Introduction
by Christina Davidson, ANKAAA CEO

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

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

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

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

Over 100 participants attended the three day Annual Conference from the 5th to 8th November. Joining together from communities across one million square kilometers of Australia’s north. The AGM, held on the first morning, was chaired by Director Gabriel Nodea. ANKAAA Directors, staff and the auditor presented reports and members talked about issues and priorities faced by their Art Centres and regions.

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

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

The Mount Bundy Statement, 2013

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

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

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

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

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

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

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

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

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

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

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

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

Mt Bundy Station, Adelaide River, 8 November 2013
1. Gabriel Noleka, ANKAAA Director & AGM Chair
2. Maurice O’Riordan, NCCA, International Markets & Exchanges
3. Dora Griffins, ANKAAA Director, leading ‘Money Story for Artists’
4. Janga Nandhrimbala, Namburind Artist
5. Vivian Warlapini, Tiwi Design
6. ANKAAA Board of Directors
7. Ningi Marawini screen printed t-shirt
8. Dylan Miller & Mark Stephen, Australia Council, Open Directors Meeting
9. Brian Tuckler CPA, auditor, AGM
10. Regina Wilson, ANKAAA Director
11. Damper Making Competition judging
12. Kathleen Korda, Durrmu Art
13. Gobbadalj Nabgayguy, Injalak Arts Print, Fashion Parade
14. Ruth Nalimakara, ANKAAA Director AGM
15. Will Subba screen printing with Tim Growcott and Vivian Warlapini
16. Dotty Fejo, ANKAAA Director, AGM
17. Belinda Foster, Tiwi Design, Tiwi Fabrics Fashion Parade
18. Marion Charlie, Nagula Jarndu Designs, Fashion Parade
19. Wally Ngabulumbum, ‘Cultural Tourism & Regional Linkages’
20. Dye pots cooking, HTK String workshop
21. ABC Open Ipad workshop
22. Harvesting Traditional Knowledge String Making Workshop
23. Mittppingi ladies lunching, Joyce Waliabu, Emma Gundurrubuy, Zanette Kahle, Lily Roy
24. Jedda Puruntatameri, ANKAAA Director AGM
25. Christina Davidson, ANKAAA CEO reporting AGM with ANKAAA Director Gabriel Noleka
26. Participants at the Open Directors Meeting
27. Managers Round Table meeting, Adam Boyd, Will Stubbs, Rikki Lovell, Vanessa Spinelli, Liz Martin and Danny Kennedy
28. Megan Yunupingu, screen printing
29. New ANKAAA Member, Martha Law from Yawuru Jarndu Designs
30. Getting ready for Open Directors Meeting
31. Vanessa Spinelli, Vivian Warlapini passing Marjorie Keighran
32. ANKAAA 2013 AGM Meeting
33. Vivian Warlapini, Open Directors Meeting
A third workshop for the Harvesting Traditional Knowledge (HTK) project was held at the ANKAAA Annual conference at Mt. Bundy Station in November. Lead by master string makers Regina Wilson (Durrmu Arts, Peppimenarti), Lily Roy (Willingimbi Art and Culture) and Judy Manany (Elcho Island Art and Craft), the workshop brought together artists and conservation professionals, Sam Hamilton (Museum Victoria) and Carolyn McLennan (MAGNT), NT ethnobotanist Lorraine Williams and ANU string researcher Robyn McKenzie. The workshop continues the project’s theme of sharing scientific knowledge and understanding of natural Australian art making.

The Mt. Bundy String workshop was really good. People got a lot of respect for us and asked a lot of questions. So many people joined in and it was really lovely to see our culture together. It made us proud to be interested in how we strip the sand palm. Elcho and Maningrida mob don’t have to travel a long way to get dyes. It would be good to have more workshops with other communities. I would like to teach more.’

Regina Wilson, Durrmu Arts

Top Left: Lily Roy teaching conservators Carolyn McLennan and Samantha Hamilton
Top Right: Regina Wilson
Middle: Judy Manany twining string
Bottom Left: Judy Manany supervising cooking natural dyes
Bottom Right: Workshop text

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

String Theory Exhibition Catalogue, Museum of Contemporary Art, Sydney, 2013

Robyn McKenzie, ‘The String Figure of Yirrkala’

*Adapted with permission of the author from

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

Images From Top:
- Worrora elder Janet Oobagooma demonstrating boab tree string making; and camping together at Birdwood Downs Station.

