Welcome
On Art and Caring for Indigenous Knowledge
by Djambawa Marawili AM, ANKAAA Chairman

As an Indigenous artist and cultural leader living in my homeland on an 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.

We are the archæologists and anthropologists. Our elders are passing on traditional knowledge in ‘Yolngu’ and ancient Indigenous languages and university systems, which are still strong and real and rolling on.

I urge the government and wider Australia to respect our Indigenous cultural knowledge base as an asset of inestimable value for Australia and the world; for building strong and healthy livelihoods for my peoples; fostering effective empowered participation in the mainstream; and as the foundation of the acclaimed Indigenous art movement.

The time is really short now for Australia to support us in caring for these invaluable traditions needed by coming generations, before it’s too late and they are lost. Our dynamic contemporary northern art is grounded in this knowledge, which Australia has turned away from for too long.

We want Australians to properly understand that our traditionally grounded contemporary art is not principally about beautiful objects; but with ancient patterns and designs, shares our living ancestral understanding and specific connection to Country.

As homeland and community people living independently on our country, we feel confident and happy and strong. There are no drugs or bad influences coming into our lives while we are living on the Country. And we are also building skills to live in the mainstream world.

We especially want government to understand it is important not to force us to leave our countries again and instead to support us. We were already taken away once to live on missions, and we walked back to country to rebuild our knowledge and culture.

We wish government could understand that we are much stronger and can be much more productive living on Country than living elsewhere. And to work with us patiently, to support us in further developing skills needed to build businesses and jobs here.

The community Art Centre network across Australia is an outstanding example of contemporary Indigenous agency. Our inherited patterns and designs are our identity and also: a ‘talking stick’, title deed, weapon, and means of economic empowerment.

Please join to walk with us.
Djambawa Marawili AM
Yipayi Banyila Homeland / North East Arnhem Land

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ART Centre: Yawuru Arts & Culture, Broome Language spoken: Yawuru, English ANKAAA Board: 2011 - Present

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ARTS BACKBONE – ANZAAA

Volume 14: Issue 2, December 2014/January 2015

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ANKAAA Board of Directors 2015 - 2016
Mangkaja Arts Resource Agency, Aboriginal Corporation is a vibrant Aboriginal owned Art Centre in the township of Fitzroy Crossing in the Kimberley, Western Australia. Mangkaja, meaning wet weather shelter, was established in the late 1980s by a small group of artists to support cultural, social and economic development. It has a strong governance system, working with cultural governance and the western business model and represents artists across four language groups – Bunuba and Gooniyandi of martuwarra country of the Great Sandy Desert). Wangkajunga from the jilji (sand-hill country of the Great Sandy Desert). Dolly-dolly-jukuja-snell). Sonia Kurarra was also in high demand exhibiting with Suzanne O’Connell Gallery, Brisbane, and Gallery Gabrielle Pizzi, Melbourne. While a suite of new prints were created in workshops with Basil Hall Editions and the Australian Print Workshop, supported by ANKAAA. There were a number of Back to Country trips working with Fitzroy Valley organisations to create works and address community issues, including suicide prevention training, men’s health and the transferece of culture to younger generations.

A highlight for the year was a Mangkaja led trip back to country in the Great Sandy Desert. It had been seven years since the last visit to the site of Kurtal which was an important evidence-gathering trip for the native title claim for the area, involving Nyguurra rangers and the Central Desert Native Title Services. There was a small group of artists to support cultural, social and economic development. It has a strong governance system, working with cultural governance and the western business model and represents artists across four language groups – Bunuba and Gooniyandi of martuwarra country of the Great Sandy Desert. Mangkaja’s 2014 exhibition program was busy with artworks acquired by significant collections. Daisy Japulija won the Most Outstanding Work at the Port Hedland Art Award 2014. Amy Nugget exhibited at the Central Institute of Technology, Perth with accompanying book ‘Ngurrakura Wangki: Amy’s Story’ by Annette Puruna Wayawu Kogolo, Maminiya Joy Nugget and Sandy Toussaint. And Dolly Snell’s work was shown at Outstation Gallery, Darwin, with catalogue Kuril - New work (www.outstation.com.au/exhibitions/2014/kuril-new-work-dollyjukuja-snell). Sonia Kurarra was also in high demand exhibiting with Aboriginal and Pacific Art, Sydney, Gallery Gabrielle Pizzi, Melbourne and Singapore’s Red Dot Gallery.

Mangkaja’s 2014 exhibition program was busy with artworks acquired by significant collections. Daisy Japulija won the Most Outstanding Work at the Port Hedland Art Award. And two senior Walbajarri artists held their first solo exhibitions. Amy Nugget exhibited at the Central Institute of Technology, Perth with accompanying book ‘Ngurrakura Wangki: Amy’s Story’ by Annette Puruna Wayawu Kogolo, Maminiya Joy Nugget and Sandy Toussaint. And Dolly Snell’s work was shown at Outstation Gallery, Darwin, with catalogue Kuril - New work (www.outstation.com.au/exhibitions/2014/kuril-new-work-dollyjukuja-snell). Sonia Kurarra was also in high demand exhibiting with Aboriginal and Pacific Art, Sydney, Gallery Gabrielle Pizzi, Melbourne and Singapore’s Red Dot Gallery.

Lisa Uhl retained her rising star status, exhibiting with Suzanne O’Connell Gallery, Brisbane, and Gallery Gabrielle Pizzi, Melbourne. While a suite of new prints were created in workshops with Basil Hall Editions and the Australian Print Workshop, supported by ANKAAA.

