

ANKAAA

Association of Northern, Kimberley and Arnhem Aboriginal Artists

Working together to keep art, country and culture strong

Arts BACKBONE

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Pictured above: Jean Baptiste Apuatimi
© Tiwi (story continued inside)

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Warmun Art Centre celebrated the opening of its new 18sqm gallery and artists' studio on the 28th August.

The building, designed by Monsoon Architects in Kununurra, was funded substantially from Art Centre profits.

The opening coincided with Gija Day, an annual celebration of culture, law and language.

The afternoon kicked off with an exhibition of outstanding new work by Warmun's senior, emerging and very young artists. Hanging alongside the recent works were pieces from the Warmun Community Collection including ochre paintings by Queenie McKenzie, Jack Britten, Henry Wambini and Hector Jandany. A slideshow of photographs recalled the history of Warmun art, both before and after the establishment of the Art Centre as an Aboriginal-owned and -governed business in 1998.

The Art Centre was officially opened by the Chairperson of Warmun Art Aboriginal Corporation, Marika Patrick, who thanked all who were involved in making the new building a reality. Her welcome was followed by speeches from senior artists Madigan Thomas, Mabel Juli, Patrick Mung Mung, Nancy Nodea, Shirley Purdie, Lena Nyadbi, Nora Nagarra and Clancy Patrick. The opening also offered a chance to congratulate Shirley Purdie on winning the 2007 Blake Prize for Religious Art. Mary G then brought on the fun with a musical performance that was a hit with all the Warmun kids.



above: Mathayus Judson inside the new Warmun Art Centre
© Image courtesy of Helen Read

The highlight of the opening was the corroboree in the evening. Several *joonba* were performed, including the *Gurirr Gurirr*, the dance-cycle dreamt by Rover Thomas. *Gurirr Gurirr* was followed by 'Fire Fire' *wangka*, and other Gija dances. A group of dancers travelled with artist Mick Jawalji from Tirralinji and Derby in the west Kimberley. They performed a corroboree from their country that had not been danced in four years. The dancing continued on the nights following the opening.

Guests and friends of Warmun art travelled from all over the Kimberley and Australia to be part of the celebration and we thank them all for coming and making our opening such a special event.

The new centre will function as a gallery space open to visitors, as well as a keeping-place for the paintings and objects that make up the Warmun Community Collection. The collection will move from the school to the purpose-built storage space at the art centre and pieces will be displayed in museum cabinets within the gallery. The new art centre will be a space for the community to engage with and continue the unique tradition of Warmun ochre art.

The artists of Warmun, past and present, have all contributed greatly to the realisation of this new phase in the life of the Art Centre. The successful design of the new building, imagined and refined over several years and managers, is a tribute to them.



We were very lucky to be able to attend The Dreaming Festival with the ANKAAA mob and other Art Centres from the Top End and WA. It was a great experience, one we will treasure always.

This was the first time Hilda Wurrawilya has traveled on a large plane. She was a little scared at first but it didn't take long to settle, especially when she could enjoy the food and the movie. It was great fun to meet the other artists and managers who we would spend the next 5 days with laughing and showing off artwork and stories, and even a birthday for one artist!

We arrived at night and quickly settled into our tents and warm beds as the next day we would be preparing our stall in the gallery, how exciting!

At first Hilda and Joanna

were very interested in the artwork and Groote Eylandt so this made it easier to talk to the public and tell them about our totems and traditional ways we have at home. We were very proud.

It was very cold in Brisbane, nothing like Groote weather, and even though we had packed lots of warm clothes the ladies enjoyed a bit of extra shopping at the great stalls at the festival.

We met many people from many different places like New Zealand, Torres Strait, Pacific Islanders and many more. We found this very interesting and enjoyed their music, art, song and dance.

Thanks ANKAAA mob for this great opportunity from the artists, Joanna Wurramara and Hilda Wurrawilya and Deb Evans Manager Anindilyakwa Arts, "Aningaba" which means very good!

top left: front row L-R Joanna Wurramara, Vokili Shiell, Marilyn Nakamarra, Hilda Wurriwilya, Deb Evans, Margaret Duncan
Back row L-R Violet Hammer, Miriam Charlie, Matt Ward, Barbara Ambjerg-Pederson, Anthony Murphy, Heather Nawirridj, Wilfred Nawirridj, Rita Namarnyilk

top right: Joanna and Hilda setting up a stand.

