

ANKA ARNHEM, NORTHERN
AND KIMBERLEY ARTISTS
ABORIGINAL CORPORATION

Working together to keep art, country and culture strong

Arts
BACKBONE

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30th Anniversary

ANKA 30th Anniversary

Djambawa Marawili AM, ANKA Chairperson

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Northern Kimberley and Arnhem Aboriginal Artists, Aboriginal Corporation (ANKA) is the peak body for Aboriginal artists and 47 Aboriginal owned community Art Centres in: the Kimberley, Arnhem Land, Tiwi Islands and Katherine /Darwin regions of Northern Australia. ANKA is a fully Indigenous governed not-for-profit Aboriginal Corporation. Founded in 1987, ANKA is Australia's first peak body for Indigenous art.

This publication contains the names of Aboriginal people who have passed away.

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Cover Image: Djambawa Marawili AM - 'Mangalili Yindiwirryun', Ochre on Bark, 159 x 75 cm, The Australian National Maritime Museum, Sydney. Image: 'Saltwater: Yirkala Bark Paintings of Sea Country' (1999).

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Right now there is an initiation ceremony happening at my homeland, Baniyala, in Blue Mud Bay in East Arnhem Land. My family walked back here

in the 1970s, led by my father Wakuthi Marawili, who returned from the missions with the homeland movement. I have been preparing for this ceremony, which is for my grandson – who is also called Djambawa. For several weeks I've been making sacred arm bands. We have people from all different neighbouring clans coming together. I am strengthening myself through culture.

Our problem is we live as humble people with only a little bit of money, but we are rich from our culture. We are doing our own ceremony, sharing food together. It is not about budget or building up royalties. It is about a human being's life: sharing and giving ourselves to kinship relationships and culture. Like the Aboriginal people who were here before us, for thousands of years. We are rich from our sea where we can get fresh fish, and from our land where we get fresh food. We just want to complete this ceremony because that young one wants to become a man now, so he can be living on this Country. It is his future. No one will give us money to strengthen this ceremony, but that is what this life is like.

In 2017 ANKA has its 30th anniversary. Over many years Aboriginal people have had a vision to make this organisation sustainable, with strong governance. We're committed to making it a long-term story.

ANKA started up from nothing, and has made a really good journey and platform for black fellas and white fellas to work together as a team. Walking side by side, no one in front, no one behind. It has been

built with care as a very important resource for generations to come. It all started from the ground – the level ground.

It is very important that people who work with us stand up and walk side by side, not putting themselves up in the air and the other person down on the ground. Let's go along the path and if we get confused and trapped by something we need to work together closely and make sure that we are on a good pathway as a team – as partners. This is how we can freely create a good future for generations to come from both worlds – black fellas and white fellas.

The government and the white fellas should not be on top of us, making new pathways for themselves. People who come to help or manage are only there for a little while. When the time comes they will leave us alone with the rubbish and confusion. They will go and make their good lifestyle. But making a good pathway for our people is the way to go. We are not talking about money – we are talking about recognition. We want to stand up for our own rights to make a sustainable future – culturally and economically – for our young generations who are coming behind us.

We are talking about culture and the stories and the patterns and the designs and the songs, which have been laid down there by the ancestral beings. We need to lift this culture up so that young people, black fellas and white people will come with us on the journey. In the long term, only those organisations that have a long history and solid foundation will be recognised.

How lucky that Australia, this little island, has a bit of a clue: rules and culture; patterns and design. The culture has to be really strong and meaningful because all those songs and patterns are connected by title to the land and the water holes and the rivers. This is about Australia making a really good connection with our tribal cultures. It is all about imagination, telling Australia this is what Australia means.

30 Years of Keeping Art, Country and Culture Strong

Christina Davidson, ANKA CEO

Since its very beginning in 1987, ANKA (then ANCAAA¹) has stood for Indigenous leadership. The minutes of the first meeting record that 'Aboriginal control over Aboriginal art' was a key priority for the organisation. A joint exhibition between urban Aboriginal art collective Boomalli and ANCAAA soon after in 1988 showcased the dynamic artistic practice found in both urban and remote communities, and demonstrated that art and culture was a powerful unifying, and indeed political, force for Aboriginal people throughout Australia. Boomalli is also celebrating its 30th anniversary this year.

Originally ANCAAA was focused on Art Centres in Northern and Central Australia. In 1992 Desart was formed as a separate association concentrating on the Central regions. ANCAAA continued to support artists in Northern Australia.

In 1995, ANKA (now ANKAAA²) reaffirmed its commitment to Indigenous leadership at the all Aboriginal Cobourg Peninsula meeting. It was here that the requirement for Indigenous governance was formalised. The first full Indigenous board was elected from the four regions: Arnhem Land, Katherine/Darwin, Kimberley and Tiwi Islands.

ANKA³ is proud that for almost 20 years, Art Centres and artists have come together annually for four face-to-face regional general meetings and an AGM – 85 meetings held in communities across the North.

Now, in 2017, ANKA is proud to have evolved – just like the art and artists it represents – while never letting go of its roots. ANKA continues to support, promote and celebrate the Indigenous leadership of its board and members.

Importantly, the future generation of Indigenous leaders is also nurtured and encouraged through programs such as the Arts Worker Extension Graduate and Undergraduate Programs. This issue of ANKA Arts Backbone is a testament to the achievements of Top End Indigenous artists and arts workers. It also demonstrates the ongoing dialogue between Northern Aboriginal art and Indigenous cultural networks across Australia.

ANKA would like to extend sincere gratitude to everyone who has been a part of the story so far, working together to keep art, country and culture strong.

1 ANCAAA - Association of Northern, Central and Arnhem Aboriginal Artists.

2 ANKAAA - Association of Northern, Kimberley and Arnhem Aboriginal Artists, Aboriginal Corporation.

3 ANKA - Arnhem, Northern and Kimberley Artists, Aboriginal Corporation (Name abbreviated in 2016).



Above: ANCAAA-Boomalli Exhibition poster, 1988. Design by Jeffrey Samuels.
Photo: Boomalli Aboriginal Artists Co-operative

'The ANCAAA-Boomalli exhibition in 1988 was significant because it was urban Aboriginal artists exhibiting with rural Aboriginal artists from the Top End. Remote and city people exhibiting together. It showed that art and culture was still alive. It was about Land Rights, and arts and culture continuation and survival. We wanted to show that Aboriginal people could do it ourselves, we didn't need non-Aboriginal people to do it for us. It showed we're all united in our struggle - from the Top End, to Tasmania, the West and New South Wales.'

'The belief at the time was that Aboriginal art was static. This exhibition showed that Aboriginal art and culture is not static, that it evolves and it is contemporary. It showed the strength of art and culture and what it can do – bringing two different communities together.'
– Jeffrey Samuels, Boomalli Aboriginal Artists Co-operative Founding Member

'My great memory of us [ANCAAA and Boomalli] was when we were hanging the show. All the work was there and we stood there, novices in every way, saying 'how are we going to hang it?'. We decided that we would hang each painting next to another painting that complemented it and the other paintings around it. When we'd finished hanging we stood back and looked. In my mind, it was fantastic. Because when we looked around the room, it wasn't ANCAAA people by themselves or Boomalli people by themselves. When you looked around the room it was ANCAAA, Boomalli, ANCAAA, Boomalli. Curators or gallery people were trying to say at the time, 'you've got nothing down here' and trying to do a separation thing, you divide and we will rule. But for me the greatest thing was when we stood back and saw it had just happened like that, as we were all working together.'
– Euphemia Bostock, Boomalli Aboriginal Artists Co-operative Founding Member

Honouring Dr Gumana AO 1935-2016

By Barbara Spencer



This obituary is based on a eulogy delivered at Gangan Homeland in East Arnhem Land in January by Barbara Spencer of the Aboriginal Cultural Foundation. With her partner, the late Lance Bennett, Barbara staffed the ACF on behalf of its executive of Aboriginal tribal leaders from its establishment by 'Nugget' Coombs in 1970 to its demise in the 1990s.

I first met Dr Gumana in Darwin in 1973, when he came to the Aboriginal Cultural Foundation to tell us he had been chosen by his language group, the Miwatj Yolngu, to represent them on the Foundation.

He was brimming over with happiness, telling us how he and his father, Birikitji Gumana, were leading their people back to permanent communities on their homelands; how the Gangan airstrip had been cleared using tomahawk, shovel and mattock; how paperbark humpies had been built by hand over a period of eight months. Bark painting had continued in the dry to earn income. When the wet season came, the families had lived for five months on bush tucker, but, after that, food had to be airdropped by Missionary Aviation Fellowship.

Dr Gumana said: 'I didn't work for pay. I worked for the life of people, because I knew Yirrkala would be a place of hardship when the (bauxite) mining came. I myself pushed my people to move back to their land.'

As a young man, Dr Gumana had been deeply knowledgeable in ceremony learnt from his father. And knowledgeable in people management from his years as a patient at the leprosariums around Darwin. He was trusted as a person who could take responsibility for other people.

He became Christian in 1959 and a pastor in 1963, assisting with the Yirrkala Church Panels (which asserted the authority

of Yolngu power structures and showed there was no incompatibility between Yolngu and Christian belief), and the 1963 Bark Petition, prepared in response to the imminent arrival of mining at Gove.

When Dr Gumana was ordained in the Uniting Church, the event was followed by a big Ngarra ceremony. He explained, 'I was very interested by the fact that Marraiyin rules are exactly like the Christian Ten Commandments. So I knew the two were not contradictory, but in line, standing together.'

Dr Gumana knew instinctively how to be a good negotiator. 'Fighting with words', he called it. He developed this skill as an interpreter during the NT Land Rights hearings in 1972. 'We started the Land Rights movement, and eventually we won, not with bad feeling, but through being calm and persistent, and showing our deep knowledge of the land.'

He was a member of the Aboriginal Cultural Foundation's Executive from the very beginning. In 1975 he became Vice-President, and in 1980 was elected Chairman. The Foundation had started in 1969 with the aim of maintaining and strengthening traditional cultures and ceremony across tribal Australia, under the ownership and managership of their custodians.

In 1981 Dr Gumana led a large company of dancers and songmen to the United States on the first ACF tour. The 35 artists from Lajamanu, Aurukun and East Arnhem performed to packed audiences in five cities as a gift from the Australian Government to the American people.

Dr Gumana was interviewed by top newspapers such as the New York Times and on American television. His message was 'Our culture is alive and strong, we are living our culture.' The response from American audiences was emotional. He

went on to lead groups of dancers and songmen on similar tours to Italy and Paris in 1983 for a fantastically successful season in the Autumn Festival - when Le Figaro newspaper pronounced Australia's Aborigines 'the visitors of the year'- and to festivals in Perth and Adelaide.

All the time, the Cultural Foundation was encouraging the practice of traditional ceremony, especially in areas where it was falling away. From the Kimberley to Cape York, and down through the Deserts, tribal songmen and dancers who came to the eighteen great inter-tribal festivals respected Dr Gumana, saying he gave them courage.

In 1994, Prime Minister Paul Keating and his political advisers established a new Cultural Policy, Creative Nation, in which the ACF's small grant was diverted (towards an Indigenous performance training school in Brisbane), leaving the Foundation high and dry. Aborigines across Australia were distressed that their Foundation could be simply killed off by a political decision made in the South.

Three years later, Dr Gumana was a key participant in the Saltwater Collection of bark paintings reflecting Yolngu connection to the sea, which assisted the successful sea rights appeal to the High Court.

He went on to earn some high awards, including the major award at the National Aboriginal and Torres Strait Islander Art Awards in 2002 (for the magnificent larrikitj, 'Birkuda ringgitij (Wild Honey)' [see left]; the Red Ochre Award in 2009; an honorary doctorate from Charles Darwin University for 'outstanding leadership and achievement in the fields of the arts, Aboriginal cultural maintenance, Aboriginal community advancement and the promotion of inter-cultural understanding and respect'; and in 2003, Officer of the Order of Australia.

Later Dr Gumana was nominated for the Sydney Peace Prize – which would have been justified recognition for his work in both proudly sustaining Yolngu culture and in introducing his culture to non-Indigenous peoples all over the world. In his own Arnhem Land society, Gawirrin achieved the ultimate rank of *Gamanungu Bukulup Ngarra* - a spiritual grading that retired him from ritual responsibility in a 'living wake' ceremony.

He was a natural leader and teacher, yet Dr Gumana was a modest man. These are his own words, used to introduce himself to Americans in 1981: 'Culture for me is my foundation – my feet, my body, my flesh. If I had no culture, that would mean I am nothing. When I say culture, I mean my

ceremony, my language, my colour, and working hard to follow the rules of living that were laid down for us in the Beginning by the Ancestors.'

Dr Gumana was an ambassador for his people, in Australia and overseas, and will long be remembered, his memory honoured.

**This eulogy was originally published on Aboriginal Art Directory and has been abridged by Jeremy Eccles.*

Left: Gawirrin Gumana 'Birkuda ringgitij (wild honey design)' 2002, natural pigments on wood, Purchased 2002. Telstra Collection, MAGNT. ABETH-3788 © the estate of Dr Gumana, (Photo: MAGNT)

Below: Dr Gumana at Banyala Homeland Blue Mud Bay, N.E. Arnhem Land, June 2009 'Sea Rights Celebration' - one year after the final successful High Court Ruling on NT Indigenous sea rights.



Jewellery in Indigenous Arts Centres: New Directions

By Frances Grant, ANKA

Indigenous Art Centres have a strong history of producing high quality and innovative jewellery, from shell necklaces in Arnhem Land to Ininti seed jewellery in the desert. Recently there has been a new wave of collaborative jewellery projects in several ANKA-supported Art Centres, which have resulted in exciting directions for Indigenous jewellery design.

At Ngukurr Art Centre in the Roper River region of the Northern Territory, artists worked with experienced jeweller Sophie Emmett to develop their skills and create their own line of marketable and wearable accessories, which they have called 'bush bling'. Key artists including Gwenneth Blitner, Sandy Guyula, Bruce Wilfred, and Karen Rogers have created striking designs using buffalo horn, bush glue made of ironwood, and sculpted wood. The artists shaped pieces of buffalo horn and wood, which they then used as a surface to paint on and engrave. Ngukurr Art Centre plans to exhibit the jewellery range and to

continue making more pieces, which will be available to purchase in the future.

Meanwhile, at Mangkaja Arts in Fitzroy Crossing, artists have started a collaborative project with local jeweller Jessica Jubb and other local artists at Marnin Studio. This project facilitates the transmission of authentic storytelling, carving and painting skills by channelling these narratives into a range of original, contemporary jewellery pieces. It builds on the boundary-pushing approach to artistic practice and media that Mangkaja Arts has taken in recent times. Senior artists, including Tommy May and Eva Nargoodah, have participated in the jewellery project, creating beautiful pieces alongside emerging artists such as Lynley and Bianca Nargoodah. Mangkaja Arts will launch the jewellery at the Darwin Aboriginal Art Fair in August, and it will also be on sale at Tarnanthi in October.

Waringarri Arts in WA have recently begun making ceramics, a medium which artists



such as Jan and Peggy Griffiths have taken to extremely well. Artists have had work exhibited at Revealed in Perth and have travelled to Adelaide for a residency at the Jam Factory. This work has led to an exciting new line of ceramic jewellery, including earrings, necklaces, and bracelets. The jewellery is available for sale through the Art Centre.

Across other Arts Centres, the strong tradition of woven pandanus jewellery continues, with strong representation from Mimi Arts in Katherine, Djiilpin Arts in Beswick, and Injalak Arts in Gunbalanya. Injalak artists in particular create woven earrings that are available to buy online through the Injalak Etsy shop.

ANKA is pleased to support the ongoing development of Indigenous jewellery design and the board and membership looks forward to seeing how these new projects and product ranges evolve and progress.



Top of column: Gwenneth Blitner wearing one of her 'bush bling' creations.

Top left: Tommy May scratches into his first 'One Man' jewellery piece.

Top right: Bianca Nargoodah holding up her latest designs.

Bottom left: Lynley Nargoodah filing her designs.

Bottom right: Shark vertebra used for Ngukurr Arts jewellery range.

Photos: Mangkaja Arts and Ngukurr Art Centre

The Warlpiri Drawings in UNESCO's Australian Memory of the World

By Louisa Eglis & Gerald Jampijinpa Watson, Warnayaka Art

Warnayaka Art was invited to attend a ceremony at AIATSIS in Canberra to celebrate the Warlpiri Drawings' inclusion on the UNESCO Australian Memory of the World (AMW) Register. Gerald Jampijinpa Watson represented the Art Centre and describes his experience:

'The trip was great! I was excited about going to Canberra as it was my first time travelling alone. It was a long trip from Lajamanu to Darwin, then on a plane to Melbourne and then another plane to Canberra. I liked going shopping for shoes and toys for my kids.

When I saw the drawings they looked really good. They reminded me of the older Warlpiri people but they still looked new like someone painted them yesterday. They reminded me of my grandparents because they were of that time; the colours reminded me of them. I think it is important that people see Warlpiri culture and their art. I showed them animals, spears, bush foods and the land within the artworks.'

Gerald Watson is a young bloke, not an elder - but one day he will be. He had just been to Canberra with us all. By sending him again he learnt more about airports, travelling, Canberra and the importance of Warlpiri art. It was great that ANKA and AIATSIS helped fund his trip. It was well worth him going and learning that even an old crayon drawing is valued greatly as it tells an important story about the world in the Tanami Desert.

UNESCO's AMW Register holds an eclectic selection of Australian history, which reveals both Indigenous and non-Indigenous national identity, documenting events that changed the course of history. Alongside the First Fleet journals, constitutional documents of the Commonwealth of Australia, and a collection of World War I diaries are the Mabo case manuscripts, Sorry Books,



Warlpiri's 169 crayon drawings, and an Australian Indigenous Languages Collection. These entries illustrate the importance of Indigenous history and the precarious nature of 'Australian history'. In the words of the historiographer Edward Hallett Carr: 'History consists of a corpus of ascertained facts. The facts are available to the historian in documents, inscriptions and so on, like fish on the fishmonger's slab. The historian collects them, takes them home, and cooks and serves them in whatever style appeals to him.'

The 169 crayon drawings by the older generation of Warlpiri are held at AIATSIS. The drawings speak for themselves, a visual history of the how the Warlpiri lived, their townships (i.e. Lajamanu), and their

interactions with kardiya (white people) such as Olive Pink and the anthropologist who collected the drawings, Mervyn Meggitt. Mervyn interviewed the Warlpiri artists about their drawings so he could better understand their meaning. Through these drawings wider Australia will have an insight into Warlpiri history both past and present: the importance of their land, of community and relationships, what they ate and what they now occasionally eat (when they go out and forage for bush tucker or hunt for animals).

Top: Gerald Watson examining the Warlpiri Drawings

Bottom: L-R David Jeffrey (AIATSIS), Gerald Jampijinpa Watson and Professor Melinda Hickson.

Photos: AIATSIS

Focus: Gapuwiyak Culture & Arts Aboriginal Corporation

By Trevor Van Weeren, Art Centre Coordinator

Gapuwiyak is a small Yolngu town on the shore of Lake Evella in East Arnhem Land, approximately 200 kilometres west of Yirrkala and 250 kilometres south east of Ramingining.

