them, outside of school hours where I work every day.

The old ladies and me used to take the kids out bush and teach them things there.

Then I became a teachers assistant at the school. That teacher is the principle now and I'm still here as the linguist.

I was the cultural advisor last year, but that money is gone, so that finished.

I would like to learn something more. Maybe how to go about writing a children's book, you know. I've done a lot of work for this community and still now I attend a lot of meetings. I look after the children and the old people still. Every Sunday I go to church. I sing in the choir and sometimes I go there of an evening to watch the young ones do the actions and listen to them singing.

Recently the community got a lot of photographs returned to them from Holland, in Europe. A young lady came all the way from there and brought them back to us.

Ella Gia and me put them all up and everyone came to see themselves or their relatives who have passed away in those photographs. Everyone was really excited and happy to have those photographs and so many people have asked for copies. We've ordered them, but I don't know when they'll come.

I helped the lady put names to the people in the photographs. It's really good to see those old people in the photos.

I myself am in those photos when I was a young girl.

I remember that anthropologist from Holland coming to Numbulwar with his wife and his daughter. They stayed when Numbulwar was a fairly new mission and he sat down here for a long time that old man.

I remember all them old people who are no longer with us. They took him out into the bush and showed him how they did hunting and things. And he wrote down their stories. And now he gave us back all those pictures.



Waringarri high-end fashion



Waringarri artists Phyllis Ningarmara, Judy Mengil, Dora Griffiths, Minnie Luami and Alan Griffiths have been working with fashion designer Roopa Papenmmaraju to create a stunning collection of beautiful designer garments.
www.roopapemmaraju.com

Above: Waringarri artist, Dora Griffiths' fabric design for fashion designer, Roopa Papenmmaraju's collection
Photo: Roopa Papenmmaraju

Left: Jangu Nunduribala viewing the returned photographs
Photo: Roper Gulf Regional Council

News

Yinimala Gumana speaks at Melbourne University



During ANKAAA's 2014 Arts Worker Extension Program interstate trip to the southern states, Yinimala Gumana, Gangan homeland and Chair of Buku-Larrnggay Mulka in Yirkkala, north east Arnhem Land gave a talk on cultural traditions and art practices of his region. Yinimala was the guest mentor for the AVEP participants during their Melbourne visit.

Above: Yinimala Gumana giving his talk at Melbourne University
Photo: ANKAAA

Lena Nyadbi, winner of the Aboriginal Award, 2014 West Australian of the Year Awards



An enormous congratulations to Lena.

Above: Lena Nyadbi, Warmun Art Centre
Photo: Warmun Art Centre

The Cotton On Foundation competition



Congratulations Dhalmula Burarrwanga for creating the winning bag design of the Cotton On Foundation competition.

Above: Cotton On Foundation reps Trina and David with the Yirkkala Printmaking team at the print gallery in Buku-Larrnggay Mulka's new extension. (L-R) Trina Finn, Bawu Gurruwiwi, Annie Studd, Monuy'ngu Marika, Godut Ganambarr, David Wocjinski, Dhalmula Burarrwanga, Burrthi Marika
Photo: Buku-Larrnggay Mulka

Leadership and Governance



On the 27th May, ANKAAA Chairman Djambawa Marawili AM and CEO Christina Davidson attended the 2014 Australia Council NIAIP Forum 'Leadership and Governance' in Sydney.

This event was facilitated by Mark Yettica-Paulson and brought together Chairs and CEO's of Indigenous Arts organisations from across Australia to share experiences and learn together. It was insightful to find how much the different organisations have in common. Thanks Australia Council, you've done it again!

Above: (L-R) Leo B Akee, Chairperson UMI Arts, Cairns; Darrell Harris, Executive Officer UMI Arts, Cairns; and Djambawa Marawili AM, Chairperson ANKAAA
Photo: ANKAAA

Mitsui and The Tiwi Plantations Corporation to export Acacia woodchips from the Tiwi Islands



Above: Jilamara Arts and Craft's senior artist and board member, Pedro Wonaeamirri presenting his large scale commissioned Purunjitji (message stick) to representatives of the Japanese woodchip export company, Mitsui
Photo: Terry Larkin

By Madeleine Challender,
Manager, Waralungku Arts



Supporters of the TuYu Buffaloes, the winning team of this year's grand final, Boniface Timapatua (B), Derrick Timapatua, Clayman Kerinauia and Paul Ullungwurra in front of the flag designed by Alan Kerinauia
Photos: James Courtney



Eager buyers at the 2014 Tiwi Island Football grand final art sale on Bathurst Island, in March. Supported annually by ANKAAA volunteers
Photos: James Courtney



Artist, Lily Nungarrayi Hargraves with Senator for Northern Territory Nova Peris OAM at Warnayaka Art - Lajamanu. Two strong law women taking the time to meet each other
Photo: Warnayaka Art



ANKAAA Chair, Djambawa Marawili AM, at The Australian Indigenous Leadership Centre, Redfern, Sydney in May
Photo: ANKAAA



Three Numbulwar Ngarrgu (Wallaby) senior students visited ANKAAA for advice on how to establish an Art Centre. The students run the Numburindi Arts student enterprise business, which is integrated into a year 11 Creative Arts subject and awards the students credit for their Northern Territory Certificate of Education and Training.
Shown here, Trenix Numamurdirdi, Anisha Stiifold (ANKAAA), Katelyn Manggurra, Tracey Patterson (Ambrose Solutions) and Valda Rogers at the ANKAAA Office
Photo: Selina Uibo