If you are visiting Munupi Art Centre, come and see Cornelia smiling all the time. For Cornelia Tipumantimirri and her family the Tiwi Islands, forged by a lifetime of memories living encircled within the tides of the Arafura Sea. If you are visiting Munupi Art Centre, come and see Cornelia Tipumantimirri and her family the Tiwi Islands, forged by a lifetime of memories living encircled within the tides of the Arafura Sea.
Primavera 2014 is an annual show for young artists under 35 from all over Australia. It was established in 1992 by patrons Ted and Cynthia Jackson whose daughter Belinda passed away when she was 29. Primavera became a living memorial to celebrate her life, creativity and youth, opening each year in Sydney’s spring, it celebrates new creativity and youth, opening each year in Sydney’s spring, it celebrates new creativity and youth, opening each year in Sydney’s spring, it celebrates new creativity and youth, opening each year in Sydney’s spring, it celebrates new creativity and youth, opening each year in Sydney’s spring, it celebrates new creativity and youth, opening each year in Sydney’s spring, it celebrates new creativity and youth, opening each year in Sydney’s spring, it celebrates new creativity and youth, opening each year in Sydney’s spring, it celebrates new creativity and youth, opening each year in Sydney’s spring, it celebrates new creativity and youth, opening each year in Sydney’s spring, it celebrates new creativity and youth, opening each year in Sydney’s spring, it celebrates new creativity and youth, opening each year in Sydney’s spring, it celebrates new creativity and youth, opening each year in Sydney’s spring, it celebrates new creativity and youth, opening each year in Sydney’s spring, it celebrates new creativity and youth, opening each year in Sydney’s spring, it celebrates new creativity and youth, opening each year in Sydney’s spring, it celebrates new creativity and youth, opening each year in Sydney’s spring, it celebrates new creativ
Garnkiny - Constellations of Meaning
RMIT Gallery, Melbourne
By Anna Crane, Warmun Art Centre

A multi-faceted project involving bush trips, language recording and teaching, an exhibition and a bilingual book, Garnkiny - Constellations of Meaning, explored the rich connections between Gija story, language and art making.

Garnkiny Ngarranggarni, the Moon Dreaming story concerns the actions of the man of joowoomoo skin, whose forbidden love for his mother-in-law and his travels across vast areas of Gija country made human beings mortal and laid down serious tenets of Gija law and kinship. This story has been told and painted by some of Warmun’s most respected living artists including Mabel Juli, Rusty Peters, Phyllis Thomas, Patrick Mung Mung, Charlotte Car nington and artists who have passed away such as Mick Jawalji, Hector Jandany and Jack Bitten.

Focusing on this narrative senior artists took their younger family members to remote sites associated with the story and shared with them the intricate meanings they hold about Gija kinship, country and ways of seeing the world. Recordings in Gija language of deceased elders were used in the Gija language teaching program at Warmun Art Centre and new recordings with living speakers were archived and translated in the Media Lab.

The project culminated in an exhibition of ochre paintings and multimedia work at RMIT Gallery, Melbourne, from September to November 2014. Old and new audio recordings brought the voices of the artists and storytellers into the gallery next to their paintings. The 112 page bilingual publication comprised of a collection of works and an accompanying exhibition catalogue honouring the stories of Warmun’s most respected living artists past, present and future. Jimmy Tchooga’s words are translated from Kukatja to English by Helen Nagomara and taken from the exhibition catalogue.

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Warlayirti: The Art of Balgo
RMIT Gallery, Melbourne & the Araluen Art Centre, Alice Springs

By Jimmy Tchooga, Board Chair, Warlayirti Artists

Warlayirti Artis, Balgo, is situated on the Lurma (Kingfisher) Dreaming Track in the Great Sandy Desert. Warlayirti is the collective name for all the tribes of the Lurma Dreaming. Curated by Joaqueline Hailey, Warlayirti: The Art of Balgo was on display at RMIT Gallery, Melbourne from 15 September to 8 November 2014, before moving to the Araluen Art Centre in Alice Springs from 28 November 2014 to 15 February 2015. It was comprised of a collection of works and an accompanying 168 page page exhibition catalogue honouring the stories of Warlayirti artists past, present and future. Jimmy Tchooga’s words are translated from Kukatja to English by Helen Nagomara and taken from the exhibition catalogue.

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Mabel Juli, Garnkiny, 180cm x 120cm natural ochre and pigments on linen. Photo: Mark Ashkanasy

"You go down into the water."

Garnkiny: Constellations of Meaning, installation images, RMIT Gallery 2014. Photo: Mark Ashkanasy

From left: Bulgo artists Eric Moora, Larry Gundora and Jimmy Tchooga, Chair of Warlayirti Artists, in front of the newly restored Assembly Banners at exhibition opening, RMIT Gallery 2014. Photo: Wuli Janua Photography. Banner on left: Warlayirti Artists – Balgo x Bulgo, 1981, is the first banner to be painted for the Balgo Hills Church and represents a number of different mythological sequences from the period of the dreaming. Each one of these was associated with persons living at the settlement.
The Alluvial Plain: Karen Mills
Alcaston Gallery, Melbourne
By Karen Mills

Karen Mills is a visual artist living in Darwin; she was an ANKAAA Director from 1996 to 1999. Most recently Karen has been undertaking further research about her family history and connections to country in the East Kimberley region of Western Australia.

