

ANKA ARNHAM, NORTHERN
AND KIMBERLEY ARTISTS
ABORIGINAL CORPORATION

Working together to keep art, country and culture strong

Arts **BACKBONE**

Vol. 17: Issue 2 & Vol. 18: Issue 1, August 2018

Cultural Legacy Edition



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Northern Kimberley and Arnhem Aboriginal Artists, Aboriginal Corporation (ANKA) is the peak body for Aboriginal artists and 48 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: John Mawurdjul, 1992, Mimih Spirit, earth pigments and synthetic polymer paint on wood. Image: Saul Steed courtesy of Art Gallery of South Australia and Maningrida Art & Culture.

ANKA is proudly supported by:



Above: Djambawa Marawili AM, Madarrpa Clan leader/ANKA Chair, Banyiala Homeland, sand sculpture. Image: Creative Cowboys.

Today we have two main important ways of looking after our Indigenous cultural heritage on Country. One is adapted from western models of museums, keeping places or libraries, as places to store precious objects, documents, images and digital imagery, so they are there for future generations. You see that in our remote Art Centre-based community collections.¹

Another is the old ways of transmitting traditional knowledge, which many Australian's don't understand still live on today. This is traditional Indigenous knowledge sustained through storytelling, caring for Country, and in our many Indigenous languages; and also in ceremonial practice and Law. This ceremony, with its rich and complex song and dance cycles, and inherited patterns, designs and objects, passed down from our ancestors, is Australia's first high culture. Our opera as well as our law.

It is time that Australia recognises that caring for this high culture in remote Australia is every bit as important as looking after mainstream high culture in the cities.

In the homelands across remote Australia, traditional ceremony and culture is cared for and practiced as part of the contemporary world. This knowledge is still passed on, from parent to child to grandchild, through the generations. Sustained by repetition and immersion. Traditional culture survives, despite serious disruptions and challenges, in ceremony and in the art we share with the mainstream.

In our homelands living on our ancestral Country, we are culturally rich with our inherited language, song, dance, patterns, stories and knowledge of the details

¹ See: Safe Keeping: A Report on the Care and Management of Art Centre-based Community Collections, University of Melbourne & ANKA, 2017.

of country, animals, seasons, weather patterns and the natural world. We are also materially poor, and our people have levels of serious illness, which are completely unacceptable in a rich country like Australia.

To continue the important work of looking after Australia's first high culture, we need more respect and understanding. We need wider Australia to properly understand that in the homelands, in our communities on Country, we are caring for the oldest living culture on earth; and we are the only people qualified to look after this global inheritance. These are not just words about a distant imagined past; this is reality. We need support for our self-determination to care for the seeds of a shared future for all Australians.

How many Australians today know the long-time stories of the country they live on? Or can speak an Indigenous language? We are willing to share our richness, our knowledge, with all Australians to build a future for us all, we can be proud of.

I call on government and the private sector to make tangible steps to respect our cultural legacy. To support the crucial work being done through community collections in remote Art Centres; and by cultural maintenance programs, proven to also support health and wellbeing.

Government funding for First Nations culture made up just 1% of total direct expenditure for Indigenous Australians in 2015-2016 and cultural outcomes have not featured in the measurement framework². To achieve the outcomes we need for our health, wellbeing and heritage, this must change. A minimum of 5% of the Indigenous Advancement Strategy funds needs to be allocated to the Culture and Capability stream, with guidelines to support cultural maintenance activities. Culture has the power to make people strong.

With the support of wider Australia, we can turn around the tide, close the gap, and build a shared pathway and future for the next generations.

Many messages about the importance of culture have been given by Aboriginal peoples, over the years. We need them to be heard and acknowledged.

² Australia Council for the Arts, Submission to the Closing the Gap Refresh, April 2018.



Above: Yingapungapu Sea Rights Sand Sculpture, Banyiala Homeland, Blue Mud Bay, Arnhem Land, 'Our Sea Rights - Celebrating the 10th Anniversary of the Australian High Court Blue Mud Bay Sea Rights Decision.' Image: Andrew Blake.

When the 10th anniversary of the Australian High Court, Blue Mud Bay Sea Rights decision was celebrated at Banyiala (Yilpara) homeland in Blue Mud Bay, North East Arnhem Land, on July 30th 2018¹, art once again played a central role.

In 2008 the Salt Water Collection of 80 paintings of sea Country (by 47 Yolngu artists from 15 clans and 18 homeland communities of North East Arnhem Land), provided important evidence for the granting of sea rights to the Aboriginal people of the Northern Territory. A decade on, a new Yingapungapu Sea Rights Sand Sculpture has been designed at Banyiala homeland to educate and memorialise Aboriginal relationship to sea and land Country.

Today sand sculpture is regularly

¹ On the 30th July 2008 The High Court of Australia confirmed that traditional owners of the Blue Mud Bay region in north-east Arnhem Land, together with traditional owners of almost the entire Northern Australian coastline have exclusive access rights to tidal waters overlying Aboriginal land. <https://www.nlc.org.au/our-land-sea/sea-country-rights>.

created for ceremony in North East Arnhem Land, especially for funerals and cleansing rituals. Sand sculpture can be both impermanent, designed for use only for the duration of the ceremony, or permanent. In the case of the new Yingapungapu Sea Rights Sand Sculpture it is planned that after the July 30 celebrations, a fence will be constructed, and the sand will be reinforced into a permanent memorial on the ancient beach-front ceremonial ground at Banyiala - for the next generations to remember and respect.

Yolngu sand sculpture can be open and accessible to everyone and also contain deeper understanding which requires more knowledge and context to read.

The Djalkiripuyngu elders² of Blue Mud Bay explain:

'Today, the Djalkiripuyngu release the sacred patterns and designs of their sea country, housed in the central canoe shape of the Yingapungapu sand sculpture.

The Wuradilaku sisters were said to hide from men; who fished and collected shellfish off-shore from the coastal dunes. They covered their bodies with sheets of stringy bark or hid inside giant shells. When they had eaten their fill, they buried the fish remains in shallow scooped out ovals in the sand where maggots gathered to clean up the remnants.

² The Djalkiripuyngu (footprint people) are Yolngu from the Manggalili, Gumana Dhalwangu, Wunungmurra (Gurumuru) Dhalwangu, Dhupudij Dhalwangu, Munyuku, Yithuwa Madarrpa, Nyungudupuy Madarrpa, Gupa-Djapu, Dhudi-Djapu, Marrangu, Marrakulu, and Nurrurawu Dha-puyngu (Dhurili/Durila) clans which live together around Blue Mud Bay at the Banyiala, Wandawuy, Gan Gan, Dhurupitjipi, Balma, Rurrangala, Barraratjipi, Djarrakpi, Baygurrjiji and Gurkawuy homelands.

These scooped out hollows became the model for the Yingapungapu Sand Sculpture.

The Wuradilaku women and the story of the Yingapungapu links three peninsulas in the north of Blue Mud Bay: Garrapara of the Dhalwangu Gumana clan, Banyiala (Yilpara) of the Madarrpa clan and Djarrakpi of the Manggalili clan, and demonstrates the connection of places, patterns and names across the land and sea that are the foundation for 'sea rights'.

The two *Larrakitj* (ceremonial poles) inside the Yingapungapu, one Yirritja and one Dhuwa, represent the six homeland clan groups which make up the Djalkiripuyngu [foot-print people] of Blue Mud Bay.

There will now be four permanent sand sculptures at Banyiala. The giant ancestral sting ray *Lulumu*, created well before the Madarrpa walked back to their homeland in the 1970's. The Yingapungapu, located behind the community in the burial area of ancestors Djambawa and Marawili, created by Mundukul Marawili, also prior to the Banyiala community. The *Narra*, sacred men's business sand sculpture, created by Wakuby Marawili; and the new sea rights Yingapungapu representing the six clan groups of the Djalkiripuyngu (Dhuwa and Yirritja) which is the vision of Djambawa Marawili, Waka Munungul, Gunybi Ganambarr and several younger generation cultural caretakers, made to memorialise sea rights.

Yingapungapu sand sculptures reflecting on sea Country were also constructed outside the Museum of Contemporary Art in Sydney in 1996 and at the opening of the National Museum in Canberra in 2001.

The Barunga Statement 30th Anniversary Treaty Yo-Way!!

By Christina Davidson, ANKA, CEO



The Festival at the Barunga community, NT, over the long weekend 8-11 June 2018 marked the 30th anniversary of the presentation of the Barunga Statement to Prime Minister Bob Hawke.

The 1988 statement calling for a Treaty, joins the powerful tradition of Indigenous Australian art work carrying political messages to government. This tradition includes: the Yirrkala Message Sticks (1935), Yirrkala Bark Petition (1963), the Ngurra Canvas (1997) and the Salt Water Collection (1997). Today the 1988 statement hangs on permanent display at Parliament House, Canberra, as one of the great documents of Australian history. This year AIATSIS joined with Parliament House to produce a dedicated exhibition and informative web site about the statement.

Nine artists from Northern and Central Australia painted the Barunga Statement. Of these only two are still alive – Djambawa Marawili AM (ANKA Chair and Yolngu Madarrpa Clan leader) and Galarrwuy Yunupingu AM (Yolngu Gumatj Clan leader). Both joined other Indigenous leaders at this year's Barunga Festival.

The statement presented to Bob Hawke on the 12 of June 1988, was organised by the Northern and Central Land Councils calling

Top (right): Northern Land Council posters. Image: Chips Mackinoly.

for a Treaty between the Australian Indigenous Peoples and the Federal Government. Prime Minister Hawke promised he would take the statement to Canberra and organise a Treaty. However, this did not happen. In December

'The notice that we will give to the Prime Minister now will remind not only Bob Hawke, but the next one after him, and the next one after him, and the next one after him and we can count that for another two hundred years. Let's celebrate the next 200 years of Australia jointly.'

Galarrwuy Yunupingu AM speaking at the Barunga Sport and Cultural Festival, 12 June 1988.

Below: Barunga, 2018, Galarrwuy Yunupingu and Djambawa Marawili AM. Image: Northern Land Council. **Bottom right:** Discussions between Bob Hawke and Galarrwuy Yunupingu (Galarrwuy is painted with his father's body design from the Gumatj clan). Image: Sue Ford.



Left: Barunga Statement, 1988. Gifts Collection, Parliament House Art Collection, Canberra, ACT. Galarrwuy Yunupingu (born 1948, Gumatj people), Bakulangay Marawili (1944-2002, Madarrpa people), Djambawa Marawili (born 1953, Madarrpa people), Marriira Marawili (c. 1937-2018, Madarrpa people), Djewiny Ngurruwuthun (born c. 1940, Munyuku people), Wenten Rubuntja (c. 1926-2005, Arrernte/Aranda peoples), Lindsay Jampijinpa (1951-2009, Warlpiri people), D. Williams Japanangka (1948-2013, Warlpiri people).

1991, Bob Hawke's last official act as Prime Minister was to hang the statement in Parliament House – famously crying for what he had not achieved.

With no Treaty in site, the Yothu Yindi band group, together with musicians Paul Kelly and Peter Garrett, wrote the iconic 1991 hit song 'Treaty'. Three decades on, the political anthem was performed at the 2018 Barunga Festival, by Yirmal, grandson of the late lead singer of Yothu Yindi.

Leading up to the 2018 Festival, a historic meeting of the four Northern Territory land councils was held at Barunga. On 8 June, a Memorandum of Understanding (MOU) to establish a Treaty process, the Barunga Agreement, was signed with the NT Government. A commissioner will now be appointed by the government to conduct this process.

The current Prime Minister of Australia was represented at the 2018 Barunga Festival by the Minister for Indigenous Affairs. The federal leader of the opposition also attended, indicating a newly elected national labour party would revisit a process for a Treaty and reconciliation.

Today Australia is the only Commonwealth nation that doesn't have a Treaty with its Indigenous peoples.



Indigenous Leadership in the Museum Sector

By Shaun Angeles Penangke, Artwe-kenhe (Men's) Collections Researcher, Strehlow Research Centre

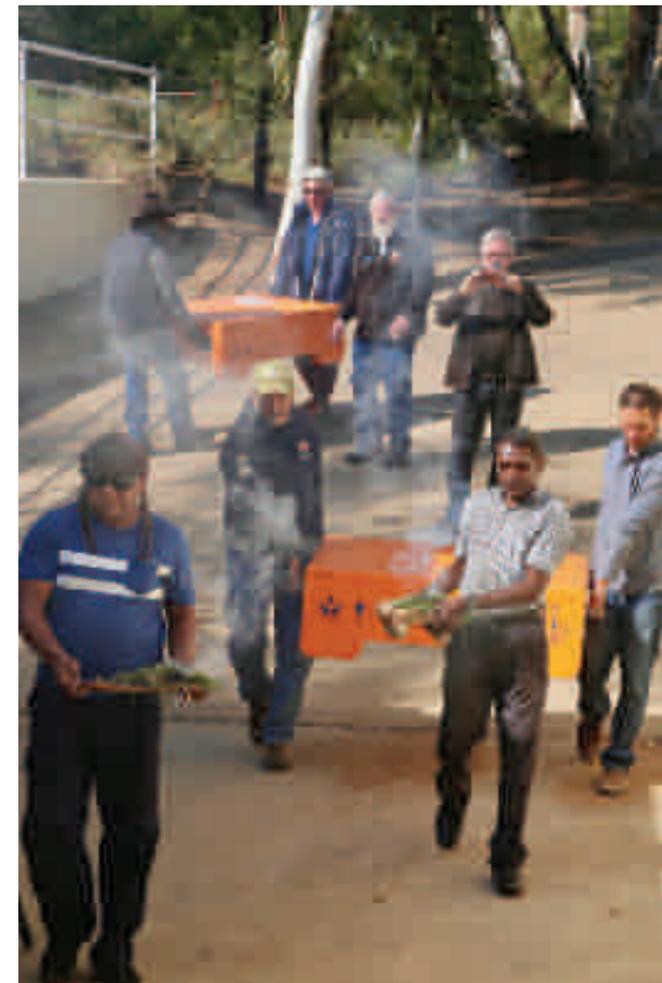
This reflection is adapted from Shaun Angeles' lecture at the 2017 ANKA Annual Conference Aboriginal Leadership for Aboriginal Art and Places, at the Australian Centre for Indigenous Knowledges and Education, Charles Darwin University, Darwin, November 29th, 2017.

Elders and their role within our communities are critical for the health and wellbeing of our daily lives, particularly when it comes to traditional knowledge of Country, ceremony, identity and spirituality. They provide the younger generation with love, guidance and a sense of safety and contemporary relevance in this busy world of ours.

Not only do they provide these leadership qualities in our communities, their



Top right: Eastern Arrernte Elders working with Shaun Angeles at the Strehlow Research Centre. L to R: Shaun Angeles, John Cavanagh, Alan Drover. Image: Adam Macfie.



leadership and importance within museums cannot be overstated, as their presence and skills are fundamental to the overall vitality of these institutions. Over the past five years working with the Museum & Art Gallery of the Northern Territory, I have continuously witnessed our Elders unparalleled expertise in working with their collections.

The knowledge the Elders possess can never be learnt through courses or universities, but only through our ancient 'schools' of ceremony

that have been passed down through generations. They make sense of artefacts and collections where nobody else can, and they are the only people on earth who can enrich the existing knowledge held within museums. This makes their roles incomparable when working with collections and the importance of our Elders to art and cultural institutions needs to be better appreciated.

The contemporary role and relevance of museums is of paramount significance to the cultural aspirations of Indigenous people and our journey within the ambiguous world of repatriation and cultural revival. Why? Because museums hold thousands of our artefacts and historical records documenting different aspects of our cultural heritage and histories. Therefore, our Elders must be at the forefront of consultation, engagement, and employment within all museums that hold our most beautiful and treasured artefacts as they hold the keys to unlocking the true potential of these Indigenous knowledge centres.

Left: Museums Victoria Repatriation – Braydon William Kantjira leading a smoking ceremony for returned Arrernte artefacts from Museums Victoria in 2017. Image: Adam Macfie.

What's This Museum

ANKA 30th Anniversary Cultural Legacy Summit
Museum and Art Gallery of the Northern Territory, 14 August 2017



Above: Rusty Peters, Gamerre - What's This Museum?, 2004, Synthetic polymer paint on canvas, three panels, each 180 x 150 cm. Image: Warmun Art Centre. First exhibited in Jirrawun Arts Exhibition, 'Beyond the Frontier', Sherman Galleries, Sydney, 2005.

Rusty Peters' iconic triptych Gamerre – What's This Museum? (2005) and a Gija and Kriol language sound recording of its 'artists story', opened the summit. 'We don't have museums. We have rock paintings and the Country itself', Rusty Peters reflects. 'The artist compares this knowledge held in the land itself with the European practice of keeping important objects, including paintings, in museums, forever, for everyone.'

Starting with a painting question - What's This Museum? signaled an open Indigenous lead inquiry into what it takes to look after cultural legacy in today's Australia, in the footsteps of tens of thousands of years of successful maintenance.

The summit built on ongoing work done through the ANKA Cultural Legacy Program over many years. It brought together community leaders, Aboriginal artists and arts workers and representatives from the museums, galleries and libraries sector from ANKA regions and around Australia, as

well as leaders from Indigenous art peak bodies.

The purpose of the summit was to learn about current initiatives in Aboriginal communities relating to safeguarding Aboriginal cultural heritage. Led by community Elders and arts workers, the summit shared what is important to them in their community collections and in the museum space. It considered what support and conditions are needed for Aboriginal people to continue to lead the protection and management of these collections – whether on or off country.

Art Centre based community collections including arts works, artefacts and digital recordings were the key focus.

Below (left): Session Four: Looking After Ceremonial Objects. LtoR: Tommy May & Lynley Nargoodah (Mangkaja Arts), Stanley Taylor (Mowanjium Arts).

Below (right): Session Five: The Digital Museum Forum.



¹ Frances Kofod, Introduction to Artists Story, Rusty Peters 'Gamerre What's This Museum? 2005', transcribed and translated by Frances Kofod from Gija and Kriol, http://www.shermangalleries.com.au/artists/inartists/image_pop.asp%3Fimage=431.html

'Berrem yarroonya-ngarri nginyi daany "Gamerrem" yirrarn-birri. Well I don't know what gardiya call em. Gardiya call "Museum". "Gamerrem" yirrarn-birri. Nginya daany gamerrem, berrem yarroonya-ngarri.'