Ancestral beings travelled across the land creating the landscape, naming places, and giving life and language to the different clans. The Yolngu world is divided into two complementary halves or moieties - *Yirritja* and *Dhuwa* - that form the basis of the complex *gurrutu* or kinship system through which all things are connected and related. The Yolngu name for this part of Arnhem land is *Miyarrka*. In the Miyarrka region, the major Yirritja clans are: Gapupuyngu (Liyalanmirr), Dhalwangu, Munyuku, Gumatj, Guyamirrilil, Ritharrngu, Mangalili, Madarrpa, Warramiri and Wangurri. The major Dhuwa clans are: Marrangu, Djarrwark, Wagilak, Djambarrpungu, Djapu, Datiwuy-Naymil, Liyagalawumirr and Galpu.

Although Gapuwiyak is located on ancestral land belonging to the Gupapuyngu clan, people from all major clan groups live in the town and surrounding homelands. Yolngu clan groups relate and connect to each other and clan estates through the *gurrutu* system and the journeys of the ancestors. These connections are continually remade and strengthened through cultural practices of *bunngul* (ceremony), *manikay* (singing), *giritjirri*

(dance), *miny'tji* (sacred designs) and *dhäwu* (stories) that perform and describe the actions of the ancestors. It is this deep, powerful, continuous connection to the land and the ancestors that inspires artistic creation in Gapuwiyak and its homelands.

Gapuwiyak Culture and Arts Aboriginal Corporation (GCAAC) was incorporated in December 2007, and the Culture and Art Centre building opened in 2009. GCAAC supports local Yolngu people to keep their culture alive and healthy, express their identity and develop economic independence. It employs one manager and two Aboriginal arts workers, and supports over one hundred artists from Gapuwiyak and surrounding homelands. Its vision is: **'We strengthen our culture and our community by learning from our past and leading the way for our children.'**

Long-standing collaborations between artists, researchers and anthropologists (including Louise Hamby and Jennifer Deger) and local artists and elders

such as Lucy Wanapuyngu and Paul Wunungmurra have led to landmark national touring exhibitions such as *Women with Clever Hands*, exciting new works by Miyarrka media collective including 'Ringtone' and 'Christmas Birrimbirr', and seminal publications like 'Containers of Power: Women with Clever Hands'.

In particular, the Art Centre is renowned for the quality and vibrancy of its fibre art. Painting on both bark and canvas and carving are also seeing a resurgence as well as *yitaki* (didgeridus) and *larrakitj* (painted ceremonial poles).

GCAAC is a flourishing Yolngu enterprise, a space where Yolngu from different groups and Balanda can come together to respectfully learn from each other, work, share and create side by side, enjoy an espresso coffee, and buy and sell art.

Clockwise from L: Inside the Art Centre; Helen Djaypila Guyula basket; Andrew Marrkula carving.
Photos: Trevor Van Weeren



Fibre Art at Gapuwiyak: Jason's story

By Jason Marrkula, Arts Worker



Gapuwiyak has a long history with fibre art, which in Yolngu is gunga djama, or pandanus work. The basic materials of gunga (pandanus) and Balgurr (Kurrajong bark), together with different root and berry dyes, are painstakingly collected and prepared. Using both twining and coiling techniques, artists work with the split and dyed gunga to produce traditional-based forms and objects such as bathi (dilly bags) and mats, as well as innovative sculptural and experimental pieces including light-shades, wall pieces, animals, birds and jewellery. Balgurr is pounded and dyed before being spun on the thigh into bush string that is woven around the legs into delicate string bags. Gapuwiyak artist and arts worker Jason Marrkula explains the significance of this practice:

'I am Jason, the son of one of the traditional owners of Gapuwiyak. I like to work with Trevor (Art Centre Coordinator). I learnt half my skills from Trevor and the other skills have come from my father. Both my wife and I are artists and she is well known for her fibre art. My wife works for our

children and their children. Even the little ones will sit and watch her hands at work.

When we are ready to get materials, someone suggests a place to go to collect pandanus fronds and bush colours. When we all agree on a place we go there and work. We don't just go and say nothing, we also sit down and prepare the materials



and talk about many things. We might talk about our kids or our grandparents who showed us what to do, or what we are thinking of making. Making fibre art is good, and later our young children will learn it like us.

When I go out to my country with my Dad, we sit there quietly with a fishing line. One of my ears is concentrating on the fish and the other on the stories my dad is telling me. I don't keep these stories for myself but share them with my children so they won't be lost. My mother tells my wife and daughters the stories behind her knowledge of fibre art. She tells them about how she learnt from their grandmothers all about colour and fibre and the stories that go with them. It's the same when my wife and I are sitting down after collecting materials. She is from Maningrida and she tells me stories about how she grew up and saw her mothers and grandmothers making fibre art.'

Top left: Lucy Wanapuyngu and her family collecting pandanus.

Bottom middle: Audrey Marrday wearing one of her fibre art creations. Photo: Jason Marrkula

Bottom right: Djaypila Marrkula and family. Photos: Trevor Van Weeren (unless specified)



Gwenneth Blitner: More than Meets the Eye

By Dion Teasdale



Beneath the bright colours and detailed markings of Gwenneth Blitner's magical bush landscapes lies a deep connection to country tinged with longing, fear and loss.

Gwenneth Blitner is one of a new generation of artists emerging from the strong painting tradition at Ngukurr Arts, located on the banks of the Roper River in South-East Arnhem Land. She uses vibrant colours and bold strokes to capture the local landscape, especially the hills, flowers, animals and billabongs surrounding the small community of Ngukurr.

Like Gertie Huddlestone and Maureen Thompson, women painters from Ngukurr who came before her, Blitner's paintings are detailed tapestries of luminous acrylic paint on canvas. 'I paint my country because it's a magical place,' she says. 'It is full of life. You can get every type of bush food. You can go fishing and hunting, and you can collect fruit and seeds to eat.'

Before she starts painting Blitner closes her eyes, conjures a picture in her mind,

then uses soft pinks, vivid greens and flashes of gold to depict how beautiful and alive her country is.

'I want to show everyone how special this place is, how our people use the land to stay strong and healthy using bush medicine and eating bush food,' she explains. But Blitner, who only started painting in 2012, isn't just capturing beauty and abundance. There is often loss, sorrow and danger lurking in the shadows of her radiant works.

Top left: Gwenneth Blitner from Ngukurr Arts paints more than what meets the eye.

Bottom right: 'That Billabong and Hill' by Gwenneth Blitner.

Photo: Dion Teasdale

'Painting my country connects me to the spirit of my old people, which is a good thing, but it also makes me think of what we have lost, and that makes me feel sad too,' Blitner reveals. 'The bush can be a scary place too. There are always things hiding in the grass, like snakes, and sometimes buffalo chase us, so you have to watch out and keep your eyes open.'

One of her recent works, a riot of pretty purples, sunny yellows and hot pinks, is titled 'Ngukurr Cemetery' and depicts the local community graveyard. 'The cemetery is full of bright plastic flowers. It's one of the most colourful places in Ngukurr,' says Blitner. 'It's very pretty, but it's also one of the saddest places in our community.'

Born on the old Roper River Mission in 1958 and educated at the Bush School, Blitner learned to paint watching her brothers Glen and Donald. 'I worked in the local Council office for many years but I was always thinking I'd like to paint, and one day I just came down to the Art Centre and started doing it,' she says.

'Painting is important to my family because it's about telling stories and I'm doing it now so my kids and grandkids can learn from me and so I can share my stories.'



Mangkaja Arts: New Works on Perspex

By Emilia Galatis, Creative Development Consultant



Sometimes I think I am the luckiest person in the country, the places I get to work in and the people I work with, and this particular job was one of the best! In my opinion, the works on Perspex by senior Mangkaja artists are some of the freshest and most interesting contemporary global art being created right now. As a body of work, they speak to the confidence, certainty and genius of older artists' creative practice.

Working with some of the best artists in the country is not something I take lightly; senior artists from Mangkaja are amongst some of the most sought after and well-represented artists making work in Australia. Equal parts creativity and conversation, the Perspex workshops centre around the enormous talent of these artists who have the ability to master any medium with ease and confidence. Innovations like this are the reason Mangkaja continues to be one of the most exciting Art Centres right now, giving artists forums to experiment with different methods of telling their stories.

Sonia Kurarra is one of my favourite artists in the country: fearless, tireless, genuine and hilarious. Anyone who owns a Sonia Kurarra painting knows they have purchased a piece of magic. Watching the swift, fluid brushstrokes of her masterful mark making would intimidate any artist

in this world. She is one hundred percent the real deal. Lisa Uhl works soft wonders on Perspex, manipulating the paint and using thickness and tone to delineate the soft trees that make up most of her work. The way Lisa uses paint on Perspex is luscious, almost resonant, as she sculpts and carves. Her energy and passion for painting is evident in every gesture. Daisy Japuliija, the quiet sister of Sonia, is a truly candid individual, whose work is as interesting as she is. Mastering Perspex, her work plays with negative space and surface delineation more than any other. The wonderful Rosie Uhl pours her soft gentle nature into the delicate ensembles

she creates. Enthralled by the way the paint moves on the Perspex, she is truly one of the most delightful artists to work with. Nada Rawlins doesn't need to do much to make something look incredible, a slow and genuine artist where every mark, no matter how big or small, represents a specific moment in time in her unique world.

Like any artistic workshop, it's about the environment we work together in. We try to have fun - I certainly laughed a lot - we told stories, and the work reflects the enjoyment the group took in creating them. Anyone who purchases one of these works is taking home a piece of artistic happiness. Almost impossible to express their full power in a photograph, they have to be seen in real life to be truly appreciated. I hope everyone has the pleasure.



Top: Daisy Japuliija, 'Billabongs'.

Middle: Sonia Kurarra working on a gold Perspex masterpiece.

Bottom: Rosie Uhl, 'Jila Living Waterhole'.
Photos: Mangkaja Arts



Defying Empire: 3rd National Indigenous Art Triennial

National Gallery of Australia, Canberra



Left: Rusty Peters, Gija people, 'Three Nyawana in Yaryny country', 2016, natural earth pigments on canvas, 150 x 180 cm, National Gallery of Australia, Courtesy of the artist and Warmun Art Centre.

Below: Nonggirnga Marawili, Madarrpa/Galpu peoples, 'Baratjula', 2016, natural earth pigments and binders on bark, 287 x 83 cm, National Gallery of Australia. Courtesy of the artist and Buku-Larrnggay Mulka Centre.

Defying Empire: 3rd National Indigenous Art Triennial celebrates the resilience and strength found within Aboriginal and Torres Strait Islander communities from around Australia. Opening on 26th May 2017, the exhibition commemorates the 50th anniversary of the 1967 referendum that recognised Aboriginal and Torres Strait Islander people as Australian citizens.

The selected works speak to historic and present-day fights for justice and recognition from colonial powers. Responding to issues such as identity, racism, displacement, country, nuclear testing, sovereignty and the stolen generations, the artists have used a range of media from canvas and bark paintings, weaving and sculpture, digital media, prints, photography, metalwork and glasswork.

ANKA celebrates that several artists working in its regions are represented in this prestigious exhibition including Nonggirnga Marawili from

Buku-Larrnggay Mulka Centre, Rusty Peters from Warmun Art Centre and Pedro Wonaeamirri from Jilamara Arts and Crafts. The exhibition runs until September 10, 2017 and is curated by Tina Baum, NGA Curator of Aboriginal and Torres Strait Islander Art.

nga.gov.au/defyingempire/

'Yeah I feel good about those works, my boards. They've all got a story in them. They were very hard to paint, when we were sitting down. It's a hard job, you know? But good, yeah. I like it.'

– Rusty Peters

'My name is Nonggirnga Marawili, I am from the Madarrpa clan and I paint the water and rocks from my country. I am very proud to be in the Defying Empire exhibition and it was good to travel to Canberra to see my work. I am very happy that my granddaughter Bitharr helped me talk to all the people about my painting.' - Nonggirnga Marawili



Travelling to Canberra for Defying Empire

by Pedro Wonaeamirri, Jilamara Arts & Crafts

'I am a senior artist from Milikapiti, Melville Island in the Northern Territory. I've travelled around Australia and overseas representing Tiwi culture and my family.

I was recently given the opportunity to travel to Canberra again to take part in the 3rd National Indigenous Art Triennial – Defying Empire exhibition at the National Gallery of Australia.

I am very proud of who I am as a Tiwi man, and to be included in this exhibition alongside other artists. Seeing my work in the National Gallery was a great achievement that made me happy. It was also great to meet up with lots of curators and art collectors, some of whom I have known for many years.

I was with family in Canberra who I'd never met before. They took me shopping and back to their home to meet other extended family. We visited the Tent Embassy, where we met other Indigenous people from the Canberra region.

I had a good time in Canberra. The second day it was zero degrees, so it was very cold. Seeing my painting in

the gallery, I was so proud of myself as a clan leader for my family - sharing our culture with Australians and the outside world. Seeing other artists with their work also made me feel very strong and connected. It was a strong exhibition of artists from all around Australia.

As an artist at Jilamara I also do a lot of dancing and singing. Dancing and singing is very important, it's like painting. It gives me a passage to find the next step in my art.

In the section in the gallery space where my work was hanging, I gave a talk to many people. They sat and listened to my story of how I started off being an artist. Many people came up to me after the talk to thank me for sharing my story about Tiwi culture. The opening night was a good night with the Prime Minister opening the exhibition.

On the last day I went to see my work in the gallery. I walked in front of my painting and I said goodbye. One day my family or my son will come to Canberra and see what I've done in the art world.'

Left: Pedro Wonaeamirri with his Jilamara paintings at Defying Empire: 3rd National Indigenous Art Triennial, National Gallery of Australia.

Below: Pedro Wonaeamirri, Tiwi people, Jilamara 2014, natural earth pigments on canvas, 240 x 80 cm, National Gallery of Australia, Canberra, Purchased 2016.

Photos: National Gallery of Australia



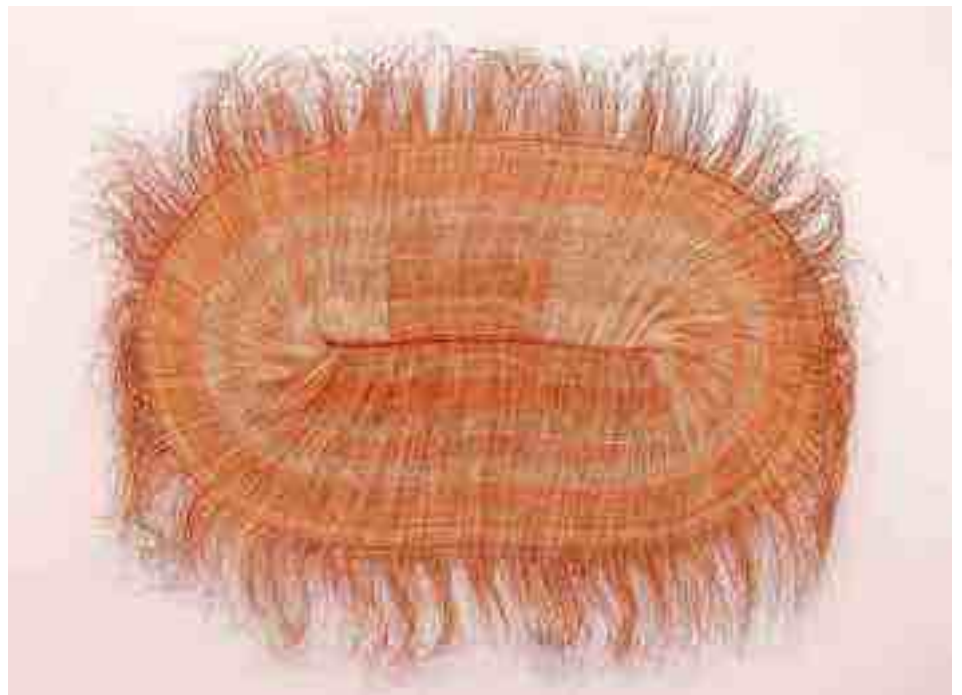
Who's Afraid of Colour

The Ian Potter Centre: National Gallery of Victoria, Melbourne

By Judith Ryan, Curator

From 1990 onwards, Aboriginal women have emerged as artists of astonishing innovation and eloquence, transforming the face of Australian art. Who's afraid of colour? is a huge exhibition of more than 300 works by 118 Indigenous artists, drawn from the NGV's collection of Indigenous art, staged across six gallery spaces of The Ian Potter Centre: NGV Australia, from 16 December 2016 until 16 July 2017. It looks at great artists - transformers of tradition and precedent - who happen to be women.

Lorna Napurrurla Fencer of Lajamanu is one of the earliest artists to be featured in the exhibition. Her adventurous paintings of 'Yarla' (1987-99 - below) pulse with lines of dancing women, curved markings of body painting, and hair-string belts summon forth the spectacle, music and exultant rhythms of women's ceremonies. By contrast, Tiwi paintings and sculptures by Kitty Kantilla, Maryanne Mungatopi and Jean Baptiste Aputimi fill a room devoted to the poetics of mourning that acknowledges the richness of Tiwi art in customary as well as introduced media.



The pre-contact art system of Indigenous Australia and its items of material culture find powerful and explicit expression in *Who's Afraid of Colour?*, as exemplified in the weavings of cultural objects by Yolngu artists from Galiwin'ku, Ramingining and Milingimbi (left), which are shown alongside the inventive fibre sculptures of Lena Yarinkura and Anniebell Marrngamarrnga from Maningrida Arts and Culture. The exhibition also celebrates the bark paintings of five Yolngu artists from Buku-Larrnggay Mulka – Gulumbu Yunupingu,

Barrupu Yunupingu, Nyapanyapa Yunupingu, Nonggirnga Marawili and Marrnyula Munungurr – whose work has reframed our idea of Yolngu bark painting, formerly the preserve of men. Moreover, Regina Pilawuk Wilson, from Peppimenarti, transforms the irregular woven stitches of her *syaw* (fish nets) into painted canvases of complex golden threads.

Who's Afraid of Colour? attests to the artists' commitment to cherishing and maintaining their culture despite a history and reality of dispossession. It also challenges the viewer to look beyond stereotypes of Indigenous art practice and identity and questions narrow definitions of contemporary art that privilege artists with Western art-school training over those who live and work on Country and prefer to use customary materials and iconography to express the truth of their culture.

Left top: *Who's afraid of colour?* featured a beautiful wall of Yolngu string bags, all drawn from the Elcho Island Fibre collection purchased by the NGV in 1994.

Left middle: Installation shot of *Woven Mat* by Elizabeth Djutarra, Bula'Bula Arts, Ramingining

Left bottom: Warlpiri artist Lorna Napurrurla Fencer of Lajamanu was celebrated in *Who's afraid of Colour?* These four paintings and five others by Napurrurla were featured in the exhibition along with four body ornaments.

Photos: Wayne Taylor

Right: Nyapanyapa Yunupingu, Gumatj born c. 1945, 'Pink diptych II', 2015, earth pigments on stringybark (*Eucalyptus* sp.), 150.0 x 79.0 cm, © Nyapanyapa Yunupingu. Photo: Buku-Larrnggay Mulka Centre, Yirrkala

Below: Miriam Charlie Garrwa/Yanyuwa born 1965, 'My Country No Home: Nancy Kidd, Garrwa One Camp', 2015, c-type print, 60.0 x 100.0 cm © Miriam Charlie.



Marking the Infinite

Travelling exhibition, USA

By Henry F. Skerritt, Curator, Kluge-Ruhe Aboriginal Art Collection, University of Virginia

Nine Aboriginal women artists are making a major impression in the USA through the touring exhibition Marking the Infinite. The exhibition – which features works by Nonggirnga Marawili, Wintjija Napaltjarri, Yukultji Napangati, Angelina Pwerle, Carlene West, Regina Pilawuk Wilson, Lena Yarinkura, Gulumbu Yunupingu, and Nyapanyapa Yunupingu – has already shown in New Orleans and Miami, and will travel to prestigious museums in Scottsdale, Arizona; Reno, Nevada; Washington, DC; and Vancouver, Canada.