The inspiration for The Alluvial Plain is the desert landscape of Sturt Creek, a major Creek system in the East Kimberley that flows into Pukar (Lake Gregory) on the edge of the Great Sandy Desert.

When I was out on Country at Sturt Creek Station, I thought deeply about the Old People and the never ending presence of Aboriginal culture and history that survives in the land. The sight of stone flakes scattered on the ground, exposed in the open, was clear evidence that Aboriginal people had lived there enjoying the abundance of the creek for a very long time.

All the work in this exhibition is made with natural pigments. I like the simplicity of making my own paint with dry pigments, water and a binder. One of the pigments is a white ochre from Darwin and is the unbleached, sandy colour that can be seen in the work.

Mowanjum Arts Archive & Media Centre was invited to present at the 2014 ANKAAA Annual Conference, which gave me an excellent opportunity to share our journey with people from all over the Top End.

A focus of our presentation was how we engage youth in creative projects. Community elders and serious painters express their fears for what they see will be the inevitable loss of cultural knowledge if committed efforts are not made to secure it for future generations. They understand that without culture, Mowanjum youth face losing their identity and elders fear the repercussions this loss will have on their children’s health and wellbeing.

Community elders made it clear that education should be directed towards youth and that technology should play an integral role in its delivery. Youth are encouraged to actively participate in exhibitions, festivals, bush trips and creative initiatives, in diverse creative roles such as dancers, artists, photographers and production assistants.

It is important that the Art Centre and the Media Lab are welcoming spaces for young people to learn, explore and interact with staff and artists. The work we do now is the foundation for the rightful storytellers.

Engaging Youth in Creative Media Projects
By Katie Breckon, Project Coordinator Archive & Media Centre, Mowanjum Arts

This exhibition of fabrics by Bula’bula artists at Nomad Art Gallery, Darwin in October 2014, took its name ‘Galico’ from the Gupapuynga word for fabric and showcased new and innovative designs based on paintings by senior artists of Ramingining.

In a unique screen-printing process, paintings were scanned and digitally colour-separated using Photoshop. The resulting print designs retain the same feel as the original paintings and artists have greater control over the end-design.

The project involves employment and training of younger community members; exposing them to the Art Centre, and to working with aspects of their family and clan designs.

The final stage of the project, working through Remote Jobs and Community Projects, will introduce a sewing component. This will enable people from Ramingining to produce cushion covers and bags from the hand printed fabrics. This will result in a range of products, designed, printed, sewn, marketed and sold from a very remote community in Arnhem Land.

Mowanjum Arts Archive & Media Centre

My name is Rachael Umbagai, I am a star graduate from the 2011 ANKAAA Art Worker Extension Program (AWEP) and is now the Trainee Operations Manager at Mowanjum Art and Culture Centre, Derby.

Now participating in the AWEP Graduate Program, Rachael wants to further develop her skills and experience in financial management, management of human resources and leadership in Indigenous organisations.

Rachael has been selected for the 2015 Art Gallery of Western Australia, Indigenous Leadership Program in their Desert River Sea Project. She is a Director of Dambimangari Aboriginal Corporation and of Mowanjum Arts. Mowanjum Arts Manager, Jenny Wright reflects: ‘Rachael first became involved with the Art Centre as a CDEP worker seven years ago. When she started she was too ashamed to talk to customers. She has come so far since then.

The first ANKAAA Art Worker Program was Rachael’s idea. She went on to win a community arts job and it gave her the confidence and knowledge to progress further in her job.

Rachael has been my right hand for some years now, and is such a pleasure to work with, ever eager to learn, outspoken, and not scared of anything. She is also very funny! She is one of the best colleagues I have had in my long working life.’

Art Worker Focus – Rachael Umbagai, Mowanjum Arts

By Katie Breckon, Project Coordinator Archive & Media Centre, Mowanjum Arts

These young people will inherit, so it’s important we engage them early in creative projects that are guided by our community elders.

Over the last few years the Media team have developed creative fine art photographs, taught camera skills to staff and engaged young people as models. Kids love being involved and feel confident and proud of themselves when they see the final image. There are many very simple photographic techniques that can be used to inspire the imaginations of children. We are now planning to develop imagery from dreamtime stories under guidance from the rightful storytellers.

Mowanjum kids model for The Magical Dinner Tree, Derby, 2013
Photo: Mowanjum Arts SWAC

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Honoring the Teaching Roles of Senior Gija Women

By Warmun Art Centre and Betty Carrington

Over the last year and a half senior Gija women artists, including Mabel Juli, Shirley Purdie, Phyllis Thomas, Betty Carrington and Shirley Drill have led a series of bush trips to different parts of Gija Country (East Kimberley) in order to share time with and teach their young women what they feel is important.

Ngalirringal-boorroo (For the Women) a two-part exhibition of paintings and videos at Cross Art Projects and Sydney College of the Arts in late 2014, is part of a much larger project.

‘Well, we like to teach you mob, take you mob out’, says Betty Carrington, talking to a group of young woman in one of the videos.

‘I like to hear you tella talk Gija language. I like to hear you tella singing little bit of a joonba [a song and dance cycle]. Dancing joonba. That’s the energy that has created Ngalirringal-boorroo. It’s only the latest incarnation of decades of dedicated work. In their efforts to fully take up their roles as carers, providers, healers and creators, senior women work teaching in the school, in their homes, in drug and alcohol and therapeutic programs and at the Art Centre using storytelling and art as tools towards these ends.