'This land where we all live we call "Gamerre". I don't know what white people call it, they might call it a "Museum". We call it "Gamerre". This "Gamerre" is the place all of us live.'

Rusty Peters, Gamerre What's this Museum? Painting Story. Transcript and translation from Gija and Kriol: Frances Kofod



Above: Session One: Reflection - What's This Museum, Rusty Peters (Warmun Art Centre)

Presenters included well-respected cultural leaders including many ANKA board members, as well as Aboriginal curators Keith Munro, Glenn Isegar-Pilkington and Peter White.

Lee-Ann Tjunypa Buckskin, Deputy Chair of the Australia Council Board and Marcus Schutenko, Director of the Museum and Art Gallery of the Northern Territory launched Safe Keeping: A Report on the Care and Maintenance of Art Centre Based Community Collections, produced by the Grimwade Centre at the University of Melbourne and ANKA. This is the first report of its kind and addresses the network of Indigenous community collections across the Top End of Northern Australia and their significance for national heritage.



The Summit MC's were ANKA Art Worker Extension Program graduates Ribnga Green from Yarliyl Artists in Halls Creek and Ishmael Marika from Buku-Larrnggay Mulka in Yirrkala.

Top (left): Introduction: ANKA Chair, Djambawa Marawili AM and ANKA Board. **Top (right)** Session Two: History Stories. Donna Nadjamerrek (chair Injalak Arts), session chair, and Ribnga Green, Summit MC. **Middle (left)** Session Two: History Stories, Pedro Wonaeamirri, Alan Kerinauia and Michelle Woody, Jilamara Arts & Tiwi Designs. **Bottom (right)** Session Three: A Two-Way Street: Respectful Relationships Between Institutions and Communities.

Below (left): Larrakia Welcome To Country, Gary Lang. **Below (right):** History Stories Forum.

Old Techniques Remain Strong: Peppimenarti

By Kade McDonald, Durumu Arts, Coordinator

Peppimenarti Bark Smoking

Identification of images of West Daly bark paintings from the 1960's held in the Kluge-Ruhe Museum in Charlottesville USA was an impetus for revitalisation of bark paintings in Peppimenarti.

In March 2017 Captain Woditj, senior Law Man of the Ngan'gikurunggurr people of the West Daly Region, was approached by Durumu Arts to lead a field trip into the forests of stringy bark trees to engage in the old technique of harvesting bark for painting.

This process had not been active in the community of Peppimenarti for over 25 years but many of the young men and women had seen the results and remember their grandfathers painting on bark although they could not recall the process in which it was harvested.

Captain led a group of young men into the forests of *Ngunguni* (Stringy bark)



Above: Captain Woditj, senior Ngan'gikurunggurr Law Man, demonstrating traditional West Daly bark smoking technique at Durumu Arts, Peppimenarti. Image: Kade McDonald.

and proceeded to teach the technique of harvesting bark for the production of art. From the removal of the bark Captain spoke in language about the important step of smoking the harvest, almost like a kiln, to elasticise the natural sugars allowing the bark to become malleable in preparation for a drying period and ultimately ready for painting.

'Ngunguni': Old Techniques Remain Strong. Kluge-Ruhe Museum, University of Virginia, Charlottesville, USA

Kade McDonald introduces Durumu Arts' knowledge exchange with the Kluge-Ruhe.



Above: Community members in Peppimenarti examine images of artworks by their ancestors that are held in the Kluge-Ruhe Collection. Image: Kade McDonald.

In late 2015 during an artist residency with Djambawa Marawili AM at the Kluge-Ruhe Museum in Charlottesville, Djambawa Marawili AM and I came across a selection of unattributed bark paintings which he clearly identified as coming from another

region outside of Arnhem Land. The works were attributed to the West Daly Region, Port Keats (Wadeye) and Peppimenarti.

These works were outstanding examples of a great artistic and cultural practice long forgotten in the region. With Dr Henry Skerritt's appointment as curator at the Kluge-Ruhe a conversation about re-engaging the bark practice in the West Daly began.

In consultation with community leaders such as Henry Wilson and John Wilson, under the senior authority of Captain Woditj, an exciting journey of repatriation and intergenerational knowledge transfer around the practice of harvesting and painting on bark began. The Kluge-Ruhe generously offered to host an exhibition of paintings on eucalyptus bark, curated by Henry Wilson and on show May - September 2018. It includes early works from the 1960's from the Kluge-Ruhe alongside contemporary

Weeks later when the bark was dry, Regina Wilson (Cultural Director of Durumu Arts) cut the bark into small sheets and distributed them to the kids from the local school. This re-engagement of harvesting knowledge and production of art with traditional materials injected new enthusiasm into the community and began a dialogue with the Art Centre, researching the old and making new bark paintings.

Before the 2018 wet season Durumu Arts actively sought the digital repatriation of numerous barks paintings in collections across the globe and built a significant online collection of regional paintings.

This research developed a strong partnership with the Kluge-Ruhe Museum in Virginia, which holds an outstanding collection of West Daly Region bark paintings. Cultural leaders were invited to curate an exhibition of barks from the Kluge-Ruhe resulting in 'Ngunguni', Old Techniques Remain Strong'.

works created this year, all from West Daly.

Two new barks produced by young emerging artists, Nathan Wilson and Junior, with support from Arts NT, were acquired by the museum. Old techniques remain strong and will continue to grow with a surge in interest from West Daly Region community members to participate in the re-engagement of bark painting.



Left: Nym Bunduk, Tracks of the Rainbow Serpent, before 1966. Natural pigments on bark. Kluge-Ruhe Aboriginal Art Collection of the University of Virginia. Edward L. Ruhe Collection. Gift of John W. Kluge, 1997. Image: courtesy Henry Skerritt.

Munupi in Rome: The Vatican Museums' Indigenous Collection

Mike Stitfold, Munupi Arts, Manager



Above: The Vatican, 2018. Carol Puruntatameri and Pedro Wonaeamirri standing in the Sistine Chapel atrium 2018. Image: Munupi Arts.

The invitation from the Vatican Museums and the Australian Department of Foreign Affairs to Pedro Wonaeamirri and Carol Puruntatameri to visit the Vatican in the Holy See had its genesis some one hundred years ago.

It was then Pope Pius XI asked missionaries all over the world to send objects for an exhibition to educate a European audience about the spiritual, cultural and daily life of the worlds' peoples, which opened in 1925, at a time when Europe was in turmoil between the great wars.

Some 100,000 objects were assembled in a unique collection of donations and gifts from the missions around the world, including the Tiwi Islands, the Kimberley region and around Perth. The objects had been created around the turn of the 20th century, also a time of great change for Indigenous Australians.

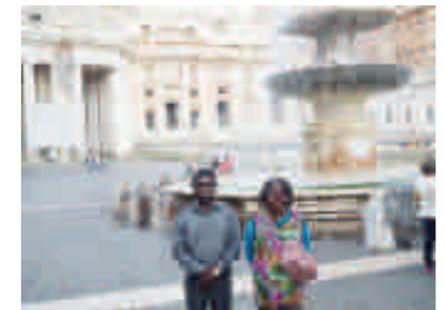
Some 60,000 objects were returned by the church and of the remaining artefacts, soon to housed in the Anima Mundi Ethnological Museum in the Vatican, around 300 are early examples of Indigenous Australian artefacts. In 2009



Left: Australia: The Vatican Museum's Indigenous Collection Catalogue, 2018.

some Pukamani poles and other artefacts were displayed alongside the European masters. It was an extraordinary moment. After speeches from Fr. Mapelli; His Eminence Cardinal Beretello; Her Excellency Melissa Hitchman; Craig Ritchie the CEO of AIATSIS; and others; it was Pedro Wonaeamirri's turn as the last speaker.

Mr Wonaeamirri was amazing. Stealing the show, he introduced himself and then, together with Carol Puruntatameri, sang an old song remembered during the afternoon, directed towards the Pukamani poles, settling them in to their new home in perpetuity in the Anima Mundi Museum.



Above: Carol Puruntatameri & Pedro Wonaeamirri standing in front of the Vatican Museum 2018. **Below:** Carol Puruntatameri with Pukamani Poles in the Anima Mundi Vatican Museum, 2018. Images: Munupi Arts.



researcher Katherine Aigner developed the concept for a catalogue of the Australia collection in the Vatican museums, as part of an ethos of reconnecting the material culture with the source communities who remain its cultural custodians.

In 2010, the director of the Vatican Ethnological Museum, Fr. Nicola Mapelli travelled with Katherine Aigner to the Tiwi Islands, amongst other destinations, to establish relationships and further understanding and context for the objects held. A particular focus was a series of beautiful old Pukamani poles. During this visit, a relationship was developed with Pedro who is quoted in the catalogue as saying he hoped to one day meet again. That became a reality this year when the invitation arrived for the launch of Australia: The Vatican Museums Indigenous Collection, co published by the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS).

The launch function was held in the Salone Raffaello where for the first time

A Two-Way Street: Fostering Respectful Relationships with Cultural Institutions

by Chris Durkin, Milingimbi Art and Culture Centre, Manager

In 2016, Milingimbi Art and Culture Centre hosted representatives from 20 Australian and international cultural institutions at a 'Makaratta' event to discuss management of Yolngu cultural heritage. Yolngu leaders argued that justice was needed in the museum sector, including appropriate recognition of and consultation with the Aboriginal people who are custodians of the art and artefacts held in their collections.

Following on from this, Milingimbi Art and Culture Centre has been working towards developing and maintaining respectful relationships with important Australian and International institutions. Important cultural exchanges have been established with the Macleay Museum (The University of Sydney) Berndt Museum (WA) and Kluge-Ruhe (USA) in 2017, which have been extremely beneficial for all involved. In September, two senior Yolngu artists will be hosted at the Swiss Museum der Kulturen in Basel to undertake similar research and relationship building.

In 2017 senior artists from Milingimbi visited the Kluge-Ruhe to work on their collection, conduct workshops and deliver lectures to University of Virginia students. In 2018 Milingimbi hosted a Kluge-Ruhe intern for two weeks. She worked with a variety of senior Yolngu updating the Kluge-Ruhe's documentation for over 100 works, while gaining valuable experience contextualising the collection with intricate cultural knowledge. These exchanges have fostered an ongoing relationship including a planned internship at the Kluge-Ruhe by young Yolngu administration staff in 2019 focusing on collection management. Milingimbi Art and Culture and the Kluge-Ruhe hope to formalise an annual exchange that will expose both Yolngu and non-Indigenous keepers of their collections to important knowledge and processes.

The National Museum of Australia (NMA) approached Milingimbi to partner in

updating documentation of works in its 'Old Masters' collection of bark paintings, which will be touring China in 2018-19. Sending NMA staff to the community to undertake this research was not viable. Instead, the NMA commissioned the Art Centre to collect and edit specific information on the bark paintings - a far more cost effective and efficient option. Senior Yolngu were employed at fair rates as consultants, the Art Centre taking a small commission.

The well developed relationships and intellectual capacity already present at the Centre ensured that the detailed information collected by Art Centre staff exceeded expectations. *NMA's Dr Michael Pickering says, 'The experience was fantastic. The previous collection documentation that came with the works was typically over 40 years old and often limited. The community provided detailed information that not only expanded our knowledge of the meaning inherent in the works, but also reminded us that no matter how old these paintings were, as a collection, they were still 'living' works - and that's one of the messages we're sharing with the Chinese audiences.'*

Below: Joe Dhamanydji and George Milaypuma at the MCA art store room, 2016. Image: Milingimbi Art and Culture Centre.



The Milingimbi Art Centre encourages other institutions to re-examine the way they work with communities. This example demonstrates that utilising research budgets effectively, while acknowledging community's capacity to engage in research processes can produce excellent outcomes for all stakeholders. The cost of wages and remote travel has often excluded community inclusion and engagement but no longer has to.

This project has had an enormously positive impact on Milingimbi Art Centre. A large part of this has been the repatriation of images of old works to their families, which has inspired new generations of artists to connect with old designs. The research collected on-site will remain on-site and managed in accordance with the cultural priorities of the community.

The success of these exchanges relies heavily on a foundation of respectful and mindful relationship building. The Centre respectfully acknowledges and thanks the institutions involved for their commitment to making this important work a priority.

ANKA celebrates art making on the homelands of Northern Australia



Above: Aerial shot of Kabulwarnamyo Outstation. Photo: David Wickens.

'As an Indigenous artist and cultural leader living in my homeland on ancestral Country in northern Australia. I speak for my own and other homeland communities to remind people we are the knowledge holders and caretakers of this Country. In our regions, on our Country, we are the people who can speak for this land and sea, With our internationally recognised Australian Indigenous arts industry, ranger programs, and many developing Indigenous businesses on Country - like cultural tourism, fishing initiatives and business products such as bush food, medicines and furniture production, we can draw on our deep and living knowledge of Country and culture and be experts' Djambawa Marawili AM, ANKA's Chairperson.

The ANKA homelands mapping project, Homelands: Keeping Art and Culture Strong, intends to visually show the important link between remote homelands and Aboriginal art and culture. As well as, showing that the

centers of art production are spread across remote northern Australia and they are not only located in the larger remote communities.

ANKA consulted with Elders and community members during the Regional Meetings in 2010 to identify the homelands where art is created across the four regions: the Tiwi islands, Arnhem Land, Darwin/Katherine and the Kimberley. As a result of this consultation and data obtained from the NT and WA governments, ANKA has created the 'foundation map' that shows more than 700 homelands that keep art and culture strong.

This is part of ANKA's advocacy to raise awareness of the important link between homelands and contemporary art production.

ANKA will launch the Foundation Map of the Homelands, Keeping Art and Culture Strong at Darwin Aboriginal Art Fair.



Above: Injalak Arts collecting paintings, Kabulwarnamyo. Virgil Nalorlman, Andrew Managku and Gabriel Maraningurra. Photo: David Wickens.



Above: Wamud Namok (c.1926 - 2009) painting on country at Kun Djarlom Djarlom, West Arnhem Land Plateau. Image: George Chaloupka.

Kubulwarnamyo is the home Country of Wamud Namok (c.1926 - 2009). After leading the 1970's movement of Nawarddeen returning to Homelands in west Arnhem Land, Wamud Namok, himself, returned in 2002 to Kubulwarnamyo. Kubulwarnamyo is part of the Warddeen Indigenous Protected Area, home to a ranger station and Nawarddeen Academy.

Artist Feature: Nonggirnga Marawili

By Tina Baum, National Gallery of Australia, Curator of Indigenous Art



The visual language of Nonggirnga Marawili's art is dynamic, captivating, invigorating and masterful. Stemming from decades of embedded cultural knowledge and strong connection to her Country. Marawili's humble, quiet, observant demeanour belies her inner strength and drive to create stunning, energetic and innovative works.

Starting out in early 1990, Marawili has only recently consistently and prolifically created works - from 2012 to today. The visual power within her works is an extension of her natural talent that transforms whatever medium she works with. Her recent foray working on aluminium also shows her bold and fearless experimentation, elevating her practice through medium, scale and colour. Her skilful use of line, form, colour combination and composition sets her apart from her predecessors and peers but also maintains her connection to family, community, cultural knowledge and Country. Through her

individualistic expressions, she challenges artistic stereotypes and distinguishes herself from other Yirrkala artists at the Buku-Larrnggay Mulka Art Centre.

Her works are pure masterpieces in their fluid, expressive and natural forms that captivate the imagination of Australian, global audiences and avid collectors thereby ensuring her ongoing respect and role as an artist maverick within her community for years to come.

Recent examples of her works will be on show in Defying Empire: 3rd National Indigenous Art Triennial exhibition along with works from 29 other Indigenous artists from across the Country, at the University of Queensland Art Museum, 28th July to 11th November 2018.

Top: Nonggirnga Marawili at Defying Empire: Third National Indigenous Triennial. Image: National Gallery of Australia, courtesy Buku-Larrnggay Mulka Centre.



Above: Nonggirnga Marawili 'Baratjula' 2016, natural earth pigments and binders on bark. Image: National Gallery of Australia, courtesy Buku-Larrnggay Mulka Centre.

Elcho Island Arts

By Lotte Waters, Manager

'The Art Centre, for me, helps me to build up my artworks to show the wider world and make people understand what the Art Centre is all about. It shows Australia how strong our culture is. I want the two worlds to know each other and our Art Centre helps us with that.'
Mavis Warrngilna Ganambarr

It has been an exciting time of development during the past year at Elcho Island Arts (EIA), located at Galiwin'ku, off the north-east coast of Arnhem Land.

After a challenging time in 2016, Elcho Island Arts has recreated itself in consultation with senior artists Mavis Warrngilna Ganambarr, Judy Manany, Peter Datjin Burarrwanga and Gali Yalkarriwuy, working with dedicated Yolngu arts workers Nelson Yunupingu and Margaret Dhorrpuy, and Art Centre Project Manager, Lotte Waters.

EIA was relaunched in early 2018 with a renovated gallery space and curated exhibition of works by EIA artists. The Art Centre has been supported by artists and arts workers who are resilient and committed; and who have stuck with or returned



Above: Elcho Island Arts Gallery. Image: Elcho Island Arts.

to their centre which has been an important community enterprise since 1992.

A number of significant business changes have taken place including re-generating income streams, re-establishing previous business partnerships and developing new partnerships. Elcho Island Arts continues to provide a broad offering of fine art products, cultural tourism products and contemporary bespoke design-based commissions.

One of the highlights in late 2017 was the selection of senior artist and master weaver Mavis Ganambarr for the design project, Longlines: Weaving Community and Country, a large-scale sculptural installation at the Barangaroo Headland in



Sydney managed by Urban Arts Project (UAP). Mavis has travelled to Sydney and Brisbane for workshops in design development for the installation to be launched in early 2019.

The Elcho Island Arts Centre building requires urgent and significant upgrades to address work health and safety issues and meet the goal of establishing EIA as a destination location in the Top End. A two-



Above: New fibre art by Mavis Ganambarr. Image: Elcho Island Arts.

stage renovation and re-design plan includes significant plumbing, drainage and retaining wall activity as well as building shelters and outside areas for artists and tourists.

