

ANKAAA

Association of Northern, Kimberley and Arnhem Aboriginal Artists

Working together to keep art, country and culture strong

Arts BACKBONE

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www.aboriginalart.org

'Always Together, Not Alone'* By Christina Davidson, ANKAAA CEO

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ANKAAA is a non-profit incorporated Aboriginal Association.

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Cover Image: Lena Nyadbi's new installation at the Musée du quai Branly turns the contemporary art world on its axis
Photo: Jonathan Kimberley

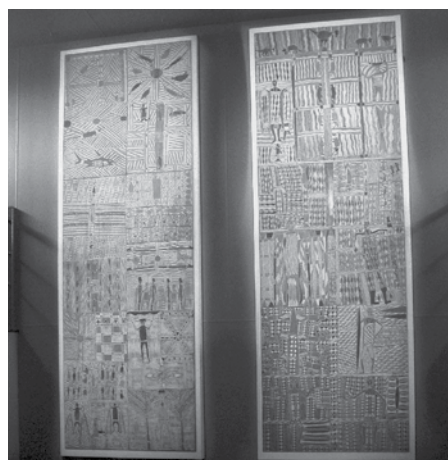
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'Art Centres are only for art, that's what I've been told. But in the Aboriginal way you can't separate language, dance, song, country, story and traditional knowledge from art. Everything connects, art cannot stand-alone, that's the thing we really have to fight for'
Gabriel Nodea, Chairman Warmun Art Centre**

This issue of ANKAAA Arts Backbone celebrates achievements in contemporary northern Indigenous art building on the 'vision of the elders'. It specifically pays tribute to the leaders who 50 years ago conceived and shared the Yirrkala Church Panels and Yirrkala Bark Petitions, building bridges of understanding between very different worlds (see: p. 12-13). The vision of the Gija elders of Warmun in the East Kimberley, who put their patterns and designs on panels gathered from the building debris of the communities first housing projects in the late 1970s and 1980s, to teach their children Gija language and culture; and thereby founded the now world famous Warmun Art Movement, is also celebrated (see: pp. 4,6,7,23 and front cover).

In May, ANKAAA Chairman Djambawa Marawii AM and Deputy Chair Annette Kogolo, delivered papers at the World Indigenous Network Conference, reflecting on the role of art in successful land and sea rights cases (see: p. 20). It is interesting to consider in this context, the remarkable collective effort that has contributed to some



Yirrkala Church Panels installed at the Mulka Museum, Yirrkala

of the landmark art works of North Australia. The Yirrkala Bark Petitions involved 12 signatories; the Yirrkala Church Panels (16 artists); the great Ngurra Canvas (over 50 artists); the Salt Water Collection of Bark Paintings of Sea Country (47 artists). The labour of consultation and joint decision-making was in each case profound.

As an Indigenous lead and governed peak body now in its 26th year, ANKAAA is itself a remarkable collective enterprise. With artists working together across a vast area of one million square kilometers of country, including some of Australia's most remote communities and homelands. In 2013 ANKAAA is the largest peak Indigenous art organisation in Australia, supporting 49 Art Centres and artists groups and 5,000 artists with very diverse languages and cultures.

ANKAAA today is a result of the vision and dedication of its Indigenous leadership over time. It regularly works together with the other Indigenous governed peak arts organisations nationally.

In July 2013 the ANKAAA board have come together to appeal to government on both sides to fully recognise and support the remarkable continuing achievements – cultural and economic – of the ongoing renaissance of north Australian Indigenous art. And to do so in concrete ways to match the increased rhetorical acknowledgement of its importance to the country.

*Yalmay Yunyupingu, from speech recalling Dr. M. Yunyupingu, State Memorial, Gulkula, 30 June **Kimberley Artists Statement, ANKAAA Kimberley Regional Meeting 2012
Photos: Buku Larnggay Mulka, permission for reproduction in connection with NAIDOC Week, 2013 only, see: p.12-13



Yirrkala Church Panels in the Yirrkala Church, 1960s

Mowanjum Artists Spirit of the Wandjina By Jenny Wright, Art Centre Manager



The Mowanjum Aboriginal Art and Culture Centre is situated on the famous Gibb River Road, 12kms from the Kimberley town of Derby.

The Art Centre supports the culture and creativity of the Worrorra, Ngarinyin and Wunumbal people of the Western Kimberley. These three language groups share marriage customs and most importantly, Wandjina Law. To the people, the Wandjina is the Creator of all living things; and the bringer of rain.

Wandjina imagery is a feature of the rich rock art of the region, and these sites remain of great cultural importance to the people.

As well as paintings, Mowanjum Art and Culture Centre sells carved boab nuts and pearl shell jewellery, all of which returns income to community members. Already this year, the Art Centre has helped over 145 artists earn an income from their work.



16 Mowanjum people are employed at the Art Centre as arts workers, cultural mentors and teachers. Two of these arts workers, Rachel Umbagai and Stanley Taylor (participants in ANKAAA's Arts Worker Extension Program) are both now senior staff within the team.

Cultural maintenance is very important to the Mowanjum people and the Art Centre supports this by organising bush trips and painting camps throughout the year.

Over the past few years, the Arts Centre has been developing an Archive and Multi Media Project to digitally store the history and culture of the Mowanjum people. While this project teaches young people field recording and photography, it also ensures that new material is regularly added to the digital library. The University of Melbourne (Victoria) has been a long-term partner in this project for many years, assisting in the preservation of traditional song repertoire.



The Mowanjum Festival is the highlight of our year. Held at the Art Centre every July, it draws an increasingly large audience of both visitors and local communities. The festival features traditional Junba and Waanga song and dance and guest performances from visiting communities. This year's feature performers are the Mirriwoong Gajerrong dancers from Kununurra.