The works are drawn from the collection of Miami-based philanthropists Debra and Dennis Scholl. According to Dennis Scholl, 'I was struck by the relationships of the artists to their ancestral land, each other and to their communities. Having found these artists so personally compelling, I wanted to help bring their work to audiences across North America.' The exhibition features paintings on canvas, bark and paper, as well as video, larrakitj and innovative woven forms by Maningrida artist Lena Yarinkura. Lena says 'We love seeing our work in museums. We love it! We care for our country because we love our country. That's why we make things from our country. We want to share that message.' This message has already been well-received, with glowing reviews from journalists and the general public alike.

One of the artists – Regina Pilawuk Wilson from Durrmu Arts – is planning to travel to the USA to attend the exhibition in June 2018, while also holding a solo exhibition of her works in Charlottesville, Virginia. Regina says: 'I'm really proud my paintings are in America. It's a long road from home. I want Americans to know that Aboriginal people are living out in the bush and doing this painting. I think back for my ancestors long time ago, and it makes me proud.'





Exhibition Tour Schedule

Newcomb Art Museum, Tulane University, New Orleans, Louisiana
September 7, 2016 – January 1, 2017

Patricia and Phillip Frost Art Museum Florida International University, Miami, Florida
January 28 – May 7, 2017

Scottsdale Museum of Contemporary Art, Scottsdale, Arizona
September 23, 2017 – January 21, 2018

Nevada Museum of Art, Reno, Nevada
February 17 – May 13, 2018

The Phillips Collection, Washington, DC,
June 2 – September 9, 2018

Museum of Anthropology, The University of British Columbia, Vancouver, British Columbia, Canada
November 1, 2018 – February 24, 2019

Top left: Nyapanyapa Yunupingu's *Djorra* 2014-15 (Buku-Larrnggay Mulka).

Middle left: Detail of Lena Yarinkura's *Spider* 2015 (Maningrida Arts and Culture).

Bottom left: Works by Carlene West (*Spinifex Arts Project*) and Nyapanyapa Yunupingu (Buku-Larrnggay Mulka).

Right: Works by Nyapanyapa Yunupingu, (Buku-Larrnggay Mulka), and Regina Wilson (*Durrmu Arts*).

All installation shots from the exhibition *Marking the Infinite* at the Newcomb Museum of Art, Tulane University. Photos: Jeffrey Johnston

The National: New Australian Art

Art Gallery of New South Wales, Museum of Contemporary Art & Carriageworks, Sydney

By Dora Griffiths, Waringarri Aboriginal Arts



The National 2017: New Australian Art is the first of a new, three part exhibition series exploring the 'latest ideas and forms in contemporary Australian art', presented across three of Sydney's foremost art institutions: the Art Gallery of New South Wales, the Museum of Contemporary Art and Carriageworks, in three biennial instalments. The inaugural exhibition was held from March – June 2017. ANKA celebrates that member artists from their regions were represented across all three sites with senior Waringarri artist Alan Griffiths at Carriageworks, Darwin-based Karen Mills' at MCA and Buku-Larrnggay Mulka's Gunybi Ganambarr at the Art Gallery of NSW. Alan Griffiths also performed at the exhibition opening. His daughter Dora Griffiths discusses the significance of this performance.

Earlier this year in March, Waringarri Arts and my dad, Alan Griffiths, along with his family, were invited to Sydney for The National: New Australian Art exhibition at Carriageworks. Examples of my dad's dancing Balmarra (cross thread dance totems), which he uses in his corroboree 'Bali Bali Balga', as well as his paintings telling the story of this corroboree, were on display. A film also showed the audience the dance moves of this Balga.

My dad was chosen because he is a senior artist and law and culture man. His corroboree is important to his family, his

Top left: Dora Griffiths dancing 'Bali Bali Balga' at Carriageworks for the opening of The National 2017: New Australian Art.

Photo: Waringarri Aboriginal Arts

Above: Karen Mills, 'Floodlines', installation view, The National 2017: New Australian Art, MCA Australia, Sydney, dry pigments and ochre on linen, image courtesy the artist and the MCA Australia © the artist. Photo: Jacquie Manning



Right: Detail, Gunybi Ganambarr (Australia, b.1973), 'Buyku' 2016 natural pigments wood, 255 x 32 cm Art Gallery of New South Wales Mollie Gowing Acquisition fund for Contemporary Aboriginal art 2016. Photo: AGNSW, Felicity Jenkins © Gunybi Ganambarr 426.2016



community and Australia. My dad is about to pass it down to his youngest son, Chris Griffiths, and his grandson, Kim Griffiths, who will take it over. Chris and Kim will then pass the corroboree down to their sons.

My dad was invited to perform his 'Bali Bali Balga' at Carriageworks on the opening night of the exhibition. It was a big crowd of 800 people or more. 14 dancers travelled to Sydney to perform this corroboree. It was only the third time we have performed this dance outside of Kununurra and Miriwoong country, but it was the biggest group so far. It was very special for all of us. We were tested in organising everyone and performing for such a big exhibition but we learnt a lot, met many people and everything worked out very well.

My dad had his 11-year-old grandson Conway singing with him during the corroboree. It was a cold night, we were shivering, but we performed really well and the audience enjoyed the evening outside under the stars.

Full Moon – Timothy Cook

Galerie Luc Berthier, Paris

By Steven Moore, Jilamara Arts & Crafts, Interim Manager



In October 2016 Timothy Cook from Jilamara Arts travelled from Milikapiti to Paris for his first international solo show at Galerie Luc Berthier. Luc is a great admirer of Timothy's work and invited him to exhibit at the gallery. This opportunity was too good to miss, so we embarked on travel preparations including navigating some archaic bureaucracy to acquire Timothy a passport.

Timothy was accompanied by fellow Jilamara arts worker Glenn Farmer Illortaminni and myself. This was Tim and Glenn's first international trip and they were very excited, sharpening up their French by practising saying 'bonjour' in anticipation. The group arrived in Paris via stopovers in Singapore and Helsinki and stepped out into some brisk Parisian autumn weather.

Luc's small gallery is tucked away in Le Marais, surrounded by impressive neighbouring galleries with international reputations. A small but dedicated crowd attended the opening and were both thrilled and fascinated to meet Timothy and marvel at the Full Moon exhibition, which references the Tiwi Kulama ceremony and is a key subject of Timothy's paintings. Following the opening, Messieurs Cook and Berthier rode a scooter to a performance of Bangarra Dance Theatre's iconic piece 'Ochres' at the musée du quai Branly.

Other highlights included sampling magnificent French gastronomy with expeditions to cafes and bakeries for yummy pastries, and a nice little bistro where we had escargots à la Bourguignonne (garlic snails), washed down with an Armagnac. We did the tourist thing and took a quick stair climb up the Tour Eiffel, rode the métro and checked out every church we walked past, taking in ceremonies from masses to a christening! We stayed near Notre Dame Cathedral and this proved a favourite. We could get in early before the crowds, pausing to absorb its medieval origins, over 800 years of history and listening to the bells – ah, the bells! It was interesting gauging the mood of Paris after the recent tragedies. The presence of police and military is very prominent, but Parisians go about their lives as usual. The trip was hectically eventful but everything turned out well in the end. Glenn has caught the travel bug and hopes to go to Bali very soon!

Top: Installation view of Full Moon exhibition at Galerie Luc Berthier, Paris.

Below: L-R Steven Moore, Timothy Cook and Glenn Farmer at the Full Moon exhibition opening. Photos: Luc Berthier



Monsters of the Machine

LABoral Centre of Art & Industrial Creation, Madrid

By Louisa Erglis, Warnayaka Art

Warnayaka Art and digital multi-media artist Gretta Louw were invited to contribute to a large, mainly digital, exhibition in Spain at LABoral Centre of Art and Industrial Creation displayed from November 2016 - August 2017. The exhibition was intended to be a contemporary take on Mary Shelley's *Frankenstein*.

Gretta worked with Warnayaka to make 'Future Present Desert', a real/imaginary video around the idea of monsters, the theme of the exhibition. Together with artists Isaiah Lewis, Rebecca Farrell and many others, scenes were shot in the bush and Lajamanu and later edited.



The exhibition featured top artists from around the world. It went for six months and was extended for another three months. Warnayaka Art had a whole room, so Isaiah and the manager went to Spain to set it up with Gretta. Isaiah put footprints on the wall outside. Inside, the video with Lajamanu people sharing their real and not-real stories played. Some people talked and others acted as a monster with green lights on it. Gretta and Isaiah painted the room black inside, with white trees and birds. Isaiah Lewis Jungarrayi was interviewed on Spanish TV because they loved the work so much.

Above: Video 'Future Present Desert' with translations to Spanish - Neil Cooke talking. Video: Warnayaka Art & Gretta Louw. Photo: Warnayaka Art

Wearables: Ancient Stories/Contemporary Mediums

Festival del Caribe, Arte Universal Gallery, Santiago

By Felicity Wright, Injalak Arts, Mentor Manager

Injalak Arts were invited to present an exhibition during Festival del Caribe in Santiago in July 2016. This annual festival is a major event in Cuba's cultural calendar and being included on the program was a huge honour. We decided to take the Wearables: Ancient Stories/Contemporary Mediums exhibition curated for Tactile Arts, Darwin in October 2015. The exhibition features wearable art and artworks celebrating the adornment of the body, inspired by the narrative scenes portrayed in the rock art of Western Arnhem Land. Both educational and beautiful, it includes paintings, prints, weavings and fabric products.

This exhibition was an extraordinary exercise on many levels – both challenging and wonderful. It was

confirmed not long before we left that the exhibition would be presented at Arte Universal Gallery, the most prestigious visual arts venue in central Santiago. The logistics were huge and we carried the entire collection in our luggage. The timeframe was very short and it had to be hung, shown and pulled down in six days. Virgil Nalorlman and Roland Burrnali were accompanied by Felicity Wright (Mentor Manager) and Steve Tribbeck (chaperone and photographer/filmmaker). Highlights of the trip included Virgil flying the Aboriginal flag in the Festival del Caribe opening and closing ceremonies and Roland and Virgil being greeted very enthusiastically wherever we went. The Cubans truly understood the significance of hosting First Australians.



Virgil says of the trip: 'Cuba was good fun. Gamak! Did printing to show people. Dancing. Really good people, very friendly to us. When I was there I was teasing that I like it so much I'll throw away my passport!'

Image: Injalak Arts staff including Virgil Nalorlman and Felicity Wright flying the Aboriginal flag at the Festival des Caribe opening ceremony in Santiago, Cuba.

Photo: Injalak Arts

Spiritual Essence of the Earth

BRUNEAF 2017, Aboriginal Signature Gallery, Brussels

By Carmen Ansaldo, Warmun Art Centre, Gallery Coordinator

Warmun Art Centre was the focus of a recent exhibition in Brussels, held as part of BRUNEAF (Brussels Non-European Art Fair) 2017, which is one component of the larger Cultures – The World Art Fair 2017, held throughout the city during June. Aboriginal Signature Gallery, a Brussels-based gallery focused on Australian Aboriginal art, organised the Spiritual Essence of the Earth exhibition as a pop-up show, installed in a historic building on the Place du Grand Sablon in the city centre.

The group exhibition included works from many Warmun artists both senior and emerging. The featured artists were: Gordon Barney, Betty Carrington, Charlene Carrington, Tommy Carroll, Mabel Juli, Marlene Juli, Yvonne Martin, Patrick Mung Mung, Lena Nyadbi, Peggy Patrick, Kathy Ramsay, Rammey Ramsey and Phyllis Thomas. The entry to the space was

decorated with decals of works by Patrick and Peggy, leading to the large exhibition beyond. Works from other Arts Centres including Buku-Larrnggay Mulka and Maningrida Arts and Culture were also shown as part of the pop-up.

The show was extremely well-received with many works selling on the opening night. Gallery Director Bernard Estrangin says it has been a privilege to show the artists from Warmun Art Centre.



Above and below: Installation shots at Aboriginal Signature Gallery pop-up, Brussels Non-European Art Fair, 2017. Photos: Aboriginal Signature Gallery



Milkwater and Luga – Kittey Malarvie

JGM Gallery, London

By Leanne Collier, Waringarri Aboriginal Arts, Gallery Coordinator,

Earlier this year Waringarri artist Kittey Malarvie held her first solo exhibition outside of Australia in London. She is from Sturt Creek Country, south of Halls Creek in WA. Milkwater and Luga was the inaugural show for collector Jennifer Guerrini-Maraldi's new art space, JGM Gallery, London's first dedicated Australian Aboriginal art gallery. Previously operating out of her home, Jennifer opened the exhibition space in Battersea in March and Kittey Malarvie's works were chosen to launch the new gallery's vision to present fresh, bold works from Art Centres across Australia.

'Milkwater' captures the fluid movement of the waters of Sturt Creek while 'Luga' applies intersecting lines, circles and dotwork to represent the dried mud cracks on Sturt Creek's riverbed. Painting



primarily in ochres of pinks, black, greys and milky whites, Kittey Malarvie's work resonates with the graceful power of this body of water's natural forces, which has immense importance for the artist.

Above: Installation shot of Kittey Malarvie's exhibition Milkwater and Luga, the inaugural exhibition at JGM Gallery, London.

Right: Entry to JGM Gallery London
Photos: JGM Gallery



Kiripapuranjuwi

ReDot Fine Art Gallery, Singapore

By Jemma Puruntatameri, Munupi Arts, ANKA Director and Chair

On February 8 2017, Munupi Arts had an exhibition at ReDot Fine Art Gallery in Singapore, called Kiripapuranjuwi, meaning 'skilful hands'.

The canvases were by female artists Cornelia Tipuamantumirri, Dolores Tipuamantumirri, Susan Wanji Wanji, Nina Puruntatameri, Karina Coombes, Josephine Burak, Reppi Orsto, Jane Margaret Tipuamantumirri, and others, including me.

On the night of the opening, the paintings lit up the room. I was proud for myself and for the Tiwi people. There was a painting by N. Puantlura, our special artist who passed away. Even though I was a long way from home, I cried for those paintings. We miss the special lady very much but we can see her in her paintings. I was honoured to represent Munupi and

those paintings. When I got to Singapore, some of the paintings had already sold. It was good to meet some of the buyers. The opening night was very special and we met everyone who came. The shopping in Singapore was madness! I bought everything and anything, bringing half of Singapore back to the Tiwi Islands!

We went to Gardens by the Bay and there was a big surprise waiting for us - pukumani poles from Milikapiti. They didn't have any names or other information on them. We would really like to see more recognition for those artists. We have been speaking to the CEO of the Gardens about this recognition, and putting up some information about the meaning of the poles.

Right: Jemma Puruntatameri with pukumani poles at the Gardens by the Bay, Singapore.
Photos: Munupi Arts



Above: Jemma Puruntatameri with guests at the Kiripapuranjuwi exhibition, ReDot Fine Art Gallery.





Inspired by the words of revered Gurindji/Malngin leader Vincent Lingiari, 'that land ... I still got it on my mind', this 2017 exhibition reflected upon events preceding and subsequent to the Gurindji Walk-Off, a seminal event in Australian history that continues to resonate half a century later. This nine-year act of self-determination began in 1966 when Lingiari instigated over 200 compatriots – men, women and children – walking off Wave Hill Station (Jinparrak) in the Northern Territory, igniting the national land rights movement.

A retelling of this story from diverse yet culturally interlinked Gurindji and non-Indigenous perspectives formed the basis of this collaborative project. Curator and participating artist Brenda L Croft has undertaken comprehensive practice-led research over many years, working with members of her patrilineal community in the Wave Hill/Victoria River region, with the support of Karungkarni Art and Culture Aboriginal Corporation. During this time she has also engaged closely with family and community whose connections echo her own, sharing ties as descendants of Gurindji Stolen Generations.

Still in my mind provided an innovative account of events of historical and cultural significance to all Australians and, specifically, Gurindji and associated peoples – those still living on customary lands and those who are displaced – through the interconnected yet distinct works of each of the artists.

The exhibition encompassed photo-media, video and performative installation, history paintings, works on paper, and found and created objects. It was supported by extensive personal and public audio/visual archives that metaphorically and literally reveal ways in which Gurindji community members maintain cultural practices and kinship connections to ensure that these histories stay alive.



Top: Installation view of Still In My Mind, at UNSW Galleries. (Photo: silversalt)

Middle: Brenda L Croft, with Rob Nugent, still from Retrac(k)ing country and s(k)in, 2017, 2-channel video installation. Stills Gallery, Sydney and Niagara Galleries, Melbourne. Photo: Brenda L Croft.



Virgil is from the Djalama Clan from the Mamadawerre homelands and speaks Kunwinjku. He joined Injalak Arts in 2014 and quickly became a fixture in the print workshop.

In 2016 Virgil went with Merrepen Arts and Babbarra Designs on a professional development trip to Publisher Textiles in Sydney organised by Marie Falcinella and ANKA. 'The Sydney trip was really good. They showed me about registration, fabric, mixing colors. It was interesting to see a balanda workshop and meet Mark (Calwood), and was good to meet the Merrepen crew. I was working with Kieren doing printing and helped the Merrepen mob print their designs and choose the colours to print Aaron's crocodile design. There was one lady from Maningrida who was too short to print so I helped her print her design.'

Virgil is very happy to continue working with Injalak Arts. 'I see this job is really good to me, choosing colors, fabrics, designs. I am really interested in doing this job. I want to show young kids, young people in the future, so they'll know how to print.'

Photo: Marie Falcinella

Left: Gurindji men and sign painted for them by Frank Hardy at Wattie Creek, 1967. Standing (L-R) Bruce Peter, Sammy Pangkalis, Captain Major Lupngiari, Mick Pelasco, Vincent Lingiari, Mick Rangari. Sitting (L-R) Starlight Wijina Kipiyarri Japarta, Roger Japarta, Joe Randall, Jerry Rinyngayarri, Rodney Pajiyarri Loman, Old Major, Charlie Pincher Nyurmiri, Horace Walmun, Timmy Vincent. Photo: the Estate of Brian Manning.

Mervyn Street's sand animation work 'Bullock Drive' is one of two shortlisted finalists in the new Multimedia category at the National Aboriginal and Torres Strait Islander Art Awards. Mr Street started working with animation, using an iPad and Stop Motion, only one and a half years ago. Here he explains his connection to this medium:

'This type of art, sand animation, gets me thinking back to the 1950s. For me it was about drawing before [learning the art of] painting. At that time I was living in the bush with my family. When it came to shift camp, my mother would draw for me in the sand, a picture of our new camp, describing what was where, who was camping where. My parents would also teach me how to recognise animal tracks by drawing them in the sand, any kind of animal print as well as human footprints.

After that time, we came in from the bush to live on Louisa Downs station. I remember playing on the clay pan, pressing a rock into the clay to make a herd of cattle prints,

with the stockmen on horses coming after. I also started to draw on white gum trees with charcoal. For some time my family was camped by a water tank – it was my mother's job to start the engine of the water pump to fill the tank for the cattle. I saw my uncle drawing things like the mail plane on the side of the metal tank, using the tar sealant. Quite a few of the stockmen were drawing back then. I paid close attention to what they did. From time to time there was also a projector on the station playing cowboy films, so a lot of my drawings came from things I saw on the films, like Roy Rogers playing guitar. You can still see those drawings on that same tank. There's two other tanks too, Eastman Bore and Bullock Bore, where I made pencil drawings. I covered the whole tank! Maybe it was from those films I knew the heart shape. I carved it into a tree with a tomahawk, and my mum said 'Hey what are you doing that for?' and I replied, 'Because I love art!'