The Art Centre is finalising a three-year business plan and funding has been secured for a new website to be launched in 2019. Elcho Island Arts is back on track.

Left: Artist Mavis Ganambarr and designer Elishia Whitchurch from Urban Arts Project discussing design concepts for the large-scale sculptural playscape installation at the Barangaroo Headland. Image: Elcho Island Arts.

John Mawurndjul: I am the Old and the New

Museum of Contemporary Art and the Art Gallery of South Australia

Interview with Murray Garde

John Mawurndjul: I Am The Old And The New, with over 160 works spanning 40 years, has established John Mawurndjul as one of Australia's greatest artists.

Born in 1952, John Mawurndjul lives in Milmilngkan outstation in western Arnhem Land and Maningrida in central north Arnhem Land. Mawurndjul led the development of the exhibition which describes his places of special cultural significance known as *kunred*, as well as the sacred places and spirits – or *Djang* – that reoccur in his art. The animals and spirit beings in these locations, including female water spirits (*yawkyawk*), rainbow serpents (*ngalyod*) and mischievous mimih spirits frequent his art. Places around western Arnhem in his paintings and sculpture include spring-fed creeks such as *Milmilngkan*,



Above: John Mawurndjul, Nawarramulmul (Shooting star spirit) 1988, earth pigments on Stringybark (Eucalyptus tetrodonta). Image: Jessica Maurer, courtesy of Museum of Contemporary Art, courtesy of Maningrida Art & Culture Centre.



Above: John Mawurndjul, Ngalyod (the Rainbow Serpent) at Milmilngkan, 1990, earth pigments on Stringybark (Eucalyptus tetrodonta). Image: Berndt Museum Collection, The University of Western Australia, Perth and courtesy of Maningrida Art & Culture Centre.



Above: John Mawurndjul, River Whale Shark 1989, ochres on wood. Image: Australian National Maritime Museum, courtesy of Maningrida Art & Culture Centre.

'Ngakarrme, bokenh ngakarrme. New generation history'. Kunnguya ngarduk Mawurndjul, Mawurndjul Nakurulk. Johnny Mawurndjul.

Yo Mawurndjul nganngyekurrmeng njamed nganngyekurrmeng. Mardayin. Makka, more nawu korroko ngalengman history, nakka minjukrahwemeninj dolobbo kunukka. Rarrk only bonjkurlah dorrengh, rarrkwemeninj. Nawu korrokobohbanj, history. New generation balanda. Yokarreborledmeng mane wanjh bolkki new. Mankerrnge laik, new generation. Bad ngayi ngakarrme bokenh ngakarrme. Mankerrnge la mankare. Kure ngabbard kunwok kurrmeng kunwok djalyimeng mankare yidjalkarrme kobohbanj birridowerrinj kure yire kunred yinan yire kure ngariyoy ngarriwam. Kunbidkanakka, namekke yidjalkarrme. Kamre balanda, minj yirrahme mak balanda wardi karrurndeng kayime njamed kunyemi karrurndeng. Makka kayime kunwok kume kurrmeng Kulunba. Mane djalkurrmeng bonj kunurrngrayekkyayinj kunwok. Mak kunkudji ... kunkudji, kunekke bonj dudji dudji kobohbanj dudji la kamwam wanjh manewanjh ngarrwanjyi ngarrikarrme ngarrire. Mankaremankerrnge. Kukodjkurlu kure dabborrbolk kunwokbonj ngarrbenwokkarrme en birridowerrinj wanjh bonj.

Art Gallery of South Australia, Adelaide
26 October 2018 – 28 January 2019

'I have two things: the history and the new generation. I am Johnny Mawurndjul, of the Kurulk clan'. My father, Wamud gave me the name 'Mawurndjul' and that name comes from the Mardayin ceremony.

There is from long ago another history that the bark paintings do not forget. The rarrk (cross-hatching) is only what we see on the surface, like the skin. But the Old People from long ago have their history, as do the new generation now in the time of the Balanda. The old ways of doing things have changed into the new ways. The new generation does things differently. But me, I have two ways. I am the old and the new. My father told me the things from long ago – the old ways, the ways of those old people who have all died – and he told me to hold on to them. 'You can come and still see where we lived and camped. You should hold on tight to all that. We don't reject Balanda when they come, otherwise they will return to their place with a feeling of shame'. That's what my father told me, that old man Kulunba. They were his words, ideas of strong conviction. The Old People and the old ways lie buried, but we still take them with us as we move ahead. The old and the new. The thoughts and words of those Old People, we still have those words, even though they are all gone.

Museum of Contemporary Art Australia, Sydney
6 July – 23 September 2018

sandstone escarpments including *Ngandarrayo* and the white clay quarries of the seasonal creek called *Kudjarnngal*. The materials he uses to make his art come from these places – the stringy bark eucalypt skins; the white clay, yellow and red ochres mined from sacred deposits; and the *manyilk*, the paint brush sedge that makes the single-strand brushes he uses to make *rarrk* (cross-hatching).

A 400 page book in Kuninjku and English and a microsite johnmawurndjul.com accompany the exhibition.

Included here is an extract from an interview with John Mawurndjul by long-time friend and former Cultural Advisor for Maningrida Art and Culture, Murray Garde, available in full in the exhibition book.



Above: John Mawurndjul: I am the old and the new, MCA, Sydney 2018 Installation. Images: Museum of Contemporary Art, courtesy of Maningrida Art & Culture Centre.

Old Masters: Australia's Great Bark Artists, China Tour

by Ishmael Marika

Ishmael Marika and Joseph Brady from The Mulka Project travelled to China for the opening, on July 3rd 2018, of the Old Masters exhibition of bark paintings at the National Museum of China. The exhibition features over 150 artworks and objects by master bark painters from the National Museum of Australia collection, including bark paintings from Eastern, Central and Western Arnhem Land. This is the first time the collection of paintings made between 1948 and 1985 has left Australia. The Bark Masters exhibition will tour mainland China and Taiwan for 20 months - including to the China Museum (Shanghai), Sichuan Museum (Chengdu) and to Shenzhen.

Two weeks ago I travelled to Beijing in China. It is very different there, the weather was hot and dry, and we needed Chinese language translators with us all the time.

I was invited to open the Old Masters exhibition of bark paintings, which included paintings by my grandfather and uncle from the 1940's. These men from Yirrkala were Elders, not just painters. They looked

Below: Interview of China Global Television Network Culture Express Program, (L to R) Ishmael Marika, Margo Neal, Wityana Marika and Presenter Julian Waghann. Photo: The Mulka Project courtesy of Buku-Larrnggay Mulka Centre.



after the Yirrkala community before the missionaries came.

It made me feel proud to go to the show on behalf of my grandfathers. I sang at the opening, together with my uncle Wityana Marika [on Yidaki]. The Chinese had never met Yolngu people before. It was different seeing the paintings in China, people there were only seeing the paintings and not the stories. So, I explained to them that Yolngu culture is not written in a book but is painted in a painting.

While I was in China I had interviews with Chinese media, including with GCTN [Global Television Network, Culture Express] talking about Yolngu culture and performing traditional *manikay* [song], seen by hundreds of millions of people.

The trip was important to build a strong relationship with Australia and China working together. Since our visit the Museum of China wants to visit Yirrkala to discuss a commission of new bark paintings from Buku-Larrnggay Mulka Centre.



Above: Mathaman Marika 1967, Rirratjingu Mortuary Ceremony. Photo: National Museum of Australia © the artist's estate, licensed by Aboriginal Artists Agency.

Below: Backstage at CGTN Studio. Photos: The Mulka Project courtesy of Buku-Larrnggay Mulka Centre.



Gapu Murnuk- Milingimbi Art and Culture

Embassy of Australia, Washington DC

By Charlotte Barstow, Kluge-Ruhe Art Museum, UVA

'Gapu Murnuk', an exhibition of contemporary art from Milingimbi, took place at the Australian Embassy in Washington DC, in October 2017.

The exhibition featured nearly thirty works of a rich variety, ranging in media from bark paintings and *larrakitj*, to weavings and works on paper. The opening event included a performance by Yolngu singer-songwriter Gawurra, and was attended by artists Raymond Bulambula and his late wife, with Art Centre manager Chris Durkin.

This exhibition came at the culmination of a residency for Bulambula and his wife at the Kluge-Ruhe Aboriginal Art Collection in Charlottesville, Virginia. Sponsored by the UVA Mellon Indigenous Arts Fellows program, these artists spent several weeks working with the museum's collection and speaking with the local community. Students at the University of Virginia had the opportunity to not only learn from, but also work with the senior artists, hand-spinning fibers for a *Marratjiri* (Morning Star Pole) that was installed with the rest of the works at the embassy.

'Gapu Murnuk', the coming together of saltwater and freshwater, is celebrated by Yolngu people for the wealth and abundance it brings. This exhibition, as well as the artists' residencies, demonstrated the depth and warmth of Yolngu culture and the people of Milingimbi. All was received with gratitude and admiration by the American-based audience.

Below: Stanley Gawurra Gaykamangu and Raymond Bulambula in front of George Dhang's Guku Galinyin (Yirritja Bee Hive and Honey Body Paint Design). Ochre on eucalyptus bark, 2017. Image: Embassy of Australia, courtesy of Milingimbi Art & Culture Centre.



Below: Gapu Murnuk at the Embassy of Australia, Washington, DC. Image: Embassy of Australia, courtesy of Milingimbi Art & Culture Centre.



Ngaldjorlhbo

Mother of Everything, Paris

By Ingrid Johanson, Bábbarra

Women's Centre, Manager

Across the other side of the globe, at the International Development for Australian Indigenous Arts in Paris, our 'Ngaldjorlhbo' exhibition opened on the 7th of June. For some of the artists, this has been the first time their artworks have been exhibited internationally.



Above: Indigenous Arts Paris, 2018 - Front window display. Image: Jill Pope.

The title, 'Ngaldjorlhbo', means 'mother of everything'. The exhibition was a powerful collection of approximately 40 artworks, involving over ten female artists, representing both Bábbarra Women's Centre and Maningrida Arts and Culture. *Ngaldjorlhbo* is the name of a powerful woman, who created the physical and spiritual world according to Kuninjku people. *Ngaldjorlhbo* gave people the land and environment, as well as culture, language and the ability to create art. The artwork selected demonstrates this profound connection to Country.

The 'Ngaldjorlhbo' exhibition offers, for the first time, a glimpse into the wealth of knowledge and artistic prowess of the women from Maningrida.



Left Column:
1. Phyllis Thomas, Warmun Art Centre, with her work 'Gamerre'. Image: Art Gallery of SA. 2. Installation view featuring 'Jirrawun Collection', Warmun Art Centre 3. Installation view Nawurapu Wunungmurra & Ishmael Marika, Buku-Larrnggay Mulka Centre. Image: Art Gallery of SA, courtesy of Buku-Larrnggay Mulka Centre.

Right Column:
1. Tiwi Design. Image: Nat Rogers courtesy of Tiwi Design. 2. Mimi Aboriginal Art & Craft. Image: John Montesi, courtesy of Mimi Arts. 3. Installation 'Namorrorddo', Bob Burruwal and Lena Yarinkura, Maningrida Arts & Culture. Image: Art Gallery SA, courtesy of Maningrida Art & Culture.



Right Page - Left Column:
1. Djerrkngu Yunupingu, 'String figure', from the series 'Matjka String figures' 2013, soft ground etching. Image: Art Gallery of SA, courtesy of Buku-Larrnggay Mulka. 2. Audrey Marray and Jason Marrkula, Gapuwiyak Culture & Arts. Image: Nat Rogers, courtesy of Gapuwiyak Culture & Arts.



Right Page - Right Column:
1. Works from Mangkaja Arts. Image: Art Gallery of SA, courtesy of Mangkaja Arts. 2. Mervyn Street, Mangkaja Arts, 'Abstracted Muster' Adelaide Central School of Art. Image: Tony Kearney courtesy of Mangkaja Arts.



3. Jilamara Arts and Munupi Arts and Crafts. Image: John Montesi, courtesy of Mangkaja Arts.

Exposure: New Voices in WA Photography

by Glenn Iseger-Pilkington, Independent Curator

When The Sky Fell: Legacies of the 1967 Referendum

Perth Institute of Contemporary Art
By Clothilde Bullen, Curator

Yingarti Japara- (All the Moons) Timothy Cook

Aboriginal and Pacific Art, Sydney

by Jackie Hocking, Jilamara Arts and Crafts , Coordinator



In April this year, the Perth Centre for Photography, in partnership with Glenn Iseger-Pilkington (GEE Consultancy), delivered a creative development intensive program for remote-based photographers from across Western Australia.

The EXPOSURE: New Voices in Western Australian Photography program, brought together photographers from the Kimberley, Pilbara and the Ngaanyatjarra Lands for a week in the South West of WA. Working alongside professional artists, photographers and curators including Rebecca Dagnall, Curtis Taylor, David Dare Parker, Carly Lane, Glenn Iseger-Pilkington, Christine Tomas and Sarah Landro, participants developed their technical skills in working with a camera while also exploring different ways to tell stories and create powerful images of Country and community.

The eight participants of the program developed their knowledge of how cameras work and their different functions. They explored working with different sources of light (at night); working 'on-set' with a creative

Top: EXPOSURE Program participants working with artist and photographer Rebecca Dagnall. Image: Glen Iseger-Pilkington.

team; storyboarding narratives for photographic series; experimental photography; post-production; and developing a portfolio.

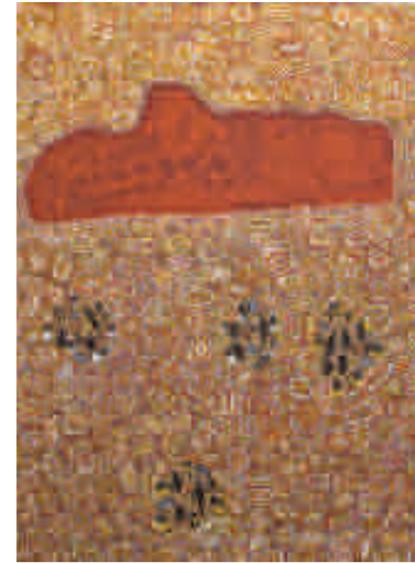
Cecilia Umbagai, an arts worker from Mowanjum Art Centre, and Clayton Cherel, an artist with ties to Mangkaja Arts Resource Agency, both participated in the program along with Kalumburu-based independent photographers Maria Fredericks and Maria Maraltadj, who are both members of the Kalumburu Photographic Collective.

Throughout the week, photographers worked in both studio and outdoor settings, photographing striking portraits of each other using professional equipment and readily available tools, such as torches to illuminate the landscape at night. The resulting images were dramatic and evocative.

2017 marked the 50th anniversary of the 1967 Referendum in Australia, and to commemorate this significant occasion, I curated a major exhibition with the Perth Institute of Contemporary Art titled When the Sky Fell: Legacies of the 1967 Referendum.

A number of regional Art Centre's were identified, whose artists connected to the central idea that there were unexpected consequences to the Referendum decision, which impacted communities significantly. The multiple readings of history that selected artists presented in the exhibition offered viewers a chance to understand the diversity and nuance of post-Referendum experience in communities across the Kimberley, Gascoyne and south-west of Western Australia.

Artists working at Warmun Art Centre, including Kathy Ramsey, Freddie Timms (1945- 2017), Lindsay Malay, Rammey Ramsey, Gabriel Nodea, Shirley Purdie and Rusty Peters iterated through a multi-generational response the



critical importance of the Gija people's involvement in the pastoral industry prior to and after the Referendum. Artists working at Warlayirti Arts at Wirrimanu (Balgo Hills), including Larry Gundora, Jeanie Daniels and Jimmy Tchooga revealed the continuity of cultural practice despite the prevailing policies of the day as they related to the Referendum constitutional changes.

Mervyn Street and John Prince Siddon, two of Mangkaja Arts' most respected and unique artists, narrated not only the ways of life pre-Referendum but offered a critical reading of contemporary Australian society post-constitutional change. Mr. Griffiths, Peggy Griffiths, Mignonette Jamin (1932 - 2010) and Peter Newry, who paint through Waringarri Arts in Kununurra, depicted stories of working on country as stockmen until the removal of Aboriginal people from pastoral stations following the Referendum, as well as their custodial countries. The exhibition opening and the subsequent weekend of artists programs were attended by thousands of people, and was a genuine celebration for those ANKA artists involved.

Above: Peggy Griffiths, 'Community Life', 2016. Image: Waringarri Arts.

Left: Jimmy Tchooga, 'Tjukukalyu', 2017. Image: Warlayirti Artists.

Timothy Cook travelled to Sydney with Jilamara Arts Coordinator Jackie Hocking and artist Jonathan Bush to attend his solo exhibition at Aboriginal and Pacific Art.

Since 1994 Aboriginal and Pacific Art Director, Gabriella Roy, has nurtured an important relationship with Timothy and other Jilamara artists. The exhibition referenced Timothy's iconographic imagery of the *Kulama* ceremony, but also explored themes about *Japara*, the moon man. Timothy has spoken about these works to other senior artists, saying:

'All the moons are here, past and present like our ancestors. They exist. I can talk to them like they are here now. Japara, known also as the moon man, went to live on the moon when the Tiwi people were mortalised after Dreamtime. I can see Japara in the sky and in the sea too when there is a reflection.'

Whilst in Sydney, we took in the spectacular sights of the city, were dazzled by the bright lights of the Vivid

Below: Yingarti Japara: All the Moons, Aboriginal and Pacific Art Gallery, Artist Timothy Cook in front of his work, 'Japarra, Wayai, Jinani and Purukapali'. Image: Aboriginal and Pacific Art, courtesy of Jilamara Arts & Crafts.



Festival; and explored the Sydney Biennale. Cara Pinchbeck, Curator Aboriginal and Torres Strait Islander Art at the Art Gallery of New South Wales (AGNSW), met us for lunch and gave us a tour of the Archibald, Wynne and Sulman Prize Exhibitions. Hopefully one day we will see some Tiwi art on the walls of the AGNSW for these prizes!