Top: Mowanjum Aboriginal Art and Culture Centre Photo: ANKAAA **Above:** Rachel Umbagai (ANKAAA Art Worker Extension Program Graduate) in the Mowanjum gallery. **Bottom Left and Right:** Mowanjum Festival 2013. Dancers at Mowanjum Festival 2013 Photos: Matt Scurfield



Visible from the Eiffel Tower and measuring almost 700 square metres, Lena Nyadbi's *Dayiwul Lirlmim* was recently installed and unveiled on the roof of the museum, Musée du quai Branly in central Paris. Accompanying Lena to Paris was artist and arts worker Roseleen Park, who shares her thoughts and experiences on her time in Paris with *Backbone*.

On first sighting of Lena Nyadbi's striking installation *Dayiwul Lirlmim* (Barramundi scales) from the top of the Eiffel Tower, we were all very emotional. I saw Lena crying and then I started to cry and then looked around to see all the other Australians up there crying



too! It was absolutely beautiful to see Lena's work there in Paris, and see the barramundi imagery there next to the flowing Seine river. We all laughed when Lena said that the barramundi might just jump into the water and swim off with the other fish.

After this overwhelming experience, we went to the launch of a new exhibition, *Gija Manambarram Jimerawoon* (*Gija Senior Law People Forever*) at the Australian Embassy in Paris. The exhibition was beautifully displayed and it made me so proud to see my Gija people's paintings and all their photographs.



Alongside the unveiling of the installation and the exhibition, we had lunch with Her Excellency, The Honourable Governor General of Australia, Quentin Bryce, which was a really great experience. It was lovely to see her so interested and engaged with Lena's artwork.

Other highlights of the trip included a bus and boat tour of Paris; a visit to the Louvre Museum; a private tour of Sainte-Chapelle (a medieval Gothic chapel), and an amazing dinner on the roof of the Centre Georges Pompidou, where we watched the flashing lights of the Eiffel Tower in the distance.

Roseleen Park is an arts worker at Warmun Art Centre and 2012 Graduate of the ANKAAA Arts Worker Extension Program.

Top Left: The Governor General Hon Quentin Bryce, Lena Nyadbi, Stephane Martin President Director General Musée du quai Branly, Rupert Myer Chair, Australia Council for the Arts at Musée du Quai Branly launch, Paris 2013 Photo: Jonathan Kimberley

Bottom Left: Lena Nyadbi viewing her work from the Eiffel Tower, Paris 2013 Photo: Jonathan Kimberley

Bottom Right: Roseleen Park and Lena Nyadbi at *Warmun Gija Manambarram Exhibition* at the Australian Embassy Paris, 2013 Photo: Jonathan Kimberley



Waringarri Artists, Peggy Griffiths, Dora Griffiths, Agnes Armstrong and Louise Malarvie travelled to Shanghai in China to experience a new culture, Chinese art, Shanghai city lights and a wealth of new ideas. The artists confidently shared their stories with exhibition audiences, and celebrated the spiritual connection to their art with a Lirrga performance at the OFOTO/ANART Gallery opening.

All 41 artworks from the 'Our Living Land' exhibition, which opened at the Salvo Hotel, Shanghai, were purchased by Mr Wu Puingai. As Chairman of Shanghai Zhongfu Investment Group, Mr Wu Piungai supported the opportunity to expose the powerful contemporary aesthetic of east Kimberley artists to a broader Chinese audience with the exhibition on show at two venues.



'It has been an amazing trip for us', said Dora Griffiths, artist and Vice Chairperson of Waringarri Aboriginal Arts. 'We enjoyed the whole experience and were looked after so well by our hosts'. With a shining smile she adds, 'we were so proud and excited to be able to share our art'.

The opportunity for Waringarri Aboriginal Arts to exhibit in China was supported by Western Australia's Department of Culture and the Arts; Shire of Wyndham East Kimberley; MG Corporation, and the Department of Regional Development and Lands, and included six artists from Warmun Art Centre and two from Kiro Kira Artists Kalumburu.

Dora Griffiths is a graduate of the ANKAAA Arts Worker Extension Program and sits on the ANKAAA Board of Directors 2013-14.

Top: Waringarri Artists in Shanghai, from L to R: Peggy Griffiths, Agnes Armstrong, Louise Malarvie, Dora Griffiths Photo: Waringarri Aboriginal Arts
Left: Shanghai 2013, Dora Griffiths explaining the art work to OFOTO Exhibition guests Photo: Waringarri Aboriginal Arts

Larrakia Nation Arts Centre, *A House of Thongs* is an artistic collaboration between Larrakia Nation artists, community members, and members of Darwin's homeless; raising the question, 'what makes a place a home?'.

Constructed entirely from thongs - both second-hand and donated, *A House of Thongs* took many hands and minds to create and build, taking in perspectives of 'home', 'housing' and 'homelessness' from the Darwin community.

When asked what makes a place a home, commonality became apparent between those who are homeless; those newly arrived in Australia; those who rent or live in public housing, and those who own their home.

Inside of the house, is a film installation showing personal interviews with members of the public, which audiences are invited to listen to; wearing the 'thong - headphones' provided.

The House of Thongs is on display at the Bagot Festival, part of The Darwin Festival 2013 on Saturday 10 and Sunday 11 August.



Image: Larrakia Nation's *A House of Thongs* as part of Art in the Long Grass at Darwin's Seabreeze Festival 2013 Photo: James Courtney



In April this year, seven ANKAAA Art Centres took part in the annual 'Revealed' show in Perth. This year, 'Revealed: Emerging Aboriginal Artists' Showcase from Western Australia 2013' included an exhibition, marketplace, symposium and a professional development program for emerging Aboriginal artists and



included involvement of seven ANKAAA supported Art Centres. Yulparja Artists, Bidyadanga Artists, Mangkaja Arts Resource Agency Aboriginal Corporation, Mowanjum Artists Spirit of the Wandjina, Warmun Art Centre, Kalumburu Arts Project and Waringarri Aboriginal Arts, as well as ANKAAA staff Christina Davidson (CEO) and Vanessa Kredler (Senior RDO) attended

the event.

In the 'Revealed' public symposium, speakers talked about important issues in the Aboriginal arts industry and artists from many different Art Centres told stories related to their work. The Revealed exhibition was held at the Gallery Central at the Central Institute of Technology from 13 April to 4 May 2013, and featured artworks from more than 35 emerging Aboriginal artists from across Western Australia.