Below: Mervyn Street creating one of his sand animation pieces.
Photo: Mangkaja Arts



Marika is originally from Derby. Her family travelled from there to Warmun. Her role at Warmun Art Centre includes choosing, changing and hanging paintings.

Marika joined Warmun as a gallery worker about two years ago, and soon started to think about what artworks looked best together in the gallery. After being given the opportunity to change the walls, Marika realised she had 'the eyes' for curating.

When Marika puts a set of works together she knows it looks good because she feels right. She was selected for Desert River Sea's 2016 Curatorial Intern Program and Fremantle Art Centre's Revealed Emerging Curatorial Program in 2017, and has since brought new ideas for installing and presenting artworks back to Warmun. Marika now curates internal exhibitions, reconciles daily sales and performs advanced cataloguing in the Stories, Art, Money database. She also helps select outgoing works for exhibitions and prizes, and represented WAC at the Darwin Aboriginal Art Fair 2016 and Revealed 2017.

Marika's new goal is to become a gallery coordinator...not in Warmun though! She has her sights set on a big city gallery down in Melbourne.

Photo: Warmun Art Centre

Networking the Unseen

Furtherfield Gallery, London

By Neil Jupurrula, Warnayaka Art Centre

Warnayaka Art Centre was honoured that their 'YAMA' installation was included as part of the recent Networking the Unseen exhibition at Furtherfield Gallery in London – the first exhibition to explore the 'intersection of Indigenous cultures and zeitgeist digital practices in contemporary art'.

Neil Jupurrula explains that by using digital technology such as video projection, the installation recreates the humpy or *yurjuku*, showing people how Warlpiri people used to live and telling the story of the Warlpiri's displacement from their homelands Yuendumu to Lajamanu. These wooden and metal makeshift homes kept rain out, while fires were used for cooking and to keep flies away. 'YAMA' tells these interconnected stories of land and people,

reflecting on the changes of culture in the community of Lajamanu.

Featuring a combination of old video footage, footage created by the community and material created specifically for the exhibition with digital artist Gretta Louw, 'YAMA' shared Warlpiri culture, stories and people with an international audience. The installation transformed the space into a digital landscape, evoking the feeling of the desert by layering video projections over paintings on the walls and floors of the space.

Working with digital media has allowed Warnayaka and Gretta to create an informative exhibition that maintains culture and keeps it strong. Neil emphasises



that it's about 'keeping culture, keeping language, keeping our dreamtime stories all together'. This is not only relevant for the Warlpiri people of Lajamanu but for the world, to communicate this important cultural heritage at a time of rapid global change.

Above: Neil Jupurrula at Warnayaka Art and Gretta Louw's 'YAMA' installation at Networking the Unseen. Photo: Warnayaka Art Centre

ZERO-POINT Script to Screen - John Saunders

Mayfair Gallery, Darwin

By Phil Denson

ZERO-POINT Script to Screen was a special art exhibition held at Mayfair Gallery as part of Darwin International Film Festival 2016. The brainchild of Darwin artist John Saunders, the exhibition centred on John's original animated character ZERO-POINT, an Indigenous superhero with mass-manipulating abilities. Focusing on elements of development, ZERO-POINT Script to Screen explored the relationship between comics, storyboard art and animation.

The exhibition showcased pages from the original comic, a written script and storyboards adapted for animation, which illustrated the process behind moving a character from sequential art to moving picture.

To reinforce this journey the exhibition included a live scriptreading of a pilot

episode of the web series. Directed by Phil Denson and including local voice talent Darren Edwards, Brendan Snow and Julia Richardson, the reading was accompanied by video-projected animatics from the comic, storyboards and a live musical score.

ZERO-POINT the series explores a world in which the government has regulated super-powered individuals, using them as political pawns to maintain the status quo. ZERO-POINT, the alter-ego of Kyle Burton, learns of these political machinations and must make a choice between following orders or doing what he thinks is right.

ZERO-POINT started life as a comic and is now in pre-production as an animated web series due for release early 2018.



Above: Tim Parish and John Saunders at the ZERO-POINT Script to Screen exhibition.

Right: 'Limits' 3 colour screen print, John Saunders & Franck Gohier printed by Red Hand Prints 2015. Photos: Hannah Illingworth



Mentorship with Ricky Maynard

By Rosetta Wayatja, Miligimbi Art & Culture

Michael Miller

Arts Worker Focus

In April 2017 renowned Indigenous photographer Ricky Maynard arrived in Miligimbi to work with the community and to mentor arts worker Rosetta Wayatja on photographic processes. Rosetta was also tasked with documenting his project. This was part of a commission from the Australian War Memorial on Miligimbi's involvement in World War II, with a particular focus on the displacement caused by the evacuation of women and children to Elcho Island during the war. After weeks of getting to know people in the community and working with Rosetta, Maynard decided to focus on documenting Rose Lanybalanyba's story. Rosetta explains the project:

Ricky listened to people sharing their stories about WWII then he decided to collaborate with my Mukul (Paternal Aunt) Rose Lanybalanyba. I took Ricky to visit the places that Rose told him about. We would visit places lots of times, sometimes Ricky would take notes, and he would always be looking and thinking about which way he would take the photo to tell Rose's story.

It was important for Yolngu people to share their story with Ricky because people in Yurrwi (Miligimbi) are holding their memories inside them and some are passing away. One of the ways that we learn at the Art Centre is from looking at old photos of families, ceremonies and art works. It is important that we keep taking photos so that people can learn from the things we are doing today. We need to take good quality photos of lots of different things like artworks, people making artworks and harvesting materials. This project taught me more about how to use photography to tell a story so that in the future the Art Centre can document Yolngu historical stories, ceremony, Bungul (dancing) and Manikay (singing).

This project was important in encouraging Yurrwi people to share their stories with each other as well as with all Balanda (non-Indigenous people). Sometimes people don't tell the stories from the war but I think when they look at Ricky's photos and read Rose's story this will help people from all over Australia to remember that our families were part of that war too.

Below: Ricky Maynard teaches Rosetta Wayatja photography techniques. Photo: Miligimbi Art and Culture



Michael has been Gallery Manager at Mimi Arts & Craft in Katherine since January 2016, bringing fresh ideas and enthusiasm to the role. Originally from Port Lincoln, South Australia, Michael is a descendant of the Kokatha and Nauo peoples of Western South Australia. He has lived in the Northern Territory for over 20 years and has strong family ties to the Katherine region through marriage. He speaks 3 languages: Wirungu, Kokatha and Pitjantjatjarra.

Michael's main jobs include customer service, event management, marketing and promotion, community and artist liaison, artwork presentation in the gallery, stock control, staff management and administration. He is very interested in preserving, protecting and promoting Aboriginal culture and artists in the region.

Michael has undertaken training in different areas, including travelling to Adelaide's Tandanya National Indigenous Cultural Institute with Senior Arts Worker, Cassandra Trevilyn-Hayes. After being taught hanging and curatorial practices, they staged their first professional showing of Lorna Napurrurla Fencer works.

Michael's vision is to see Mimi Arts become a leading national arts, culture and language hub for the Katherine region and to further his personal development in the field of Aboriginal visual arts.

Photo: Dennis Stokes

Balgo Cultural Centre

By Ribnga Green, Warlayirti Aboriginal Artists, Studio Coordinator

Warlayirti Art Centre was established in 1987 in Balgo and is the only contemporary Art Centre in the Kutjungka region (Balgo, Mulan, Billiluna and Ringer Soak) of Western Australia. Balgo has a population of about 500 people with seven different Language Groups. The Cultural Centre was opened at the Art Centre on July 21st 2001 by Senator Richard Alston.

At the Cultural Centre we provide a place that shows the changes that have occurred in the Aboriginal societies at Wirrimanu (Balgo) and the Kutjungka region. We aim to archive all aspects of cultural history for current and future users, as well as provide a facility where appropriate contemporary cultural events take place. This is intended both for the education of the young people of Wirrimanu and also as a resource that may attract **Gardia** (white people) wishing to gain a better understanding of Aboriginal Australia in the Top End of the desert. It is the only place in the Kutjungka that keeps records of the community collected by the community. It is our library and museum all in one.

The Cultural Centre is also used as a place to keep the old paintings by the elderly or the deceased to keep a record of their artwork and stories. We keep these in painted and written format so it will be kept for generations to come as the old way was done orally or carved on rock or drawn in the sands.

Archiving: It is important to archive certain paintings and stories. Story time has been around long before computers. As a project working in collaboration with Melbourne University we are currently putting all the old paper certificates of old art work (done with only paper, pen and photographs) in a safe digital format. In the future we are working towards artists and community being able to look at old works on a publicly accessible database to benefit their current practice. Works in the archive vary

greatly, from the last painting of an elder artist to a painting of a book cover about a certain artist. Photos of the rich history of Balgo and Warlayirti also have a place here in the archives and can be easily accessed by the community.

Artefacts: It is important that these tools are preserved because they show the way of life in the old traditional days. Even though we have modern technology it is always good to remember the past and to keep this tradition going. We need to protect them from the environment and also for people to have access through the Cultural Centre.

Keeping Place: Balgo has a long and varied history and it is very important to keep all records - that is why the Keeping Place plays a big role in the Art Centre. Some things money just cannot buy and

this includes culturally significant art, recordings and other matters. A keeping place is where we know artefacts, stories, songs, paintings, ceremonial tools, etc are in a safe environment for the future. It is also a place which the community often uses as a meeting place. The Keeping Place or Cultural Centre is one of the most important parts of Balgo and the Warlayirti Art Centre

The Cultural Centre is a way to bring back all the extensive intellectual resources and research that has been conducted in or about Wirrimanu and the peoples that have resided here into one, central place.

Below top: The Balgo Cultural Centre at Warlayirti Art Centre.

Below bottom: Ribnga Green and Gemma Galova at Warlayirti Art Centre examining archival documents.
Photos: Warlayirti Art Centre



Waralungku Keeping Place

The vision for a Keeping Place at Waralungku Arts, Borroloola formed in 2010 when staff and artists recognised the need for a place to safely store important cultural objects and artworks. The first step was employing local staff, Rhoda Hammer and Ryan Karkadoo, to initiate community consultations, compile an inventory of artworks and back up old photos and videos. A consultant, Peter Shepherd, was hired to develop a Keeping Place feasibility study and assess suitable locations for a new, dedicated building.

The 2013-14 consultations identified that an Indigenous leadership model with secure community ownership was integral to this project. A suitable site for the Keeping Place was not defined at that time. However, the decision was made to

prioritise keeping the materials safe and accessible. A temporary Keeping Place – a dedicated room in the existing Art Centre – was set up and staff undertook training with conservators from the Grimwade Centre for Cultural Materials Conservation University of Melbourne to set up an archival storage system and learn collection management and conservation techniques.

Building capacity for cultural tourism in tandem with developing the new Keeping Place was a key strategy. The Art Centre conducted archival training with Waringarri Arts. Mentored by an anthropologist, Marlene Timothy developed a cultural education package and a presentation for visitors on the history and cultures of Borroloola, as well as interpretative materials and displays. In 2016 this work

continued with Art Centre staff visiting Buku-Larrnggay Art Centre, Yirrkala as part of ANKA's Cultural Legacy Program, to share ideas about developing a Keeping Place and to view successful models.

Hopefully the significant work that has been made on this project will continue into the future, as it is still of vital importance to the community.

Below: Artefacts stored correctly in an archive box at Waralungku Keeping Place.
Photo: Chloe Gibbon



Djilpin Arts Museum & Cultural Precinct Redevelopment

By Djilpin Arts

The redevelopment of the new Djilpin Arts Museum was recently recognised at the NT Architecture Awards, and honoured with an Indigenous Community Architecture Award. The pavilion was created by Insideout Architects, Tania Dennis, and was a collaboration between the architects and the local community of Beswick. The new museum is part of a larger redevelopment project for the new Djilpin Cultural Precinct.

Djilpin Arts Manager Fleur Parry says 'The new pavilion was always part of the original grand design, but we have to build component by component because of cost. Before the redevelopment, we could only show half of the Blanasi collection, but with the new Pavilion we can put the whole collection out.'

The new pavilion provides amenities to guest accommodation, but also features a new retail gallery. This has allowed both

floors of the museum building, the original culture centre, to be devoted entirely to the Blanasi Collection and permanent artworks.

With funding from the ANKA Training and Development Support Program, Djilpin artists have created an innovative storytelling experience for the new museum. Visitors can access a tour using augmented reality technology via the Museum's iPads. The grant also enabled seven arts workers to receive training in the new technology so that they can guide visitors through the works displayed in the museum.

The Blanasi Collection features work from David Blanasi. In 1996, the senior Beswick/Wugularr artists and elders, led by internationally renowned dijeridu master, David Blanasi, conceived the idea of putting together a special collection of works to be called Gunwinjgu or The Company of People. This collection would

showcase and celebrate the strength of Indigenous culture in the area, and would be kept for future generations.

Top: New Djilpin Arts Museum building
Bottom: Janice Cameron and Augustina Kennedy using the new augmented reality guided tour at Djilpin Arts.
Photos: Djilpin Arts



Waringarri Aboriginal Arts Sydney Ceramics & Textiles Visits

ANKA Training & Development Support Program

Waringarri Aboriginal Arts, located in Kununurra in the West Kimberley, has had an exciting year of artistic development, with new developments in ceramics and textiles. Senior artist Alan Griffiths was also recently featured in The National: New Australian Art (see page 18), a major exhibition in Sydney.

When Alan travelled to Sydney for the exhibition, members of his family and fellow artists travelled with him, undertaking professional development in two key areas the Art Centre are expanding into. Dora Griffiths describes their experience: 'While in Sydney we stayed in Chinatown. Thanks to ANKA's Training and Development Support (TADS) program, my mother Peggy, my

sister Jan and myself visited a ceramics exhibition at Sabbia Art Gallery. This was a good opportunity to see what other Indigenous Art Centres were creating with ceramics.

We also visited a contemporary screen-printing house called Publisher Textiles where we saw how quickly screen-printing can be done. They gave us lots of ideas and an understanding of how we can do this ourselves. They were making really nice fabrics.'

The group also visited Cross Arts Projects for another ceramics exhibition and were able to meet with artists and curators following a floor talk. This was an important opportunity for the artists,



especially as Jan and Peggy are also undertaking a residency at the Jam Factory in Adelaide to build on their work in this medium.

Above: Peggy, Dora and Jan Griffiths visit Sabbia Gallery in Sydney.
Photo: Waringarri Aboriginal Arts

Bula'Bula Arts Conservation Workshop

ANKA Training & Development Support Program

In March 2017, Bula'Bula Arts (Ramingining, NT) undertook an ANKA TADS-supported conservation project where arts workers learnt about caring for mould-affected artworks and preventing mould from growing on artworks. The workshop came about following the ANKA Caring for Community Collections workshop in Katherine, attended by several arts workers from Bula'Bula, including Ross Dhapuruwary, Tolbert Dharramanda and Joy Burrana. The Ramingining workshop was led by conservator Carolyn McLennan and a cultural facilitator/ translator.

Mould can be a significant problem in Art Centres in the Top End. At Bula'Bula, in Arnhem Land, it was an especially big problem this year after a heavy wet season. By undertaking this workshop, arts workers have learnt how to conserve mouldy works and to prevent

future mould damage, particularly for the fibre works that Bula'Bula is known for.

Arts workers at Bula'Bula enjoyed having the chance to learn more about conservation and preventative treatments, saying that it was *letchy maynmak* - really good. As a result of the workshop Bula'Bula was able to undertake a full climate analysis and to conserve significant works, including a recent NGV acquisition.



Above and below: Bula'Bula conservation workshop. Photos: Bula'Bula Arts





A cultural skills revival is underway at Ngukurr, with senior artists re-practising skills that were on the verge of being lost and transmitting this knowledge to the younger generation. The skills include making bush glues, stone implements and canoes.

Ngukurr Arts was recently successful in securing an Australia Council for the Arts Chosen Grant to continue this work. The grant has provided funding for four senior local artists to mentor younger people in the community across four distinct projects.

Over the last 18 months, senior artist Walter Kolbong Rogers has led a woodworking project building traditional canoes with young men. The young men have also been taught how to make ceremonial artefacts with knowledge sharing about the skin names associated with types of local wood.

'When the young people go to ceremony, they will know right way to do feather and where to get right wood and how to make boomerang proper way,' says Walter. 'This is the most important work for me to do.'

Master weaver Sandy Guyala has been reintroducing weaving skills to younger women in the community, including young

women rangers. Sandy will also be teaching how to make traditional objects such as dilly bags and fish traps.

Senior culture men Andy Nukaman Peters and Roy Natalma have been making stone tools using bush glue from the root of the ironwood tree and bush string from bark. Andy drew on childhood memories to make a message stick that carries information about upcoming ceremonies.

'These senior artists are held in the highest esteem in the community, for both their cultural knowledge and their artistic skill,' says Ngukurr Arts Manager Jude Emmett. 'It is important to the Art Centre that artists receive proper acknowledgement and payment for the skilled work they do. We're thrilled the Chosen Grant will support us to continue to do this.'

Above: Canoe building workshop with Walter Kolbong Rogers.

Below: Andy and Roy making stone tools.
Photos: Ngukurr Arts



'My name is Bernadette Mungatopi. I work at Munupi Art Centre as an Administration Assistant. I am also the Chair of Munupi Arts. I've been working here for seven years.

Most of my day to day work involves cataloguing. It's a very busy job, especially when we have tourists coming around. I talk to the tourists and sell them paintings, and look up information about the paintings they're interested in on SAM. I manage other arts workers here. I am also a photographer and I take photos of paintings and upload them to the computer and catalogue them.

I was an artist for more than ten years, but now I focus on being an arts worker. I was in the middle of doing a painting when I saw a sign the manager had put up at the Art Centre saying he wanted to find an assistant, so I applied. I did SAM training in Darwin with ANKA and got the skills to do this job.

It's really important to have Art Centres and Indigenous arts workers. I want to work for my people and keep culture strong.'

Bernadette graduated from the 2016 ANKA Arts Worker Extension Program and is now participating in the ANKA Arts Worker Extension Graduate Program.

Photo: Munupi Arts

Arnhem Land and Darwin/ Katherine Regional Meetings

On 5 and 6 October 2016, ANKA held a joint regional meeting, combining the Arnhem Land and Darwin/Katherine regions. The meeting focused on cultural tourism in Indigenous Art Centres and provided opportunities for Art Centres to share ideas and experiences of online marketing, social media and fabric printing.

The first day was hosted at Injalak Arts in Gunbalanya, including an opportunity for participants to experience the famous Injalak Hill Rock Art Tour. The second day was held at the Bowali Visitor's Centre in Kakadu, home to ANKA-supported Art Centre The Marawuddi Gallery. Elections for new ANKA Board directors were also held at separate Arnhem Land and Katherine/Darwin Region meetings on this day. Representatives from 14 Art Centres attended the meetings. 57 people attended in total, including 42 members, 11 Art Centre staff, and 4 ANKA directors.