middle: Miriam Charlie, Anthony Murphy and Violet Hammer
bottom: Miriam and Violet talking to customers

© photos courtesy of xxxxxx

Maningrida

Irenie Ngalinba currently lives with her extended family at Kurruldurl outstation, south west of Maningrida. Kurruldurl is an important place for members of the Kurulk clan and is associated with the crow totem ancestor called 'Djimarr' which is often depicted in Ngalinba's recent paintings. Ngalinba was taught how to paint by her late father Jimmy Njiminjuma who was a very influential artist within the modern Kuninjku art movement. She brought her first works to Maningrida Arts & Culture in late 2001 when she was only 22 years of age. Not long after bringing her first paintings, Ngalinba started to make larger works, showing great confidence in her ability to paint and to manage larger compositions.

This year, Irenie Ngalinba was selected to participate both in the Xstrata Coal Emerging Indigenous Art Award which presents some of the most dynamic contemporary art being produced by emerging

Indigenous Australian artists today and in the annual Telstra Arts Awards. In 2007, the Xstrata Award includes work in glass, video, photography, woven forms and painting. The participating artists in 2007 are Genevieve Grieves, Adam Hill, Netta Loogatha, Wanyubi Marika, Abe Muriata, Irenie Ngalinba, Phyllis Ningarmara, Yhonnie Scarce and Christine Yukenbarri. Genevieve Grieves won the award with a video work. Irenie's work looks fantastic and attracted a lot of attention. She is presenting 4 bark paintings and a *lorrkon* (hollow log) depicting wak wak, her favorite subject matter. The works are on display at the Gallery of Modern Art in the Queensland Art Gallery until November 2007. She also has a bark painting on display at the Telstra Arts Awards until October 2007 at the Museum and Art Gallery of Northern Territory, Darwin. Irenie Ngalinba is part of the new generation of artists working for Maningrida Arts & Culture



top: Irenie's work at Xstrata
bottom: Irenie Ngalinba

whose works have already been noticed by curators, critics and collectors.

Phyllis- Phyllis Ningarmara at the Xstrata Emerging Indigenous Art Award

Cathy Cummins

Phyllis Ningarmara's images represent, in a fresh kaleidoscope of color, the stoney Kimberley country, the bush foods she collects and the rivers that course during the wet season floods.

Phyllis Ningarmara - an emerging artists from Waringarri Aboriginal Arts was exhibited at GOMA in the Queensland Art Gallery as one of the nine finalists for the Xstrata Coal Emerging Indigenous Artists Award currently on exhibition until mid November

ceremonies and artist to She exhibited five m works in the exhibi which showcases the indigenous emerging a from urban, regional remote communities aro Australia.

Judges said of Phyllis' w "As with many Waring Artists, Phyllis Ningarm ... canvases are am the most colourful of any indigenous artist working a natural pigments. They reveal her touch as an exceptional colourist "



Walking which ntry and rformance to the gs. of the -workers on her well as weeks work experience learning skills from arts workers at the Queensland Art Gallery that will assist him in his job at the art centre as the art supplies/

Welcome to Larrakia Country

Gary Lee

Darwin



top: Gary Lee

Middle: Crowd at the NATSIAA opening night

bottom: Margaret Rarru

Garrawurra receiving her award
Images courtesy of the Museum and Art Gallery of the Northern Territory

An edited version of the Welcome to Country presented by Gary Lee at the opening night of the 24th National Aboriginal and Torres Strait Islander Art Awards.

It's a pleasure to be here tonight on behalf of my people, the Larrakia, to welcome you all to our country.

With so much art on show in Larrakia country - it got me thinking about Larrakia art and artists, and the place they have in the history of Australian Aboriginal art. It's a little-known history which I'd like to take a moment to share with you.

Larrakia were among the first

Aboriginal people to have their art exhibited as *art*, rather than as ethnographic curios. They were also among the first Aboriginal people to be regarded as *artists*, long before the idea that Aboriginal people could possibly make 'art' was imagined.

The context for this Larrakia contribution was in the South Australian government's Northern Territory Courts, at the 'great' Melbourne Centennial Exhibition of 1888. Drawings on paper by Larrakia and other Aboriginal artists were commissioned by JG Knight, Deputy-Sheriff of Palmerston and Superintendent of Fannie Bay Gaol. He mounted the drawings in a display he titled 'The Dawn of Art', which he insisted on being shown in the art, rather than in the ethnographic section. Their art work caused a sensation in 1888 as has been well-described by Andrew Sayers when he found that;¹ 'One of the highlights of the Northern Territory display... was a series of drawings by Aboriginal artists - the first drawings by Aboriginal artists to be publicly displayed in Australia.'