Left: Jennifer Dickens, arts worker at the Mangkaja Arts Resource Agency Aboriginal Corporation stall, Revealed Marketplace **Right:** The Mangkaja Crew at the Revealed Marketplace: L to R: Bidyadanga artist, Graham Lands, Annette Kogolo, and Jennifer Dickens
Photos: ANKAAA

Cultural Treasures Return to Warmun

By Anna Crane and Jonathan Kimberley, Warmun Art Centre



Performances of the *Gurirr Gurirr*, *Binyjirminy du Lalangarrany* and *Moonga Moonga* song cycles marked the return home of the nationally significant Warmun Community Art Collection this June. The collection comprises many founding works of the Contemporary Warmun Art Movement. Paddy Jaminji, Rover Thomas, Queenie MacKenzie, George Mung Mung, Hector Jandany and others created powerful art objects as teaching tools in the early days of Gija Two-Way



education at Ngalangangpum School in the 1970s. These include early *Gurirr Gurirr* dance boards.

Accompanying the collection and ensuring its safe return from the University of Melbourne were the conservators from the Centre for Cultural Materials Conservation, who undertook a major restoration of almost 200 works damaged in the Warmun flood (March 2011). The Warmun Community Art Collection will now remain with its Gija

custodians, securely stored in custom built archival cabinets and housed in Warmun Art Centre's new Culture and Media Programs Studio. The return of the collection to Gija country represents a significant moment in the life of the *Gija Two-Way Learning Program* – a continuum with a new lease of life in 2013 and the fostering of intergenerational sharing of cultural expertise and contemporary art-making.

Anna Crane is the Media and Culture Programs Coordinator of Warmun Art Centre and Jonathan Kimberley is the Manager of Warmun Art Centre.

Left: Senior Warmun artists and Sophie Lewincamp working together to catalogue items returned to the Community Collection Photo: Matthew Fallon. **Right:** Vanessa Kowalski, Marcel Scott and Sophie Lewincamp in the Warmun Community Collection archive. Photo: Matthew Fallon

The Painters' Eye, the Painters' Voice, Art and Landscape in the Gija World



Linguist Frances Kofod, has lived and worked closely with leading Kimberley artists for over 30 years, and works with both the Mirima Dawang Woollab-gerring Language and Culture Centre in Kununurra and the Warmun Art Centre. Her research into and translations of the stories of paintings, has been seminal to enriching the reception of East Kimberley art, and also in consolidating understanding of paintings' integral role in knowledge transference.

The Painters' Eye, the Painters' Voice, Art and Landscape in the Gija World was a major four year language and painting story documentation project hosted by the Warmun Art Centre and funded by the Endangered Languages Archive Room (ELAR) at the School of Oriental and African Studies, London through the University of Manchester, England.

Frances Kofod worked at the Warmun School between 1986 and 1988, where artists - whose work has since become admired and respected globally - were using paintings and art objects to teach Gija language to their children and grandchildren. From 1990 she went on to work with Gija artists through East Kimberley Art Centres Waringarri Arts and Jirrawun Arts, producing possibly Australia's most considered and sophisticated painting stories. The United Nations lists Aboriginal languages in the Kimberley as being severely or critically

endangered and as the painting stories are often transcribed in both English and Gija these stories guide audiences to appreciate the cross-cultural act of viewing paintings, whilst ensuring the preservation of knowledge of country, culture and language itself through art.

The four-year documentation project involved data in two main sets; Gija materials made prior to the commencement of the project, which were digitised from old analog mediums, brought together with new audiovisual recordings made for the purposes of the project.

Material from the project is stored in the Endangered Languages Archive Room (ELAR) in the School of Oriental and African Studies, London, with access available online but restricted to those people identified by the depositor. Kofod's work constitutes a rich and invaluable contribution towards the maintenance of this critically endangered language. Gija language projects led by senior speakers through the Warmun Art Centre are drawing upon these recordings and translations in the development of dynamic multimedia teaching resources and programs to sustain Gija as a living language.

Image: Frances Kofod teaches a Gija language class in Warmun Photo: Matthew Fallon
Text by: Christina Davidson and Anna Crane

Hand Back of Treasured Tiwi Cultural Objects

The National Museum of Australia has handed back to the Tiwi people nine objects, collected early in the 1900s. These were stored in the collection of the University of Edinburgh, Scotland, along with human remains, and all Australian items were returned to the National Museum of Australia.

None of the artifacts have any documentation but some are recognisable as Tiwi objects. They are six feather balls 'tokwayinga', worn around the neck during ceremonial dancing; two bark armbands and a small knifelike wooden sculpture.

These items were handed over to three Tiwi representatives, Brian Farmer, Edward Yunupingu and C.J. Kerinauia at the launch of Jennifer Isaac's most recent book, *Tiwi: Art /History/ Culture* in Canberra in December 2012.

The objects were bought back to Milikapiti on Melville Island in 2013, and are currently held in the Muluwurri Museum, awaiting a special display case being built to house these objects.



Image: Andrew Sayers, Director of the National Museum of Australia handing over important Tiwi objects to Brian Farmer, Jilamara Artist and ANKAAA Director Photo: Jason McCarthy



Harvesting Traditional Knowledge (HTK) is a two-year project bringing together Indigenous artists from homelands and Indigenous communities in north Australia and the conservators who look after the art from these regions held in collections of public museums and galleries across Australia. Two groups who have typically had very limited direct professional exchange.

the bark of the trees, ochre from the land, resins, spinifex and so forth; the project opens 'two-way' learning and exchange of skills informed by both western scientific and traditional Indigenous paradigms. It aims to: build strong professional networks; strengthen art industry standards for ongoing support; and enhance public awareness of the richness and depth of northern Indigenous art.

Centred on the use of bush materials in Northern Australian Indigenous art:



In May, ANKAAA, together with Buku-Larrnggay Mulka Art Centre



and the Centre for Cultural Materials Conservation, University of Melbourne, delivered a two and a half-day on-country workshop in Yirrkala, North East Arnhem Land. The unprecedented two-way learning workshop brought together 15 conservators from leading public arts institutions across Australia and over 35 Aboriginal artists from Art Centres in Arnhem Land and the north, to share knowledge about the harvesting, preparation and conservation of barks and also pendants, dyes, ochres and other natural materials.