Attendees enjoyed several excellent presentations including: a presentation on social media by Dave Wickens (Injalak); a presentation about Injalak Arts by chair Donna Nadjamarrek and Mentor Manager Felicity Wright; a presentation on cultural tourism by Djilpin Arts; and a guest presentation on Ayal Cultural Tours by Victor and Savannah Cooper. Congratulations to directors elected to the 2017-2018 ANKA board: Djambawa Marawili AM, Ruth Nalmakarra, Donna Nadjamerrek and Wukun Wanambi (stand-in) for Arnhem Land; and Alan Joshua Jnr, Jangu Nundhirribala, Tom E Lewis and Rhoda Hammer (stand-in) for Katherine/Darwin.

Kimberley Regional Meeting

The Kimberley Regional Meeting was held on 1st November 2016 at the Charles Darwin University Katherine rural campus.

20 people attended from ANKA-supported Art Centres including Warlayirti Arts, Waringarri Arts, Mowanjum Arts Centre, Warmun Art Centre and Nagula Jarndu Designs. Representatives from the Art Centres presented their latest news and projects including Waringarri Arts' move into the ceramics medium; Warmun Art Centre's digital development and Nagula Jarndu's focus on textiles and printing. Several Art Centres identified recruitment as a key issue.



David Throsby and Katya Peteskaya from Macquarie University also joined the meeting to present the results of their National Survey of Remote Aboriginal and Torres Strait Islander Artists. Following this presentation meeting participants had a robust discussion around art and culture, economic sustainability and the potential value of cultural tourism.

New board members for the Kimberley region were also elected at this meeting, with Maxine Charlie, Dora Griffiths

Top left: ANKA Kimberley Regional Meeting.
Top right: Newly-elected Tiwi Region ANKA Directors L-R: Michelle Woody, Brian Farmer, Jedda Puruntatameri and Pedro Wonaeamirri.
Below: Attendees at the Arnhem Land and Darwin/Katherine Joint Regional Meeting in front of Injalak Hill.



and Gabriel Nodea being elected as Directors, and Jennifer Dickens a stand-in Director.

Tiwi Regional Meeting

The Tiwi regional meeting was held at the Pirlangimpi Social Club on Melville Island on 18th October 2016. Members from Jilamara Arts and Crafts and Munupi Arts, including directors Jedda Puruntatameri and Brian Farmer, attended the meeting.

The then-new Jilamara Art Centre Coordinators Jackie Hocking and Seamus Kelly were also introduced. Jackie and Seamus presented the Mulluwurri Museum Mentorship Program as well as Timothy Cook's exhibition in Paris. The Munupi members discussed their upcoming Singapore exhibition, as well as the Art Centre renovations, which were in progress at the time.



2016 was an election year and the Tiwi candidates gave short speeches on why they wished to become a director, and what qualities are needed to be a strong director for ANKA. Brian Farmer, Jedda Puruntatameri and Michelle Woody were elected as directors, with Pedro Wonaeamirri as stand-in director.

Over the last five years there has been growing interest in cultural tourism activities in ANKA-supported Art Centres. These activities are important pathways to growing sustainable, culturally-based livelihoods and provide opportunities to share Aboriginal cultural knowledge with Australian and international visitors.

Acknowledging the potential of cultural tourism initiatives, in recent years ANKA has developed several strategies to help build arts workers' skills and to equip Art Centres to offer high quality experiences.

Some ANKA-supported Art Centres have offered outstanding cultural tourism activities for many years, such as the Injalak Hill Rock Art tours at Gunbalanya. Arts workers at Injalak Arts are skilled at leading sensitive and engaging tours of the magnificent rock art on Injalak Hill. Arts workers at Maningrida Art and Culture also have expert knowledge and experience in leading visitors through the Djomi Museum. However, not all Arts Centres have this level of experience. ANKA activities have therefore focused on facilitating knowledge sharing between arts workers.

After realising that many arts workers had never had the opportunity to 'be tourists', ANKA also started to build experiences with industry leaders of Indigenous-run cultural tourism into key event programs such as the:

2015 Arts Worker Extension Graduate Program Conference

- Pudakul Aboriginal Cultural Tour, Adelaide River Flood Plains and Windows on the Wetlands
- Larrakia Sacred Sites Tour, Batiji Indigenous Tours

2016 AWEP Graduate Conference

- Katherine Gorge Tour, Nitmiluk Tours
- Presentation by Chair/Cultural Services Manager of award-winning Nitmiluk Tours on successful cultural tourism.

2017 Arnhem Land and Katherine/Darwin joint ANKA Regional Meeting

- Injalak Hill Rock Art Tour, Gunbalanya
- Talk by independent Indigenous tourism operators, Ayal Cultural Tours
- Forum for Art Centres including Djilpin Arts and Injalak Arts sharing cultural tourism experiences
- Guluyambi Cultural Cruise, Kakadu Cultural Tours

For several years ANKA has invited industry bodies to join discussions at annual meetings around ways to build strong Indigenous-led cultural tourism, which is aligned with the diverse cultural and commercial goals of Art Centres. ANKA has also supported a wide range of local cultural tourism development activities through its Training and Development Program (TADS) and the AWEP Graduate Program, including Art Centre exchanges. Arts workers from Mowanjum Art and Culture Centre visited rock art sites at Freshwater Cove, on the Buccaneer Archipelago, extending the Art Centre's strong existing cultural tourism capacity.

Cultural festivals are also important events that combine art and educational cultural tourism. Art Centres have played an active role in landmark intercultural events such



as Garma Festival of Traditional Culture, Mowanjum Festival, Barunga Festival, Merrepen Festival, Walking With Spirits and many others. Art Centre museums and Keeping Places for Community Collections are further examples of important cultural tourism attractions.

Some of the many new cultural tourism activities under development in ANKA-supported Art Centres in 2016/2017 include: the Bula'Bula Arts, Maningrida Art and Culture, and Buku-Larrnggay Mulka partnership with Outback Spirits; Waringarri Arts developing Waringarri Tours; and Tiwi Design expanding Tiwi By Design Tours.

Looking to the future, the ANKA board has a strong vision to create a publicly accessible Aboriginal Art and Culture Information and Resource Centre alongside its Darwin office. This will be an information gateway for visitors to learn how to enjoy the rich and unique experiences of remote Art Centres, while taking part in Indigenous cultural tourism activities.

ANKA is committed to continuing to work with Art Centres and arts workers in its regions to provide opportunities and forums for sharing knowledge and building capacity to harness the potential of cultural tourism, increasing Indigenous livelihoods on Country.

Left and right: ANKA Arts Worker Extension Graduate Program Conference participants on the Nitmiluk Tours Katherine Gorge Tour, November 2016.



ANKA Arts Worker Extension Graduate Program Conference 2016: Career Pathways

The 2016 ANKA Arts Worker Extension Graduate Program Conference: Career Pathways was held at Charles Darwin University Rural Campus, Katherine. 24 participants from across the program's six years attended with opportunities for: skills development; networking with other arts workers and industry professionals; and to reflect on career progression.

ANKA has previously identified that in remote Art Centres 'career progression' or 'career pathways' are unfortunately not seen by most arts workers as options available or relevant to them. The reality is that, in the majority of remote community Art Centres career building opportunities and support are severely limited, as is access to further education. The ANKA AWEP Program has been designed to address these issues, and has had considerable success in building networks, skills and confidence for arts workers.

The 2016 AWEP Graduate Conference focused on areas previously identified by participants as being of key priorities for Art Centres.

Day one kicked off with a boat tour of Katherine Gorge led by award-winning Indigenous tour operators, Nitmiluk Tours. This provided an opportunity to experience high quality Indigenous-led cultural tourism first-hand. Jane Runyu-Fordimail, Chair and Cultural Services Manager, shared insights into business operations.



'Planning to Workplace Effectiveness' was a workshop led by Waringarri Aboriginal Arts Chairperson Ben Ward and Manager Cathy Cummins. They explained their approach to structuring arts workers career pathways; staff codes of conduct; and tools for good governance. This was followed by group exercises, where graduates learnt teamwork skills for the workplace.

Day two began with a visit to Mimi Arts in Katherine. Manager Dennis Stokes discussed the operational model of their all-Indigenous Art Centre including: wage structure, community programs for children and staff code of conduct.

A Social Media in Art Centres workshop followed with tips on how to use social media for networking, Art Centre promotion and telling culture stories. At Mimi Arts, ABC television interviewed ANKA AWEP Graduate mentor Djambawa Marawili AM, Dennis Stokes and an AWEP graduate about the program, an opportunity for graduates to learn media skills by



Above: AWEP Mentors Mimi Arts Manager Dennis Stokes and ANKA Chairman Djambawa Marawili in the gallery at Mimi Arts.

Right: AWEP Graduate Conference 2017 Participants on Katherine Gorge tour.

Left: Maxine Charlie (Nagula Jarndu), Raylene Bonson and Deborah Wurrkidj (Babbarra Designs) in the Workplace Effectiveness workshop.

'Opening Horizons and Pathways' was a feature session allowing participants to learn about further non-accredited and accredited education opportunities. Presentations by AWEP included sharing experiences of Wesfarmers Indigenous Leadership Program and the British Council's Accelerate Program. Institutions discussed their accredited training: arts administration through Deakin University remote delivery (Professor Liz Cameron, Director of Institute of Koorie Education); Melbourne University Graduate Certificate in Cross-cultural Conservation in development with ANKA (Sophie Lewincamp); and Batchelor Institute creative industry courses (Dr Stephen Hagen). AWEP Graduate Jason Marrkula (Gapuwiyak) showed a short film he made on his ANKA-supplied iPad reflecting on his Foundation Skills course at Batchelor.

The conference emphasised peer learning, networking and mentoring, with close involvement from ANKA Chair and senior artist and arts administrator Djambawa Marawili throughout. Program leaders worked with current participant to map their strengths, skills gaps and pathways to achieve career objectives. The program also included structured consultation for the new AWEP five-year plan for 2018-2022.





Above: Jason Marrkula's presentation created in the Technology Strengthening and Understanding Workshop, July 2017.

Technology Strengthening Understanding: Tools for Reading and Writing in English is an exciting new ANKA pilot program being developed in collaboration with ANKA Arts Worker Extension Program graduates.

The pilot will be run across two workshops in July and September 2017. A core research team of three arts workers, Art Centre Coordinator Trevor Van Weeren, ANKA staff and assistance technology expert Dr Cheryl Dobbs, are working together to trial a range of accessible and affordable digital technologies. The program has been designed to provide arts workers with new English language tools. The results of these workshops will be evaluated to determine whether it can be effectively rolled out to a broader group. A combination of in-built language accessibility functions on iPads, as well as specific apps, are being used to work on reading and writing skills. C-Pens, generously donated by Read Smarter, are also being used.

While ANKA recognises that many artists and art workers are fluent in several Indigenous languages, most Art Centre business is conducted in English. Arts workers involved in this trial will be sharing this knowledge and teaching other staff in their own Art Centres to use these technologies.

ANKA's 2016 AGM and Annual Conference was a two day event held 2-3 November at the CDU Rural Campus near Katherine. The morning of the first day was dedicated to the AGM, which included presentations from the auditor, as well as reports on finance and governance. The Annual Report was also tabled here. 90 members attended the AGM and conference – 22 Art Centres and one individual member – from across ANKA's four regions: Arnhem Land, Kimberley, Katherine/Darwin and Tiwi Islands. 15 ANKA Directors from both the outgoing 2016-17 board and incoming 2017-18 board were also present.

The conference theme was 'Cultural Legacy'. The program was structured around three forums and nine workshops, which explored the conference theme and addressed key issues for artists, Art Centres and the broader Indigenous art industry.

The forums were introduced and chaired by ANKA board members and Arts Worker Extension Program (AWEP) graduates. These discussion sessions were focused on: Artworks and Cultural Legacy; Approaches to Contemporary Digital Legacy; and Art Centre-based Cultural Tourism. The session on cultural tourism ran as a round table with participation from Northern Territory Government Ministers Lauren Moss (Minister for Culture and Tourism) and Scott McConnell (Assistant Minister for Arts Trails), as well as Federal MP Warren Snowdon.

Workshops included presentations from: the Western Australian State Library on the Storylines Digital Archive; Gabrielle Sullivan, CEO of the Indigenous Art Code on the Fake Art Harms Culture campaign (with AWEP graduates); Sophie Lewincamp, conservator

from the University of Melbourne's Grimwade Centre for Cultural Materials Conservation; and Sandra Yee, conservator, from the Museum and Art Gallery of the Northern Territory about safe archiving. AWEP graduates and other members also had the chance to strengthen their workplace skills in two workshops with management consultant Georgina Banks of Changeable.

Practical workshops covering topics such as screen-printing and iPad video storytelling were also held.

Lily Roy (Milingimbi Art and Culture) led a Sharing Traditional Knowledge event, taking participants through the weaving process. This important event promoted inter-regional knowledge sharing amongst those unfamiliar with this art form, especially the younger generation. Participants collected pandanus leaves and roots for dye, boiled the dye and learnt twining and coiling methods.

One-on-one business advice sessions were available over the two days with key industry contacts and representatives from funding bodies such as Creative Partnerships Australia.

ANKA board meetings were also held over the two days, and on the last morning the board held an open session where all attendees could participate and give feedback.

In the evenings, participants were treated to a regional mix-up of traditional dancing and film screenings.



Above: Sharing Traditional Knowledge weaving workshop at ANKA Annual Conference 2016





1. Evening dancing led by Djambawa Marawili playing the yidaki.
- 2 & 3. Evening dancing.
4. Lily Roy (Milingimbi) addresses NT Government ministers.
5. Colin Heenan-Puruntatameri (Munupi) addresses NT Government Ministers.
6. Alan Joshua Jr and Jude Emmett from Ngukurr Arts talking about new projects at their Art Centre.
7. Evening dancing.
8. Gabrielle Sullivan from the Indigenous Art Code leads a workshop on the Fake Art Harms Culture campaign.
9. Audrey Marrday from Gapuwiyak leads a weaving workshop.
10. Deborah Wurrikidj (Babbarra Designs) at the screenprinting workshop.
11. ANKA Chairman Djambawa Marawili (Buku-Larrnggay Mulka) presents ANKA Stand-in Director Wukun Wanambi (Buku-Larrnggay Mulka) with a certificate acknowledging his service to the board.
12. Art Centre managers attend a business support lunch.
13. Sharon Anderson (Warmayaka) addresses NT Government ministers.
14. ANKA Directors Jangu Nundhiribala (Numburindi), Jemma Puruntatameri (Munupi) and Tom E Lewis (Djilpin) address members at the open board meeting.
15. Ben Ward (Waringarri) speaks up at annual conference.
16. ANKA Director Jennifer Dickens (Mangkaja) speaking about the Ngurra Canvas.
17. April Nulgit from Warmun in the weaving workshop.
18. Weaving workshop at sunset.
19. Sophia Woody in the iPad workshop.
20. ANKA board with NT Government Ministers Lauren Moss (Minister for Tourism and Culture) and Scott McConnell (Assistant Minister for Arts Trails).
21. Ministers Moss and McConnell address the meeting.
22. Christine Nabobob (Injalak) and Audrey Marrday (Gapuwiyak) leading a weaving workshop.
23. Lily Roy (Milingimbi) leading a weaving workshop with women from Kulumundini Arts, Elliott.
24. ANKA Director Brian Farmer (Jilamara) speaking up at the AGM.
25. Rob Lane (Melbourne University), Andrew White (State Library WA), and Ishmael Marika (the Mulka Project) discussing digital archiving.
26. Lily Roy (Milingimbi) digs for pandanus roots.
27. Andre Tipungwuti (Munupi) in the screenprinting workshop.
28. ANKA Director Donna Nadjamarrek (Injalak) speaking up at the AGM.
29. NLC Chairman Samuel Bush Blonasi addresses the meeting.
30. April Nulgit from Warmun in the weaving workshop.
31. ANKA Chairman Djambawa Marawili opens the meeting.
32. ANKA Director Michelle Woody (Jilamara) presents about the Mulluwurri Museum.
33. Ribga Green (Warlayirini) addresses the meeting.
34. Rose Daniels (Numburindi) in the weaving workshop.
35. Gabrielle Sullivan from the Indigenous Art Code leads a workshop on the Fake Art Harms Culture campaign.
36. Brian Tucker and MP Warren Snowdon at the annual conference.
37. Sandra Yee (MAGNT) leads a conservation workshop.
38. Gabriella Maralngurra (Injalak) in the screenprinting workshop.
39. Lily Roy (Milingimbi) with freshly gathered pandanus.
40. April Nulgit and Jemma Thomas (Warmun) treating objects in a conservation workshop.
41. Ben Ward (Waringarri) in the iPad workshop led by Emma Masters.
42. 2017 AGM Participants.



ANKA's Training and Development Support Program (TADS) is an ongoing, responsive program designed to provide targeted support and small amounts of funding to ANKA members and Art Centres. It complements ANKA's wider core training and support.

TADS contributes to one-off development projects for: artists and arts workers, Art Centre marketing and promotions, and strengthening business practices. The program's 'ground-up' approach recognises that all Art Centres and regions have varying needs.

Art Centres and members are encouraged to contact the ANKA Resource and Development team with projects or ideas they would like assistance with.

Top left: Minyerri sculpture workshop.

Photo: Minyerri Arts

Right: Anthony Timaepatua from Tiwi Designs being interviewed by NITV, as part of media training for the 2017 Sydney Mardi Gras.

Photo: Lisa McTiernan

TADS Projects January-June 2017

The following 12 projects were completed or commenced between January and June 2017, benefitting 13 Art Centres and over 90 arts workers.

- **Bula'Bula Arts** (Ramingining, NT): Preventing mould and caring for mould-affected artworks (see page 28)
- **Gapuwiyak Culture and Arts** (Gapuwiyak, NT): 'Sharing our Stories' - developing interpretive materials and arts worker photography training
- **Jilamara Arts & Crafts** (Milikapiti, NT): Marketing and promotion - brochures
- **Mangkaja Arts** (Fitzroy Crossing, WA): Fitzroy Valley jewellery project - collaborative jewellery workshop with jeweller Jessica Jubb, Marnin Studio, and Mangkaja Arts artists (see page 6)
- **Maningrida Art and Culture** (Maningrida, NT): Marketing and promotion - postcard development.
- **Milingimbi Art and Culture and Elcho Island Art** (joint project) (Milingimbi and Elcho Island, NT): Weaving exchange and product development workshop - lampshade design in conjunction with Koskela (see following page)
- **Minyerri Art** (Minyerri, NT): Sculpture workshop led by sculptor Mark Swartz
- **Mowanjumb Art and Culture** (Derby, WA): Woodworking workshop for arts workers
- **Ngukurr Art** (Ngukurr, NT): 'Bush Bling' jewellery design workshop (see page 6)
- **Tiwi Designs** (Wurrumiyanga, NT): Professional development and media training for arts workers attending Sydney Mardi Gras
- **Waringarri Aboriginal Arts** (Kununurra, WA): Professional engagement with ceramics, textiles, and contemporary art in Sydney (see page 28)
- **Warnayaka Art** (Lajamanu, NT): Support for arts worker Gerald Cooke to attend inscription ceremony for UNESCO Australian Memory of the World register (see page 7)



Elcho-Milingimbi-Koskela Lampshade Weaving Project

ANKA Training & Development Support Program

The Elcho-Milingimbi-Koskela lampshade weaving project is a collaborative creative project between Elcho and Milingimbi Art Centres and Sydney design firm Koskela. The Elcho weavers had already been engaged in a commercial partnership with Koskela. Renowned Elcho weavers Mavis Ganambarr, Judy Manany Gurruwiwi and Margaret Dhorrrpuy mentored Milingimbi weaving artists including Margaret Rarru and Helen Ganalmirriwuy. Together, the women developed weaving techniques for the project, which combines traditional and contemporary designs woven onto specially fabricated lampshade frames to be sold at Koskela's Roseberry warehouse in Sydney.