The elders carry their responsibility to mentor and guide younger people happily and with humor but often heavily. The systems that younger women are obliged to master and move within as they negotiate school, work, accessing healthcare and so on often only admit elders as expert knowledge holders in ways that are bounded and conditional. They fall short of really seeing and honouring what it is senior Gija women know, what they do and what they have to offer their own community. In this way their authority is often undermined. Ngalirringal-boorroo has been led by these women and they have worked through difficult obstacles to continue to speak to their young people with conviction and with love.’

Words by Betty Carrington extracted from interviews recorded by Nancy Daylight, Margaret Joshua and Asayah Nodea in September 2014 compiled and co-authored by Anna Crane and Alana Hunt.

Jilamara Arts and Crafts, Milikapiti – 25th Anniversary

On 6 August, 2014, Jilamara Arts and Crafts Association recognised 25 years of formal existence with a community based celebration at the Art Centre. Children from Milikapiti School joined with Jilamara artists in performing Yoi to recognise the landmark occasion.

Jilamara started out as an adult education facility and transformed into an incorporated Art Centre with the assistance of Anne Marchment. Subsequent art coordinators have worked with the Tiwi management committee to foster the principles of ‘strong culture, strong art, strong community’. These foundations were set by the grandparents, ‘old ladies’. Kitty Karilla and Freda Wulupinni remain the basis for Pumpuni Jilamara, or good design, today.

Jilamara has established a reputation for quality artwork based on the use of locally occurring ochres and strong cultural referencing. These attributes are recognised nationally and internationally through public and private collecting. Initially of work by the ‘old ladies’, and now of the next generation, Pedro Wonaeamirri, Timothy Cook, Raesleen Karinaus, Janice Murray, Patrick Freddy Puruntatameri and others.

At the forefront of Jilamara’s development is the importance of passing on culture to the next generation. Regular cultural classes are held with the local Milikapiti school and Tiwi College. Additionally the Mulukwari Museum continues to build as a vital and active repository of Tiwi cultural heritage.

Jilamara thanks all the visitors, community members and artists who made the 25th anniversary celebration such a success; importantly, the children who will need cultural connections in the future to keep Jilamara and the community of Milikapiti strong.

Injalak Arts Gunbalanya, 25th Anniversary

On Saturday 1 November everyone was invited to Injalak’s home in Gunbalanya to celebrate our 25th birthday. Established in 1989, with a focus on screen-printing fabric, Injalak soon grew beyond its footprint as not only a place of creativity but of education and sharing culture with an international audience.

It had been discussed throughout 2014, the big 25th year anniversary. What date? How much food do we need? And most importantly, where are we going to get a cake big enough for all our friends?

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Words by Felicity Wright, extracted from interviews recorded by Phyllis Thomas, Dymphna Kerinauia, mentor manager Felicity Wright and special guest Wendy Kennedy (who made the building happen all those years ago) opened the day, with words of how proud and grateful they are of the community, and to all who have supported Injalak’s 25 year journey.

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The day was filled with fun for all the family. From printing your own Injalak birthday T-shirt to spear throwing and damper competitions, traditional dancing, painting and weaving demonstrations, a huge bush tucker banquet, special birthday art sales, local bands and of course the largest cake this side of the East Alligator River!
ANKAAA Training and Development Support Program (TADS) is an ongoing responsive program designed to provide targeted support and small amounts of funding to ANKAAA members and Art Centres. It complements ANKAAA’s wider core training and support.

TADS contributes to on/off development projects for: artists and arts workers; Art Centre marketing and promotion; and strengthening of business practice. Art Centres are encouraged to contact the ANKAAA Resource and Development team with projects or ideas they would like assistance with. The programs’ ‘ground-up’ approach recognises needs of Art Centres and regions differ and maximises value.

ANKAAA’s Training and Development Support Program (TADS) Durrmu Arts, Artist Exchange (Part Two)

This project revives the ancient airbell weaving technique lost to the Peppimenarti Region after missionary times in the 1940’s. It grew from the friendship between artists Regina Wilson (Durrmu Arts) and Lily Roy (Yilan Homeland) who met when they were both directors on the ANKAAA board.

The first phase took place in 2013 when Peppimenarti artists made the 1750 km (return) journey by road to a weaving workshop at Yilan Homeland in Central Arnhem Land.

This second three day workshop at Peppimenarti Community in July 2013, gave original participants a refresher on the weaving technique of twining bush vine; and opportunity for other community members to learn first hand from visiting Arnhem Land artist/teachers Lily Roy and Freda Wyartja.

On the first morning, pandanus was collected, stripped, dried and used to practice weaving a base for a dilly bag, and in the afternoon school children watched a documentary made during the ‘Yilan’ workshop.

On day two, we drove to a spot on the Moyle River called Ningi Ningi (Jungle Jungle) to collect pinbin (bush vine). We sat by the river learning the weave, and noted it is much easier to use bush vine than pandanus. In the afternoon, everyone, including the school kids, had a hand in making our first communal fishnet and dilly bag (or airbell as it’s called at Peppimenarti).

On the third day, we moved upstream on the Moyle River to ‘Cement Block’ (where everyone started their own fishnet from scratch, including the school kids.