The visiting professionals were welcomed with a ceremony led by elders of the two Yolngu moieties Yirritja and Dhuwa, which introduced the sacred Yirrkala church panels (1963) displayed in a custom built atrium room inside the Art Centre.



On the first day of workshops all participants went on a bush trip where visitors were guided to bark harvesting sites by Indigenous master artists from Buku Larrnggay Mulka, including Djambawa Marawili and Yimimala Gumana, for demonstrations of how barks are cut, stripped and burnt. Ways of painting and conserving the barks were then discussed in small groups. Senior artists from other Art Centres, including Glen Numundya from Injalak Arts shared their work. Women artists led by senior weavers Ruth Nalmakarra from Milingimbi, Lucy Wanapuyngu from Gapuwiyak and Lorrie Murrk from Maningrida also shared many activities such as pendants weaving and bush string making.

The workshop was filmed by the Yolngu directed Mulka Project and a documentary will be screened across Australia in 2014. A one hour Radio National special on the workshop 'Written on Bark' aired on 22 June, and is available at:

<http://www.abc.net.au/radionational/programs/awaye/written-on-a-bark/4762442>

A second workshop at Mowanjum Art Centre in Derby, West Kimberley from 10-13 September 2013, will share techniques for preparing ochre, pearl shell, boab fibres, boab nut carving, boomerang and spear making.

This special project is funded through the Inspiring Australia initiative of the Australian Government Department of Industry, Innovation, Science, Research and Tertiary Education and takes place within ANKAAA's Digital Archiving and Keeping Place Support Program – supported by the Australia Council for the Arts. Important core operational funding received from the Australian Government Office for the Arts, the Australia Council and the Northern Territory Government are also essential to making it possible.



Images from page 8. Top: DJ Marika heating the bark for straightening Photo: The Mulka Project
Upper Left: Burning the bark **Lower Left:** Pandanus weaving with Lucy Wanapuyngu, Gapuwiyak and Kerry Head, Conservator, Art Gallery NSW
Centre: Yimimala Gumana (centre) and Max Gumana (left) demonstrating bark harvesting **Right:** Glen Numundya, Injalak Arts using a traditional West Arnhem Land brush Photos: ANKAAA

Images this page:

From Centre Top: Ochre Grinding, ochre boiling dye, trying out paint brushes All photos: The Mulka Project



NAILSMA, the North Australian Indigenous Land and Sea Management Alliance Ltd and ANKAAA are exploring parallels between the type of information useful to both Indigenous artists and land and sea managers.

I-Tracker, short for Indigenous Tracker, is a project that supports Indigenous land and sea managers across north Australia to undertake natural and cultural resource monitoring, research and management activities using digital technology. NAILSMA is currently working in North East Arnhem Land with the Yirrkala Miyalk (women) Rangers to develop and trial an I-Tracker Bush Harvest Application. The information collected will record Yolngu seasonal calendar, plant identification, distribution and harvesting locations.

NAILSMA's I-Tracker officer, Erica McCreedy, attended the Harvesting Traditional Knowledge Workshop at Yirrkala to demonstrate I-Tracker and to explore how it could potentially be used to record information about harvesting natural resources for use by Indigenous artists in their art practice.

For more information about NAILSMA visit <http://nailsma.org.au>

For more information about the I-Tracker project visit <http://nailsma.org.au/hub/programs/i-tracker>

Erica McCreedy is I-Tracker Project Officer for North Australian Land and Sea Management Alliance Limited.

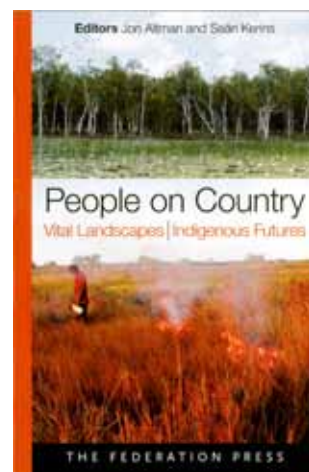


This year's Arnhem Regional Meeting took place at the same time as the Harvesting Traditional Knowledge workshop so that artists, arts workers and Art Centre managers could take advantage of the professional development opportunity presented by the workshop. A big thank you to Buku Larrnggay Mulka Art Centre for hosting this meeting and the workshop!

All Arnhem Land members present for the meeting attended the workshop, and were keen to talk to and share skills with the conservators from some of Australia's most well-known museums and galleries. The main Regional Meeting took place as a closed event for members only to make sure that members could address matters important to them in 2013.



Top: Ivan Ngalmi and Lillian Joshua at the ANKAAA Arnhem Regional Meeting at Buku Larrnggay Mulka Art Centre auditorium
Photo: ANKAAA **Above:** David Mackenzie, Christina Davidson and Djambawa Marawili at the ANKAAA Arnhem Regional Meeting at Buku Larrnggay Mulka Art Centre auditorium
Photo: ANKAAA

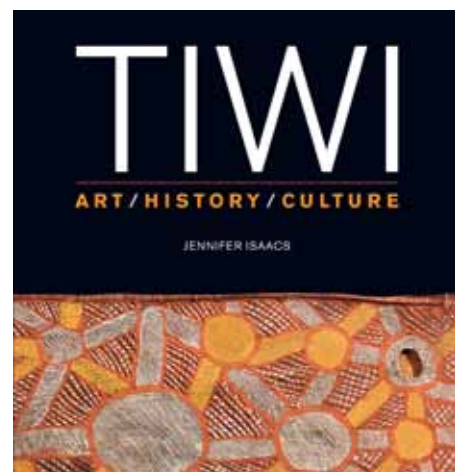


Art, country and culture are closely linked in more ways than many of us think. Many artists not only paint country and the stories within it, but are also actively involved in protecting it and the cultural knowledge that is vital to both its physical and spiritual maintenance.