The project also heralds a partnership between Milingimbi Art and Culture Centre (MACAC) and Arnhem Land Progress Aboriginal Corporation Community Development Program (CDP), who have supported the project by allowing CDP participants to engage with the workshops. A three-year MOU was signed between MACAC and Koskela, meaning that this important project will be ongoing, providing regular income to local weavers. The project will also allow CDP participants to access a culturally-driven activity that will provide good income to them and open them up to further opportunities for artistic practice.

The project commenced with selected CDP participants and supervisor Helen Milminydjarrk working with MACAC staff and artists to harvest materials. The commencement of the mentoring and development phase of the project started in earnest the following week with Koskela staff and Elcho weavers arriving in Milingimbi.



The workshop week began with introductions and focused discussions between all stakeholders on the agreed weaving designs for this collaboration. The designs combined traditional string bag/fishing net knotting of processed **Balgurr** (bush string or string tree) with strips of raw Balgurr bark knotted and woven in a similar technique to that used to make canoe sails out of **gunga** (pandanus). The Balgurr was dyed and woven onto pre-fabricated frames, varying in size from 100 x 60cm to 150 x 60cm. The latter will become part of a large shade or 'pod' commission. Highlights included a trip to Rapuma Island to the north of Milingimbi to collect materials and spend time together on Country using the Art Centre boat.

In certain periods up to 25 women participated continuously in the

workshops, which have continued to keep the weavers of Milingimbi extremely busy. MACAC would like to thank Koskela for initiating a partnership with the Centre for this project, which provides local weavers with long term, sustainable income. They would also like to thank the Elcho weavers for their generous sharing, and ANKA for sponsoring the workshop week by granting them TADS funding.

Top: Elizabeth Rukarriwuy and Frances Rrikili preparing dye colours.

Bottom left: Judy Manany and Mavis Ganambarr preparing gunga at Bagita

Bottom right: Dye patterns test.
Photos: Milingimbi Arts and Culture



Darwin

ANKA held Stories Art Money (SAM) training in Darwin at the Australian Centre for Indigenous Knowledge and Education at Charles Darwin University on May 30 and 31 2017. The training was led by SAM Project Officer Bronwyn Taylor and consultant Dion Teasdale and split into two groups: advanced and beginners. The advanced group focused on finance and bookkeeping, while the beginners group focused on sales and cataloguing.

The training was very well attended, with 25 arts workers and managers present from Art Centres including Anindilyakwa Art and Culture Centre, Bula'Bula Arts, Jilamara Arts and Crafts, Karungkarni Art and Culture Centre, Mardbalk Arts, Milingimbi Art and Culture, Munupi Arts, Palngun Wurnagat, and Warnayaka Art.

There was great feedback including: 'the training was comprehensive and covered a lot of ground', 'there was a very friendly atmosphere' and 'great sandwiches'. Arts workers including Jeffrey Gurruwiwi and Joy Burrana, who were previously new to SAM, enjoyed learning more about how it works.

Jeffrey Gurruwiwi from Mardbalk Art and Craft, Goulburn Island, said: 'This training

was amazing for Yolngu people - I want everybody at Warruwi to be able to come and learn!' Joy Burrana from Bula'Bula Arts said 'I wanted the training to go for one more day - it was great.'

Kimberley

On June 14 and 15 2017 ANKA held SAM training at Karrayilli Adult Education Centre in Fitzroy Crossing. The training was led by consultant and SAM trainer Dion Teasdale, with support from ANKA Resource and Development Officer Frances Grant, and Skype support from SAM database developer Adam Griffiths.

There was strong attendance, with 17 managers and arts workers participating



from Yarliyil Art, Nagula Jarndu Designs, Mowanjurn Art and Culture, Mangkaja Arts, Warlayirti Artists, and Warmun Art. On the drive through to Fitzroy Crossing Frances Grant also led a brief SAM training session at Waringarri Aboriginal Artists in Kununurra for arts workers.

Training feedback included:

'It was only two days but we got a lot out of it'- Ribnga Green, Studio Coordinator, Warlayirti Aboriginal Artists.

'The training was very helpful and I look forward to the next training'- Amelia Hurrell, Sales Assistant, Mowanjurn Art and Culture.

'Dion's style of presentation was very helpful and engaging. He helped cover a lot of ground in detail within a short timeframe.'- Stephanie Rajalingam, Manager, Warmun Art.

'The facilitators covered every topic and also answered a lot of questions.'- Lynley Nargoodah, Administration Assistant, Mangkaja Arts.

Top left: SAM trainer Dion Teasdale works with Tolbert Dharramanda and Joy Burrana (Bula'Bula Arts) at the Darwin SAM Training.

Below: SAM training at Karrayilli Adult Education Centre, Fitzroy Crossing.

ANKA Community Collections & Care Workshop

By Guy Hancock, Manager, ANKA Cultural Legacy Program

In the last two weeks of March 2017, 41 staff from 18 ANKA supported Aboriginal Art Centres attended Community Collection Care and Management workshops to develop and sharpen professional skills in creating, managing and caring for community cultural collections. The workshops were held at two locations: Waringarri Arts, Kununurra, Western Australia and Mimi Arts, Katherine in the Northern Territory.

Most Arts Centres have community collections, and many require improved systems, infrastructure and skills to manage them. Responding to needs identified during ANKA community forums last year at The Mulka Centre, Buku-Larrnggay Mulka in Yirrkala, and the Cultural Legacy Conversation at the Museum and Art Gallery of Northern Territory, ANKA developed these workshops to support Art Centre staff with strengthening the care and management of their collections. Topics covered in the workshops included:

- Discussions on what a collection is and why to have one
- Planning a collection
- Selecting items for a collection and assessing their condition
- Documenting and cataloguing items
- Storing and handling items
- First aid for the treatment of mould and pests



This project was part of ANKA's Cultural Legacy Program and delivered in conjunction with the Grimwade Centre for Cultural Materials Conservation, University of Melbourne. It was made possible with project funding from the National Library of Australia, Community Heritage Grant. The Cultural Legacy Program provides ANKA supported Art Centres with assistance in community cultural heritage preservation and maintenance matters.

A big thank-you to the staff and Directors of Waringarri Aboriginal Arts and Mimi Arts for being such wonderful hosts for the workshops.

The Community Heritage Grants program is funded by the Australian Government through the National Library of Australia; the Department of Communications and the Arts; the National Archives of Australia; the National Film and Sound Archive and the National Museum of Australia.



Top: ANKA Community Collections Care and Management workshop participants doing a group condition assessment of a South Pacific Islands 'Tapa' cloth, Waringarri Arts, Kununurra.

Middle left: Shauna (Waralungku Arts) and Narelle (Karungkarni Art Centre) cleaning mould off a dilly bag using a mini attachment kit for a standard vacuum cleaner.

Middle right: Alan Joshua (Ngukurr Arts) documenting a boomerang.

Bottom left: Exploring ways to handle fragile objects using available materials - Tolbert Dharramanda (Bula'Bula Arts) and Neil Jupurrula Cooke (Warnayaka Arts) with Ross Dhapuwuray (Bula'Bula Arts).

Bottom right: Jackie Williams and Geraldine Nowee (Warlayirti Artists) with Lynley Nargoodah (Mangkaja Arts) doing condition reporting at the ANKA Community Collections Care and Management workshop.

Palngun Wurnangat Art Centre: Women Together

By Cathy Laudenbach, Manager



In 2016 the Palngun Wurnangat Corporation, which stands for 'women together', spread its strong arms more broadly and developed the women's centre into three separate areas: Art Centre, retail shop and T-House Café Gallery. While the focus remains on encouraging and supporting Wadeye women to engage in cultural and artistic enterprise directed towards self-sustainability, there is now a vision for a stronger business model. This includes an active, inclusive focus on artistic and

creative outreach opportunities within the community and beyond.

The new Art Centre is expanding its activities: developing new screen and lino designs on fabric and paper, reworking older designs, organising exhibitions at the T-House Gallery, and developing a women's fashion label, launching at the 2017 Darwin Aboriginal Art Fair Fashion Show. The label is called *ngu luy guy*, meaning echidna in local language; and an image of an echidna is the corporation's new logo.

The Art Centre and T-House are located in the new Wadeye Cultural Precinct. This area includes the old Wadeye Club, which a University of Melbourne architecture team has repurposed as a covered recreation and video projection area.

Palngun Wurnangat Art Centre will participate in the Darwin Aboriginal Art Fair and Fashion Show in August and Adelaide's Tarnanthi Indigenous Art Festival in October.

palngunwurnangat.com

Top: The new media box in the Wadeye Cultural Precinct.

Below: Bridget Bunduck wearing her popular echidna design.

Photos: Palngun Wurnangat Art Centre



Minyerri Arts and Cultural Centre

By Sarah Barrow

Minyerri Arts and Cultural Centre is situated 270 km south-east of Katherine, amongst the sandstone hills of Alawa Country. The Minyerri Arts and Cultural Corporation was registered with ORIC in October 2015. The Art Centre serves as a community hub, aiming to preserve Alawa culture for the next generation of young people in Minyerri.

The centre aims to be an inclusive space where community members can explore and develop skills. Since its establishment, the Art Centre's focus has been on activities that strengthen families and promote intergenerational learning. An example is the 2017 'Young Maker's Project', which revived traditional carving techniques while documenting knowledge about trees and their uses. The new workshop facilities have resulted in an influx of aspiring young carpenters and sculptors, with a resurgence

of techniques that have not been seen since the time of the old people.

The Art Centre is also proud to share Alawa culture with the world, connecting with wider audiences through initiatives such as the Alawa Colouring Book and a range of bush medicine products.

Moving forward, the Art Centre's long-term vision entails resourcing a full-time coordinator to further build its members' capacity to govern and develop skills. In the meantime, the Centre will focus on cultural revival activities that are community-driven and taught by local facilitators.

Right: Members of the Minyerri Arts family hold carved artefacts, books and bush-medicine soaps produced in 2017. From left to right: Esther Wilfred, Samuel Daylight, Martin Davy, Diane Hall, Naomi Wilfred, Samara Billy, Agnes Wilfred and Rhonda Watson. Photos: Minyerri Arts



Above: Jayzena and Ashlene help to create a welcoming mural for the Art Centre. Local students have contributed to a number of artworks around the centre, including a brightly painted tyre fence, a mosaic mural and garden beds.



Jirrawun Wirnan: Jirrawun & Warmun Coming Together

By Warmun Art Centre

Jirrawun Arts was an Aboriginal owned business and social enterprise, founded by the late artist Mr Freddie Timms, Gija elders and gallerist Tony Oliver. It operated from 1998 to 2010, firstly from Kununurra and then Wyndham. In early 2016 Warmun Art Centre became the legal custodian of Jirrawun artworks and intellectual property. Jirrawun Wirnan was a celebration of the coming together of Warmun Art Centre and Jirrawun Arts, held on the evening of April 18th 2017 at Warmun.

The name Jirrawun means working together as one. Jirrawun Wirnan added the Gija concept of Wirnan – sharing or trade. Founding members of Jirrawun Arts including: Freddie Timms, Rusty Peters, Phyllis Thomas, Peggy Patrick, and Rammey Ramsey have worked with Warmun Art Centre since 2010 alongside fellow Gija artists.

The evening began with a tribute to senior Jirrawun artists who have passed away - including the highly regarded Paddy Bedford and recently deceased Chair Freddie Timms. Speeches were given by senior Jirrawun artists and their families.

Many expressed the sadness and confusion they felt in their *liyan* (deep feeling in gut or chest) when their strong Art Centre, Jirrawun Arts, closed its doors. As Phyllis Thomas stated, 'we had a really strong thing - I don't know why it finished.' Phyllis continued, emphasising her gratitude and joy at now having opportunity to reconnect with old friends and supporters of Jirrawun Arts.

Jirrawun Wirnan culminated in a performance of *Joonba* (Gija song and dance). Rover Thomas' Guirr Guirr was performed followed by sections of 'Marnem, Marnem Dililib Benuwarnji' ('Fire, Fire Burning Bright') a Joonba that was 'woken up' by Timmy Timms and Paddy Bedford in 2000. In 2002 Peggy

Patrick's Neminuwarlin Performance Group delivered a critically acclaimed stage production of the Joonba in partnership with Jirrawun Arts.

At Jirrawun Wirnan song woman Peggy Patrick was joined by fellow Gija artists and cultural leaders Rammey Ramsey and Mona Ramsey leading dancers from Warmun and Bow River Community.

Jirrawun Arts was a dynamic corporation that challenged the contemporary art world with its sophisticated artistic production and culturally driven performance. It quickly became well known for ambitious exhibitions; including the 2002 'Blood on the Spinifex', which figured in Australia's History Wars after it shared previously untold histories of Kimberley frontier massacres through extraordinary paintings and scholarly writing. Jirrawun Arts also created and funded community-based social programs including health and youth

support. 'Two way', a kriol expression meaning a collaboration and exchange of knowledge between two cultures, was the underlying principle for Jirrawun Arts from the beginning.

Jirrawun Wirnan offered healing to Jirrawun members and all who attended. As it is written in the original 'Fire, Fire Burning Bright' catalogue: 'Only when the truth about Australia's past is recognised by non-Indigenous people can there be real peace and friendship between black and white.'

The Jirrawun artworks acquired by Warmun Art Centre include a Community Collection, which will be integrated with the Warmun Art Centre Community Collection.

Top left: Senior Gija artist Rusty Peters giving a speech at Jirrawun Wirnan.

Top right: Peggy Patrick led dancers from the Warmun and Bow River Community.

Bottom: Dancers with dance boards performing at Jirrawun Wirnan.

Photos: Warmun Art Centre



Timber Creek Native Title case

Since February 2016 senior artist and respected law man Alan Griffiths and his family of the Timber Creek region have been speaking up for and listening very closely in a landmark native title compensation case. This is the first time a court has been called on to calculate the financial value of land rights that have been extinguished under the Native Title Act. Alan's art has been used as evidence in the case, which Alana Hunt (writer and daughter-in-law) has touched upon in a piece that engages with the social and political ramifications of art at the Supreme Court in Darwin.

Read the article at: unprojects.org.au/un-extended/dear-un/beautiful-injustice



Above: Alan Griffiths, Timber Creek Area. Photo: Waringarri Aboriginal Arts

Gunybi Ganambarr work Acquired by The Metropolitan Museum of Art

An exhibition featuring six spectacular works of contemporary art by leading Australian Aboriginal artists will go on view at The Metropolitan Museum of Art from September 12, 2017. The paintings are part of a 2016 gift to the museum that introduces a new dimension to their representation of global contemporary art. On Country: Australian Aboriginal Art from the Robert Kaplan and Margaret Levi Gift explores a particular kind of movement in nature—one that shines or shimmers, as in rain or lightning—and its relationship to time and the ancestral landscape. Buku-Larrnggay Mulka artist Gunybi Ganambarr's work is included in this collection.

Tommy May visits US

In November 2016, senior Mangkaja artist and Walmajarri leader Ngarralja Tommy May travelled with Mangkaja Arts Studio Coordinator Wes Maselli to Virginia and Charlottesville USA. They were invited to the Virginia Film Festival for the screening of 'Putuparri and the Rainmakers', and were hosted by Virginia University and the Kluge Ruhe Aboriginal Art Collection, the largest of its kind in the U.S. As part of the screening, Ngarralja gave an excellent Q&A, and later enthralled students of the Indigenous Curatorial class with his pre-contact stories of living in the Great Sandy Desert. A highlight was meeting film festival guests who were the writers and producers of 'Heaven's Floor', a film from Canada's Inuit mob.



Above: Tommy May, Henry F. Skerritt (Kluge-Ruhe curator) and Maia Nuku (Oceanic Curator at The Metropolitan Museum of Art). Photo: Mangkaja Arts

Ishmael Marika (Buku-Larrnggay Mulka) won both the Traditional Song of the Year Award at the 2016 National Indigenous Music Awards for his song 'Two Sisters Journey', and the 2016 Telstra Youth Award at the NATSIAAs for his film 'Sunlight Energy II'. Congratulations Ishmael!

Below: Ishmael Marika receives the Telstra Youth Award at the 2016 NATSIAAs.



Madayin: Seven Decades of Bark Painting

Earlier in 2017 curators Yinimala Gumana, Wukun Wanambi, Henry F. Skerritt and Kade McDonald, along with Margo Smith AM, Director of the Kluge-Ruhe Aboriginal Art Collection of the University of Virginia, embarked on a major research trip to prepare for the Madayin: Seven Decades of Aboriginal Bark Painting from Yirkala exhibition, travelling to four museums in the USA from 2020-22. The exhibition will feature works from the Kluge-Ruhe's extensive holdings of Yolngu bark paintings, and select works from other prestigious US institutions.



Above: Wukun Wanambi showing John Kluge Jr a painting commissioned by his father in 1996. Photo: Tom Cogill

Regina Pilawuk Wilson (Chair Durrmu Arts, Peppimenarti and former ANKA Director) was selected as one of three members of the expert judging panel for the 2017 National Aboriginal and Torres Strait Islander Art Awards (NATSIAAs). The awards were announced on August 11, 2017 at the Museum and Art Gallery of the Northern Territory, Darwin.



Above: Regina Pilawuk Wilson, Durrmu Arts, Peppimenarti, March 2017

Wynne Prize Finalists

Congratulations to ANKA members Regina Pilawuk Wilson (Durrmu Arts), Wukun Wanambi (Buku-Larrnggay Mulka) and Nyapanyapa Yunupingu (Buku-Larrnggay Mulka), who are finalists for this year's Wynne Prize. The Wynne Prize is awarded to 'the best landscape painting of Australian scenery in oils or water colours or for the best example of figure sculpture by Australian artists'. This year represents the largest number of finalists from Indigenous Art Centres.

Milingimbi Retrospective Exhibition at Art Gallery of New South Wales

In November 2016 the Art Gallery of New South Wales hosted six artists from Milingimbi for the opening of the retrospective 'Milingimbi, Taking Memories Back'. To prepare this exhibition Cara Pinchbeck, Curator Aboriginal and Torres Strait Islander Art, liaised closely with senior artists and elders from the community through several on-site visits. The exhibition was an important acknowledgement of the foundational role historic works from Milingimbi have played in many of Australia's most important Indigenous collections.

Below: Installation shot of Art from Milingimbi, Taking Memories Back, 2016, Art Gallery of New South Wales. Photo: ©AGNSW, Christopher Snee



Mowanjum Festival 20th Anniversary

Mowanjum Arts hosted their 20th Mowanjum Festival on 6th July 2017. The festival is one of the largest Indigenous community festivals in Australia and attracts thousands of visitors from across the country. The festival celebrates the strong culture of Ngarinyin, Worrorra and Wunambal peoples through traditional dance, which tells the story of the Mowanjum

people. ANKA Resource and Development Officer Frances Grant travelled to Mowanjum to assist with Festival preparations.



Man, Me & Meander

On May 12th, Marrawuddi Gallery held its first outdoor exhibition: Man Me & Meander, along the 2km walk of the Bowali Track, opening Kakadu Food Week. Inspired by Buku-Larrnggay's Gapan Gallery, the walk exhibited works from local Biniñ with their interpretations of Man Me.