Weaving with the school children at Ningi Ningi, Moyle River Photo: Durrmu Arts

A range of clothing made from Meparra designed fabrics was modelled at the WOW – Women of the World Festival. Godinymayin Yapidjari River Arts and Culture Centre, Katherine. WOW is an inspiring festival originating from The Soutbank Centre London.

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Weaving of bush vine with original Yilan Homeland Art

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Weaving with the school children at Ningi Ningi, Moyle River Photo: Durrmu Arts

A range of clothing made from Meparra designed fabrics was modelled at the WOW – Women of the World Festival. Godinymayin Yapidjari River Arts and Culture Centre, Katherine. WOW is an inspiring festival originating from The Soutbank Centre London.

Weaving with the school children at Ningi Ningi, Moyle River Photo: Durrmu Arts
Since the inaugural event in 2007, ANKAAA has participated in the Darwin Aboriginal Art Fair (DAAF) and helps enable Indigenous artists to travel to work at the Fair, and extend professional experience, through its partnership with DAAF.

Now situated at The Darwin Convention Centre on Larrakia Land, the Art Fair offers a unique impression of the diverse Australian Aboriginal Arts Industry, with 58 Art Centres from across the continent attending the 2014 event.

This year, 27 ANKAAA supported Arts Centres exhibited at the Art Fair, promoting their products and enabling visitors to ethically purchase artworks.

The presence of the ANKAAA stall at the entrance to the Art Fair supported the important message of ethical purchasing and enabled visitors to receive plenty of additional information about the industry, the art, and the regions, through many conversations as well as ANKAAA literature, such as the ethical buying guides, the Guide to Aboriginal Art Centres and Arts Backbone magazine.

The Art Fair coincides with the National Aboriginal and Torres Strait Islander Art Awards, the Darwin Festival, the National Indigenous Music Awards and numerous art exhibitions in early August, making it a truly exciting time to be in town to catch up with colleagues living in some of the remotest parts of Australia.

Of particular interest to many people at the 2014 Art Fair were the stall tours given by ANKAAA’s Art Worker Extension Program participants as a valued informative part of the Art Fair’s demonstrations, workshops and forums.

ANKAAA would like to thank all its members and supported Art Centres for travelling long distances to attend DAAF and to all those who popped in to the ANKAAA stall. The ANKAAA Board is looking forward to ANKAAA participating in the Darwin Aboriginal Art Fair from 7 – 9 August 2015.

Readers are encouraged to check the website for details: http://www.darwinaboriginalartfair.com.au

ANKAAA is represented on the Darwin Aboriginal Art Fair Foundation Ltd. Board and has worked closely with DAAF supporting the Art Fair’s development.

ANKAAA’s Arts Worker Extension Program (AWEP) culminates each year in August with the staging of two key events as part of the Darwin Aboriginal Art Fair (DAAF).

The AWEP Graduation Breakfast is held on the first morning of the Art Fair, and AWEP Graduates deliver a program of short presentations throughout the Fair.

The AWEP Graduation Breakfast, held at Darwin Convention Centre, is an industry event to celebrate the achievements of the AWEP participants and thank funders and partners.

Invited guests include politicians, funding bodies, cultural institution partners, Art Centre staff, the ANKAAA board, past AWEP Graduates and the friends and family of the participants.

During the ceremony current AWEP participants share program highlights and guest speakers (usually politicians or representatives from funding bodies or cultural institution partners) talk about the value of the program.

After the speeches and breakfast, the AWEP participants are awarded with a Certificate of Achievement and invited to visit awepgrads.com.au.

The aim of the presentations is to allow the AWEP Graduates to build on their public speaking experience, and educate DAAF audiences about the role of arts workers and Art Centres.

In 2014 nine arts workers graduated from AWEP (six from NT and three from WA) taking the total number of Graduates to 34. It is expected the number of Graduates will pass 50 in 2016.

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ANKAAA Arts Worker Extension Program – The Next Exciting Chapter
By Dion Teasdale, Graduate Program Co-ordinator

In July 2014 ANKAAA embarked on the next exciting chapter in the ongoing development of its Arts Worker Extension Program (AWEP).

AWEP, which began in 2010, is an intensive professional development program for Aboriginal arts workers employed in Northern Australian Art Centres.

The program includes Darwin-based group training blocks, interstate industry internships, field trips, site visits, workplace assessment and mentoring. Major cultural institutions such as the National Gallery of Australia, the Art Gallery of NSW and the University of Melbourne host interstate internships.

Over the past four years 34 Aboriginal arts workers from 19 different Art Centres have graduated from the program and participated in ongoing skills development.

Each year AWEP Graduates have gone on to mentor new recruits, participate in regional exchanges, attend networking events and complete leadership programs.

Now, as AWEP celebrates its fifth anniversary, ANKAAA is offering a more consolidated Graduate Program to assist the development of career pathways.

Funded by the NT Department of Business and the WA Department of Culture, with contribution from the Australian Government Ministry for the Arts, the new AWEP Graduate Program provides Graduates with ongoing:

- Tailored skills development and project support, targeting individual workplace needs and goals;
- Opportunities to expand networks and industry participation; and,
- Monitoring to achieve workplace goals, and develop skills to mentor others in the workplace.

So far 27 of the 34 Graduates have put up their hand to be involved in the new AWEP Graduate Program over the coming 12 months. 19 are from the Northern Territory and 8 are from Western Australia.