Most of the artists were prison inmates at the time that Knight commissioned the artworks in 1887 and of the five artists who contributed drawings to 'The Dawn of Art', two were Larrakia men - Mindilpildil and Billiamook. Today you can see copies of their drawings at the location where they were made, the Fannie Bay Gaol. These seminal drawings

¹ Andrew Sayers, 1994. *The Dawn of Art, Aboriginal Artist's of the Nineteenth Century*, Oxford University Press, p.81.

inspire contemporary Larrakia artists and still carry a strong resonance today in Larrakia Darwin.

Aboriginal and Torres Strait Islander artists are shifting boundaries and assumptions about what constitutes their art. This is not to everyone's liking or taste as there are many views still held about what constitutes Aboriginal art - and what it isn't. Nevertheless artists are continuing to produce art that challenges outdated stereotypes in spite of the recent massive changes they are now facing.

It is testimony to the artists that they continue to produce such powerful art, particularly in the Territory where, in what our Arts Minister Scrymgeour has recently described, as a sad time to be Aboriginal. The federal invasion into Aboriginal communities and the control, disruption and uncertainty foisted upon us, to our lives, should be condemned for what it is - a colonial style land-grab - in the name of protecting Aboriginal children?!

As you look at the art tonight made by the artists and communities affected by this new colonisation, consider the cultural strength and intellectual integrity that is imbued in the works you see. As with all the art on display here, we are fortunate that we are able to experience that first hand, especially in exhibitions such as this one - the 24th Telstra National Aboriginal and Torres Strait Islander Art Awards.

Thank you - and Mamak.

Nga-wjua Arungwapi – we are going forward to the future

Niru Perea

Darwin



above: Romolo Tipiloura addressing the huge crowd at the opening

The Tiwi Art Network joined in the NATSIAA mayhem with its second annual Darwin exhibition. The focus this year was a little different as we concentrated on emerging artists who don't get many chances to exhibit in galleries. By organising our own exhibition, we were able to more directly benefit

the artists in terms of income and their involvement in the organisation and operation of the event. Thanks to ANKAAA's VACS funding, 7 of TAN's executives came to Darwin to work at the exhibition with the art centre managers. Chairwoman Janice Murray, Brian Farmer and NATSIAA finalist, Romolo

Tipiloura took control of the mike to MC and speak at the breakfast opening. About 140 people attended the opening with quite a buzz and over \$50 000 worth of art was sold in the first 3 hours! The Tiwi Art Network's 3-year business plan was also launched which was a great achievement of the 4 member organisations (Jilamara, Munupi, Tiwi Design and Tiwi Art Network) working together and moving forward as a collective under the guidance of the Tiwi executive committee. We would like to thank Anita Angel who officially opened the exhibition with great enthusiasm and dedication. The exhibition has been a great success!

Inaugural Darwin Aboriginal Art Fair

Apolline Kohen

Darwin



top: Marcus Pascoe Maningrida Arts and Culture and Jerimiah Bonson Elcho Island Arts & Crafts.
bottom: Lily Roy, Milingimbi Art and Culture, and her pandanus and feather mat.

The inaugural Darwin Aboriginal Art fair was held at the Holiday Inn Esplanade from the 8th -10th of August. Twenty arts centres from the Top End, Central Australia and Kimberley region had stands where they exhibited artworks produced by the artists they represent. Many styles and art forms were represented throughout the fair with for example, baskets from the Tjanpi Weavers, bark paintings Injalak artists, acrylic paintings from Papunya Tula artists, ochre on canvas by Warmun and Waringarri artists and metal sculptures from Maningrida Arts & Culture. Artists, Artswokers, Arts Centre staff were there to promote

the event and welcome the public. The presence of so many artists and artswokers provided a nice welcoming atmosphere for visitors. The Fair was a success as Arts Centres made good sales, new contacts and met new interesting collectors. It is anticipated that this event will become an annual rendezvous for arts lovers who come to Darwin for the Telstra Arts Awards. There are already exciting plans for next year fair and we will keep you posted throughout the year! Maningrida Arts & Culture would like to thank Arts NT for their support through the Regional Arts Fund for help setting up the Fair.