Above: Man, Me & Meander exhibition, Marrawuddi Gallery. Photo: Marrawuddi Gallery

Utrecht's **AAMU Museum of Contemporary Aboriginal Art**, Europe's only museum focusing on contemporary Aboriginal art, unfortunately closed its doors in mid-2017 due to funding issues. The museum had been operational since 2001.

Get It On! 2017

Exhibition at Aboriginal Bush Traders, Darwin 1-28 August 2017
Awards Night 6-8pm August 12th 2017
A celebration and exhibition of

clothing (and a few other surprising things) made by 40 designers/collaborators from Australia and beyond - from fabric designed and hand-printed at Injalak Arts in Gunbalanya (Oenpelli) NT. Conceived and coordinated by Injalak Arts, this event has attracted entries from around Australia as well as the USA, Italy and India.

Art Centre Departures and Arrivals

ANKA acknowledges the hard work and dedication of Art Centre Coordinators and Managers who departed over the last year:

- Rowena Withers, Djilpin Arts, Beswick, NT
- Ben Wallace, Durrmu Arts, Peppimenarti, NT
- Michael Stiffold, Munupi Arts, Pirlangimpi, NT
- Barbara Bynder, Nagula Jarndu Designs, Broome, WA
- Chloe Gibbon, Waralungku Arts, Borrooloola, NT
- Cherie McNeill, Warmun Art Centre, WA

and team members: Kate Riley and David Wickens, Injalak Arts, Gunbalanya, NT. ANKA also welcomes new Coordinators and Managers:

- Nicola Smith, Djilpin Arts, NT
- Kade McDonald, Durrmu Arts, Peppimenarti, NT
- Jackie Hocking and Seamus Kelly, Jilamara Arts and Craft, Milikapiti, NT
- Kate O'Hara, Maningrida Art and Culture, NT
- Greg Adam, Munupi Arts, Pirlangimpi, NT
- Ingrid Johanson, Babbarra Women's Centre, Maningrida, NT
- Lyn Yu Mackay (Interim Coordinator), Nagula Jarndu Designs, Broome, WA
- Cathy Laudenbach, Palngun Wurnangat Association, Wadeye, NT
- Stephanie Rajalingam and Carmen Ansaldo, Warmun Art Centre, WA
- Mike Longton, Waralungku Arts, Borrooloola, NT
- Kevin Kelly, Yarliylil Art Centre, Halls Creek, WA

Copyright Agency Viscopy has launched a new campaign to protect Australian copyright due to concerns about proposed changes to Australian copyright laws being pushed by the Productivity Commission, large organisations and big technology companies.

Free is Not Fair is encouraging artists and other creators to write to their local MPs and Senators asking them to protect copyright. Top Australian creators, including Jimmy Barnes, Josh Pyke, Leah Purcell, and Reg Mombassa are backing the campaign.
www.freeisnotfair.org

The Indigenous Art Code



is close to launching its new website. The new site is a practical tool for Art Centres, dealers and artists offering visitors the opportunity to search by artist, region, artwork type and gallery. You can create a profile for your Art Centre, individual artists and link to other members who you are working with. You can also add details of events including exhibitions and festivals to the calendar.

If you are already a member of the Code, Gabrielle will send you log in details. If you aren't a member and would like to sign up visit www.indigenousartcode.org. Or contact CEO Gabrielle Sullivan gabrielle@indigenousartcode.org.

National Survey of Remote Indigenous Artists

After successfully completing Stage 1 – Kimberley region last year, the research team from Macquarie University has

now started their work on Stage 2 – Central Desert and APY Lands. Stage 3 – Central Northern Territory and Eastern Desert and Stage 4 – Arnhem Land and Tiwi Islands will follow next year. The Kimberley report 'Integrating Art Production and Economic Development in the Kimberley' can be found on Macquarie University's Department of Economics 'REACH Network' webpage. Stages 2, 3 and 4 will be funded by Arts NT, Arts SA, the Australia Council, IAS and Macquarie University.



Above: Interviewing in Yirrkala: the 'Earning on Country' project engaged Yolngu interpreters to assist respondents in East Arnhem Land during survey interviews. Photo: Katya Petetskaya

The Australian Indigenous Leadership Centre (AILC) has recently secured funding from the Department of Prime Minister and Cabinet to deliver courses in Indigenous Leadership and Business (Governance) in 2016-17.

Founded in 2001, the AILC is a not-for-profit organisation, owned, controlled and majority staffed by Indigenous Australians. The AILC has extensive experience in the delivery of accredited and non-accredited training Australia-wide. An online course expression of interest form is available on our website: ailc.org.au

Blak Markets

Sydney's first National Aboriginal art fair was held at the Blak Markets NAIDOC festival at Barangaroo on July 2, 2017. 11 remote Aboriginal Art Centres joined local NSW stallholders to showcase their culture through art, with 10,000 people attending the event.

CEO of organisers First Hand Solutions Aboriginal Corporation Peter Cooley

says: 'While we hope this art fair with travel scholarships will be held annually, the Blak Markets are held 4 times a year at Barangaroo and Art Centres are welcome to attend anytime of the year. They will be offered a free stall and hospitality will be provided.'
www.blakmarkets.com

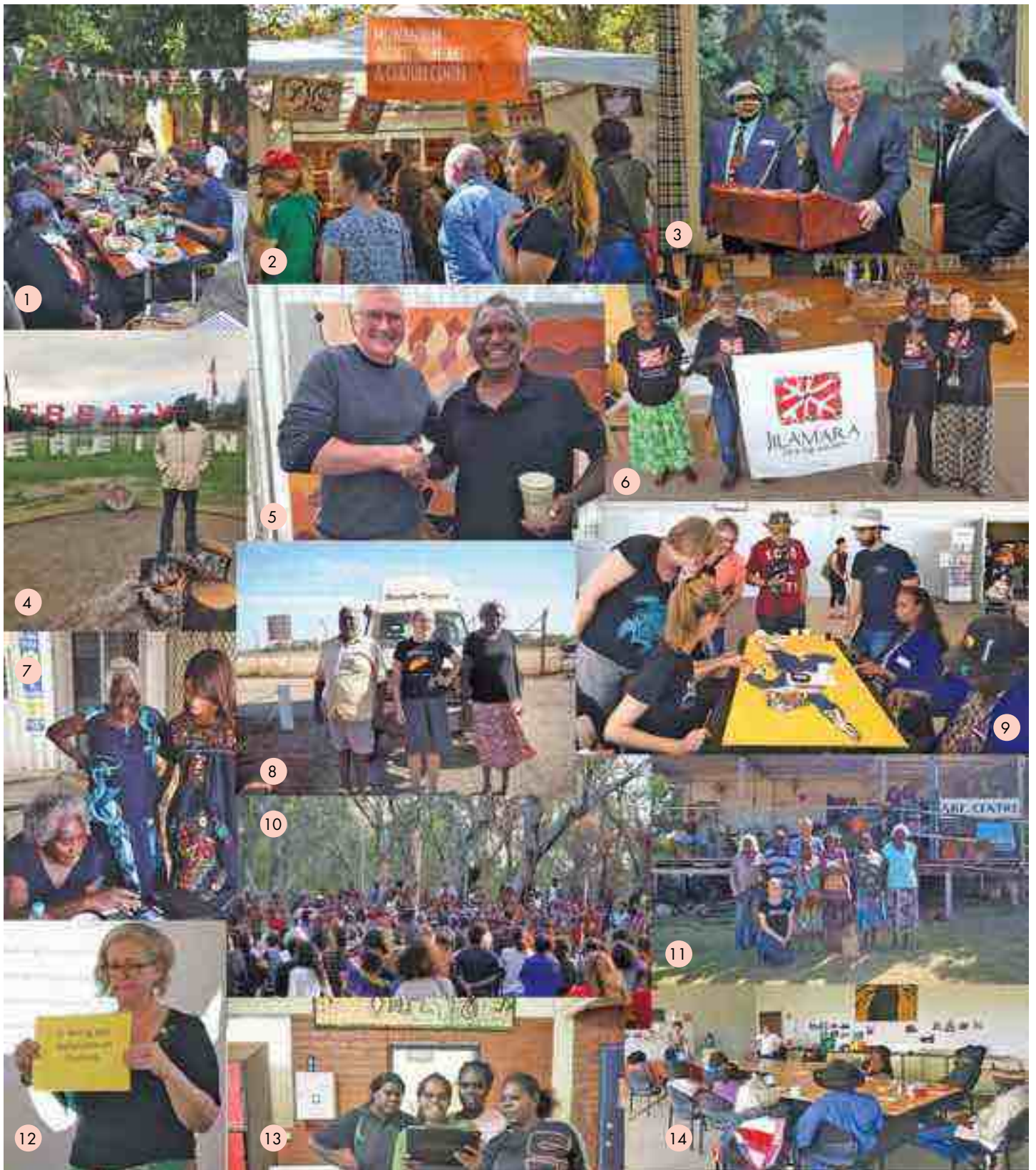


Above: Mimi Arts stall at Blak Markets. Photo: Blak Markets

The State Library of Western Australia launched the Storylines database in 2012 as a way to provide direct access to the significant Aboriginal and Torres Strait Islander collections that have been acquired over the last 127 years. Storylines is an online archive of photographs, oral histories and genealogies which can be accessed on any device with an internet connection, enabling Aboriginal and Torres Strait Islander families to freely access photos and stories from their past.
storylines.slwa.wa.gov.au

Indigenous Leadership at the Australia Council

Lee-Ann Tjunypa Buckskin was announced in October 2016 as Deputy Chair of the Australia Council for the Arts for the next three years, following five years as a member of the board. She will work alongside Chair Rupert Myer AO. Lee-Ann is also Co-chair of the Tarnanthi Contemporary Festival for Aboriginal and Torres Strait Islander Arts.



1. ANKA artists' lunch, Revealed, Perth, April 2017. **2.** Mowanjum Arts, Revealed, 2017. Photo: Ryder McCuffie. **3.** Former Prime Minister Kevin Rudd launching the Madayin exhibition with Wukun Wanambi & Yinimala Gumana in New York. Photo: Tom Cogill. **4.** Pedro Wonaeamirri, Jilamara Arts (ANKA Stand-in Director), Aboriginal Tent Embassy, Canberra. **5.** Duncan Ord (Head

WA Dept. of Culture and Arts) & Lindsay Malay (Warmun Art Centre), Revealed, April 2017. **6.** Tiwi Grand Final Footy Sale 2017. **7.** Ruth Nalmakarra, Jangu Nundhirribala (ANKA Directors) & Frances Grant (ANKA R&D Officer) working on Ipads, Numbulwar, 2016. **8.** Djambawa Marawili (ANKA Chair), Christina Davidson (ANKA CEO) & Ruth Nalmakarra (Special Advisor), Numbulwar, 2016.

9. ANKA Caring for Artworks demonstration, Darwin Aboriginal Art Fair, 2016. **10.** Mardayin Ceremony, Numbulwar, 2016. **11.** ANKA visits Ngukurr Art Centre, 2016. **12.** Matrix on Board, Sally Clifford, ANKA Directors Strategic Plan updating, Sep, 2016. **13.** ANKA visits Babbarra Designs, Jennifer Wurrkidj giving iPad training. **14.** Recruitment meeting, Warmun Art Centre, Feb 2017, assisted by ANKA.

The **2017-2018 ANKA Board of Directors** took up office at the AGM on November 2, 2016 (see p. 51). The board met face to face in November, February and May, with all directors receiving computer tablets to support communication between meetings (courtesy of a donation!).



Above: The 2017-2018 ANKA Board of Directors (see page 51)

New Cultural Leaders Council

The chairs of national Indigenous art peak bodies will meet on 15th August 2017 at the Museum and Art Gallery of the Northern Territory for an all Indigenous meeting to discuss forming a new Cultural Leaders Council. The meeting, planned over 2015-16, will be facilitated by Cox Inall Ridgeway and will represent: ANKA, Desert, Aboriginal Art Centre Hub WA, Ananguku Arts, Indigenous Art Centre Alliance (IACA) and UMI Arts.

ANKA Chair Reappointed to Prime Minister's Indigenous Advisory Council

ANKA Chairman Djambawa Marawili AM was re-appointed to the Prime Minister's Indigenous Advisory Council in early 2017. Mr Marawili joined the council in 2013.

ANKA MOU with University of Melbourne



Above: Djambawa Marawili and Dr Nicole Tse
After six years of working closely with the University of Melbourne's Grimwade Centre for Cultural Materials Conservation, the ANKA board signed an MOU in early 2017 supporting ongoing collaboration.



Above: ANKA with the 'Fake Art Harms Culture' campaign delegation in Canberra.

Over 2016-17 ANKA has worked with the Indigenous Art Code and other industry partners on the **Fake Art Harms Culture campaign**, targeting the widespread practice of creating 'Aboriginal style' commercial works, with no connection to Aboriginal communities. ANKA has welcomed MP Bob Katter's Private Members Bill proposing legislation to help prevent production and sale of art products and merchandise misappropriating Aboriginal and Torres Strait Islander Culture.

Justice in the Museum Sector



Above: ANKA at Makarrata event, Milingimbi.

A Makarrata event 'to discuss management of Yolngu cultural heritage and extend dialogue between Yolngu and the gallery, library, archive and museum sectors' took place at Milingimbi on 11-12 August 2016, as part of an Australian Research Council Linkage Project. ANKA's Chairperson, CEO and advisor Ruth Nalmakarra joined Yolngu and representatives of 20 Australian and international cultural institutions.

The traditional Yolngu Makarrata ceremony helped bring peace after conflict. Mr Marawili says: 'It is vital that 'Makarrata' is not just a nice word in the contemporary world - but that it leads to real justice. Indigenous people must be properly consulted and recognised for their cultural expertise and authority. There must be proper remuneration for their contemporary expertise and building of real jobs for remote people in the museum and knowledge sectors. Mainstream Australia

must work in proper partnership with Indigenous communities to make sure the younger generation can access and learn from their recorded heritage, which was taken from them under colonialism.'

Focusing on care of Art Centre based Community Collections, **ANKA's Cultural Legacy Summit 2017** takes place at the Museum and Art Gallery of the Northern Territory on 14th August.



Safe Keeping: A Report on the Care and Management of Community Collections

The Grimwade Centre, University of Melbourne, in collaboration with ANKA has produced a report on the needs of Art Centre based community collections in the ANKA regions of Northern Australia. Launching August 2017.

Further information: info@anka.org.au.



Above right: ANKA 30th anniversary t-shirt design by Mr Ngarralja Tommy May

Wearable Art

ANKA's 30th anniversary celebrations this year have included commissioning a line of t-shirts featuring works by leading artists from ANKA's four regions: Mr Ngarralja Tommy May (Kimberley), Djambawa Marawili AM (Arnhem Land), Regina Pilawuk Wilson (Katherine/Darwin), Jedda Purantatameri (Tiwi). Sponsored by an ongoing funder the t-shirts will be shared with ANKA members and are available for sale through ANKA: info@anka.org.au.

Tribute to my Wawa, Dr Gumbula

By Waymamba Gaykamangu*

In the family, my brother Dr Gumbula came from Milingimbi and parents is Tom Djawa, family name and likan name is Dawirringu (another name Djubula) and mother Eva Maranginy. Her clan name was Balarrtja. They had twelve children and Dr Gumbula was one of the children, number six after me. He was two years younger than me and we were very close. We had nine brothers and three sisters.

The family line comes in within the Walamangu clan and Djambarrpuynu and Gupapuyngu. We are descendants of Burarra people. They are the main lines of family connections. Djawa was the leader of all Gupapuyngu clans. Eva's family come from a place called Djarraya.

In the seventies, Dr Gumbula went to Galiwin'ku, Elcho Island, as a young man looking for job and to settle down. He was adopted into Datiwuy and Gumatj-Barrawangu clan. He married one of their daughters and had his children there. He lived there most of his life and all the time he came back to Milingimbi to see his family. He got into music and became a spokesperson for the family and learned about ways and traditions and culture of our Gupapuyngu nation. He started up the Galiwin'ku Knowledge Centre working with wamutjun, Jessica de Largy Healy.

At the Melbourne University, he worked with Marcia Langton and in Melbourne met and worked with bangardi, Aaron Corn, who was adopted into the family as a son. He worked at the Museum with Lindy Allen and found a photograph of our father in the Donald Thomson Collection. Our father already had grey hair when we knew him, but wawa found him as a young fella with black hair in those photos. I asked, 'Who is this man?' Aaron Corn said, 'Can't you recognise your own father?' We never knew our father with the black hair, nothing, young fella.

From Melbourne University he moved to Sydney University and got an award of Doctor of Music. In 2004 he carried a bathi, woomera and painted himself. It was very different from any other graduation; it was a traditional Yolngu one. The family was very proud of him receiving this award from Sydney University.

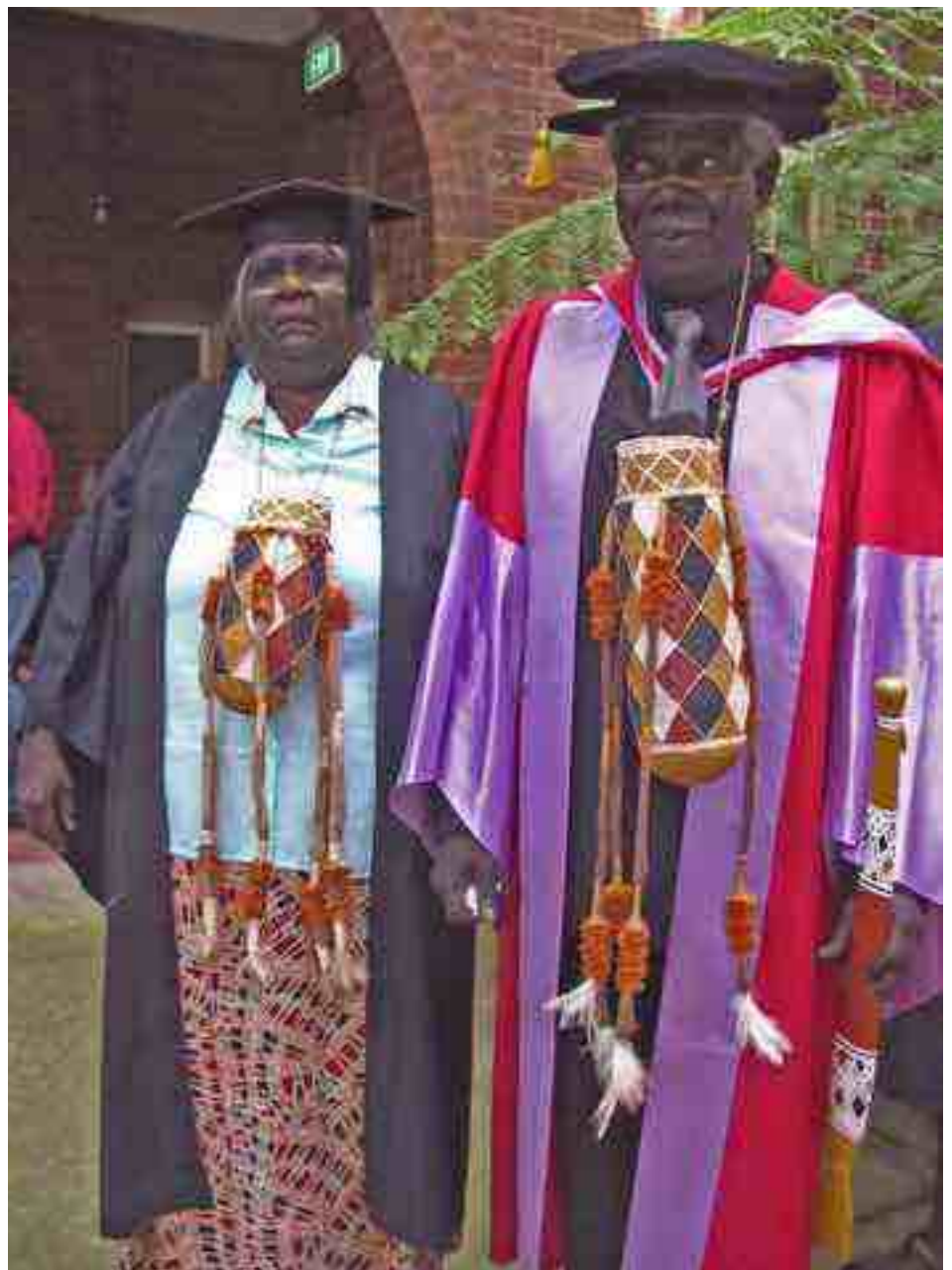
He became a spokesperson for the family. Learned about ways and traditions of our Gupapuyngu nation. He always came back to Milingimbi to see his family.