'People on Country: Vital Landscapes, Indigenous Futures' presents the work of several ANKAAA member artists who work across these areas, such as Jack Green (Waralungku Arts, Borroloola), Banduk Marika and Wanyubi Marika (Buku-Larrnggay Mulka Art Centre, Yirrkala).

Such work, however, can be enormously difficult when government policy undermines the important role that living on country plays in these connections. Jack Green, in his chapter with colleague Jimmy Morrison, 'No more Yardin' us up like Cattle', succinctly captures the struggle many Aboriginal people face to maintain the connections to country. 'The government sees our future in the towns, living like white people, speaking English with no culture and no law. This is the way ahead they say. But we don't see it. It's our culture and law that give us strength to move into the future the way we want to'.

Edited by Jon Altman and Seán Kerins and available direct from Federation Press, Sydney.
Text above by Seán Kerins



Written by Jennifer Isaacs and winner of the Chief Minister of the Northern Territories History Book Award 2013, Tiwi is the remarkable story of the development of artistic expression on the Tiwi Islands and of the history and culture of the Tiwi people. Courageous and determined, for centuries the Tiwi held off intruders. The British briefly established a trading fort in the 1820s, but could not survive the isolated location and the intransigence of the Tiwi and so departed. In 1911 a mission was established. Ethnographers followed immediately and were succeeded by curators and collectors in the mid 20th century.

This is the first complete volume to bring together the strands of Tiwi history and cultural expression and provides the context for contemporary Tiwi art. It is a major contribution to understanding the Tiwi as a unique regional Australian cultural group, the Indigenous nation of the Tiwi Islands.

Descriptions of ceremonial arts, rare historical photographs, biographies of artists and the history of the Art Centres, as well as actual historical events are interwoven with more than 800 images. Tiwi stands as a monument to Tiwi people and their current endeavours to keep Tiwi culture strong.

The Miegunyah Press, \$119.99



Warnayaka Art Centre's first publication, *Warnayaka Art Centre: Life in the Digital Desert* is a collaboration with multidisciplinary artist Gretta Louw. The beautifully produced volume with clean contemporary design is as vibrant and boldly colourful as the work of the Warlpiri artists from Lajamanu. The 100 page publication features stunning images of paintings and desert country, artist statements and profiles, essays by scholars (including Jennifer Biddle and Barbara Glowczewski) and photos from the tour four Warnayaka artists made through Europe in 2012. The Art Centre's recent explorations into the realm of digital and media art forms are profiled in an essay by Gretta Louw.

The book is a beautiful introduction to Warnayaka Art Centre and the contemporary art of Lajamanu. Artworks resonant with the ancient *Jukurrpa* (dreaming) seem insistently current and relevant. Gretta Louw comments: 'There is a definite sense that Warnayaka is finding its place at the leading edge of contemporary Indigenous art'.

Production of the publication was made possible, in part, by generous support of the Northern Territory Government. Proceeds of sales go toward supporting Warnayaka's latest multimedia installation project YAMA: <http://www.indiegogo.com/projects/yama-multimedia-art-installation/x/3623590>



Gapuwiyak crew building Art Centre house

Working closely together with Art Centres, ANKAAA has successfully completed the first phase of the major Northern Territory Arts Infrastructure building projects funded by the Aboriginal Benefits Account (ABA).

These projects have delivered essential Art Centre building renovations, extensions and construction of staff housing for 17 Northern Territory communities. Outcomes include construction of new areas for: galleries, artist studios, printmaking, storage of art work, computer labs and archives. As well as essential non-glamorous things like, new toilets, roof repairs and installation of air-conditioners needed to protect art works.

ANKAAA CEO Christina Davidson comments: 'ANKAAA worked hard over many years to secure funding for these very necessary projects, however as a small not-for-profit arts organisation with huge existing core responsibilities supporting interests of 5,000 Indigenous artists and 49 Art Centres (spread over one million square kilometres of country and including eight Art Centres on islands), ANKAAA had no qualifications or experience of building and was initially hesitant to accept FACHSIA's directive that it manage project delivery. Looking back, this initial concern sowed the seeds for later success by motivating a very careful analysis of risks right at the start. Together with Independent business advisor, Peter Shepherd, the ANKAAA board evolved a shared responsibility management model, with a team including a lawyer, business advisor, accountant, board representative, the ANKAAA CEO and a project manager who worked outside the ANKAAA office to closely supported Art Centres.'

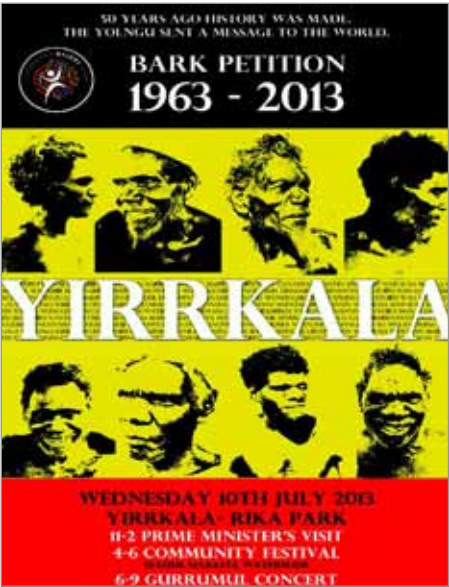
Experienced NT builder Paul Nowland was appointed project manager. Paul grew up in Milingimbi, attending the

local two-way school, and his father manage a fully Yolngu building team. Paul's professionalism, commitment to working cooperatively with Art Centres and belief in the importance of building high levels of local Indigenous employment in the projects, have been key to its success.



Paul Nowland explains: 'The underlying principle for the project team was to maximise local indigenous employment and build the capacity of the workers and their communities through the delivery of the project.' 'Wherever possible, the project team worked with existing community services, for example Art Centres, homeland resource centres and the local Shire, to work out what local resources were available for each project and how best to develop the skill base. Then they would engage with Registered Training Organisations (RTOs), local employers, building companies and contractors that employed local workers, to find people who could bring skills to the project that weren't available locally and were committed to passing those skills on to the local workers. The aim is to allow the opportunity for local workers to continue to be employed and further develop their skills, long after the project has finished.'