Jean Baptiste Apuatimi has had a busy and exciting year. In December 2006 Jean was selected to be one of five major artists to be showcased in the inaugural National Indigenous art triennial to be held at the National Gallery of Australia. The exhibition opens on 13th October 2007 and coincides with the galleries 25th birthday celebrations. The exhibition titled "Culture Warriors" includes works of 31 artists in total and will be on display for four months.

According to Brenda Croft, Senior Curator of Aboriginal & Torres Strait Islander Art, the exhibition is expected to become a permanent event in the Australian and international art calendar. Works selected for Culture Warriors: National Indigenous Art Triennial have been created within the past three years resulting in a highly considered snapshot of contemporary Aboriginal and Torres Strait Islander art and cultural practice. These selected works reveal the cultural diversity of regions throughout Australia with every state and territory represented, and will demonstrate the incredible range of contemporary Indigenous art practice.

Jean and her daughter Marie Josette Orsto, as well as Margaret Renee Kerinauia, Ita Tipungwuti and Roslyn Orsto have been invited to perform their traditional Tiwi ceremonial dance to celebrate the opening of Culture Warriors. These younger women have a strong relationship with Jean

and have worked alongside her and been guided by her in their understanding of culture and art practice at Tiwi Design.

Jean has been a painter and a carver at Tiwi Design since 1994. She explains, 'I work with my friends at Tiwi Design. That's where we paint, men and women, those who I love. We are all artists, me and my friends. We all work the same. We share food. I love them and they love me. We paint *jilamara* (body painting designs). But the painting I am doing is not straight. It's crooked. I also paint ceremony one, like *tutini* (cemetery pole) old *tunga*, (stringy bark basket) *pamijini* (arm band) *japuraringa* (double forked digging stick for kulama yam.)

Jean paints in ochre on canvas, ironwood and bark. The white and yellow ochres are collected at two locations on the west coast of Bathurst Island. According to Jean the Tiwi have been using these ochres since the creation time to paint *parlini jilamara*. 'This is olden days painting. Long time ago in the early days we put *yalinga* (red), *arrikinga* (yellow) and *tutyangini* (white) ochre on our face and body for *pukumani* and *kulama* ceremonies. We call this *minga*.' Jean draws on the body painting and ceremonial traditions of the Tiwi in her work.



above: Jean Baptiste dancing outside Tiwi Design.

Jean acknowledges the important role her late husband Declan Apuatimi played in teaching her how to paint the designs important to ceremony. 'My husband Declan Kariikiya Apuatimi taught me how to paint. I love my painting, I love doing it. The designs are the ones he taught me. He said, "One day you will be an artist. You will take my place. You do this painting when I die, to support the kids that I gave you." He gave me this work to do to support my family. Now I am doing that. Painting makes me alive.'

To coincide with Culture Warriors a joint exhibition of Jean Baptiste Apuatimi and Judy Watson will be held at Helen Maxwell's Gallery in Canberra.

Artback Northern Territory Arts Touring, the Territory's official touring organisation for visual and performing arts, is soon to launch its national touring exhibition at the Araluen Arts Centre on 30th November 2007. The exhibition, **ReCoil: Change and Exchange in Coiled Fibre Art** tracks exciting developments and cross-cultural engagements in contemporary fibre art. Central to the show is the manner in which coiled basketry technique has spread and diversified particularly in remote Aboriginal communities, establishing new fibre movements in its wake. In highlighting the rich legacy of inter-cultural exchange behind the coiling movement, the exhibition profiles the work of twelve Indigenous and three Australian textile artists: Philomena Hali (Alice Springs, NT), Fiona Gavino (Perth, WA) and Nalda Searles (Perth, WA) who have worked together in collaborative workshops and exhibitions in recent years. Several Indigenous artists are featured from the Murray River region, where coiling first originated in Australia. Yvonne Koolmatrie (Berri, SA) and Treaehna Hamm (Albury, NSW) are not only dedicated to reviving customary forms but also to creating new contemporary idioms which still resonate with their ancestral land and heritage.

There is also a strong showing of Northern Territory artists in *ReCoil*, reflecting the enduring and vital traditions of fibre, especially from Arnhem Land where practically all women know how to coil as well as twine and loop.