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

This is an Inspiring Australia Project. HTK is developed by ANKAAA in partnership with Buku-Larrngay Mulka, Mowanjum Arts and Melbourne University CMCC. The Mulka Centre (Yirrkala) is producing a documentary for 2014. Thanks to Mowanjum Arts and Peter Kroll for exceptional organisation.

Images From Top:
- Sammy Lovell with Boomerang tree
- Miranda White (deceased), spindle for spinning hair for hair braid, 2006
- Sammy Lovell, spear heads
- Ngaglit Goorli (beaded), spear made with hornbeam and kangaroo sinew
- Kangaroo tail sinew used for tying objects
Mari’wi or Waltarima’ by Geoff Crispin, Manager, Jilamara Arts and Crafts

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

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

The Mari’wi making skills were lost. Mr Puruntatameri asked his mother Rachel Puruntatameri to see if she could work out how to remake this item. Rachel Larrakia Elder, Phyllis Williams viewing the Larrakia Petition in ‘Treaty Yeah?’ exhibition Photo: Larrakia Nation Arts

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

The exhibition String Theory reveals the beauty of Northern Indigenous object making through work including that of ANKAAA member artists, Frances Djulibing and Robyn Djunginy (Bula Bula), Lipaki Marlyapa and Dhundhunga Munungurr (Buku Larrnggay Mulka) and Regina Pilawuk Wilson (Durrmu Arts). These masters of their medium really bring out the meaning of this exhibition. Portraying practical objects made for centuries, over generations, and in a contemporary light, to show they can be brilliantly beautiful as well as practical. These skilled artists also add a further element to the exhibition, that of spirit. The spirit, which is imbedded in each object, through the process of production and passing down of tradition and technique, through the gathering of the natural materials and the time involved to complete the work.

Glenn Barkley, exhibition curator, commented on his visit to Francis Djulibing at Ramingining: ‘we were just sitting around talking for hours while the string was being made. That conversation is really part of it as well. I like to think that all of that has been wrapped up inside the string too. Like the words and the conversation sort of get pulled into it.’

The Larrakia Petition in ‘Treaty Yeah?’

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

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

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

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Old Masters Australia’s Great Bark Artists
by Gretchen M Stolte, Curator

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

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

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

Found by Will Owen

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

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

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

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

Catalogue: www.annandalegalleries.com.au

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

Death and Life
by Diane Moone, Curator, Indigenous Fibre Art, Queensland Gallery of Modern Art

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

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

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

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

Catalogue: aboriginalartandculture.files.wordpress.com/2013/10/deathandlife.pdf
**Kittey Malarvie & Karen Mills: Conversations & Connection**

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

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

**Megan Yunupingu: Art Centre Manager Focus**

When I was growing up with my aunties Susan Djaldjul Gurminirri and Susan Buyanggirr Ganambarr on Gurrumuru homeland, I used to watch them making wood sculptures and bird carvings. Sometimes I helped them. I went from one homeland to another, staying with different family. I went to Darwin for schooling and then worked and I started at Marthakal where I learned cataloguing, exhibitions and also look after the artists. It is a challenging job but I like it. To work at the Art Centre is a privilege and I’m proud to work here, to keep traditions and culture alive.

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

Below: Megan Yunupingu Worrwurr (Owls) Ochre on Milkwood Photo: Alcaston Gallery

‘The owl totem belongs to the Yirritja Moiety. Owls are smart and wise; they bring telepathic messages, telling us that something is going to happen, something good or bad in relation to our family.’

**Triennale of Craft, Japan**

by Lisa Cahill, co-curator Australian exhibition

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

The pieces curated for the 2nd International Triennale Kogei (Craft) consist of 36 works by 20 artists. The collection represents many of the artists and communities who have taken part in Object’s exhibitions over the past decade. Among the works exhibited were Durrmu artist Regina Wilson’s innovative designs of wargardi (dilly bag) and silks and the unique hand woven lampshades from Elcho Island artists.
Jadagen Warnkan Barnden (Wet Time Cold Time Hot Time)
by Cayla Fallon, Warumun Arts & Francis Kofad linguist and cultural consultant

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

‘Gija culture is not static but has evolved to take account of the changing world. Today painting lives at its heart. It is particularly appropriate that the Gija changing climate story is told in paintings, as the whole Warmun Turkey Creek Art Movement began as the result of a weather event. The woman whose spirit gave the Goorirr Goorirr to Rover Thomas was killed in a car accident in a storm. The paintings carried Thomas was killed in a car accident, printed and mounted onto a shipping container gallery on the Derby Marsh. The project was an initiative of Mowanjum Art Archive and Media Project Officer Katie Breckon, who wanted to create a Kimberley style version of the world-wide street portrait project, Inside Out.