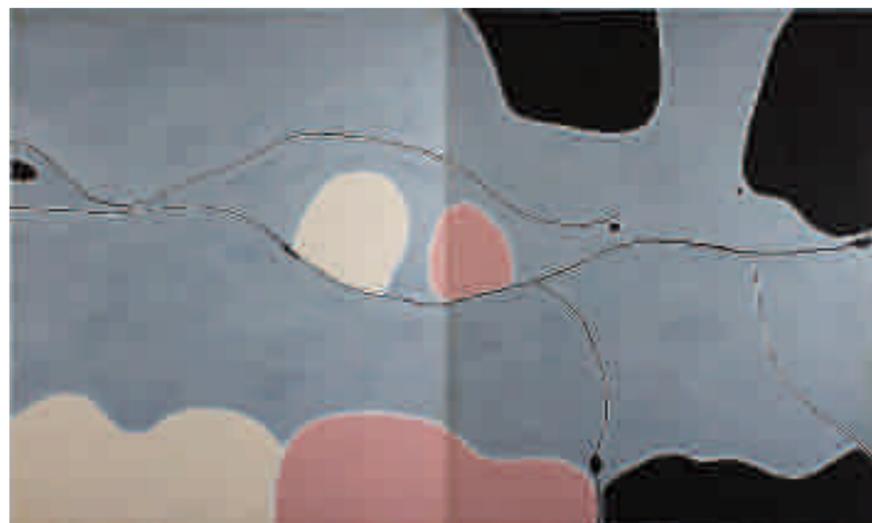
It was a great trip. Timothy's exhibition was well-attended and well-received. It was good to catch up with old friends and to make new acquaintances. Most of all it was wonderful to fly back into Milikapiti to tell family and friends about the good work Timothy and Jonathan had done as ambassadors for Tiwi culture.



Above: Yingarti Japara: All the Moons, Aboriginal and Pacific Art Gallery, 'Japarra', natural ochre on paper. Image: Aboriginal and Pacific Art, courtesy of Jilamara Arts & Crafts.

Mr Timms, A Legacy

By Rosita Holmes



In 2010, with the closing of the ambitious Jirrawun Arts, a large number of artworks were packed up and transported to Melbourne, where they remained in storage for six years. In 2016 the custodianship of these artworks was handed over to Warmun Art Centre (WAC) and the artists, their families and WAC made a commitment to a two-year process. This process included documenting and restoring information about the works and the environment that they were created within. The powerful paintings of the late Freddie Timms (1946-2017) are included amongst these works.

It was by no mistake that the first public unveiling of a selection of Mr Timms' works took place at the exhibition 'When the Sky Fell: Legacies of the 1967 Referendum,' PICA. The 1967 referendum, similar to the most recent one, was an example of the majority of the population being called upon to make a decision that would affect the lives of a specific minority, Mr Timms and his fellow First Nations people. Mr Timms spoke eloquently about such things throughout his career. As a group, the Jirrawun artists were

committed to having their own voice heard and did not shy away from opportunities to share their ideas and concerns in new and dynamic ways.

Later in 2017, following the sudden passing of Mr Timms, his artwork was exhibited at the Tarnanthi Festival alongside that of his Jirrawun collaborators, Phyllis Thomas, Goody Barrett and Rammey Ramsey. The work of all four artists appeared as a bold and timeless reminder of the value of culture difference.

The recent solo exhibition 'Mr Timms: works from the Jirrawun Studio', a collaboration between Warmun Art and RAFT projects, celebrated the artists commitment to his aesthetic, personal story and vision of synthesising a Gija voice.

Above: Freddie Timms – Rhattighan Yard, Tailing Yard, two panels. Photo: Jirrawun Arts.

Far right: Cross Art Projects, Sydney, 2018. Karrang Kunred opening. Image: Babbarra Women's Centre.

Right: Cross Art Projects, Sydney, 2018. Karrang Kunred opening speeches. Image: Babbarra Women's Centre.

Karrang Kunred, Motherland

The Cross-Art Projects, Sydney

By Ingrid Johanson, Bábbarra Women's Centre, Manager

The Cross Art Projects in Sydney showcased the 'Karrang Kunred (Mother Land)' exhibition, which ran from the 20th of April to the 30th of June. It highlighted the multidisciplinary artistic skills of three senior Kuninjku artists, sisters Deborah and Jennifer Wurrkidj and their aunt Susan Marawarr. The chosen title 'Karrang Kunred', translates from the artist's language Kuninjku as 'mother's homeland' or 'the country of my mother'. The artists chose this title for their exhibition as they belong to the Kurulk clan and share the same 'mother country' situated in the Mumeka and Barrihdjowkkeng homelands.

The deep knowledge of culture, country and traditions that have been passed on from generation to generation are the central themes. Done in collaboration with Maningrida Arts & Culture, the exhibitions both display traditional *dollop* (bark paintings), *lorrkon* (hollow funeral logs), fibre works and Mimih carvings by the artists. The exhibition displays the fluency these senior artists have working across all mediums.

Jennifer Wurrkidj explains this connection to Country place:



'Us bininj (Aboriginal) mob, we are same like our country. That country is like us, and we are like that country, like family. We are just one, same like them animals, snakes, birds – any type really. And when we pass, it just goes back in like one circle, you know. Like that, that's the story'

Utilitarian objects such as *Kunmadj* (dilly bags) and *Mandjabu* (fish traps) are depicted alongside sacred stories of *Yawkyawk* the female water spirits or 'mermaids' that live in the freshwater rivers and *Wakwak* the black crow ancestor story.

For the exhibition opening four women travelled to Sydney, including sister's Deborah and Jennifer Wurrkidj, Janet Marawarr and Bábbarra Manager, Ingrid Johanson. In front of a large audience and dressed in clothing made from their designs, the three Kuninjku artists danced the exhibition open, making a truly memorable night for all involved.



Bábbarra & Publisher

By Ingrid Johanson, Bábbarra Women's Centre, Manager

Alongside the exhibitions, another project has been developing with Publisher Textiles Sydney who have been printing Bábbarra fabric for almost ten years. For this project, Mark and Steph visited Maningrida and Bábbarra to show the artists the technique for putting designs onto silk screens. They also used this time to talk about the new collaboration with Publisher, using Bábbarra Designs to create handmade clothes. The women select the colour ways used in the clothing collection. These reflect the colours that are on Country during the wet and dry seasons in West Arnhem.

The new clothing range will be launched at the Darwin Aboriginal Art Fair fashion



Above: Babbarra & Publisher, 2018, Sharna Phillips in Kunronj dress. Image: Babbarra Women's Centre and Publisher.



parade in August 2018. Clothing made by Publisher Textiles from Bábbarra designs will then be available to buy online through our online shop found on babbarra.com. The range features dresses, tops and pants and will use designs from Bábbarra artists Lucy Yarawanga, Deborah Wurrkidj, Jennifer Wurrkidj, Susan Marawarr, Janet Marawarr, Lennie Goya Airra, Abigail Namandja, Dora Diaguma and Elizabeth Wullunmingu.

Above: Babbarra & Publisher, 2018, Sharna, Chanel, Toni and June wearing Babbarra & Publisher. Image: Babbarra Women's Centre and Publisher.



Right: Babbarra & Publisher, 2018, Chanel in Ngarduk Kunred dress. Image: Babbarra Women's Centre and Publisher.

Old Ways Revisted at Jilamara Arts and Crafts

Jackie Hocking, Jilamara Arts and Crafts, Coordinator

Once well recognised for their outstanding printed fabrics, Jilamara Arts and Crafts are relaunching their textile initiative, with astoundingly high-quality results.

In 2017, Jilamara Arts and Crafts Association (Jilamara) at Milikapiti on Melville Island, received an Aboriginal Benefit Account (ABA) grant to re-establish textile printing at the Art Centre.

30 years ago, Jilamara offered textile printing, sewing and woodworking activities. With the growth of screen printing in many Art Centres over recent years, the Jilamara Executive and artists were keen to re-invigorate textile printing at the Art Centre. The ABA funds were used to upgrade the facilities in the women's shed, to get the old screen printing studio in working order, as well as for employment and training purposes.

A new screen printing table was built and other necessary equipment was purchased. Older Jilamara artists rekindled their expertise, younger generations developed new skills, and the print studio is now a hive of activity.

The Art Centre employed four women in the studio, including Raelene Kerinauia (NATSIAA winner) and Janice Murray -

both established artists who were trained in textile screen printing when it was thriving at Jilamara in the late 1980's. Younger members, Kathleen Puruntatameri and Raylene Miller White, were employed after showing a keen interest in learning new skills and assisting in the reinvigoration of textiles.

The women say, 'It's been good to bring back textile printing to Jilamara, it allows us to sew clothes and brings back memories of the old people who used to print. It's good experience for the young to learn and for old ideas to be passed on.'

Two industry professionals – multimedia artist Tara McDonald and screen printing expert Tim Growcott – came to Milikapiti for training workshops and to help develop new t-shirt and textile designs, producing astounding results.

Raylene and Kathleen worked with Tara during a two-week workshop to prepare and print screens for t-shirt designs created by Jilamara artists. Tara also helped teach the first culture class of the year to Milikapiti Primary School children, who made t-shirt designs of their totems in the Tiwi language. Janice and Raylene assisted across all activities.

Below: Jilamara Printing Team printing Dino Wilson. Image: Jilamara Arts and Crafts.



Above: Jocelyn Black working on a new design. Image: Jilamara Arts and Crafts.

Over the last few months, Tim has trained and mentored the Jilamara team to develop 20 new screens. He said:

'Spending time with the Jilamara artists on their new textile designs was great fun... Combined with this was the excitement of seeing some truly excellent design work unfold. The Tiwi Islands play such a crucial role in the Indigenous printed textile story; I confess I get a rush walking in the footsteps of past technicians who have worked there.'

The screen print studio had been resting for a lot of years. Happily, in most cases the original hand-painted textile designs from important artists (now gone) are well-preserved in the museum on-site at Jilamara. With support from families, we are hoping to undertake an archiving process whereby these films will be scanned so we can use the copies to remake new screens.'

Jilamara is very grateful for the financial assistance received from the ABA funding and hopes this will be a very successful economic and creative venture.

All new fabrics and t-shirts are available from Jilamara's new website, which will go live in August during the Darwin Aboriginal Art Fair. New Jilamara textiles and t-shirts will be available at DAAF and www.jilamara.com.



ANKA Textiles Forum

Museum and Art Gallery of the Northern Territory

The history of Indigenous textiles is widely acknowledged to have begun in Top End Art Centres, with Bima wear and Tiwi Design opening in 1968, 1969 and women's centres in the Tiwi Islands and Arnhem Land, developing screen-printing practices throughout the 1980s.

Over recent years the industry has developed extensively and is now experiencing exciting growth and popularity; however, this has not been without its challenges. At the 2017 ANKA Regional Meetings, Art Centres expressed a need for a forum to come together to discuss issues such as licensing and to share technical knowledge.

ANKA responded to this need and organised a forum on the 27-28 April at the MAGNT Theatre in Darwin. The event was extremely well-attended by a large cross-section of arts workers,



Top: Textiles Forum, Darwin, 2018.

artists, and managers from 16 Art Centres, including: Anindilyakwa Art, Babbarra Designs, Bula Bula Arts, Elcho Island Arts, Injalak Arts, Jilamara Arts, Mangkaja Arts, Marrawuddi Gallery, Merrepen Arts, Mimi Arts, Munupi Arts, Nagula Jarndu Designs, Ngukurr Arts, Tiwi Design, Waringarri Arts, and Yarliyil Art Centre.

The forum was facilitated by consultant Dion Teasdale. The content included sessions exploring licensing, intellectual

property, and off-site printing, as well as a site visit to Raw Cloth. A panel discussion, titled 'Indigenous textiles: a cultural product or a commercial product?', was also held, bringing together a wide range of industry representatives. Panelists included: Alan Kerinauia and Steve Anderson (Tiwi Designs), Felicity Wright (Injalak Arts), Maxine Charlie (Nagula Jarndu Designs), Karen Rogers (Ngukurr Arts), Tim Growcott (independent screen printer), Brigida Stewart (Batchelor Institute), Claire Summers (Darwin Aboriginal Art Fair) and Jayne Nankivell (GYRACC).

ANKA received excellent feedback on this event and is currently planning its next steps to support this important area of Art Centre development.

Below: Lyn Yu Mackay & Maxine Charlie showcasing prints from Nagula Jarndu Designs with Rhonda Dunne and Kerry Horgan at Raw Cloth. Photos: ANKA.



Numbulwar Weavers

By Jangu Nundhirribala, Numburindi Artist Association, ANKA Secretary

Numburindi Artists Association, with some 28 artists, joined ANKA in 2011 and have been working towards their own Art Centre building which they hope will open soon. Jangu Nundhirribala is one of a dedicated group of weavers making incredible baskets and mats sold through Numbulwar school.

'I've been weaving all along, watching my mum. That old lady was teaching me how to make a string bag. They used to make string bags in the old days. They used the bags to carry everything and when they were going to the bush or the beach. The bags can be yellow or black and there are different weaves used to make them. We colour the baskets by collecting a nut from a grass for the red colour. From another tree we find roots that we peel and throw



Above: Numbulwar Weavers. Jangu Nundhirribala, ANKA Director. **Right:** Numbulwar Weaver Dalijirra Nundhirribala. Images: Selena Uiho MP.

into the boiler with some pandanus to get yellow. If you throw in yellow and red it will change the colour and if you leave the pandanus in the boiler for a long time it can go very dark. Now when we weave, we are just together. We make fun together and are happy. Everyone makes their own basket and their own patterns choosing

their own colours. Sometimes we also go down to the beach and bring up some more nets that have been washed up. The washed-up nets are blue or black, we can weave with these also.'



Ghost-Net Weaving on Groote Eylandt

Maicie Lalara

Maicie Lalara is the team leader for Umbakumba Community at Anindilyakwa Arts on Groote Eylandt. This year, the Eylandt has seen an explosion of creativity and productivity as weaving practice has been revived through the incorporation of ghost net and up-cycled textiles.



Ghost net washes up in huge quantities on Groote Eylandt and is collected by the local rangers. A huge environmental problem, the name has evolved from the net's 'ghostly' ability to fish by itself. Umbakumba community's own permanent studio space at Umbakumba beach opened in July, 2018 and is led by Maicie. She explained her connection to the project:

'When I was a little girl I was sitting beside my grandmother, and I saw her doing basket weaving with Pandanus. I asked her what she was doing and she said, 'You will make baskets when you grow up, for the future.'

My great great grandmother passed these baskets to me. For my future. So I can teach all the girls, at the school and on my community how to make

Left: Maicie Lalara holding ghost net weaving. Image: Anindilyakwa Arts.

baskets. I need to teach them to make small baskets then to make big baskets so they can keep their culture strong and art strong.

When I go to bed every night, I see the vision of my baskets. The colours. I can't stop making my baskets. When I was dreaming about my big baskets, my partner said, 'Stop! You're always dreaming or making your baskets.'

The old people made baskets with Pandanus a long time ago. Elders, old ladies. When the missionaries came, my great great grandmother used to sit with the whites and make dilly bag. I have the photo. I do it with ghost net now. We all do. That's the new way. I like to make baskets with ghost net. Sometimes bush dye, sometimes colourful fabric. Soon we'll have an Art Centre here on Umbakumba. It will be good for us, for our future.'

3D Art Making in Indigenous Art Centres- New Directions

By Frances Grant, Resource and Development Officer, ANKA



Above: Guykuda Munungurr, 'Merman'. Image: Buku-Larrnggay Mulka Centre.

Sculptural and 3D artworks in the Top End have traditionally been strongly associated either with ceremonial or functional purposes. In the Kimberley, this included dance boards and headdresses, as well as coolamons, boomerangs and other artefacts; in Arnhem Land, lorrkon, fibre baskets, fish traps, and ceremonial items; in the Darwin/Katherine region artefacts such as coolamons as well as fibre baskets; and in the Tiwi Islands pukumani poles and fibre baskets, amongst many others.

Across the Top End, artists are creating exciting new work that represents a new direction in sculptural artmaking. In addition to works with ceremonial and functional

purposes artists today are creating works that represent new stories and new ideas. This work has been very well received by critics and galleries, with extensive representation in collections and prizes such as the Wandjuk Marika Memorial 3D Category at the National Aboriginal and Torres Strait Islander Art Awards.

One such artist is Buku-Larrnggay Mulka's Guykuda Munungurr. Guykuda is the foremost sculptor of large scale naturalistic 3D works in North East Arnhem Land. He draws from nature but has encountered difficulty with Yolngu law when some of his representations of powerful totemic beings have been deemed to transgress disciplines. His response has been to borrow more widely from non-sacred forms including such fantastic beings as Werewolves and Mermen, as pictured here.

Kimberley artist Iliam Nargoodah works at the nexus of functionality, innovation, and tradition, using found materials to create traditional knives that are imbued with both humour and practicality, such as his 'guts em out knife', part of a series that was a finalist in the 2017 NATSIA Awards. Iliam is one of the youngest artists at Mangkaja Arts in Fitzroy Crossing. His knives are an exciting new sculptural direction that reflect Iliam's deep respect for the old people and Mangkaja and his cultural traditions, but also his technical abilities and clever use of materials.

In the Tiwi Islands there is a long tradition of sculptural ceramic works, beginning in the 1980s and initially inspired by Chinese Song Dynasty ceramics. These ceramics range from the highly functional plates, bowls and vases through to large scale, ambitious works that represent traditional stories in new ways. Jock Puatjimi from Tiwi Design is known for the strength of his ceramics, which are currently on display as part of Clay Stories, a collaborative exhibition curated by Sabbia Gallery,

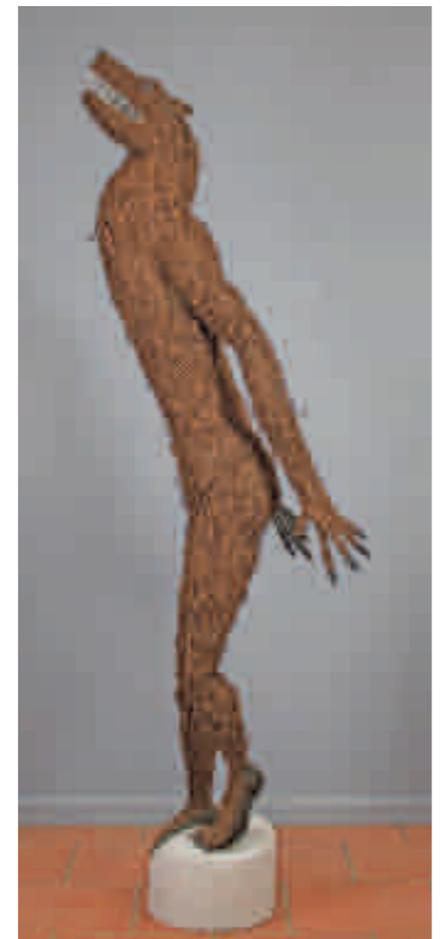


Above: Iliam Nargoodah, Butter Knife- Found sheep shear and Mudurra wood. Image: Mangkaja Arts Resource Agency.