Master weavers from the Top End include Banbiyak Mununggurr (Yirrkala), Robyn Djunginy (Ramingining), Mavis Ganambarr (Galiwin'ku) and Margaret Djogiba (Gunbalanya). The recent introduction of coiling into the desert regions of the Territory, South Australia and Western Australia has resulted in both classic basketry and some of the most innovative and often humorous outpouring of fibre figure sculptures. The rapid spread of coiling across these desert regions over the past 17 years in many ways parallels the spread of western desert art movement in the 1980s to 1990s – and has proven to be just as influential in founding newschools, in this case, of fibre art. Featured artists from here are Anne Dixon (Alice Springs, NT), Phyllis Napurrula Williams and Topsy Napurrula Fisher (Nyirpi, NT), Niningka Lewis (Ernabella, SA), Kantjupayi Benson (Blackstone, WA) and Phyliss Rogers (Jigalong, WA).

This exhibition is supported by Visions of Australia, an Australian Government program supporting touring exhibitions by providing funding assistance for the development and touring of Australian cultural material across Australia. Support has also been provided by the Northern Territory Government through the Department of Natural Resources, Environment and the Arts, ERA and Rio Tinto.

top to bottom:

Robyn Djunginy - Ramingining
Margaret Djogiba - Gunbalanya
Niningka Lewis - Ernabella
Fiona Gavino - formerly of Darwin
© Images courtesy of Artback



The Art Centre Operations Manual (ACOM) Project is an exciting initiative by Desart, ANKAAA and KuArts—the three key peak bodies for Aboriginal artists and art centres. ACOM will be developed over the next 12 months and become the key source of up to date best practice information for Aboriginal owned Art Centres giving them a competitive advantage in an increasingly competitive market.

ACOM has the potential to strengthen Art Centre operations and provide access to great information across the range of areas involved in running a successful

Indigenous, community-based arts enterprise. The ACOM Project has been funded by the NT and WA Governments, the Australia Council for the Arts as well as the three peak bodies and private sponsorship will also be sought to ensure ACOM can be developed in accessible IT format.

Representatives from the three peak bodies comprise the Steering Committee to oversee the project and Matrix On Board has been engaged to work with key stakeholders to develop ACOM over the next year. Matrix on Board has experience working with

Indigenous arts organisations in northern and central Australia.

A Reference Group, which includes Aboriginal artists, Art Centre staff and industry stakeholders has been established to provide advice on the development of ACOM. Matrix On Board looks forward to engaging artists and Art Centre staff in the development of ACOM to ensure it reaches its full potential as a key resource for Aboriginal owned Art Centres.

For more information, please contact Samantha Togni at Matrix On Board xxxxxxxxxxxxx

Peppimenarti

Community Open Day 2007

Harriet Fesq

Unprecedented art sales and a wonderful day had by all!

The Peppimenarti Community open day 2007 attracted a large number of visitors from the Daly River region, Darwin and interstate.

The day was launched by an amazing display of traditional men's and women's dancing, as well as a welcome speech by Stuart Hodgson, President of the Council, and local Daly member Rob Knight.

Dancing was followed by the women's weaving demonstration, led by Freda Kundu, which attracted numerous commissions, as well as a tour of the outdoor art exhibition, where the works were snapped up by savvy

buyers in minutes! Many dropped by Durumu Arts to learn how the art room functions, as well as admire the works in progress. The artists were on hand to explain their individual styles and subjects.

Curious visitors were taken on minibus to beauty of the Peppimenarti School and quality of housing. The Land Care program, run by Tony Schwartz, held a stand that displayed information relating to cane toads and native frog populations, as well as their plan to domesticate local bees for native honey production.



above: The Peppimenarti male dancers officially opening the Peppimenarti Community open day 2007'.

By 4pm the visitors were heading back to Darwin or Daly River in their troopies. The community consensus was that it had been a most enjoyable and successful day, and a good bench mark for next year!

A Marketing Cooperative for the Kimberley Region Art Centres

Michelle Culpitt

Kimberley



top Left: Warlayirti Artists at Kingfisher dreaming place, Wirrimanu (L-R) Rocky Wentworth – Culture Centre Manager, John Lee – Warlayirti Artists Chairperson, Michelle Culpitt – ANKAAA, Larry Gundora – Warlayirti Artists committee member, Tony Lee – ANKAAA facilitator, Helicopter Tjungerrayi – Warlayirti Artists committee member and Hema Krishnan – OAED