ANKAAA Arts Worker Extension Program Graduates 2011, Miriam Charlie (left), Waralungku Arts and Praxedes Tipungwuti, Tiwi Design re-unite at the 2014 ANKAAA Tiwi Harvesting Traditional Knowledge Workshop in June
Photo: ANKAAA



Installation of the Warmun Art Centre exhibition: Warmun: Gija Contemporary Art of Western Australia, at the Harvey Art Projects, Idaho, USA
Photo: Harvey Art Projects



Waralungku Arts staff member and ANKAAA Arts Worker Extension Program Graduate, 2011, Miriam Charlie, won 1st and 2nd Prize in the Open Photography Competition at Borroloola Show, and also 1st and 3rd in animal photography. Congratulations Miriam!
Photo: Waralungku Arts



Dr Tom Calma, AO with ANKAAA Director Lily Roy at the opening breakfast of the Australian Indigenous Leadership Centre (AIRC), Darwin. The breakfast event was attended by Lily Roy and Christina Davidson, ANKAAA CEO, on Friday 13th June
Photo: Fiona Morrison



Above: Tiwi ANKAAA Arts Worker Extension Program graduates, Edward Yunupingu, Munupi Art and Vivian Warlapinni, Tiwi Design about to enjoy the Garmlalang Festival performance of Djuki Mala, after setting up the Tiwi Art Network and Buku - Larnggay Mulka collaborative exhibition at The Darwin Entertainment Centre, as pictured **left**
Photos: The Tiwi Art Network



Left: Belinda Foster and Anisha Stiifold, ANKAAA, volunteering at the Merrepen Arts Festival 2014 in May
Photo: Katherine Times

On June 9th, the community of Borroloola and Robinson River lost an important senior Garrwa woman and leading artist from Waralungku Arts.

Mrs Dixon was one of the main custodians for Garrwa law and knowledge and contributed significantly to the recording of language and songs for the community, including working with linguist, Ilana Mushin to write the Garrwa dictionary.

She was renowned for her paintings featuring her life growing up at Robinson River looking after nanny goats, as well as the traditional stories and hunting grounds. Her unique artworks, her sense of humour and kind personality made her well loved across the arts community.

Mrs Dixon was one of the founding artists of the Waralungku Art Centre and will be sadly missed by all her relatives and the wider community.



The 27th Merrepen Arts Festival at Nauiyu community on the Daly River, NT, from 30 May – 1 June brought to life, the high quality printed fabrics the Art Centre is internationally recognised for.

Hundreds of visitors together with community members appreciated newly printed fabrics hung in long lengths ceiling to floor in the Art Centre courtyard in a stunning display of colour and design.

On Saturday night the audience enjoyed a cultural performance – Ngangiwetimbi Demarrgu: Old Stories New Ways - featuring dance, music and fashion centred around the traditional stories of the Nauiyu artists and choreographed and produced by Grace Lillian Lee, from the Torres Strait. The festivities opened with a performance by Numbulwar's renowned Red Flag Dhumbala Dancers, including three

generations of performers accompanied by mesmerising traditional vocals.

The fashion performance which followed also included artist's voices. Like young designer Kieren Karritpul, who recounted the inspiration for his designs in a soft meditative voice while the models appeared to great applause.

The Gary Lang NT Dance Company performed an extract from his latest work Mokuy (spirit), before it was back to fashion. Beautiful weavings, coolomons and flowers were combined with fabrics draped over the local models bodies, in a thoroughly engaging performance.



Top Left: Textile Installation
Photo: ANKAAA

Above: Model, Kelisha Stevens at the Merrepen Festival Fashion show, 2014
Photo: John Tzialos

Below: Models, Delphis Miler, Fiona Cooper, Louise Marranya and Cynthia Page at pre-fashion parade photo shoot
Photo: John Tzialos



ANKAAA Board of Directors 2013-2014

Chairperson – Djambawa Marawili AM
Buku-Larrnggay Mulka and Banyala Art Centre
Arnhem Region

Deputy Chairman – Gabriel Nodea
Warmun Art Centre
Kimberley Region

Acting Treasurer – Dora Griffiths
Waringarri Aboriginal Arts
Kimberley Region

Secretary – Peter Jigili
Warnayaka Arts and Culture
Darwin/Katherine Region

Ruth Nalmakarra
Milingimbi Art and Culture
Arnhem Region

Lily Roy
Milingimbi Art and Culture
Arnhem Region

Dorothea Fejo
Larrakia Nation
Darwin/Katherine Region

Alan Joshua
Ngukurr Arts
Darwin/Katherine Region

Annette Kogolo
Mangkaja Arts
Kimberley Region

Brian Farmer
Jilamara Arts and Craft
Tiwi Region

John Peter Pilakui
Individual Member
Tiwi Region

Jedda Puruntatameri
Munupi Arts and Crafts Association
Tiwi Region

ANKAAA Stand-in Directors

Freddie Timms
Warmun Art Centre – Kimberley Region

Francesca Puruntatameri
Munupi Arts and Crafts Association – Tiwi Region

Wukun Wanambi
Buku-Larrnggay Mulka – Arnhem Region

ANKAAA Staff

Chief Executive Officer
Christina Davidson: ceo@ankaaa.org.au

Manager Operations Delivery
Vanessa Kredler: mod@ankaaa.org.au

Resource and Development Officer
Guy Hancock: resource@ankaaa.org.au

Resource and Development Officer
Jonathon Saunders: rdsupport@ankaaa.org.au

Resource and Development Officer (0.5)
Anisha Stiffold: rd@ankaaa.org.au

Administration Officer and PA to CEO
Belinda Foster: info@ankaaa.org.au