Sydney and the Remote Communities Ceramic Network (RCCN) which is currently touring Australia.

ANKA looks forward to seeing the development of sculptural practice by artists across the Top End.

Below: Guykuda Munungurr, Werewolf/Wolfman. Image: Buku-Larrnggay Mulka Centre.





All Images: Wukun Wanambi Instagram, www.instagram.com/wukunwanambi



In 2017 Warnayaka Arts developed and launched the 'Mirawarri' phone app in Australia. The app has now also been launched in Europe, where it featured as part of the *Networking the Unseen* exhibition.



The free app allows users to decorate photos and selfies with Warlpiri painting in the forms of digital frames, stickers and stamps. Since its launch, sharing Warlpiri art with the whole world. Work by many Warnayaka artists is featured in the app, curated by long-time collaborator Gretta Louw. The alphabet was designed by Ralphie Dixon and Gerald Watson, while Ursula Marks and Rebecca Farrell created new paintings especially for the app. The app has been very popular including with Indigenous mob.

Top: Ralphie Dixon painting the letters of the alphabet for the Mirawarri App. Image: Warnayaka Arts. Bottom: Myra Nungarrayi checking details of the app design during development. Image: Warnayaka Arts.

'Melabat plenti langgus mob bat melabat bin migim wan pipurl. Dismob ting migim melabat strongbala,' says senior culture man 76-year-old Walter Kolbong Rogers.

Translating from Roper Kriol he says: 'We are many language groups but we came together and now we are one people. These artefacts make us strong.' Mr. Rogers is walking through his exhibition 'Melabat Wanbala', currently showing at the Godinymayin Centre in Katherine, NT.

When Mr. Rogers was 8 years old, he travelled with his family down the Roper River to the Gulf of Carpentaria and up the McArthur River to reach Borroloola, NT, for ceremony. There were nearly six canoes,' says Mr. Rogers. 'There were many people in our canoe. My father steered from the back and someone else steered from the front. From that canoe, we hunted for dugong and turtle.' Mr. Rogers' memory of that long journey has sparked a revival of canoe and artefact making at Ngukurr



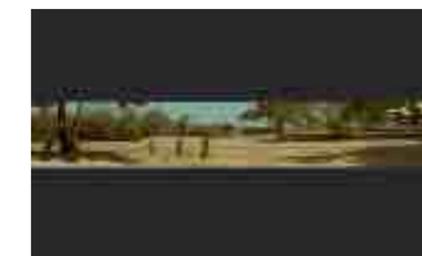
Art Centre. Supported by an Australia Council Chosen Grant, Mr. Rogers mentored a group of younger artists to reinvigorate the cultural practice. 'I wanted to see that happening again so I told the young men the way to make it,' he says. 'These canoes we are making now look exactly like the one we travelled in.'

Some of the works produced under this cultural apprenticeship include canoes, *Bulbul* (ceremonial adornments), *Wulmari* (boomerang) and *Mankaburrurna* (hooked boomerang). Sitting within this traditional work is a video installation by Mr. Rogers and filmmaker Naina Sen (The Songkeepers) where Mr. Rogers tells the story of his life as a ceremony leader and dancer.

Walking through the exhibition, Mr. Rogers points to a beautifully crafted hooked boomerang made out of lancewood. 'This is the most important artefact for me,' he says. 'It is my mother's dreaming and I lead ceremony with it. It makes me feel important to hold that, my mother's dreaming. At ceremony time, I will pass it on to my grandsons and my younger brothers.'

Melabat Wanbala is showing at the Godinymayin Centre, Katherine NT until July 21. See www.ngukurrarts.com for tour dates.

Left: 'Melabat Wanbala' Exhibition. Bulbul and adornments. Image: Kim Shanahan, courtesy Ngukurr Arts. Below: Senior culture man and artefact maker Walter Kolbong Rogers. Image: Naina Sen, courtesy Ngukurr Arts.



Above: Screen shot from 'The Other Side' by Ishmael Marika. Image: Ishmael Marika courtesy The Mulka Project.

Wynyard Station, in Sydney's CBD, has recently instigated a new public art installation 'Wynscreen'. A 20 metre high, 3 metre wide screen at the Clarence Street entrance of Wynyard Station, showcasing moving image art. Ishmael Marika from the Mulka Project in Yirrkala was commissioned to create a video artwork for the project. His artist statement follows:

Wanama? Where are you going

Wunya'gali. The Other side.

The people in the video are all moving, walking to the other side of Yirrkala and the people of Sydney are watching from the other side as they walk past on their way.

My idea of making this art piece is to tell the other people on the other side that our life is more gentle and we have more time.

I want to show this message to the other people on the other side how Yolngu people live their lives in North-East Arnhem Land.

It is a window looking through from Sydney to Yirrkala.

Different timelines, different journeys, different pace.

Slow down, walk with us.

My name is Desmond Darby Jr. I am 34 years old, I grew up in Halls Creek and I did primary school at Halls Creek District High School, then I went on to boarding school at Tardun near Geraldton. When I left school, I started working at Argyle diamond mine in the East Kimberley. I then started an apprenticeship as a boilermaker and worked on mine sites and mining factories across Australia, from Newman and Port Hedland in the Pilbara to Ipswich and Gladstone. Over the last 5 years my love for art grew. I started working at Yarliyil Arts a year and a half ago and now my knowledge, respect and interest for the arts sector is at a point where I don't think I'm going back to my old career.

When I come to work I am responsible for opening and closing the gallery. I stretch and prime the canvases and prepare materials for the artists. I photograph, catalogue and document stories for artworks. I also work in gallery sales, dealing directly with tourists, selling and packing artworks and reconciling sales. I work as part of a team on the Halls Creek 'Out Door Art and Culture Project' and help out with metal work, wood work and welding.

I am also an artist so I do enjoy getting involved with the actual art side of this job. I do paintings and Boab carvings and learn what I can from the older artists here who have been doing this longer than I have.

Below: Desmond Darby with his artwork. Image: Yarliyil Arts.



Above: Barring-bul Exhibition. Image: Sarah George.

The Melbourne Indigenous Transition School (MITS) and Trinity College, University of Melbourne have collaborated to present Barring-bul (Many Walks), an exhibition of outstanding works of art from the communities with which both MITS and Trinity College engage.

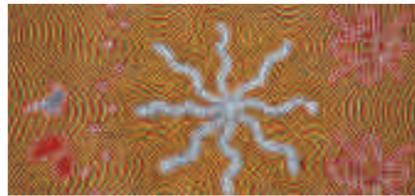
Barring-bul showcases over sixty art works from eight Art Centres across the Northern Territory and four Melbourne based Indigenous artists. Highlights include the works of three generations of artists from the family of Bardayal 'Lofty' Nadjamerrek in West Arnhem Land, collaborative works between the MITS students and leading artists and two site specific installations.

Through Barring-bul MITS has launched its first perpetual scholarship named in honour of Rona Pamkal, a young woman from West Arnhem Land whose educational journey to Melbourne was to become the inspiration behind MITS.

The exhibition will continue at Trinity College, University of Melbourne every Tuesday and Thursday 10am-4pm until November 29, 2018. All the works are for sale with proceeds shared between the artists and the Rona Pamkal Scholarship fund.

For more information on Barring-bul including the catalogue or the Rona Pamkal Scholarship, see the MITS website at www.mits.vic.edu.au.

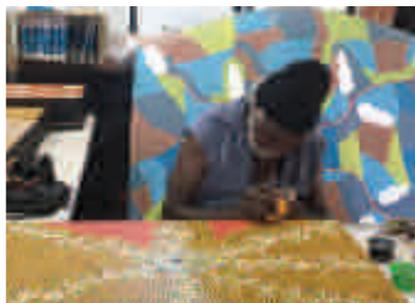
Since 2015, Kurungkarni Art and Charles Darwin University have collaborated on an annual art exhibition to align with the Vincent Lingiari Memorial Lecture.



Above: Wild Pigeon and Grinding Seed Story, Tara Long. Image: Kurungkarni Art.

The Vincent Lingiari Memorial Lecture was established in 1996 to commemorate the 1966 Wave Hill Walk-Off led by Vincent Lingiari with the Gurindji people, an important catalyst for Aboriginal land rights.

Prior to the Walk Off, Gurindji people were dismissed from the cattle station during the wet season when their labour was not required. This meant that workers would not receive the meagre station rations, and had to rely upon traditional practices of hunting and gathering of bush foods. Kurungkarni Art Centre artists are proud



Above: Richard Long finalising his painting of Kilipi (Bush Banana). Image: Kurungkarni Art.

of their knowledge of bush food and their relationship with the land. For this year's exhibition, artists have created a series of paintings based on their bush food designs.

2018 Vincent Lingiari Memorial Lecture will be delivered by Ms Josie Crawshaw, 15 August

'Kajangarna Jaartkarrawaji' opens 14 August 5pm at Charles Darwin University ACIKE Gallery Café



Above: Mabel & Desma Juli. Image: Warmun Arts.

In Minyirr, Broome, Mabel Juli sits perched, enjoying some fresh Dayiwul Goondaring (barramundi fish) with her granddaughter, Desma Marie Juli, and reflects on her long journey as an artist, twenty years on from forming Warmun Art Centre.

The women are here to attend Mabel's eighth solo show; this time at Short Street Gallery. Her show comes a week after her government assigned 86th birthday and a month ahead of the 35th National Aboriginal and Torres Strait Islander Art Awards, in which she is a finalist. As Warmun Art and Short Street celebrate their 20th anniversaries this year, both enterprises are dwarfed by Mabel. As a Gija elder, Mabel holds decades, centuries and millennia of knowledge, through the stories that are shared in her extraordinarily powerful images, painted in ochre.

'I am really honoured to be here with her,' Desma Marie acknowledges. Asked if she would like to carry on Mabel's tradition in painting or storytelling, Desma indicates her keen interest in a complex Gija kinship/

love story, and what has now become an iconic symbol in Aboriginal Art, *Garnkiny Ngarranggarni* (Moon Dreaming):

'The Moon and the Star, that one really got me, it really touched me. Coz I went out on my grandmother's country and I actually seen where it is. Her and her brother, who's already passed away, showed me where it is. And the story, when she was telling me about it, that really touched me... what she taught me. I'll probably cherish it and hold it until I have my kids, and their kids have theirs. I'm going to show them what my grandmother showed me, take them back out on country.'

Looking towards the future, Mabel is ready to revisit her birth country, Darrajayin (Springvale). She recounts her journey and lets her granddaughter relish the facts:

'Ohh, too many years I've been working. When I was young, I was working around the school and my auntie Queenie [McKenzie] asked me for painting. She told me: 'You want to do painting? You try, you might get

something good.' She told me that. Alright. I can try. I was painting. Take one painting la Kununurra, they bin buy that one Garnkiny for [from] me. This one Gardiya bin buy him. That's good, and I've been painting from youngfella time, before everybody, you know, before all them other mob, never worked there yet. I've been worked with old Queenie. I'm the first one to do painting. Other people, they all bin in the station working, you know. And up till later now, when that Gardiya was get stingy [after the 1967 Referendum], he told them people to get away from there, they all bin walk away. He didn't want all the people to work there now. They all bin come into Turkey Creek. And my two brothers was following me from Springvale and bring my mother to Turkey Creek and stay there. My mother been got a husband and been passed away and I'm still there in Turkey Creek. I'm getting old now. That's what I do painting, and my auntie she learned me for painting. That's old Queenie... I've never do the [new] Ngarranggarni [Dreaming] yet, only the old one. [The new one] might be next year... yeah.'

Art Centre-based Projects for Kids

By Frances Grant, Resource and Development Officer, ANKA

Many Art Centre boards, workers, artists, and community elders perceive that the key to the survival of art and culture is in engaging children and young people. The ANKA board and membership agree with this idea; as stated in the ANKA value statement, 'teaching happens right here on country between families and generations, and that is the right way'.

One way that many Art Centres are aiming to pass on culture and engage young people is through school-based programs. There is a long history of Art Centres and schools working collaboratively to bring together elders and children and pass on culture. This has taken many different forms, including classes in dancing and singing, mural projects, weaving projects and shared archive projects.

An important school-based project is Durrmu Arts' Cultural Mentor classes at Peppimenarti School. The program ran from 2013 to 2015 through a formal funded process and now runs on a more informal basis. It involves senior Durrmu artists working one afternoon a week with girls at the school to pass on their knowledge of culture and artistic skills to the children. Senior artist Regina Wilson says, 'It is important for the children to learn about the weaving. Bush vine is really important, our ancestors, long time, use to do fish trap and airbell, we searched for the stitch that was forgotten, it was good to learn the stitch of our grandparents and pass it again.' School children have also taken part in other projects such as a recent screen-printing program

Jilamara Arts and Crafts at Milikapiti in the Tiwi Islands also has a school program in collaboration with Milikapiti Primary School, in which kids from the school come to the Art Centre and learn from senior cultural leaders about dance, song, art, and culture. In 2017 this project

resulted in an exhibition called Kakijuwu Pirrikirimi Jilamara (Kids Make Designs), where ochres on canvas, ironwood sculptures, stringy bark paintings, and woven pamajini were displayed in the Art Centre and sold to community members. Jilamara Arts President Michelle Woody says, 'We need to make sure the kids are learning their culture - they will be the ones running the Art Centre one day'.

Other Art Centres also collaborate in important ways with local schools, including Warmun Art's painting project which will start up again in 2018;



Munupi Arts' culture classes at Pirlangimpi Primary School; Buku-Larrnggay Mulka's many school collaborations - including through the computers at the Mulka Project; and Mowanjum Arts' ongoing Joonba project. Working with local schools is an important way for cultural leaders to interact directly with children and to pass culture on for the future generations.

Below (Top): Children at Peppimenarti School learn from senior Durrmu artist Regina Wilson in the Cultural Mentor class. Image: Durrmu Arts.

Below (Bottom): Jilamara Arts and Crafts' Kakijuwu Pirrikirimi Jilamara (Kids Make Designs) exhibition at the Art Centre. Image: Jilamara Arts and Crafts.

Merrepen Arts

By Cathy Laudenbach, Coordinator



Above: Merrepen Art Centre. Image: Merrepen Arts.

A Flood of New Ideas at Merrepen: Merrepen Art Centre at Nauiyu community next to the Daly River, was founded in 1986 and is one of the longest running Art Centres in the Northern Territory. The art precinct includes, a gallery, painting workshop and a textile workshop known for its excellent standards of production.

Driving to the community, when you turn right at the Douglas Daly road sign, you know you are heading into remote country as the road narrows and precariously negotiates the rocky hills of the river system. It is rare to travel the 240 kilometres from Darwin and not see rare birds, snakes and even the occasional crocodile. There is also a large variety of unique flora including the ubiquitous sand palm or Merrepen as it is known in Nauiyu. It is the country, the river and the seasonal floods that have largely shaped and continue to shape the distinctive artwork from Merrepen.

After the latest large flood in March this year, the Art Centre began a new era. While still producing the same distinctive work Merrepen Arts has consolidated its management strategies and adopted a new philosophy of community inclusion. The Art Centre is reaching out into the community by inviting everyone in, particularly children. The new art classes for children are funded by the

Miriam Rose Foundation and begin with a viewing of art in the gallery, with children identifying the work of their elders.

For NAIDOC week 2018 the Centre ran a week-long photography workshop for local kids. Participants were given small cameras to take home to record their lives, and images and stories produced will be self-published into books for the local schools. Images will also be projected onto the outside walls of the Art Centre and displayed at the Nauiyu Festival on the 17th and 18th August.

Merrepen Arts is committed that the facilities and expertise of the Art Centre will continue to reach out into the community and beyond, for many more years to come.

Merrepen Arts - Visit Merrepen Arts - By appointment, Monday to Friday 9am - 5pm all year round.

Below: Christina Yambeing, 'The Flood'. Image: Merrepen Arts.

Bottom: Billy Stevens participating in a NAIDOC photography workshop run by Merrepen Arts. Image: Merrepen Arts.



Art Worker Focus- Elaine Sandy Kulumindini Arts, Elliott



Above: Elaine Sandy at her Art Centre. Image: Kulumindini Arts.

Elaine Sandy was born in Marlinja, next to Newcastle Waters, and graduated from Alice Springs High School in 1979. Elaine worked as an assistant teacher in Elliott school, expanding her skills by taking an art course at Batchelor Institute. Later, she worked with the Elliott Safe House and the Family as First Teacher early childhood program with the Department of Education.

Eventually Elaine decided to dedicate herself fully to her art, and started working with Kulumindini Arts. She assisted Ann Marie Dixon, the Kulumindini manager, before joining the team in 2016. She has embraced this new career with passion.

'I love to learn new things, getting my hands on something new like weaving. Outside work I enjoy staying home, relaxing and like to do some gardening. Sharing what I am doing at work with my friends and my family; they help me to get new ideas for things, tips to change it or make it better,' she says.

The most challenging part of Elaine's job is accessing resources for learning new techniques while living in a remote community.

'In the future, I'd like to carry on the process of learning and teaching, to read more about art, art history, and artists, particularly Indigenous artists, that's why I enjoy meeting other artists at ANKA meetings,' she concludes.