A project showcase booklet linked to the ANKAAA website briefly outlines the 17 completed projects. ANKAAA has applied for funding for a much needed second round of projects.



Written on Bark At the formal celebration for the 50th anniversary of the Yirrkala Bark Petitions on 10th July at Yirrkala, North East Arnhem Land, Gurrumul Yunupingu performed the Yothu Yindi song 'Written on Bark'. It was a resonating tribute to the late Dr M Yunupingu, who wrote the song, and to the courage and wisdom of the 12 Yolngu clan leaders who conceived and signed the 1963 Bark Petitions, now acknowledged as, 'two of Australia's most important founding documents'*.

The story of the bark petitions is the story of the centrality of Indigenous art to our nation's history. The community event at Yirrkala, televised nationally, was initiated by Buku-Larrnggay Mulka Art Centre, to ensure that while the historic petitions were celebrated nationally during NAIDOC week 2013, that the central celebrations would be lead by Yolngu, and take place on Yolngu land.

Under a blue banner – VISION of the Elders DILAK LIYA-NGARRA'MIRRI Yirrkala 1963 – 2013: politicians, school children and elders, including the three surviving signatories of the bark petition, Dhunggala Mununggurr, Manunu Wunungmurra



and Wali Wunungmurra, reflected on the courage and rich heritage bequeathed by the men who initiated the petition, effectively as a prayer to parliament, protesting against the intrusion of bauxite mining on their land.

Prime Minister Kevin Rudd said: 'The Yirrkala Bark Petitions were drawn up using the ochre of the land. The bark of the trees.

The Yolngu used art in those founding documents, because that is the language of their law'. The petitions were the first traditional Indigenous documents to be recognised by the Australian parliament and are hung on permanent display in Canberra at Parliament House.

The 1963 Bark Petitions eventually led to the achievement of Land Rights, but at the July 10 event Gumatj Clan elder Galawuy Yunupingu, challenged the Prime Minister, charging that Land Rights are effectively empty today, while Aboriginal people can't control what happens on their land. Indigenous Australians now need to claim: 'the economic side of the land rights'. Departing from his set speech the Prime Minister answered that: 'It should not be for whitefellas around the country to tell you how you use your land. It should be for you, the Indigenous peoples of Australia to determine how your land is used.'

Opening Of The New Djotarra Wing, Buku-Larrnggay Mulka
The Prime Minister of Australia, Mr Kevin Rudd, opened the new Djotarra Wing of the Buku-Larrnggay Mulka Centre, Yirrkala on July 10.

The extended gallery space is named in honour of senior artist Gulumbu Yunupingu,



known since her death in May 2012, as Djotarra – the title for a Yirritja moiety woman. The space was named after star shaped patterns of light, resembling the stars used in the deceased artist's work started unexpectedly appearing in the new space (see:<http://www.abc.net.au/local/photos/2013/02/11/3687792.htm?site=darwin>).

In a passionate speech made before hundreds of Yolngu, and assembled media, Prime Minister Rudd remarked that, Indigenous art 'has an enormous role to play in how we as Australia project ourselves into the world in the 21st century.' ... 'I would say something to those who value European impressionism. Those who value the other art forms of Europe. Those who believe that those art forms dig into the intrinsic element of human kind and human kinds engagement with nature and with the natural world. Come and have a look at how we do it here. Come and look at how we have done it here for millennia'

The new Djotarra Wing was funded by Aboriginal Benefits Fund (ABA) money obtained by ANKAAA on behalf of the centre, as well as by self-generated funds.

*Prime Minister Kevin Rudd in Yirrkala Speech, July 10
Images: Courtesy Buku-Larrnggay Mulka

The Yirrkala Church Panels
Following the opening of the Art Centre extension, Madarrpa Clan leader and ANKAAA Chairman Djambawa Marawili AM, led the Prime Minister and accompanying ministers through the Art Centre in a ceremonial procession to visit the historic Yirrkala Church Panels.

'I wanted to give the Prime Minister and ministers the experience of how to respect those old paintings which speak about country and the land and kinship relationships in a very deep and sacred way. So they could feel, for themselves, the peace in those paintings, and the humble, kind and respectful space that they create.'
Djambawa Miniyawainy Marawili AM

The Yirrkala Church panels are acknowledged as the inspiration for the Bark Petitions and are among the most important works of Australian art. However they cannot be moved and they cannot normally be photographed.

The elders have now agreed that the panels can be reproduced publicly in honour of their 50th anniversary. This permission has only been granted for reproduction specifically in connection with the NAIDOC week celebrations.



Dr Gawirrin Gumana AO in front of the Yirrkala Church Panels (1963) at Buku Larrnggay Mulka Art Centre, Yirrkala. Image taken on July 10 at the 50th anniversary celebrations. Dr Gumana is the last surviving of 16 Yolngu clan elders who collaborated on producing the paintings.

The Church Panels were made for the Yirrkala Church, also completed in 1963, but were later discarded by a missionary in the early 1970s as they had no overt Christian imagery and were left outside for four years. They have been in the Buku-Larrnggay Mulka Centre since 1978; housed in a purpose built room in the Mulka Museum.

Narritjin Maymuru is credited with the

idea that all of the elders of the 16 Yolngu clans should collaborate on a massive two panel masterpiece which would encompass a survey of Yolngu law and identity for the new church.

Eight artists from the Dhuwa moiety painted one panel and eight from the Yirritja moiety the other, documenting the creation stories of the Yolngu country.

ANKAAA Arts Worker Extension Program 2013 – Building an Indigenous Network



ANKAAA's Arts Worker Extension Program (AWEP) is building an Indigenous network connecting arts workers and professionals from some of Australia's most remote community Art Centres and leading staff of some of the country's most prominent institutions through a dynamic program of community site visits, professional development opportunities and internships.



MCA Sydney with curator Keith Munro

In 2013, nine committed arts workers employed in Art Centres across the ANKAAA regions, are participating in the intensive nine month professional development and skills extension program. Three professional development blocks in Darwin (each a week long); a two week interstate residency; and community site visits and exchanges form the cornerstone of the program. Participants receive laptop computers aiding connection across the extensive geographic distances.