Arts Workers who have signed up to the AWEP Graduate Program are able to access the following resources:

- A 12 month Individual Professional Development Action Plan (IPDAP);
- One-on-one mentoring (via phone, video call or in person);
- Financial assistance for site visits and access to expertise, training or equipment;
- Participation in Graduate Networking Events (including the AWEP Graduate Conference to be held in Darwin in April 2015).

The first step for Graduates has been to work with their Art Centre Coordinators and ANKAAA to draft an Individual Professional Development Action Plan (IPDAP).

Fifteen Graduates attended the ANKAAA AGM at Mount Bundy Station in November, 2014 where they participated in a mentoring workshop and helped plan upcoming events.

There will be a number of group training activities in 2015 including a cultural tourism field trip, a conservation workshop, SAM training and the AWEP Conference.

Celebrating Harvesting Traditional Knowledge
By Vanessa Kredler, Project Coordinator ANKAAA

ANKAAA’s Harvesting Traditional Knowledge Project, Showcase Booklet cover design

ANKAAA is pleased to share with you some of the achievements of the Harvesting Traditional Knowledge project, which came to an end in 2014. Harvesting Traditional Knowledge is a two-way learning platform that brings Australian Indigenous traditional knowledge masters together with conservators from leading Australian cultural institutions to share different approaches to caring for cultural material.

Over the last two years ANKAAA and its project partners delivered four workshops at remote Art Centres in Northern Australia, and have engaged at least 120 Indigenous artists from 19 communities in ANKAAA’s four regions, as well as 24 conservators and curators from 17 key cultural institutions across Australia. It has been an amazing journey and we have made many friends along the way!

The project, led by ANKAAA, is a partnership with Buku-Larrnggay Mulka Yirrkala and The Melbourne University’s Centre for Cultural Materials Conservation. Mowanjum Art Centre and Jilamara Arts joined as workshop hosts, and the United Nations University, Traditional Knowledge Centre as part of the advisory committee.

New Website
To respond to the many requests for continued networking and collaboration opportunities, ANKAAA is about to launch a website to feature issues around ‘Digital Archiving and Keeping Places’. We hope that all program participants will be able to contribute to this website to continue the knowledge exchange.

If you have any resources to share that could help Art Centres with questions around digital archiving and community collections, please get in touch!

Documentary
The Mulka Project (Yirrkala) has produced a fascinating documentary about the project. It was launched at the 13th International Conference of the International Council of Museums for Conservation in Melbourne in September 2014, and at the 2014 ANKAAA Annual Conference, and was met with huge applause.

If you are interested in screening the documentary at your Art Centre or organisation, please get in touch. The trailer can be viewed on the ANKAAA website at: http://ankaaa.org.au/special-projects/harvesting-traditional-knowledge/

The ANKAAA Board would like to thank all of you for your interest in and contribution to the project. We very much hope that you will keep in touch and continue to be an active part of our network!

This project is an Inspiring Australia Initiative and within ANKAAA is under the umbrella of the Digital Archiving and Keeping Places Support Program supported by the Australia Council for the Arts.
Each year, ANKAAA holds Regional General Meetings in each of its four regions before the AGM. These meetings are central to Indigenous governance and leadership and an important way for artists, art workers and coordinators from different community Art Centres to connect and discuss industry priorities.

Elections for the ANKAAA Board of Directors take place at the regional meetings every second year. Four directors are elected from each region, to make up the full Board of twelve directors and four standing directors.

In 2014, following changes to the Office of the Register of Indigenous Corporations (ORIC) rulings, Indigenous members needed to have signed an individual membership form, approved by the ANKAAA board, to be eligible to vote. ANKAAA staff, worked hard all year, with the incredible support of Art Centre coordinators and art workers, to achieve a high level of formally signed forms, ensuring the community could actively participate and choose who they would like to represent their regions.

The Tiwi Regional General Meeting was held in early September at the Tiwi Enterprises Conference Room, Nguju, Bathurst Island. Staff and artists from Jilamara Arts, Munupi Art and Tiwi Design identified and discussed a number of regional priorities including: cultural tourism, cross-generational engagement, cultural revitalisation and reinforcement, innovation, digital archiving, governance training and ongoing funding.

Eight Art Centres attended the Darwin/Katherine Regional General Meeting, which took place in late September at the Godinymayin Yijard Rivers Arts and Culture Centre, Katherine.

Art Centres supported by ANKAAA still receive full service delivery and all their members and staff are welcomed to participate in ANKAAA meetings.

The ANKAAA Directors warmly thank all who attended and gave their time and expertise to 2014 regional meetings, and to the host venues.

Special thanks to Kimberley Aboriginal Law and Culture Centre (KALACC) for sponsoring the kurtal dancing at the Kimberley meeting at Fitzroy Crossing.


djambawa marawili, ANKAAA Chair, made a special trip from Arnhem Land. Also present was an important Elder and previous ANKAAA Chairman, Mr Ngarralja Tommy May, who Djambawa acknowledged as 'The Father of ANKAAA'.