1. Shaun Angeles Penangke (Strehlow Research Centre) & Rusty Peters (Warmun Art Centre)
2. Lily Roy (Milingimbi Art & Culture/ Yilan Homeland) with Lynette & Daphne (Bula Bula Arts)
3. 2017 AGM lead by ANKA Board
4. ANKA Board meets with Purple House, CEO, Sarah Brown
5. ItoR: John Saunders (ANKA), Cathy Cummins (Waringarri Arts), Trevor Van Vveeren (Gapuwiyak Culture & Arts), Dion Teasdale and Sophie Lewincamp (ANKA), Stephanie Raj & Gabriel Nodea (Warmun Art)
6. Members at ANKA Annual Conference 2017
7. Dance Ground, ACIKE
8. Peppimenarti Dancers
9. Inter-regional dancing
10. Workshop
11. Curatorial Discussion, 'What Would a Museum Look Like Designed by Us?' ItoR: Andrea Nield (NT Gov. Architect), Phillip Watkins (Desart CEO), Kellie Joswig (CDU), Walter Rogers (Ngukurr Arts), Harold Furber (Nganampa Develop. Corp. Ltd., Chair), Djambawa Marawili AM (ANKA, Chair)
12. Wyatt & Lynley Nargoodah (Mangkaja Arts, ANKA AWEP 2016), ochre painting
13. Ochre painting with comb, Tiwi
14. Phyllis Thomas (Warmun Art Centre) painting with ochre
15. Crushing ochre
16. Lynley Nargoodah (Mangkaja Arts, ANKA AWEP 2016) introducing session Aboriginal Leadership in the Museum Sector
17. Industry Information Stalls
18. Stanley Taylor (Mowanjum Arts, ANKA AWEP 2013)
19. Presentation: 'Aboriginal Leadership through Strong Governance: Western Desert Dialysis', Lachlan Ross (Board member) & Sarah Brown (CEO)
20. Brian Farmer (Jilamara Arts, ANKA Board) & Belinda Foster (ANKA)
21. Presentation, Forum 1: 'Aboriginal leadership in the Museum Sector', Shaun Angeles Penangke (Strehlow Research Centre)
22. Michelle Woody (Jilamara Arts Chair, ANKA Board) ready for dancing
23. Regina Wilson (Durrmu Arts) paints Dora Griffiths (Waringarri Arts, Chair, ANKA Board)
24. Maicie Lalara & Annabell Amagula (Anindilyakwa Arts)
25. Daphne (Bula Bula Arts)
26. Art Business: Bill Ivory (Arts and Museums, NT Gov.), NT Gov. Arts Trail
27. Dion Teasdale, ANKA Arts Worker Program 5 Yr Plan consultation
28. Lennie Goya-Airra (Babbara Women's Centre) & Simone Oxtoby (Kira Kira- Kalumburu Arts Project), weaving workshop
29. 'Turning the Tide on Marine Debris: Ghost Net Weaving Workshop'
30. & 31. Weaving workshop
31. Leaya Wilson (Durrmu Arts), weaving workshop
32. Conference venue
33. Art Business: 'Stories Art Money (SAM) database workshop'
34. Regina Wilson (Durrmu Arts) & Tiwi friends ready for dancing
35. Peggy Mawson (Warralungku Arts), pamphlets from Info Stalls

The 2017 ANKA Annual Conference, **Aboriginal Leadership for Aboriginal Art and Places – How Does It Happen?**, was held at the Australian Centre for Indigenous Knowledge and Education (ACIKE), Charles Darwin University, Darwin November 29 – December 1.

Presentations on Day 1 were grouped in three themes: Aboriginal Leadership Through Strong Governance; Aboriginal Leadership in the Museum Sector; and Aboriginal Leadership in Art Making, New Art Centre Projects.

On Day 2 workshops and discussions were in three streams: Art Business; Art Making and Cultural Legacy. Including an Open Board Meeting in the morning, followed by a Closed Board Meeting in the afternoon, on the morning of Day 3.

Kimberley Regional Meeting

The 2017 ANKA Kimberley Regional General Meeting was held on 18 September at Goolarri Aboriginal Media in Broome, to coincide with the KALACC (Kimberley Aboriginal Law and Culture Corporation) in Lombadina, attended by various Kimberley Art Centres and ANKA staff.

The meeting was well attended, with participants coming from Warmun Art Centre, Warlayirti Artists, Nagula Jarndu Designs, Mowanjum Arts, Waringarri Aboriginal Arts and Mangkaja Arts. Participants included esteemed Kimberley leader and former ANKA Chairman Mr Ngarrja Tommy

May, ANKA Deputy Chairperson Gabriel Nodea and ANKA Directors Dora Griffiths and Maxine Charlie.

The meeting opened with a welcome to country by Yawuru Traditional Owners Dianne Appleby and Maxine Charlie, ANKA Director and was chaired by ANKA Deputy Chairman Gabriel Nodea.

Lee-Ann Tjunypa Buckskin (Deputy Chair of the Australia Council), Tony Grybowski (CEO of the Australia Council), and Lydia Miller (Executive Director Aboriginal and Torres Strait Islander Arts at the Australia Council) gave a presentation about the proposed National Indigenous Cultural Authority.

There was also a presentation from University of Newcastle researchers Dr Rachael Burgess Gregory and Russell Gregory about their project 'Blood and Ochre: Interpreting East Kimberley Aboriginal Art as Evidence of Massacre'.

Robust discussion about Kimberley regional priorities and the need to support culture and country was generated. After the meeting participants were invited to Nagula Jarndu for a tour of the Art Centre by Maxine Charlie and Nagula Jarndu chairwoman Lyn Yu-MacKay.



Left: Gabriel Nodea, ANKA Deputy Chair, Mr Ngarrlja Tommy May Kimberley Leader & former ANKA Chairperson, Maxine Charlie & Dora Griffiths, ANKA Directors.

Left (bottom): Dianne Appleby leading a welcome to country smoking.

Below: Mr Ngarrlja Tommy May, Former ANKA Chairperson with Australia Council representatives, Tony Grybowski (CEO), Lee-Ann Buckskin (Deputy Chair) and Lydia Miller (Director Aboriginal and Torres Strait Islander Art) showcasing ANKA 30th Anniversary t-shirts with Mr Mays design.



Darwin/Katherine Regional Meeting

On October 25 and 26 ANKA held the Darwin/Katherine Regional General Meeting at Mimi Arts in Katherine. A significant amount of members attended the meeting, with over 45 participants from Numburindi Artists, Djilpin Arts, Ngukurr Arts, Waralungku Arts, Mimi Arts, Durrmu Arts, Warnayaka Arts, Karungkarni Art, Merrepen Arts and Kulumindini Arts.

The theme of the meeting was partnerships. There were excellent presentations on this theme from Dennis Stokes from Mimi Arts; Durrmu Arts; Mandy Tripcony from Darwin Aboriginal Art Fair; Karungkarni Art; Jacinta Mooney from Katherine Regional Arts; Cath Bowdler and Clare Armitage from Godinymayin Yijard Rivers Arts & Culture Centre; Elizabeth Martin from Aboriginal Bush Traders and Gwen Gaff from Creative Partnerships Australia. There was excellent feedback on all of



the sessions and ANKA is grateful to everybody for taking the time to prepare and present. Attendees were also able to meet with speakers and industry representatives in the evening and during breaks, which was a valuable networking opportunity.

There were great conversations at the meeting around priorities for the Darwin/

Katherine region, and there was a strong sense of Art Centres working collaboratively and positively. Thankyou to Mimi Arts for being amazing hosts and to all of the fantastic presenters, and of course to all the members who attended and participated!

Above (top): Group shot of participants.

Above (bottom): Arts workers from Borroloola and Numbulwar discussing regional priorities.

Tiwi Regional Meeting

The 2017, Tiwi Regional General Meeting was held at Jilamara Arts, Milikapiti on 28 September. It was attended by 30 members from the four Tiwi ANKA-supported Art Centres: Jilamara Arts, Munupi Arts, Tiwi Designs and Bima Wear.

All Art Centres shared their news. Munupi Arts discussed upcoming renovations and running culture programs at Tiwi College. Jilamara Arts talked about exciting new opportunities that have arisen from recent successful exhibitions and their screen-printing plans for 2018. Tiwi Designs reported on major renovations to their pottery shed, the Sistagals' latest achievements, a new sewing initiative, and a new accommodation development to tie in with their cultural tours. Carmel Kantilla and Greta Kerinauia from Bima Wear enjoyed their first ANKA regional meeting, introducing themselves to other members.

Glenn Farmer from Jilamara Arts cooked a bbq lunch for the group. In the afternoon members reconvened to discuss regional priorities, breaking into small groups to discuss future directions for ANKA's Art Worker Extension Program, Cultural Legacy Program and Art Centre sustainability. The meeting concluded with an open discussion on Art Centre matters.

Arnhem Regional Meeting

The 2017, Arnhem Regional General Meeting was held in Darwin on 27 December prior to ANKA's 2017 AGM and Annual Conference. Art Centres present were Babbarra Womens Centre, Elcho Island Arts, Gapuwiyak Culture and Arts Corporation, Injalak Arts and Buku-Larrnggay Mulka. All Art Centres reported busy years with lots of surprises. Highlights from the Art Centre reports included the relaunching of Elcho Island



Arts and appointment of Lotte Waters as new Manager; the Injalak Arts Get It On exhibition, held alongside the Darwin Aboriginal Art Fair (DAAF); Buku-Larrnggay Mulka's participation in the Madayin exhibition in the USA, as well as providing information on artworks to institutions. Babbarra shared a video of their highlights

from 2017, and Gapuwiyak Culture and Arts Corporation spoke about their success attending Garma Festival.

Tiwi Regional Meeting: Top: Group shot of all participants. **Middle:** Participants from Tiwi Designs, Jilamara Arts and Bima Wear discussing regional priorities. **Arnhem Land Regional Meeting: Bottom:** Group shot of all participants. All images: ANKA.

ANKA's Training and Development Support program (TADS) is a responsive program, providing targeted support and small amounts of funding to ANKA members and Art Centres. It complements ANKA'S wider core training and support.

TADS contribute to one-off development projects for, artists and arts workers, marketing and promotion, strengthening business practice and cultural tourism development. The Program's ground-up approach acknowledges the varying needs of different Art Centres and regions and the strength of local approaches. Art Centres are encouraged to contact the ANKA Resource and Development Team for more information.

Durumu Arts - 'Shadows of Shaw' Animation Workshop

Kate Matthews, animator and public programs manager at ACMI led an Animation Workshop for Peppimenarti weavers in 2017, supported by ANKA TADS. Animations and videos were made, using stop-motion animation to capture painting and weaving techniques in a step-by-step movement. The artists, including Elder Regina Wilson, gained insight into the animation processes and thoroughly enjoyed the learning. Malcolm Wilson and Margaret Kundu developed the text-based stop motion component and youth were engaged with the school receiving small works as a teaching resource. At the Tarnanthi Festival in October 2017, a large animation by Regina



Above: Regina Wilson creating an animation using her weaving. Image: Durumu Arts.

TADS Projects: June 2017- June 2018 2017

- Babbarra Designs, Maningrida: Postcard and brochure development
- Bula'Bula Arts, Ramingining: Preventing mould and caring for mould-affected artworks
- Durumu Arts, Peppimenarti: Shadows of Shaw animation project
- Merrepen Arts, Daly River: Special administration stocktake and assets summary
- Mowanjum Arts, Mowanjum: Sustainable woodwork workshop
- Munupi Arts, Pirlangimpi: Book launch of the Vatican Ethnological Museum Collection of Aboriginal Arts and AIATSIS Market training

2018

- Mangkaja Arts, Fitzroy Crossing: Fashion design development for Rukaji Designs
- Nagula Jarndu Designs, Broome: Professional development through attendance at the Indigenous Business Australia 'Strong Women Strong Business' forum
- Babbarra Designs, Maningrida: Promotion and marketing through Art Centre troopie signage
- Gapuwiyak Culture and Arts, Gapuwiyak: Professional development at the Blak Markets Arts Worker Course
- Munupi Arts and Crafts, Pirlangimpi: Professional development at the Blak Markets Arts Worker Course
- Jilamara Arts, Milikapiti: Website development
- Durumu Arts, Peppimenarti: Peppimenarti Tourist camp reinvigoration and reactivation

Wilson was projected on the side of the Target building in Rundle Mall, Adelaide.

Munupi Arts - Vatican Museum Book launch and professional development

While in Canberra contributing to the book launch of Australia: The Vatican Museums Indigenous Collection, Carol Puruntatameri and Shirley Puruntatameri viewed the vast collection of archival materials in the AIATSIS collection. They were introduced to the database and retrieved information about their own culture and people. Carol and Shirley were invited to visit the exhibition Songlines: Tracking the Seven Sisters. Guided by Australian Museum staff they learnt about aspects of a well-curated exhibition and its practical applications. The Tiwi women also participated at an Art Market interacting



Above: Carol Puruntatameri being interviewed. Image: Munupi Arts.

with art appreciators, collectors and curators, and strengthening their understanding of the business side of art. Carol was interviewed by a local filmmaker. The activities and learning contributed to Carol and Shirley's overall professional development and allowed them to represent the knowledge of Pirlangimpi in Australia's capital.

AWEP Graduates Continue to Shine in 2017

By Dion Teasdale, ANKA Arts Worker Extension Program Development Officer

Graduates of ANKA's Arts Worker Extension Program (AWEP) continue to build on their professional development skills and take on leadership roles across the Indigenous visual arts industry. In the second half of 2017, AWEP Graduates participated in a wide range of skills development workshops and demonstrations, and led the delivery of a number of major ANKA and industry events.

In July and September four AWEP Graduates took part in a groundbreaking pilot program in Darwin exploring the use of new technology to assist and improve numeracy and literacy in the workplace. The ANKA 'Technology Strengthening Understanding: Tools for Reading and Writing in English' workshops gave AWEP Graduates the opportunity to trial a range of digital tools such as electronic readers, digital pens and text-to-voice apps.

ANKA's Resource and Development Officer, John Saunders, who coordinated the workshops with tutor Dr Cheryl Dobbs, said the pilot program was about exploring ways new technology can assist arts workers perform workplace tasks.

'The workshops gave us the opportunity to look at how things like iPads and digital pens might be used to help arts workers further develop their communication skills and improve their reading and writing,' he said.

The AWEP Graduates explored using digital tools to read and write emails and other work documents, create multimedia presentations, translate languages and expand upon vocabularies.

The pilot program involved Jason

Marrkula (Gapuwiyak Arts and Culture), Lynley Nargoodah (Mangkaja Arts), Michelle Woody (Jilamara Arts) and Vivian Warlapinni (Tiwi Design). Gapuwiyak Arts and Culture Manager, Trevor Van Weeren, also participated, providing invaluable input from a manager's perspective.

In August, AWEP Graduates Gabriel Nodea, Michelle Woody and Lynley Nargoodah, worked with Sophie Lewincamp from the Grimwade Centre for Cultural Materials Conservation at the University of Melbourne, to deliver

a conservation demonstration at the Darwin Aboriginal Art Fair (DAAF).

Following hot on the heels of DAAF, ANKA held a Cultural Legacy Summit at the Museum and Art Gallery of the Northern Territory (MAGNT) in Darwin in the 14th of August. The event, which brought together senior representatives from Top End Art Centres to discuss needs and trends in developing and maintaining community collections, was compared by two AWEP Graduates. Ishmael Marika from The Mulka Project in

Yirrkala, and Ribnga Green from Warlayirti Arts in Balgo, were the MCs for the Summit and participated in speech writing and public speaking skills development workshops in the lead-up to the event. Ribnga and Ishmael's participation in the summit was sponsored by the Inpex Ichthys program.

Michelle and Gabriel also took on leadership roles during the planning and delivery of their respective ANKA Regional Meetings in the last quarter of 2017: Michelle co-chaired the Tiwi

Regional Meeting at Jilamara Arts and Gabriel chaired the Kimberley Regional Meeting.

Looking forward, ANKA is currently in the process of completing an Impact Assessment of AWEP and developing a new 5 Year Strategic Plan for the next stage of the professional development program.

The Impact Assessment, which is being completed by Professor Gill Westhorp and Dr Judy Lovell from Charles Darwin University's Northern Institute,

has involved conducting interviews with AWEP Graduates and key program partners.

Program partners providing feedback have included the National Gallery of Australia in Canberra, the Museum of Contemporary Art in Sydney and the Grimwade Centre for Cultural Materials Conservation from the University of Melbourne.

The Impact Assessment aims to identify the strengths and achievements of AWEP and highlight ways in which the next stage of the program can be improved. Its findings will inform the new 5 Year Strategic Plan.

ANKA will complete the AWEP Impact Assessment and the new 5 Year Strategic Plan in the first half of 2018 and has already made significant progress in terms of attracting Government and philanthropic partners for the next stage of the program.



Left Page:

Middle: Ribnga Green from Warlayirti Arts, stepping up as one of the AWEP Graduate MCs at the ANKA 30th Anniversary Cultural Legacy Summit.

Bottom: Lynley Nargoodah from Mangkaja Arts, hosting conservation workshops as part of the Darwin Aboriginal Art Fair public program.

Right Page:

Top left: Jason Marrkula and Trevor Van Weeren from Gapuwiyak Arts and Culture creating an iPad video presentation at the Technology Strengthening Understanding workshop.

Top right: Michelle Woody from Jilamara Arts working on a digital drawing at the Technology Strengthening Understanding workshop.

Bottom: AWEP Graduate Gabriel Nodea from Warmun Arts chairing the Kimberley Regional meeting, 2017.

All images: ANKA.



Above: Provenance Arts, 55 Stuart Highway, Stuart Park.

The Management Committee of Injalak Arts is proud to announce the opening of our brand-new Darwin gallery, retail space and cultural tourism hub on 23 July by Chief Minister, Michael Gunner. The gallery is located at 55 Stuart Highway, on the former site of the Framed Gallery.



Above: The fashion and textiles space at Provenance Arts.

The guiding principle of Injalak Arts is to share and teach our culture. The Injalak board dreamt for years of developing retail opportunities outside of Gunbalanya, which becomes an island for five months of the year due to weather conditions. They also dreamed of creating opportunities for tourists and non-Indigenous people to share and learn about Indigenous culture – like the experiences visitors enjoy onsite at our Art Centre.

Provenance Arts is wholly owned by Injalak Arts; however, participation is not restricted to members of our Association. We welcome Art Centres from around Australia and also non-Indigenous artists from the Top End to

present their works in the retail and exhibition spaces.