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

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

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

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

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

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

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

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

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

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

This project funded by the Centenary of Canberra, also celebrated 100 years of Canberra as a place. A place where personal battles can eventually, through sustained struggle, evolve into legislative triumphs and testify to the capacity of the Australian people to embrace change.

The Wave Hill Walk Off was but one of those battles which has inspired future generations of Indigenous Australians to stand up for their rights.

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

Luminous World:
Contemporary Art From the Wesfarmers Collection

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Jinaparrak/Wave Hill/Canberra Exchange
by Penny Smith, Manager, Karungkarni Art

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

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

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

This project funded by the Centenary of Canberra, also celebrated 100 years of Canberra as a place. A place where personal battles can eventually, through sustained struggle, evolve into legislative triumphs and testify to the capacity of the Australian people to embrace change.

The Wave Hill Walk Off was but one of those battles which has inspired future generations of Indigenous Australians to stand up for their rights.

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

My Face, Your Place
by Mowanjum Art and Culture

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

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

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

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

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

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

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

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

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

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

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

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

Under The Sun: The Kate Challis Raka Award

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

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

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

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

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

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

Cancer Council Art Award 2013

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

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

National Art Awards Celebrate Art From Northern Australia
ANKAA Art Worker Extension Program at DAAF

Above: Stanley Taylor introducing Mowanjum Arts (Daly River) to the public at DAAF 2013

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

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

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

ANKAA Conservation Core at Melbourne University: www.youtube.com/watch?v=Kx0TVE1FlPw&feature=youtu.be

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

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

Vivian Kerinnauia of Tiwi Design, Bathurst Island, NT and Jennifer Dickens of Tiwi Design, Bathurst Island, NT and Jennifer Dickens of Tiwi Design, Bathurst Island, NT and Jennifer Dickens of Tiwi Design, Bathurst Island, NT, have been mentored AWEP 2013 participants during internships at major national art institutions.

Vivian completed the 2010-11 AWEP pilot program and Jennifer the 2011-12 program (see p.25).

‘Having the past graduates alongside us was really important. It helped us build our confidence’, commented Stanley Taylor of Mowanjum Arts, Derby, WA. Cara Pinckbeck, Indigenous curator at the Art Gallery of New South Wales, observed: ‘Having previous participants was fantastic for the dynamic of the group. It made people feel relaxed and made the visits more meaningful’.

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

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

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

INPEx and the WA Government DCA are thanked for sponsoring the 2013 Graduate Program.
The Tiwi Art Network (TAN) an alliance between three Art Centres on the Tiwi Islands – Jilamara Arts and Crafts, Munupi Arts and Crafts and Tiwi Design – was founded in 1998. When a Marketing Manager was appointed in 2001, this was the first position of its kind in the Northern Territory. TANs’ mission is to: provide a marketing service and retail gallery space in Darwin to promote its three Tiwi owned and governed Art Centre members; to strengthen sales; and to distribute a shared message of strong Tiwi culture and art practice to the greater community. The vision statement embodies our philosophy - ‘we are stronger together’.

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

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

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

This connection allows us to educate our online visitors, share our Tiwi culture, and for customers to learn the stories of the art through video presentations from the artists themselves. Along with developing cultural tourism markets devoted to Indigenous art the Tiwi Art Network showcases how Art Centres can work together for the benefit of all involved. View the web site: www.tiwiart.com

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

It was obvious the great bond of inspirational energy between them. The collaboration was so successful that Yuri will return to the Pirlangimpi pottery studio soon and Robert has been invited to visit Yuri at his studio in Canberra and attend a ceramic symposium in early 2014.

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

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

On any given day, there were numerous painters working together with Marina, Wayne and Joeline, to create new palettes and use colors in new and exciting ways. At times, there was much chatter as people pointed, praised and advised each other to the mixing of new colors, and while at other times, intensity to develop and acquire the project funding – for without them and the funding, this venture would not have been possible. Furthermore, we would like to thank Marina Strocchi, Wayne Eager, their young daughter Lumyai, arts worker Joeline Wise and all the participants for their tireless work, enthusiasm, and engagement which made this project a success for Warlayiriti Artists, their families and the community.

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

Above Left: Warlayiriti Artists working hard in the Studio
Above: Ningie Nanala experimenting with color
All Photos: Warlayiriti Artists.