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1. Screen Printing Workshop – Marth¬¬a Lee, Nagala Jandu Artists, Broome
2. Screen Printing Workshop - Anna Richardson, volunteer
3. Open Board Meeting - Ruth Nalmakara, outgoing ANKAAA Director
4. Open Board Meeting
5. Open Board Meeting - Darnabelle Manawati AM, ANKAAA Chair & Gabriel Naidoo, Deputy
6. Damper Competition - Missy Guarnaron & Mt Bundy Station owner Scott going all out to prepare the fire
7. Damper Competition - ANKAAA Directors judging
8. Bush Material Jewellery Workshop
10. Lunch
11. Casual meeting
13. Bush Material Jewellery Workshop - Carol Puruntatameri, Munupi Art
14. 2014 AGM participants
15. Annual Conference Forum – Kevin Winunguj, Maningrida Arts presenting
16. Annual Conference Forum – Mark Sipajerke, Director, Australia Council Aboriginal and Torres Strait Islander Arts Division
17. Bush Material Jewellery Workshop - Mavis Ganambarr, Elcho Island
18. ANKAAA Directors meet with key funders
19. ANKAAA Directors meeting
20. ANKAAA AGM
21. ANKAAA AGM - Emma Gundanagninbay, Maningrida Arts and Culture
22. Bush Material Jewellery Workshop - Susan Wanji Wanji, Man api Art
23. ABC Open Ipad Workshop - ANKAAA’s John Saunders assisting
24. UMI Arts EO, Darryl Harris, Employment Forum
25. Indigenous Art Centre Alliance, QLD – Pam Bigelow, Manager
26. Indigenous Art Centre Alliance, QLD - Solomon Booth, Director
27. WA Aboriginal Art Centre Hub, WA – Christine Snaggin, Coordinator
28. Desert, NT - Hannah Grace, Senior Program Manager
29. Digital Archiving & Keeping Place Forum - BCA’s Daniel Fedorovitch and Bernard Namok
30. Northern Land Council, Joanne Idris, Senior Policy Advisor
31. Money Story Forum – funding partners present L to R: Crown Gulf (Cultural Partnerships), Angela Hill (Arts NT), Cathie Rose (NT Dept of Business), James Barney (NT Arts Funding), Mark Singleton (Australia Council)
32. Networking under the mango tree
33. Art Centre Media Units – Katie Brockon (Whitlam Centre, Derby, WA), Merriam Marka (Walka Centre, Yirrkala, NT)
The 2014 ANKAAA AGM and Annual Conference, Mt Bundy Station, Adelaide River was attended by 138 participants including ANKAAA chairs, Art Centre managers, and representatives of partner organisations and government funding bodies.

Djambawa Marawili AM, the ANKAAA Chairman opened the AGM and as this was an election year the new ANKAAA Directors were welcomed (see p.3) and contributions of outgoing Directors acknowledged. The annual conference followed.

2014 Key forum themes were: ‘Art Centres: Positive Models of Indigenous Employment, Livelihoods and Leadership’, ‘Cultural Tourism – Making a Living through Sharing Culture’, and ‘Digital Archiving and Keeping Passions’. Workshops took place in: ‘iPad Video Making; Jewellery Making with Bush Materials; Screen Printing; Governance; and Money Story. And there were on site meetings of: the ANKAAA Board of Directors; Arts Worker Extension Program Graduates; National Indigenous Arts Peak Bodies; and the Art Centre Managers Round Table. ANKAAA was delighted that peak bodies: Desert (Central Australia) Umi Arts and IACA (Far North Queensland and Cairns) and VIVA Art Centre Hub (South Australia) participated (with apologies sent by Ananguku Arts, SA).

The ‘Money Story – Talking About Funding’ workshop featured representatives of key national and state/territory funding bodies discussing current programs and funding directions. And Anglican’s Indigenous ‘Money Matters’ team were available for discussion.

Evening entertainment included the Harvesting Traditional Knowledge Documentary launch and a screening of short films from Art Centres on the first day. And the 5th Annual ANKAAA Damper Making Competition, with first prize won by BuluTula Arts Chair Person Francis Djulibing.

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OBITUARY / REFLECTION – ARTS BACKBONE

Out and About

ARTS BACKBONE – OUT AND ABOUT

Volume 14: Issue 2, December 2014/January 2015

1. Learning about Country and Tiwi Clan Areas with Paulette Kerinauia
2. Looking at traditional Tiwi items in the Muluwuri Museum, Jimma Arts, Tiwi. With Akien Parnitariwun and Dynphne Kerinauia
3. Yirr Yirr Yidinyu Foundation Chairman, Galawuy Yunginyu, left, with ANKAAA Chairman Djambaw Mathiewi AM, unveiling the new Gamar Knowledge Centre at Gulkula, Gamar Festival, 2014.
4. Djambawa Marawili AM, unveiling the new Yulanpu Jandu Art, Broome, textile exh. at Kalkarindji Art and Culture Centre.
5. Niagali Jandu Art, Broome, textile exh. at Civic Centre, Broome, October 2014, after workshop with textile artist Megan Kwami/Mali. Artists with ANKAAA Chair, Djambaw Mathiewi AM & CEO Christina Davidson.
9. ANKAAA Deputy Chair, Gabriel Noakes, ANKAAA Stall, Gjira Festival of Traditional Culture, Gulkula, Aug. 2014.
10. Jennifer Dickens, Mangkaja Arts (AWEP Graduate 2012) & Coordinator WES Extensions Program.
11. DAAF 2014 about ANKAAA’s Arts Worker Extension Program.
12. Maselli, Darwin Aboriginal Art Fair (DAAF), Graduate 2012, and Coordinator WES Extensions Program.

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ARTS BACKBONE – OUT AND ABOUT

Reflection – In the Saddle on the Wall

By Chris Griffiths, Warmun Art Centre

In the Saddle on the Wall is about sharing our old people’s way of life on the cattle stations across the Kimberley through painting and video.

These stories came from the old people themselves.