The unprecedented model for Provenance Arts was created in response to gaps identified in the NT art and tourism sectors. Visitors to Darwin and the NT are challenged to find genuine and ethical affordable hand-made arts and crafts and licensed products. They also struggle to find information about cultural tourism offerings and advice about 'going bush'. In Darwin there are few opportunities to interact with artists and craftspeople and learn about the cultures and heritage of Indigenous Australians firsthand. At Provenance Arts, we will combine them all in one place. In addition to retail and gallery spaces, visitors will find a specialist cultural tourism service, theatre/meeting/events space, kids' area, artists' green room and free Wi-Fi.

We are delighted our first exhibition will

Below: Men from the Injalak board of directors with Injalak Mentor Manager Felicity Wright and GT Builder Paul Tzouranis.



New Mural: Buku-Larrnggay Mulka Centre, Yirrkala

Buku artists usually make art in their homes and homelands. In 2008, a group of women pioneering new styles for North East Arnhem Land art started painting in the little internal Art Centre courtyard with a bubbling fountain. They include: Nyapaynyapa Yunupingu, Gulumbu Yunupingu (deceased), Barrupu Yunupingu (deceased), Nonggirnga Marawili, Mulkun Wirrpana, Dhuwarwarr Marika. Recently Larrakeyah artist Shaun Lee worked with year 10 Stars Girls from Yirrkala CEC and Buku staff to create a mural which would enshrine the artists legacy on the walls of the courtyard where it was made.

Below: Women painting in front of new mural Image: Buku-Larrnggay Mulka Centre.



be barks, hollow logs and sculptures by Djirirra Wunungmurra from Buku-Larrnggay Mulka.

Injalak Arts gratefully acknowledges the assistance of Tourism NT, NT Department of Business, NT Department of Arts and Museums and Indigenous Business Australia (IBA).

Below: Women outside new Provenance building. All images: Provenance Arts.



Biennale Hors Normes, Lyon

Kulumindini Art Centre participated in the 7th Biennale Hors Normes in Lyon, a festival celebrating global Outsider Art. More than forty artworks were exhibited, including linocut fabrics prints from Kulumindini Art Centre in Elliott, showcasing the colour and rhythm of Indigenous art.



Above: Installation view of the Barkly Regional Arts Visual Arts program at the Biennale Hors Normes. Image: Georges Bureau, courtesy Kulumindini Art Centre.

Sistagals Inc. Fashion Label

In 2017, the Tiwi Island Sistagals developed their fashion business by studying textiles through a visual art certificate course at Batchelor Institute. Teaming up with Tiwi Design, the Sistagals Inc label uses the centre's 40-year-old screens printed onto a range of fabrics, creating designs that narrate traditional island life. A workshop is under construction and sewing machines have been purchased: the Sistagals want to sell their designs to tourists, locals and the world!



Above: Tiwi Island Sistagals modelling designs from their new fashion label Sistagals Inc. Image: courtesy Tiwi Designs.

The **Earth Matters** exhibition, curated by FORM and held at the Good Shed Perth from September 2017 - March 2018, celebrated the role of ochre or gapan in different Aboriginal cultures.

Featured Art Centres included Buku-Larrnggay Mulka Centre, Bula'Bula Arts, Maningrida Arts and Culture, Milingimbi Art and Culture, Mowanjun Arts, Munupi Arts, Waringarri Aboriginal Arts and Warmun Art Centre.



Above: Earth Matters Image: Bewley Shaylor, courtesy of FORM.

Lak Lak - The Colours of Langani Marika

Patrina Mununggurr and the Mulka Project held an exhibition of video art at Darwin Visual Arts Association in September entitled Lak Lak - The Colours of Langani Marika. The exhibition depicted the process of gathering and creating colours used for pandanus weaving through a six-piece video installation. The subject of the exhibition, Langani Marika, is the most senior elder of the Rirratjingu clan and is a master weaver and colour dyer, as well as an expert in bush medicine and local botany. Through the video installation, she imparts her knowledge to the future generations. Patrina Mununggurr and Ishmael Marika travelled to Darwin for the opening of the exhibition, which was part of the program of the Darwin International Film Festival.



Above: Still from Patrina Mununggurr's exhibition at DVAA in Darwin, Lak Lak - The Colours of Langani Marika Image: Mulka Projects.

KALACC Festival

ANKA supported Art Centres and ANKA staff travelled to the Kimberley Aboriginal Law and Culture Centre KALACC Festival in Lombadina, north of Broome. At the festival, there were many impressive traditional dance performances, including from Mowanjun, Warmun, the Mirriwoong dancers, and Mervyn Street's Gooniyandi dancers. There was also a small Art Centre market stall at which ANKA staff assisted.



Above: Warmun Dancers at the KALACC Festival in Lombadina. Image: courtesy Warmun Arts.

YAMA in Germany

YAMA is a collaborative work between Warnayaka Art, Lajamanu Community and Gretta Louw. In late 2017 it was being exhibited in Germany at Villa Merkel in Esslingen. Artist and Director Neil Jupurrula Cooke says that it is 'sharing the way Warlpiri in Lajamanu do art. We use art to teach and tell a story. Warlpiri art in the olden times was rubbed out and painted again. YAMA in this old tradition changes sometimes. Warlpiri are not afraid to rub out old art and paint over it.'



Above: Neil Jupurrula Cooke in an interview with the local newspaper in Esslingen, Germany. Image: Warnayaka Art.

ANKA welcomes incoming Art Centre managers and coordinators:

- Eunice Yu, Nagula Jarndu, Broome
- Ella Doonan, Mowanjum Arts, Mowanjum
- Natalie McCarthy, Mangkaja Arts, Fitzroy Crossing
- Nick Withers, Warlayirti Arts, Balgo
- Alison Buckley, Warmun Art, Warmun
- Cathy Laudenbach, Merrepen Arts, Naiyu
- Casey Petherick, Palngun Wurnangat, Wadeye
- David Wickens, Buku-Larrnggay Mulka, Yirrkala
- Chloe Gibbon, Maningrida Culture and Arts, Maningrida
- Aly de Groot, Anindilyakwa Arts
- Alex Ressel, Kate McGreal, and Kerri Meehan, Injalak Arts, Gunbalanya

ANKA acknowledges the hard work and dedication of Art Centre managers and coordinators who departed since July 2017:

- Lyn Yu MacKay, Nagula Jarndu, Broome
- Leah Umbagai, Mowanjum Arts, Mowanjum
- Wes Maselli, Mangkaja Arts, Fitzroy Crossing
- Fiona Lee and Aaron Crowe, Warlayirti Arts, Balgo
- Carmen Ansaldo, Warmun Art, Warmun
- Cathy Laudenbach, Palngun Wurnangat, Wadeye
- Edwina Circuitt, Buku-Larrnggay Mulka, Yirrkala
- Lauren Hicks and Laura Shipp, Injalak Arts, Gunbalanya

Below: Ribnga Green, Yarliyl Arts with ANKA Deputy Chair Gabriel Nodea. Image: Yarliyl Arts



Copyright Agency Resale Royalty

Copyright Agency is appointed by the government to collect royalties for artists. In 2018, the scheme has:

- Generated \$6 million in royalties
- Benefited 1621 artists and estates
- Distributed \$668,000 royalties in 2018
- Provided 181 artists their first resale royalty in 2017/18

22 of the top 50 earners from the scheme are Aboriginal or Torres Strait Islanders.

To join the Resale Royalty, visit: www.resaleroyalty.org.au

Greens call for end to fake Indigenous art trade

The Australian Greens have announced on July 13th they will introduce legislation to ban the import and sale of fake Aboriginal art, to overhaul the way Aboriginal art is marketed and sold, ensure its authenticity and protect the artists who produce it.

NT Government Arts Trails Grants

Congratulations to the ANKA supported Art Centres in the NT who received Arts Trails Grants from the NT Government's National Arts Trail Regional Stimulus Grant Program. This Arts Trail program invests in Art Centre infrastructure to help encourage cultural tourism. Grants awarded to ANKA supported Art Centres:

- Buku-Larrnggay Mulka (\$93,840 for protection of the Yirrkala Church Panels)
- Bula'Bula Arts (\$56,616 for feasibility study)
- Gapuwiyak Culture & Arts (\$41,720 for feasibility study)
- Jilamara Arts & Crafts (\$10,000 for upgraded signage and tutini poles)
- Karungkarni (\$53,140 in total, for 'cultural precinct' and new shopfront)
- Maningrida Art & Culture (\$95,200 for Djomi Museum upgrades)
- Milingimbi Art & Culture (\$91,820 for

- building upgrades)
- Munupi Arts & Craft (\$100,000 for building upgrades)
- Ngukurr Arts (\$95,960 for Art Centre renovations)
- Palngun Wurnangat Corporation (\$2,000 for signage)



Above: Karungkarni Art and Culture, Kalkarindji, new outdoor artists working space with climate control and internal renovations, built with support of Arts Trail Stimulus grant. Image: Kurungkarni Art and Culture.



Above: Extensive renovations and improvements were made at Milingimbi Art Centre thanks to the Arts Trail Stimulus Grant. Images: Milingimbi Art Centre.



1. HRH Prince Charles with Wukun Wanambi (ANKA Director) at Buku-Larrnggay Mulka, Yirrkala
2. ANKA Board Building Sub-committee with Nigel Browne, CEO Larrakia Development Corporation
3. Djilpin Arts, 2017 Darwin Aboriginal Art Fair (DAAF)
4. John Mawurdjul (Maningrida Arts and Culture) and Mavis Ngallametta, joint winners of the Australia Council's Red Ochre Lifetime Achievement Award, 2018
5. Babbarra Women's Centre, 2018 Barunga Festival
6. Numburindi Artists, Numbulwar, 2018 Barunga Festival
7. Lowy Institute, Connecting Papua New Guinea and Australia Through the Arts, ANKA Director Maxine Charlie and CEO Christina Davidson, June 2018
8. Ngaruwanajirri, Bathurst Island. ANKA volunteers at 2018 Tiwi Grand Final Footy Sale
9. Lee-Ann Tjunypa Buckskin, Deputy Chair, Australia Council, ANKA Cultural Legacy Summit, August 2017
10. ANKA at 2018 Revealed Market Place, Fremantle Art Centre, Perth
11. ANKA Technology Strengthening Understanding Workshop, researching assistance technologies, August 2017
12. ANKA Board Meeting June 2018, financial report by Sharon Curran, book-keeper/accountant
13. ANKA Board Meeting June 2018, directors Gabriel Nodea (Warmun Arts), left and Pedro Wonaeamirri (Jilamara Arts)
14. ANKA Board Building Sub-committee inspecting 1 McMinn Street, prospective new ANKA headquarters
15. Larrakia smoking ceremony for Balang T.E.Lewis at ANKA office. Ian Lee, June 2017

Meeting of Leaders of Indigenous Art Peak Bodies



A meeting took place in August 2017 of the heads of the Indigenous art peak bodies to discuss forming a new Cultural Leaders Council made up to the elected heads of the national Indigenous art peak bodies. The meeting at the Board Room of the Museum and Art Gallery of the Northern Territory was attended by heads of ANKA, Desart, Art Centre Hub WA (ACHWA), Ananguku Arts, Indigenous Art Centre Alliance (IACA) and UMI Arts.

New Headquarters Building and Resource and Information Centre for ANKA- Proposed



Above: Headquarters Building and Resource and Information Centre in Darwin.

The ANKA board has been planning, over the last eight years, to establish a Headquarters Building and Resource and Information Centre in Darwin.

Following extensive consultation with membership and stakeholders a submission has been made to the NT Government for a crown lease on a building at 1 McMinn Street, Darwin. Situated on the Travellers Walk - between the Darwin Water Front and the Festival Park/ State Square precinct, the 'Stella Maris building', is an excellent match for ANKA's needs.

The new building is planned to include a

Resource Centre for members, as a base in Darwin, and an Information Centre to link the general public to the network of Art Centres under the ANKA umbrella.

House of Representatives Inquiry

ANKA is pleased to have made a submission to the House of Representatives Standing Committee on Indigenous Affairs 'Inquiry Into the Growing Presence of Inauthentic Aboriginal and Torres Strait Islander 'Style' Art and Craft Products and Merchandise for Sale Across Australia.'

The written submission was supported by a video of film statements by the ANKA board.



Above: ANKA Director Maxine Charlie from Nagula Jarndu Designs speaking up in the ANKA House of Representatives video submission. Image: ANKA.

Wearable Art – ANKA's 30th Anniversary T.Shirts

ANKA produced four custom designed t-shirts – one for each of its four regions, to celebrate its 30th Anniversary in 2017. The shirt designs honour senior artists, who have worked closely with ANKA over many years. The project was generously sponsored by an ongoing funder.



1. Jangu Nundhirribala, Darwin/Katherine shirt with Regina Wilson's painting. 2. Jedda Purantatameri, Tiwi shirt with her design; 3. Gabriel Nodea Kimberley shirt with Mr Ngarrlja Tommy May's art work and 4. Djambawa Marawili AM, Arnhem Land shirt featuring his painting.

2018 Specialist Certificate in Cross Cultural Conservation and Heritage - ANKA/University of Melbourne

A partnership is in place for a pilot University of Melbourne, Specialist Certificate in Cross Cultural Conservation and Heritage commencing in November 2018. ANKA, The Grimwade Centre and Trinity College are working together to support eight graduates of ANKA Arts Worker Extension Program to undertake this Graduate level University study.

Thanks to the Northern Territory Department of Business, INPEX, and the partners for their support of this exciting two-way learning initiative.

Honouring Kumunjayi Nungarrayi Hargraves (Lily) & Kumunjayi Napurrurla Tasman (Rosie)

By Louisa Erglis, Warnayaka Arts

Warnayaka Arts would like to honour Kumunjayi Nungarrayi Hargraves (Lily) and Kumunjayi Napurrurla Tasman (Rosie)



Right: Kumunjayi Nungarrayi Hargraves (Lily), 'Duck Ponds Dreaming- Kurlurrnga', Acrylic on Linen Photo: Warnayaka Arts.

Kumunjayi Nungarrayi Hargraves (Lily) (c. 1930-2018)

Nungarrayi was one of the old desert walkers born in the Tanami Desert in her country near Jilla or Chilla Well. Nungarrayi's art was driven by the love of her cultural knowledge and tradition and a desire to preserve it. Nungarrayi's art is held in a number of major collections in Australia and exhibited overseas as far away as Paris, Germany and America. She was a senior law woman, a teacher of language, a mother to 11 children and highly respected in the community.

Kumunjayi Napurrurla Tasman (Rosie) (c. 1935 - 2018)

Napurrurla also grew up in the Tanami Deserts and became a founding member of Warnayaka Arts. Napurrurla taught both Warlpiri and Kardiya language and law. She taught Dr Christine Nicholls of Flinders University and Dr Jennifer Biddle of UNSW Art & Design which helped launch early documentation of the Walpiri nation. Napurrurla was forced



Left: Kumunjayi Napurrurla Tasman (Rosie), 'Seed Dreaming- Ants are taking seeds down their hole. Ngurlu Jukurpa. Photo: Warnayaka Arts.

from her lands by the government in the 1950s and moved to Lajamanu. She remained busy working as a teacher and was a key ceremony leader for nearly every young man in Lajamanu. Napurrurla's art work is held in major Australian collections and she was a finalist in the 2010 Telstra National Aboriginal & Torres Strait Islander Art Awards.

Both of these women saw great changes occur in the central desert during their life time and were greatly affected by them. They lived long lives into their 90's and leave behind a huge legacy.



Tribute to Murrirra Marawili & Dhanayal Marawili
By Will Stubbs, Buku-Larrnggay Mulka

Murrirra Marawili's (c.1937-2018)

father was Mundukul, a name for the Ancestral Lightning Snake and the Black Headed Python found, amongst other places, at Baraltja on Madarrpa clan land - the subject of many of Murrirra's paintings. He was one of the artists who completed the Barunga Statement in 1988. He resided at Banyala. His active role as 'chief lieutenant' under Djambawa Marawili's father, Wakuthi (dec. 2005) has been documented on film by Ian Dunlop. Also known as Gumbaniya. He had health issues which he overcame with customary courageous and phlegmatic style. As he aged his output slowed considerably but the quality of his pieces was unchanging. He is survived by a large family, which includes many artists.

Below: Dhanayal Marawili, 2004, Bõru Gurtha Dreaming. Image: Buku-Larrnggay Mulka Centre.



Dhanayal Marawili, the son of Djambawa Marawili and Julie Marawili, was quietly spoken and lived at Yilpara Homeland, with his own young family. He began making works in the early 2000s and quickly developed under his father's tutelage. He consistently showed that, whilst influenced by his father's stylistic developments and the education he had received through men's ceremony about sacred clan design, he had his own artistic sense which allowed him to find novel ways of manifesting his law. Dhanayal passed away suddenly during the ceremony for Mr. Murrirra Marawili.

Left: Murrirra Marawili, 2008, Limbariki. Image: Buku Larrnggay Mulka Centre.

Nawurapu Wunungmurra, 1952-2018

By Will Stubbs, Buku-Larrnggay Mulka

Nawurapu Wunungmurra was the eldest son of 1997 Telstra National Aboriginal and Islander Art Award (NATSIAA) overall First Prize winner, the late Yangarriny Wunungmurra. Yangarriny was one of the artists of the legendary Yirrkala Church Panels and the first Aboriginal artist to have his copyright recognised in an Australian court. Nawurapu had been trained in the school of this old man from an early age; first assisting his father and then, as his own spiritual authority increased, in his own right. The critic Giles Auty twice praised his entries to the NATSIAA in 1995 and 1997 but Nawurapu did not win any award.

A painting that he made in 1995, now in the collection of the Queensland Art Gallery/Gallery of Modern Art, caused controversy within the leadership of Yolngu law. A major work, which included no

figurative imagery, broke the convention of painting for outside audiences and aroused the ire of a more conservative theocracy. After an impasse, during which the painting was hidden, the veto on such painting was renewed but a watershed moment had been reached. Djambawa Marawili was able to negotiate the Buwayak (Invisibility) movement through the Saltwater Collection in 1997.