Darwin professional development blocks have included intensive computer training to build skills for internet usage, taking and editing digital photographs, presentation and using social media. Behind-the-scenes tours of Darwin art institutions, commercial galleries and industry support organisations, have provided insights into practices and processes employed in different parts of the contemporary art world. Including: museum protocol, art retailing, conservation, framing and mounting exhibitions.



Betty Bundumurra laptop training at ANKAAA, Darwin

In May the arts workers participated in the inaugural World Indigenous Network (WIN) conference in Darwin; in training in the – 'Stories, Art and Money' (SAM) - Art Centre database and in developing content for digital data bases. Graduates from previous years joined the group for



mentoring sessions, including tutoring in skills needed for strong governance by graduates who are also on the ANKAAA board – Ruth Nalmakarra, Dora Griffiths and Regina Wilson.



Jennifer Dickens and Sharon Anderson with curator Tina Baum at NGA

ANKAAA staff also visited arts workers on-site in their community Art Centres for tailored training and work-place and job-description assessment. Inter-regional exchanges have taken place with Kimberley and Tiwi Island arts workers visiting Buku Larrnggay Mulka Art Centre in Arnhem Land in May to join a national bark harvesting workshop.

A strength of the program is the continued support and opportunity for its past graduates. Six graduates coordinated and hosted the ANKAAA information stall at the conference of the World Indigenous Network (WIN)

in Darwin in May. And two joined the interstate internships as mentors to the 2013 program participants travelling across three states to work with ANKAAA partner museums and art organisations.



Barayuwa Munungur

First stop, Canberra. Here the group spent a three-day placement at the National Gallery of Australia (NGA) under the guidance of Indigenous curators Tina Baum and Francesca Cubillo and the conservation team. AWEP participants



Repairing art works at Melbourne University

were generously supported and did an outstanding job each giving individual power point presentations on their Art Centres and their work within them to NGA staff and volunteers.

In Canberra visits were also made to: the Australian Institute of Aboriginal and

Torres Strait Islander Studies (AIATSIS); the National Film and Sound Archive, hosted by senior Indigenous curator Peter White; and the National Museum under the guidance of Director of Indigenous programs Alisa Duff.

The group had a two-night stop over in Sydney, en-route to Melbourne, to take in the city's leading cultural institutions and meet key Indigenous arts industry professionals. This included behind-the-scenes tours of the Art Gallery of NSW and the Museum of Contemporary Art with Indigenous curators and program directors Cara Pinchbeck and Keith Munro. And attending a performance of Bangarra Dance's production 'Blak' at the Sydney Opera House.

The second week of the interstate trip was focused on a five-day internship at the Centre for Cultural Materials Conservation (CCMC), University of Melbourne. Workers participated in intensive, practical conservation training in the CCMC laboratories led by conservator Sophie Lewincamp and Director Robyn Sloggert. And in site visits to the National Gallery of Victoria and Melbourne Museum. Arts workers gave presentations on their Art Centres to Melbourne University staff, researchers and students.

The last group session for AWEP 2013 takes place at the Darwin Aboriginal Art Fair in August, with a special presentation event and participants giving talks on their Art Centres to the public.

The AWEP 2013 showcase booklet can be downloaded from the ANKAAA web site. ANKAAA thanks principal 2013 program funders: VWA Department of Culture and the Arts; Tim Fairfax Family Foundation; and the Australian Government, Professional Development Fund through Arts NT. Additional funding is still needed to continue the important work of the program through to 2016. ANKAAA's vision is to have provided intense high level development opportunities to 50 committed Northern Indigenous arts workers by 2016, helping to build a strong self-supporting professional network.



AWEP graduates at World Indigenous Network Conference from L to R: Miriam Charlie, Dora Griffiths, Jennifer Dickens and Regina Pilawuk Wilson



National Film and Sound Archive with curator Peter White



Jennifer Dickens presenting at National Gallery of Australia



ANKAAA crew at AGNSW with curator Cara Pinchbeck



Evangeline Wilson with Vanessa Kredler (ANKAAA) on Beswick site visit

Establishing and Sustaining a Digital Collection Workshop

By Katie Breckon, Mowanjum Spirit of the Wandjina



how to manage physical and digital collections.

The workshop brought together representatives from Warmun Art Centre, Mangkaja Arts, Mowanjum Art Centre, KLC, Sisters of St John of God Heritage Centre and the Broome and Derby Libraries. While Greg was the visiting specialist, we had an amazing group of people with a wide range of expertise, all willing to share their skills and experiences. Greg Wallace said 'The workshop has sown the seeds for the Kimberley Digital Collections

Network mailing list and online wiki site to support ongoing sharing of ideas and resources'. The group hopes to continue to support each other and plans to hold another workshop focused on the collective needs of each community archive in the future.

Katie Breckon is the Project Coordinator at Mowanjum Community Keeping Place and Media Centre

Images: Greg Wallace Digital Workshop Photo: Mowanjum Artists Spirit of the Wandjina



Mowanjum Art and Culture Centre with the support of ANKAAA through its Digital Archiving and Keeping Place Support Program, hosted a digital archive workshop with Perth based Museum Specialist Greg Wallace. The *Establishing and Sustaining a Digital Collection Workshop* brought together seven Kimberley organizations that are at different stages of working with digital collections.

The workshop concluded with an afternoon session on the veranda of Mowanjum's exhibition space and gave workshop attendees the opportunity to talk openly with each other. They shared the challenges small community organisations face when deciding

Weaving Revival, An Artist Exchange, Skills Development Workshop

By Regina Wilson and Rikki Lovell



In September 2012, the artists at Durrmu Arts decided to relearn a traditional weaving technique no longer practiced by contemporary weavers of Peppimenarti or the surrounding region.