He worked with the museum and the

archives there, and did an exhibition and his book – 'Mali' Buku-Runanmaram: Images from Milingimbi and surrounds, 1926-1948'. I helped him with the Yolngu matha for that book, and he came here and launched it at the Arts Centre at Milingimbi. Then he was in Canberra at the Australian National University and worked with Louise Hamby.

** Speaking in English from interview with Lindy Allen and Louise Hamby at Milingimbi, 23 August 2015.*

Below: Waymamba Gaykamangu and Dr Gumbula, Sydney University. Photo: Louise Hamby



Commemorating the Life of Ngirlpirr Spider Snell

Karen Dayman

Renowned ceremonial dancer and cultural leader Ngirlpirr Spider Snell painted his first art works for an exhibition in 1994 at Mangkaja Arts, Fitzroy Crossing – the Art Centre he helped to found. He won the National Aboriginal and Torres Strait Islander Art Award painting prize in 2004, and his wife Jukuja Dolly Snell, who died earlier in 2016, took out the overall prize in 2015. He is featured in the moving documentary 'Putuparri and the Rainmakers' (2015), directed by Nicola Ma, which includes an account of his contribution to the famous Ngurrara Canvas created by senior traditional owners from the Great Sandy Desert for presentation at the Native Title Tribunal in 1997.

The following text is abridged from a eulogy delivered by Karen Dayman, incorporating memories from family members and friends.

This man's jarriny place is Yawanpungu, a spring water in Kurtal country. The water runs down from the tree. His jarriny is lightning; walmar the silent lightning that comes with the winter rain, it flashes with no sound. His father used to walk around everywhere there; he found him at Yawanpungu.

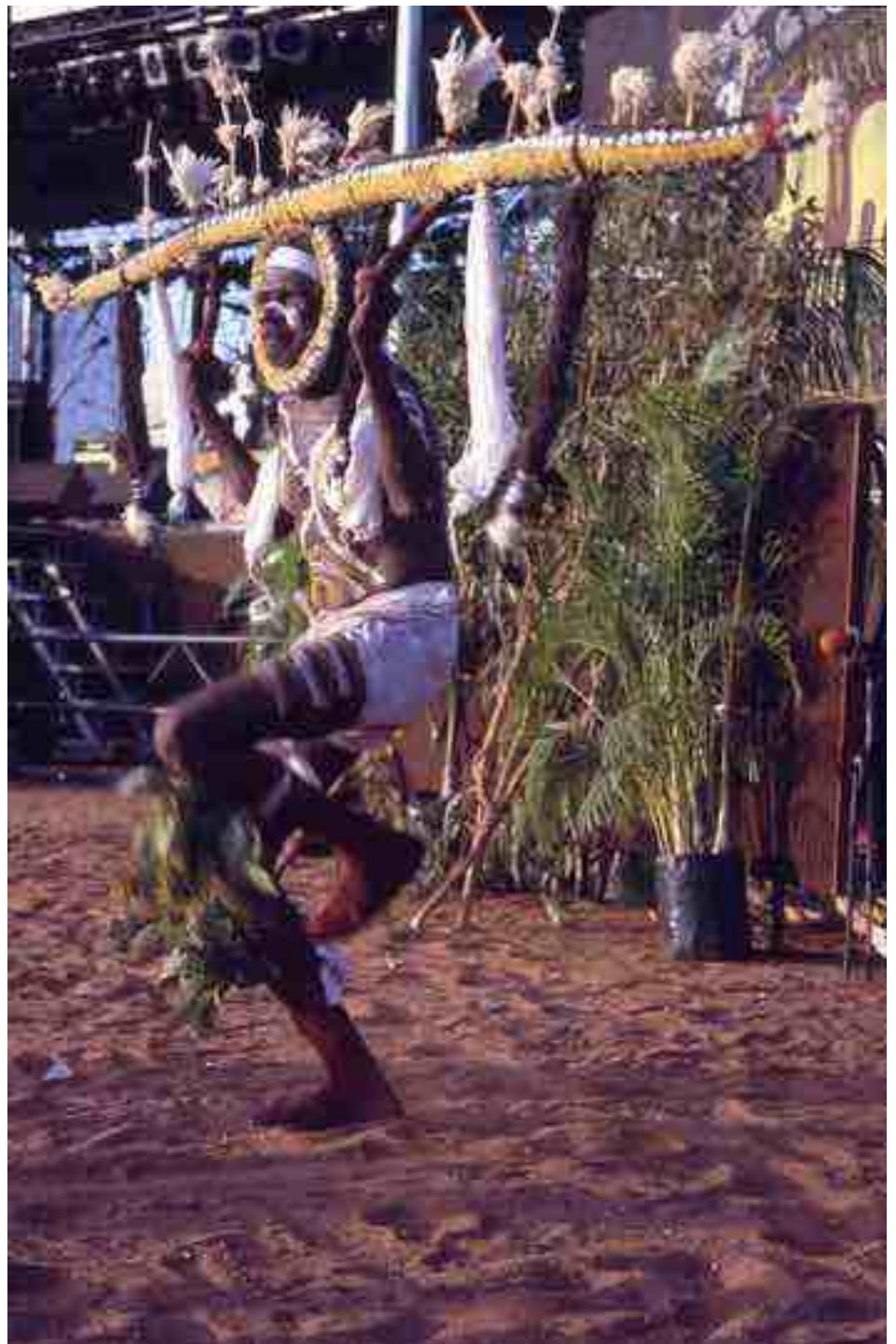
He came from the desert around Jila Kurtal to Balgo and then Bililuna. He got to Nyarna -Lake Stretch first; then walked to Louisa Downs - no truck and no aeroplane. Then on to Louisa Downs, Kunji Park, Kupartiya and Christmas Creek; working all around. He was with his brother and other countrymen. He worked with drovers at Lake Stretch Station, but he didn't go droving like his brothers. They all did a lot of jobs in station time. He was a horse trainer too and looked after the Bloodwood Bore, to water the cattle. He did fencing and yard building. Ngarrlaja (artist Mr Tommy May) says he was the same as

his own cousin brother, Skipper Jungan. They were culture men, business men.

When Wangkajunga people got a small bit of land in town, at Kurnangki, that's when he came into town sometime in the 1970s. When everyone was hunted out from the station and the managers got rid of the Aboriginal stockmen. He became a church leader at Wangkatjunga Church.

At Kurnangki he used to make noise all the time like lightening from Kurtal. Kurtal was a rainmaking song. He went everywhere, all around for exhibitions to America, Canberra, London. The last time was to Perth for the Canning Stock Route exhibition (2011).

He was taught how to dance Kurtal ceremony before he left his ngurra. He was young then. He talked about how



Goodbye to Giant of East Kimberley Art

they had to dance all night when they were learning, until the sun came up. His wife's father taught him to dance. He was dancing Kurtal in a place called Manjaku, with different headdress and then all around Balgo at a place called Jurunturru. They were thinking then 'we can't do it like this way' so they made it easy way; kutukutu is easy, everyone can see it. So sometime in the 1980s, he and others brought Kurtal out.

His mind always came back to the desert. He taught young people and he always came back to his country, everywhere. 'In Mangkaja Arts these two, husband and wife, always sang sitting together', Lynley Nargoodah remembers, 'We made them sing for the kids so that they could hear the songs from their country.'

Left: Ngirlpirr Spider Snell dancing at Stompem Ground.

Below: Painting by Ngirlpirr Spider Snell
Photos: Mangkaja Arts

Right: Beryline Mung at Mr Timms funeral, July 7, 2017. Holding a photo of Mr Timms presenting at 'Art and the Homelands Movement', an ANKA panel at Garma Festival of Traditional Culture, Gulkula, North East Arnhem Land, 2009.



ANKA pays tribute to the late Mr Timms (Ngarrmaliny – Janama) who passed away unexpectedly in Halls Creek in February 2017.

Mr Timms was a giant of East Kimberley art. He was founder and President of Jirrawun Arts and an esteemed painter who lent his time and name to strengthen art across the north. In more recent years he was a senior artist at Warmun Art Centre. He was an ANKA member for 17 years and a Director for 11 years (2002-2006; 2009-2014). He joined as an individual member in 2001 and Jirrawun Arts joined the following year.

Mr Timms was born in 1946 at Police Hole, Bedford Downs. Among his major achievements with Jirrawun Arts was the 2002-3 collective project 'Blood on the Spinifex', which addressed untold histories of frontier massacres in the Kimberley through extraordinary paintings and scholarly stories. This project was an important voice in Australia's 'History Wars', which played out in the early years of the 21st century.

The ANKA board sends heartfelt condolences to Mr Timms' wife Beryline Mung, his family and fellow artists at Frog Hollow and Warmun communities, and to friends and admirers of his art across Australia and the world.



Goodbye Mr Timms

Right: ANKA 2009-10 Board of Directors at Jirrawun Arts Wyndham Studio, East Kimberley. L-R: Ruth Nalmakarra, Mary-Ann Sturt, Richard Birrinbirrin, Cyril James Kerinauia, Brian Farmer, Alan Joshua Jnr, Freddie Timms and Djambawa Marawili AM.

Below top: Freddie Timms, Ramme Ramsay, Paddy Bedford donating \$20,000 to the Camp Marralom Youth Project. Photo: Artists' 'Historic Donation', from The Kimberley Echo, front page, August 25 2005.

Below bottom: Freddie Timms, 'Bow River', natural pigments on linen, 128 x 162, 2008. Photo: Warmun Art Centre



Vale JM

ANKA acknowledges the untimely passing away of one of Waringarri Aboriginal Arts Centre's leading artists, JM, on the 18th of April, 2017. As a senior artist, former Chairperson and long-time board member of Waringarri Arts, JM was a colourful and much-loved personality at the Art Centre. A strong matriarchal driving force behind multiple art and culture endeavours, she was particularly enthusiastic about collaborative projects involving multiple family members which offered opportunities for intergenerational teaching.

JM had a great career ahead of her and right up until her death was still creating the strong, unique, expansive Kimberley landscape paintings with expertly balanced intricate details that she was known for. This a heavy loss for her family, the Kununurra community and the Art Centre, she will be greatly missed by many.

This article was originally published in the Desert River Sea April 2017 newsletter.

The ANKA Board 2017-2018

Celebrating Indigenous governance



Brian Farmer Illortamini

Art Centre: Jilamara Arts & Crafts, Milikapiti
Country: Pikataramoor
Languages spoken: Tiwi, English
ANKA Board: 2009-Present



Jedda Puruntatameri

Art Centre: Munupi Arts & Crafts, Pirlangimpi
Country: Yopalika
Languages spoken: Tiwi, Yolgnu Matha, English
ANKA Board: 2013-Present



Michelle Woody
TREASURER

Art Centre: Jilamara Arts & Crafts, Milikapiti
Country: Papatuwu
Languages spoken: Tiwi, English
ANKA Board: 2017-Present



Ruth Nalmakarra

Art Centre: Milingimbi Art & Culture, Milingimbi
Country: Garriyak
Languages spoken: Liyagawurrimina, Djambarrpuy, English
ANKA Board: 2007-2015, 2017-Present



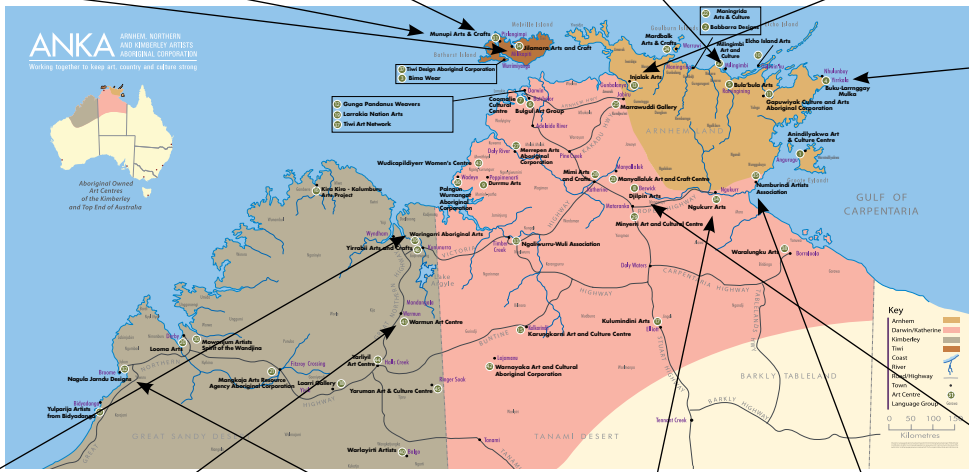
Donna Nadjamerrek

Art Centre: Injalak Arts, Gunbalanya
Country: Kabulwarnayo
Languages spoken: Kunwinjku, English
ANKA Board: 2017-Present



Djambawa Marawili AM
CHAIRMAN

Art Centres: Buku-Larrnggay Mulka, Yirrkala, Baniyala Studio, Blue Mud Bay
Country: Yilpara (Baniyala) Homeland
Languages spoken: Yolngu Matha, Dhuwaya, Dhuwala, Djambarrpuy, Kriol, Gumatj, Anindilyakwa, Nunggubuyo, English
ANKA Board: Director 1998-Present, Chairman 2000-Present



Dora Griffiths

Art Centre: Waringarri Aboriginal Arts, Kununarra
Country: Narinyman and Miriwoong
Languages spoken: Narinyman, Miriwoong, English
ANKA Board: 2013-Present



Gabriel Nodea
DEPUTY CHAIR

Art Centre: Warmun Art Centre, Turkey Creek, Warmun Community
Country: Gija
Languages spoken: Gija, Walmajarri, Kimberley Kriol, English
ANKA Board: 2010-Present



Maxine Charlie

Art Centre: Nagula Jarndu Designs, Broome
Country: Yawuru Buru
Languages spoken: Yawuru, English
ANKA Board: 2015-Present



Alan Joshua Jnr

Art Centre: Ngukurr Arts, Ngukurr
Country: Mangajarra
Languages spoken: Mara, Warndaraang, Kriol, English
ANKA Board: 2009-Present



Jangu Nundhirribala
SECRETARY

Art Centre: Numburindi Artists
Country: Yilila, Wurindi
Languages spoken: Nunggubuyo, Anindilyakwa, English
ANKA Board: 2015-Present



Tom E Lewis

Art Centre: Djilpin Arts, Beswick
Country: Djilpin, Ahlarrghun
Languages spoken: Wagalak, Nunggubuyo, Marra, English
ANKA Board: 2008-2009, 2017-Present

Stand-in Directors



Pedro Wonaemirri
Jilamara Arts & Crafts, Milikapiti



Wukun Wanambi
Buku-Larrnggay Mulka, Yirrkala



Jennifer Dickens
Mangkaja Arts, Fitzroy Crossing



Rhoda Hammer
Waralungku Arts, Borroloola



Lily Roy
Milingimbi Art & Culture, Milingimbi



Ngarralja Tommy May
Mangkaja Arts, Fitzroy Crossing

Special Advisors to the Board



Above: ANKA Arts Worker Extension Program 2016 participants and program mentors at AGNSW in front of Richard Bell's 'Pay The Rent' (2009). L-R: Ishmael Marika, Jangu Nundhirribala, Jennifer Wurrkidj, Bernadette Mungatopi, Augustina Kennedy, Jason Marrkula, Djon Mundine OAM - (Curator), Lydia Miller (Executive Director Aboriginal and Torres Strait Islander Arts, Australia Council), Rhoda Roberts (Head of Indigenous Programming, Sydney Opera House), Maxine Charlie, Alan Joshua Jr, Ribnga Green.



Above: ANKA AWEP special celebration event for graduates of the 2016 program, during Darwin Aboriginal Art Fair. Back row L-R: National Indigenous art curators: Carly Lane (Art Gallery WA), Kimberley Moulton (Museum Victoria), Nici Cumpston (Art Gallery of South Australia), Keith Munro (Museum of Contemporary Art), Kelli Cole and Tina Baum (National Gallery of Australia). Front row L-R: Ishmael Marika, Lynley Nargoodah, Jangu Nundhirribala, Jennifer Wurrkidj, Augustina Kennedy, Bernadette Mungatopi, Jason Marrkula.



Above: Franchesca Cubillo, Senior Curator of Aboriginal and Torres Strait Islander Art at the National Gallery of Australia (l) is very warmly thanked for her ongoing support and encouragement for this program over the last six years. Pictured here with ANKA Chairperson Djambawa Marawili AM and AWEP 2016 Graduate Jennifer Wurrkidj.

**ANKA Board of Directors
2017-2018**

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Buku-Larrnggay Mulka and Banyala Homeland Studio (Arnhem Region)
- Deputy Chairperson – Gabriel Nodea**
Warmun Art Centre (Kimberley Region)
- Treasurer – Michelle Woody**
Jilamara Arts & Crafts (Tiwi Region)
- Secretary – Jangu Nundhirribala**
Numburindi Artists (Darwin/Katherine Region)
- Jedda Puruntatameri**
Munupi Arts & Crafts (Tiwi Region)
- Donna Nadjamerrek**
Injalak Arts (Arnhem Region)
- Maxine Charlie**
Nagula Jarndu Designs (Kimberley Region)
- Dora Griffiths**
Waringarri Aboriginal Arts (Kimberley Region)
- Brian Farmer Illortamini**
Jilamara Arts and Crafts (Tiwi Region)
- Ruth Nalmakarra**
Milingimbi Art & Culture (Arnhem Region)
- Alan Joshua Jnr**
Ngukurr Arts (Darwin/Katherine Region)
- Tom E Lewis**
Djilpin Arts (Darwin/Katherine Region)

ANKA Stand-In Directors

- Pedro Wonaeamirri**
Jilamara Arts & Crafts (Tiwi Region)
- Jennifer Dickens**
Mangkaja Arts (Kimberley Region)
- Wukun Wanambi**
Buku-Larrnggay Mulka (Arnhem Region)
- Rhoda Hammer**
Waralungku Arts (Darwin/Katherine Region)

Special Advisors to the Board

- Lily Roy**
Milingimbi Arts & Culture (Arnhem Region)
- Ngarrlja Tommy May**
Mangkaja Arts (Kimberley Region)

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- Operations Manager**
Belinda Foster: info@anka.org.au
- Resource and Development Officer**
Jonathon Saunders: rd1@anka.org.au
- Resource and Development Officer**
Frances Grant: resource@anka.org.au
- Cultural Legacy Manager**
Guy Hancock: clmanager@anka.org.au
- Interim Program Manager**
Lorna Martin: projects@anka.org.au