top Right: (L- R) – Linda Butterly – Kimberley Development Commission, Paul Miller – Mangkaja Arts, Hema Krishnan – OAED, Jenny Wright – Mowanjum Artists, Susan Congreve – meeting facilitator, Laura Louise – OAED, Sue Bolland – Yaruman Art Centre, Jacqui Coyle-Taylor – Warmun Art Centre, Cathy Cummins – Waringarri Arts, Roger Taylor – Warmun Art Centre, Nicole Jenkins – meeting facilitator, Jenny Loverock – Yarliyil Art Centre, Annette Cock – Warlayirti Artists

above: Tony Lee, Hema Krishnan, Michelle Culpitt and our pilot Jo Peters from SkyWays Kimberley

bottom Left: L-R Helicopter Tjungerrayi, Eva Nagomara, Michelle Culpitt, Hema Krishnan, John Lee, Larry Gundora, Margaret Bumblebee, Rocky Wentworth, Sally Clifford



‘What is the story we want to tell?’ At the end of May a meeting was held in Halls Creek to talk about the possibility of a marketing cooperative for the Kimberley region Art Centres. The meeting was attended by representatives from the Western Australian Government – Office of Aboriginal Economic Development, ANKAAA, Art Centre members and the Kimberley Development Commission. At this meeting there was general agreement to move forward with further consultation with the artists and senior ANKAAA members from the region.

The ANKAAA Executive endorsed the project and an extensive consultation was organised out of the new Broome Kimberley region office.

Over six days at the end of July Michelle Culpitt – ANKAAA, Hema Krishnan –

Office of Aboriginal Economic Development and Tony Lee – Indigenous Facilitator travelled to eight communities by small plane and talked with more than 50 ANKAAA members in their Art Centres on country about ways the region might work together on a shared marketing strategy to sit alongside their own independent marketing strategies.

There was a lot of enthusiasm from the region to work together and a range of fantastic ideas were put forward from the membership and Art Centre staff.

Members will come together at the three day ANKAAA Kimberley Regional Gathering in Fitzroy Crossing in late September and work together at a one day workshop to finalise a name for the marketing cooperative, a logo, a strapline and determine the way forward on this project.

ANKAAA and the Kimberley membership look forward to working closely with the Western Australian Government – Office of Aboriginal Economic Development on this exciting initiative and forming a strong partnership.

On the 14th July this year, 2007, one of the most celebrated Indigenous Australian artists, the old man from Gija country on Bedford Downs in the East Kimberley, passed away at his home in Kununurra after a long illness.

Like many Aboriginal artists he began his distinguished career late in life. In 1998, Jirrawun Arts artistic director Tony Oliver saw some works on cardboard lying on the ground at Rugun - Crocodile Hole outstation fifty kilometres north of Warmun and asked "Who did those masterpieces?" Old man's meteoric rise to fame culminated in a magnificent retrospective exhibition that opened at the Museum of Contemporary Art in Sydney in December 2006 and is now touring Australia.

In 2000 with his brother-in-law the late Timmy Timms, he 'woke up' an old Joonba - song and dance cycle that told of the journey of the spirits of those who were murdered in the Bedford Downs massacre in the early part of the twentieth century. This Joonba was incorporated with his story of the massacre in the production Fire, fire, burning bright staged at the Perth International Festival of the Arts and the Melbourne International Arts Festival during 2002. The artist was born about two years after that tragic event and was given the same European name as the then manager of the station who was said to have organised the massacre. "Is it a boy or a girl? Name him after me." said the manager. It is a

measure of his generosity of spirit and loving forgiveness that he could speak well of his old boss. "He was not too bad, he only did it once" unlike other white people of that era who were known to have been involved in many killings of Aboriginal people.

While the outside world remembers him as a great painter, those who knew him loved him for his sense of humour, kindness, honesty and strong work ethic. He had not lived physically in his country on Bedford Downs for a long time although he visited by car and by helicopter.

However his country and with its dreamings and his memories of his working life there was with him constantly in his heart and mind. When he woke in the morning he would tell of a visitation from old people giving him new songs or of going bush on a horse rounding up cattle or sometimes of meeting his little brother who was drowned at Old Bedford. His complete spiritual grounding in knowledge of country and law gave him an inner strength that was immediately was a source of inspiration and solace to all who met him.

He was buried at his request next to his beloved brother-in-law Timmy Timms at Bow River after a funeral attended by 1000 mourners on 1 September. The eulogy was given by Jirrawun Arts patron former governor-general Sir William Deane. Old man is survived by daughters Kathy Watson and Theresa Matthews and a large extended family.

Executive 2007 - 2009

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