It is important for all of us to know what it was like for Aboriginal people during this time in Australia’s history, in the early years of the white man’s invasion into our Country. At first many Aboriginal people were forced onto stations in order to survive, as they witnessed their own countrymen die at the hands of the white man. But soon our old people became the backbone of the cattle industry.

Some of our old people’s stories made us laugh, but all together they made younger ones understand what life was really like for our old people and that made our old people feel good, because they understood that we were interested in knowing what really happened.

In the Saddle on the Wall tells this story through the words and paintings of our old people themselves.

Richard Birrinbirrin was a member of the ANKAAA Board of Directors from 2004 to 2009, and served as Chairman in 2007. ANKAAA’s Aboriginal Leadership honours his memory and contribution to Australian art.

There are no limits to where the Australian Aborigine can go in Australian society or in education. He can climb as high as he cares to exert himself’. E. A. Wells, Milingimbi Mission Superintendent, 1953

Richard Birrinbirrin was born in 1953 at Milingimbi Mission and initiated on the beach outside his father, David Malingi’s, self-constructed tinshed home about 12 years later.

Within each generation, in each family, a son would assume the role of ‘manikaymirr’ or the ritual singer, while others would go to ‘Western’ school. Although a singer, Birrinbirrin also took up a ‘Western’ occupation as health worker, a position he held at the Ramingining Clinic for ten years.

As a leader in ceremonies, Birrinbirrin was not new to ‘performance’. Indeed, he made his public western performance debut in New York in 2002, where he and his brother Neville Gulaygulay sang to open ‘The Native Born’ exhibition at the Asia Society Gallery. They would travel to Taiwan in 2003 with the same exhibition, and to Sydney for the 2008 exhibition ‘They Are Meditating’.

He and Gulaygulay were also commissioned to perform a dada (making) ceremony and sand sculpture in Ebisu, Tokyo.

Richard came alone to Canberra to sing to ‘The Aboriginal Memorial’ at the National Gallery of Australia.

All this would be eclipsed by his acting career. A keen supporter of the film Ten Canoes (2006), during its development phase, Birrinbirrin’s enthusiasm and assistance provided important introductions of the filmmakers to the Ramingining community. He went on to act in Crocodile Dreaming (2007) with Tommy Lewis and David Gulpilil, directed by Darlene Johnson. He then ironically featured as the ailing old relative who goes off to hospital in Darwin (to die) in Charlie’s Country (2013).

I first had contact with Richard around 1983 at Ramingining. He was a good friend. The last time I saw Richard he was in a wheelchair at the Ramingining Festival in 2013. I miss him very much in the writing of these few words.

In the Saddle on the Wall

In the Saddle on the Wall is a Kimberley Aboriginal Arts project, involving Warmun, Warlimpi, Mangkaja and Mowanjum Art Centres, working in partnership with ABC Open.

Exhibitions were held at Warmun Arts, Kununurra, in May 2014, and at University of Sydney, Sydney, in August 2014. The short films were biographical videos can be accessed at open.abc.net.au/explore?projectId=21.
On hearing of the death of former Prime Minister Gough Whitlam on 21 October 2014, the Gurindji people of Kalkarindji and Daguragu communities gathered at the Art Centre to express their sorrow at the passing of that ‘jangkarni marlaka’ (big important man). Men, women and children sat together through the day sharing stories in his honour. At sunset the women and young girls performed a wajarra ceremony at the monumental rock in Handover Park in Daguragu. In 1975 this was the site where Gough symbolically poured soil into the hands of Gurindji leader, Vincent Lingiari - an iconic moment in Australian land rights history, famously captured by photographer Mervyn Bishop.

Senior artist and Traditional Owner, Theresa Yibwoin recalls:

‘I remember big mob dancing … big mob men, big mob women… big mob culture ceremony. I was young woman, dancing to welcome that big boss for country. Last night I danced farewell dance.’

In 1966, Vincent Lingiari initiated a workers’ strike to protest against the poor conditions on Wave Hill Cattle Station and a claim for their traditional lands. The Gurindji campaign went on for nine years until Prime Minister Whitlam’s visit on 16 August 1975 where he ceremonially proclaimed:

‘Finally, to give back to you formally in Aboriginal and Australian law ownership of this land of your fathers. Vincent Lingiari, I solemnly hand to you these deeds as proof, in Australian law, that these lands belong to the Gurindji people and I put into your hands this piece of the earth itself as a sign that we restore them to you and your children forever.’

This event was a defining moment, which led to the passing of the Land Rights Act (Northern Territory) of 1976, generating momentum for the broader Aboriginal land rights movement.

Eighteen elders, artists and members of the family of Vincent Lingiari travelled thousands of kilometres to pay their respects at the State Memorial Service held at Sydney Town Hall. It was an emotional moment when Paul Kelly and Kev Carmody played their anthem, From Little Things Big Things Grow, under the projected image of Mervyn Bishop’s photograph. Elder, Michael George, commented, ‘As a mark of respect, Gurindji people will now refer to this man as ‘Kulum Whitlam’. This great man helped us get better wages, health, education and housing and, most importantly, gave us our land back. Our people pay their respects to the family of Kulum Whitlam.’

Paul Kelly and Kev Carmody perform their anthem ‘From Little Things Big Things Grow’ under the iconic Mervyn Bishop image of Vincent Lingiari and Gough Whitlam during the State Memorial Service Photo: Karungkarni Art and Culture Centre.