Nawurapu's 2006 entry to the NATSIAA was purchased by the Museum and Art Gallery of the Northern Territory. His father was one of the senior Yirritja moiety elders. After his father passed away, Nawurapu stepped into this senior role with his brothers. With his ceremonial responsibilities, he was required to move between the homeland centres of the Miwatj region, North East Arnhem land

and even beyond into Central Arnhem land. He lived at Yirrkala, Gurrumurru, Gangan, Gapuwiyak and Wandawuy in recent years.

After involvement in all the major group projects stemming from Yirrkala in the 1990s, Nawurapu's first solo show was at Sydney's Grant Pirrie Gallery in 2004. His sculptural work made a big impact at Bitpit exhibition at Raft Artspace, Darwin, in 2008. A set of his mokuy were purchased by the Queensland Art Gallery. He was included in the major contemporary survey show Optimism at the Gallery of Modern Art in 2008 and exhibited at the third Moscow Biennale in 2009.

In 2010 Nawurapu won the inaugural Telstra New Media prize with a set of film illuminated mokuy carvings at the 27th NATSIAA. His bronzes are now installed in the heart of Darwin's Waterfront by the Northern Territory Government. In early 2013 he suffered the amputation of his right foot below the knee as the result of an injury. But this did not diminish his strength or vigour. Through the course of that year he accomplished a full rehabilitation and continued to harvest timber in remote areas and work it. His proud spirit remained undimmed and undiminished. Testament to that was the powerful show he presented at Gallery Gabrielle Pizzi in March 2014.

Nawurapu travelled to Makassar in 2015 and a batik from one of his paintings was presented to the Textile Museum in Jakarta. Thirty-six of his sculptures were acquired by the Australian National Maritime Museum in Sydney. They also featured in the Tarnanthi exhibition curated by Nici Cumpston for the Art Gallery of South Australia in late 2017. Firm, proud, intelligent but always humble, peaceful and shy, Nawurapu Wunungmurra's handshake always identified him as a fulltime sculptor. He died at Gove District Hospital on the 14 March, 2018.



Left: Australian National Maritime Museum installation (November 2017-April 2019) Image: Buku-Larrnggay Mulka.

Commemorating AL

By Lorna Martin, ANKA

Goodbye to Kumunjayi Jangala Jigili (Peter)

AL was born and grew up at Angurugu, Groote Eylandt. He was a major figure in the founding and revitalisation of the Anindilyakwa Art and Cultural Centre, both as a cultural leader and a talented contemporary artist. AL was one of the few artists who continued to paint using the traditional Groote Eylandt dash linework. His ochre paintings captured some of the compositional patterns of the old style, but there is a heavy influence of mainland Arnhem Land technique in his work, such as cross-hatching. His subject matter included the dugong, stingrays and the Bara and Mamarika winds – stories passed down from his father. His painting Castle Rock was featured in the 26th National Aboriginal and Torres Strait Islander Art Award exhibition. AL was passionate about sharing his culture with children and travelled widely to do so. He attended numerous school programs 'to teach the children so when they grow up, they know their totems, where they came from, where their mothers and fathers come from.' AL ensured that his own children knew their culture and they often joined him and Alice at the Art Centre.

AL's wife Alice Durilla often assisted him with the progress of his paintings. Many of AL's recent works were collected by the Anindilyakwa Land Council and a solo exhibition of his work was recently held at the Paul Johnstone Gallery in September 2017, which focused on the animals, stories and references to the Macassan contact with the Archipelago.

AL was an ANKA director between 2011 and 2012. He was respected in his community as an arbitrator of important community issues. He was a strong cultural man.



ANKA Annual Conference 2014, Mt. Bundy Station, Adelaide River. Mr Jigili (back-row) and AL (centre front row) Front Row l to r: Djambawa Marawili AM (Buku-Larrnggay Mulka), Gabriel Nodea (Warnun Art Centre), AL (Anindilyakwa Arts, 2018 Deceased), Mr Timms (Jirawun Arts, 2016 Deceased). Back Row: Mr Jigili, (Warnayaka Arts, 2018 Deceased).

Warnayaka Arts and ANKA would like to pay tribute to Mr. Jigili (1963 - 2018) a truly great man who gave generously and tirelessly from his heart to ANKA, and to all the artists, arts workers and cultural leaders in its regions. Mr Jigili worked on the ANKA board over many years and stood tall and proud to serve the people on the ground back in communities. Over the years he formed many strong friendships and won the great respect of all who worked with him.

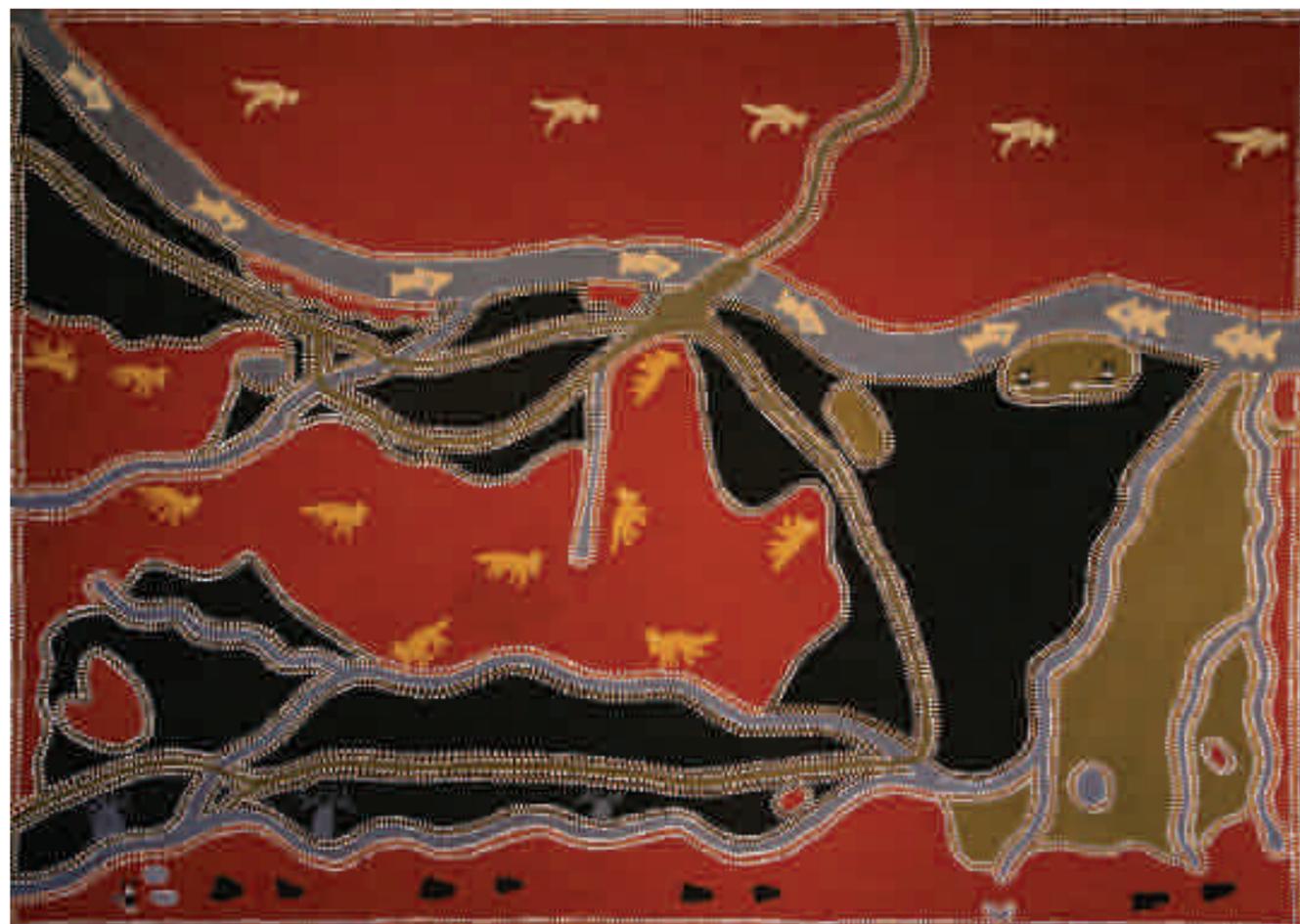
Mr. Jigili's manner was gentle and firm, he held a clear path forward for Warlpiri people in maintaining their existence and identity. He had a wealth of knowledge from working in the Lajamanu Council which he learnt to developing the Warnayaka Art Centre and Mimi Arts in Katherine. Mr Jigili also had strong roles in local council and the sports council.

Mr Jigili sat on the ANKA board from 2009, as Treasurer 2009 – 2011 and Secretary 2012-2014. He resigned in 2015 to care for his beloved wife Elma, after she commenced dialysis in Darwin. Mr Jigili stood strong for Aboriginal leadership of Aboriginal art. He was a director of Mimi Arts, Katherine (2006 - 2013), and chairperson of both Mimi Arts and Warnayaka Arts, Lajamanu.

Mr Jigili lobbied government to support re-opening of Lajamanu's Art Centre 2006 - 2008, and the success of Warnayaka Art and Cultural Aboriginal Corporation (registered 21/02/2008) bears testimony to his efforts and diplomacy skills. He instigated applications for improvements to the Art Centre building, for a vehicle and staff housing.

Mr Jigili sat on the Lajamanu Community Council, including as Chairperson, and spoke on behalf of the community on a range of social issues, including airport upgrades, poor housing conditions, the building of a swimming pool and grassing of the football oval.

He was a member of the Lajamanu Kurdiji Group, a group of senior men and women who are actively involved in promoting respect for Aboriginal and non-Aboriginal law and justice within their community. A Warlpiri man, his country was Pyrlinyann, North of Nyirripi.



The legacy of a senior law-boss and leading artist leaves a huge gap in the fabric of our lives. Mr. Griffiths passed on Friday 25th May 2018 surrounded by his wife and their family of children, grandchildren and great grandchildren.

Mr Griffiths committed his life to maintaining his cultural heritage. Escaping the reaches of the stolen generation's welfare system, he grew up in his Country - the Victoria River region under the guidance of his grandfather. He then worked as a stockman on stations across Australia's top end always maintaining his cultural responsibilities. He is a respected law-boss across the Kimberley and Northern Territory. After the forced removal of Aboriginal people from stations in the late 1960s, Mr Griffiths

worked as a plumber, a builder and a farmhand before turning to art. He became the leading artist at Waringarri Arts in Kununurra with signature pieces celebrating cultural performance and establishing cultural authority during landmark native title claims.

Awarded the title of a West Australian State Living Treasure in 2015 and representing Australia in 2017 at the prestigious National Biennale, Mr Griffiths has cultivated an artistic and performance practice that acknowledges first and foremost the critical cultural legacy of Indigenous Australia. He proudly sang his final Bali Bali Balga performance a week before his passing.

Above: Mr Griffiths, Timber Creek. As a custodian of the Timber Creek area this artwork was used in a landmark native title claim of the Timber Creek township. Image: Waringarri Arts.

Stand-In Directors

- Nick Faine (President)**
Art Centre: Waringarri Arts & Crafts, Kununurra
Country: Kununurra
Languages spoken: English
ANKA Board: 2012 Present
- Wika Pamburru**
Art Centre: Waringarri Arts & Crafts, Kununurra
Country: Kununurra
Languages spoken: Kununurra, English
ANKA Board: 2012 Present
- Michelle Wooley**
Art Centre: Waringarri Arts & Crafts, Kununurra
Country: Kununurra
Languages spoken: English
ANKA Board: 2012 Present
- Ruth Nalredara**
Art Centre: Waringarri Arts & Crafts, Kununurra
Country: Kununurra
Languages spoken: Kununurra, English
ANKA Board: 2012, 2013, 2014 Present
- Barrie Halpern**
Art Centre: Waringarri Arts & Crafts, Kununurra
Country: Kununurra
Languages spoken: Kununurra, English
ANKA Board: 2012 Present
- Yvonne Mwanthwa**
Art Centre: Waringarri Arts & Crafts, Kununurra
Country: Kununurra
Languages spoken: Kununurra, English
ANKA Board: 2012 Present

Special Advisors to the Board

- David Griffiths**
Art Centre: Waringarri Arts & Crafts, Kununurra
Country: Kununurra
Languages spoken: Kununurra, English
ANKA Board: 2012 Present
- Wendie Muma**
Art Centre: Waringarri Arts & Crafts, Kununurra
Country: Kununurra
Languages spoken: Kununurra, English
ANKA Board: 2012 Present
- Melanie Clark**
Art Centre: Waringarri Arts & Crafts, Kununurra
Country: Kununurra
Languages spoken: Kununurra, English
ANKA Board: 2012 Present
- Warr-Jarrah Ali**
Art Centre: Waringarri Arts & Crafts, Kununurra
Country: Kununurra
Languages spoken: Kununurra, English
ANKA Board: 2012 Present
- Jojo Nalredara**
Art Centre: Waringarri Arts & Crafts, Kununurra
Country: Kununurra
Languages spoken: Kununurra, English
ANKA Board: 2012 Present
- Elaine Murrell**
Art Centre: Waringarri Arts & Crafts, Kununurra
Country: Kununurra
Languages spoken: Kununurra, English
ANKA Board: 2012 Present

Stand-In Directors

- Robert Warrarri**
Art Centre: Waringarri Arts & Crafts, Kununurra
Country: Kununurra
Languages spoken: Kununurra, English
ANKA Board: 2012 Present
- Wendie Warrarri**
Art Centre: Waringarri Arts & Crafts, Kununurra
Country: Kununurra
Languages spoken: Kununurra, English
ANKA Board: 2012 Present
- Joanne Clark**
Art Centre: Waringarri Arts & Crafts, Kununurra
Country: Kununurra
Languages spoken: Kununurra, English
ANKA Board: 2012 Present
- Frangeline Wiza**
Art Centre: Waringarri Arts & Crafts, Kununurra
Country: Kununurra
Languages spoken: Kununurra, English
ANKA Board: 2012 Present

Special Advisors to the Board

- Elly Ann**
Art Centre: Waringarri Arts & Crafts, Kununurra
Country: Kununurra
Languages spoken: Kununurra, English
ANKA Board: 2012 Present
- Wendie Warrarri**
Art Centre: Waringarri Arts & Crafts, Kununurra
Country: Kununurra
Languages spoken: Kununurra, English
ANKA Board: 2012 Present

*Updated June 2018, after the tragic passing away of Director Balang T.E. Lewis



Above: Balang T.E. Lewis ANKA Director.
Image: ANKA.

On behalf of members and staff of ANKA, we mourn the tragic loss of ANKA board member and community leader Balang T.E. Lewis (1958-2018).

Balang founded Djilpin Art Centre at Beswick with his partner Fleur Parry, and was the artistic director and founder of the Walking with Spirits festival. He dreamed of preserving his elders' culture, whilst employing young people and passing on knowledge. Djilpin Arts and the Ghunmarn Cultural Centre achieved this dream, whilst the Walking with Spirits Festival draws together Indigenous culture and Western culture in a vibrant event that reflects Balang's unique spirit. He contributed greatly to the Beswick community and to the wider Indigenous arts industry.

Balang was an ANKA board member from 2007- 2008 and again from 2017 - 2018. In his time on the board he was a great contributor, sharing many ideas and extending help generously to other board members at meetings. Balang was spirited and deeply enthusiastic in his contributions and the ANKA community will greatly miss his fun and joyful presence at events.

Balang was recently elected to the ANKA Board Building Sub-Committee. He was very committed to the ANKA vision for a new building of its own. At a recent sub-committee meeting in Darwin, Balang was at his very best, engaging in respectful, committed,

and energetic inquiry and future planning with fellow board members and ANKA partners. He shared his great vision and passion to build positive pathways for his countrymen and women and strong commitment to Aboriginal leadership of Aboriginal art.

Mr Lewis was a world-renowned actor and musician of great talent. His priority was not however fame, but his family, his culture and people. He cared deeply about the people of Beswick and the preservation of his culture and the wellbeing of Indigenous people across the Territory. He was always willing to help out with problems in other communities and had been helping Numbulwar get an Art Centre building.

Mr Lewis was a unique thinker and a visionary. His loss will be felt deeply by his family and by the wider community.

The ANKA board are deeply saddened by another untimely death, and celebrate his many contributions.



Above: Djupi is so sweet, 2018- final print by Balang T.E. Lewis. Image: Basil Hall.

ANKA Board of Directors 2017-2018

Chairperson – Djambawa Marawili AM

Buku-Larrnggay Mulka and Banyiala 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)

Brian Farmer Illortamini

Jilamara Arts and Crafts (Tiwi Region)

Jedda Puruntatameri

Munupi Arts & Crafts (Tiwi Region)

Donna Nadjamerrek

Injalak Arts (Arnhem Region)

Ruth Nalmakarra

Milingimbi Art & Culture (Arnhem Region)

Maxine Charlie

Nagula Jarndu Designs (Kimberley Region)

Dora Griffiths

Waringarri Aboriginal Arts (Kimberley Region)

Alan Joshua Jnr

Ngukurr Arts (Darwin/Katherine Region)

Rhoda Hammer

Waralungku Arts (Darwin/Katherine Region)

ANKA Stand-In Directors

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Jilamara Arts & Crafts (Tiwi Region)

Jennifer Dickens

Mangkaja Arts (Kimberley Region)

Wukun Wanambi

Buku-Larrnggay Mulka (Arnhem Region)

Evangeline Wilson

Djilpin Arts (Darwin/Katherine Region)

Special Advisors to the Board

Lily Roy

Milingimbi Art & Culture (Arnhem Region)

Ngarrlja Tommy May

Mangkaja Arts (Kimberley Region)

ANKA Staff

Chief Executive Officer

Christina Davidson: ceo@anka.org.au

Program Manager

Laura Martinez Oliveras: program@anka.org.au

Interim Program Manager

Lorna Martin (finished April 2018)

Operations Manager

Belinda Foster: info@anka.org.au

Resource and Development Officer

Jonathon Saunders: rd1@anka.org.au

Resource and Development Officer

Frances Grant (finished July 2018)

Recruiting

AWEP Development Officer (contract)

Dion Teasdale: awepprogram@anka.org.au

Development Officer (PT)

Jill Pope