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

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

Top: Kevin Whunkuji carving out his totem. Butu (Jesmond) story
Above: Delba Wurkidj painting his silk screen design. Photos: Maningrida Arts and Culture


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

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

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

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

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

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

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

Above: Jeddah Paulina Puruntatameri
Photo: Munupi Art
Above Left: ANKAAA fabric publication launched at Cairns Textiles Forum 2013
Above: Sam Lovell demonstrating boomerang production.
Photo: Miriam Charlie

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Photo: Munupi Art
Above Left: ANKAAA fabric publication launched at Cairns Textiles Forum 2013
Above: Sam Lovell demonstrating boomerang production.
Photo: Miriam Charlie
Three regional meetings were held by ANKAAA in the second half of 2013. The Kimberley Regional Meeting held in September coincided with the second Harvesting Traditional Knowledge workshop hosted by Mowanjum Art and Culture Centre where discussions focused on the need for better ways to deliver training to remote Art Centres, as well as community collections and keeping places.

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

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

An Introduction to Diversity Mentoring (Indigenous)

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

ANKAAA looks forward to working with AILC supporting Indigenous leadership in 2014.

Joonba, Junba, Juju

Kimberley Aboriginal Artists, Tactile Arts, Darwin, August 2013

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

National Gallery of Australia – Wesfarmers Arts Indigenous Leadership Program 2013

Jennifer Dickers (Wangkajara Arts/ANKAAA Art Worker Extension Program graduate); Terry Murphy (Wangkajara Arts/KAACCC); and Yinninla Gumana (Bukalumajguy Mulka); won places in this prestigious national arts leadership program, now in its fourth year.

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

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

my great, great grandmother or grandfather did that.’

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

ANKAAA Stories Art Money (SAM) Workshop

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

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

Above and Below: ANKAAA SAM training

Above L to R: ANKAAA Art Worker Extension Graduate Program members – Stanley Taylor (Mowanjum Arts); Miriam Charlea (Wangkajara Arts); Rachael Umbagai (Mowanjum Arts).}

National Remote Indigenous Media Festival

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

Larrakia Cruise Lounge Pop-up Exhibition

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

Indigenous Advisory Council

Congratulations to Dambawaa Marawilli AA (Bukalumajguy Mulka) for his appointment to the Prime Minister’s Indigenous Advisory Council.

Above: Dance totems on display. Photo: Kimberley Aboriginal Artists

Above: Dance totems on display. Photo: Kimberley Aboriginal Artists

News

ANKAAA Regional Meetings 2013

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

ARTS BACKBONE – ANKAAA ART CENTRE NEWS

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ARTS BACKBONE – ANKAAA ART CENTRE NEWS
Women of the World Festival Goodinymayin Yijard Rivers Art and Cultural Centre, Katherine, by Regina Wilson

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

Ngukurr Luggage Story

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

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

NCCA New Director

ANKAAA congratulates and welcomes Maurice O’Riordan as new Director at the Northern Centre for Contemporary Art, formally known as 24 Hour Art and Cultural Centre (Mangkaja Arts).

We keep our community clean and the kids go to school. The white staff work with the Aboriginal people, all together. We are very lucky. It was nice to meet people from all over the world and see their different costumes, like that Indian mob, you know. Women came to me from overseas and we talked a lot. ANKAAA was represented by two ANKAAA board members, Regina Wilson (Durrmu Arts) and Annette Kogolo (Waringarri Aboriginal Arts).
The Aboriginal Memorial has been described as one of the most important works of art produced in Australia in the 20th Century. In 1988, as Australia ‘celebrated’ the bicentennial, the Aboriginal Memorial was exhibited in the Biennale of Sydney. The Memorial, now on permanent display at the National Gallery of Australia, is an installation of hollow logs, each representing a year of white occupation. A powerful display of Yolngu culture and a sobering reminder of the many Aboriginal losses in the fight to retain freedoms and traditions. A quarter of a century later, Indigenous peoples across Australia are continuing to face many challenges and inequalities in regard to education, housing, health and land rights. With this as a backdrop, the artists of Ramingining decided to mark the 25th Anniversary of the Aboriginal Memorial by exhibiting 25 new dupun - one for every year since 1988.

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

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

Top left: Poster - image by Bobby Mununggurr. Photo: Bula’bula Arts
Bottom: Bungul ground at Ramingining with 25 dupun to celebrate the 25th anniversary of the 1988 Aboriginal Memorial Photo: Matt Nettheim