Artist Regina Wilson explains: *Ancestors, long-time use to make airbell and when Mission came everything stopped. So my eldest sister (Mabel Jimarin) didn't learn to make that airbell. It was lost between Mission and my grandmother and her mother. It was sad we lost that. So my sister said it was the same stitch like in Maningrida. That long one (depicts the long conical shaped fish trap with her hands). So Lily*

(Roy) put her hand out to help us. She is one lovely lady that wulgamen ngan'gi' (respectful term for old lady).

Lily's homeland is Yilan an outstation in remote Arnhem Land approximately 130 kilometres northeast of Maningrida and around 900 kilometres from Peppimenarti.

In May this year, supported by ANKAAA and a grant from the Australia Council; six artists - Regina Wilson, Dianne Hodgson, Kathleen Korda, Leaya Smith, Clara Kundu and Maree

Lily Roy collecting bush vine Photo: Durrmu Arts



Jabinee; one filmmaker, Cassie de Colling from Natu-Reel Films; and one Art Centre Manager (me, Rikki Lovell) piled into a troopie and headed up the track for Yilan.

We camped one night at Oenpelli. Maningrida one night. Then to an outstation called Yilan. Next morning we went to Jimarrdi (outstation) and picked up Bonnie (Roy).



We enjoyed walking along the beautiful Yilan beach with Bonnie and Lily, collecting shells, longbun and mud crabs. The freshwater women of Peppimenarti embraced the saltwater air.

We collected bush vine (*trophies scandens* and *flagellaria indica*) as well as sedge grass (*cyperus eragrostis*) in the monsoonal forest along the Blythe River. Lily and Bonnie began by teaching the Durrmu artists the twining technique using some pandanus, which we had brought with us.

It wasn't easy. It was a little bit hard. That wulgamen was really speedy!

Bonnie demonstrated how to use the sedge grass, lovely and soft and can be stripped, rolled and twined. Sedge grass grows in Peppimenarti, but none of the women had used it in their weaving. In turn the Peppimenarti artists showed Bonnie and Lily their own techniques of weaving with pandanus and how to obtain plant sources for dyes. We discovered some similarities, but also many differences in plants used for dyeing.

Bonnie and Lily introduced their technique with the bush vine, known in Peppimenarti as *pinbin*. It's a much harder fibre to work with than those the Durrmu women are accustomed to,



and while it will take a bit of practise, they are all excited by the prospect of mastering the medium. Needless to say, we all learnt a lot, and it was a huge bonding experience.

"Yes, it was a good trip for us to look around at other Art Centres. They all got different ideas for weaving – but ours is best!" (laughs!).

The film footage is being turned into a seven-minute documentary funded by the Australia Council which Regina Wilson will use in her 'Chosen' cultural mentorship program for emerging artists (supported by the Australia Council).

Top Left: Collecting bush vine **L to R:** Bonnie Roy, Kathleen Korda, Clara Kundu, Regina Wilson, Leaya Smith, Lily Roy Photo: Durrmu Arts **Map:** From Peppimenarti to Yilan Image: Google Maps **Middle Left:** Starting to learn with Pandanus Photo: Durrmu Arts **Bottom Left:** Lily Roy, collecting bush vine Photo: Durrmu Arts **Bottom:** Regina Wilson Photo: Durrmu Arts.

Waralungku Arts Keeping Place

Through ANKAAA's Digital Archiving and Keeping Place Support Program, Peter Shepherd assisted Waralungku Arts to develop a solid framework for the development of a Keeping and Sharing Place, which will hold the vast collection of cultural materials and digital resources, which need to be brought together for the Yanyuwa, Garrwa, Marra, and Gudanji communities of the Borroloola region.

Chosen Cultural Apprentices or Residencies

Senior artists and cultural elders from five ANKAAA Art Centres have received the innovative new Australia Council grant for Indigenous Communities to plan how to transfer arts and cultural knowledge to the young people from their communities: Durrmu Arts, Peppimenarti (NT); Mangkaja Arts, Fitzroy Crossing (WA); Yilpara Homeland Studio (Buku Larngay Mulka) (NT); Warmun Art Centre (WA) and Waringarri Arts, Kununurra (WA). ANKAAA promoted this important opportunity for Indigenous controlled and led capacity building and closely supported four applications. Congratulations to the artists and Art Centre Managers for their achievement.

Station Days Is Coming

Five Kimberley Aboriginal Art Centres are collaborating on a new landmark national touring exhibition titled *Station Days*.



'My Country' by Stan Brumby 2012. Synthetic Polymer Paint on Canvas Photo: Yarliyl Arts Collection

Bringing to life Aboriginal stories of the Kimberley cattle station industry, **Station Days** will feature artworks by senior Aboriginal Artists from across the region.

Artworks included in the exhibition will tell untold stories of cattle station life from an Aboriginal perspective, and document the connection to culture and country Aboriginal people have maintained through the cattle industry.

Curated by leading Aboriginal curators Hetti Perkins and Jonathan Jones the exhibition will tour Australian capital cities and regional centres from 2014.

The exhibition is being produced by Waringarri Aboriginal Arts, Warmun Art Centre, Yarliyl Arts, Mangkaja Arts and Mowanjums Arts. ANKAAA is sponsoring professional development opportunities for arts workers to work alongside the curators.

Indigenous Experts Forum on Sustainable Economic Development for North Australia

ANKAAA participated in the second North Australian Indigenous Experts Forum on Sustainable Economic Development hosted by NAILSMA (Northern Australian Indigenous Land and Sea Management Alliance). The forum, convened by the Chair Professor Patrick Dodson and Deputy Chair Peter Yu, took place from 30 April to 2 May at Kakadu National Park, NT. The forum's main focus was to set priorities for furthering Indigenous participation in Northern Australia's economic development.

Indigenous Tourism, Culture and Art, was one of five main areas of northern economic development outlined in the forum. Forum participants talked with local stakeholders and traditional land owners about managing culture through arts and tourism and the interest and

issues of growing these markets as part of northern development, including addressing growing Asian interest.



ANKAAA at Economic Development Conference - Annette Kogolo (Deputy Chair); David MacKenzie, (Resource and Development Officer) and Christina Davidson (CEO) Photo: ANKAAA

ANKAAA partnered with NAILSMA in the production of the Video News Story of the forum, produced by David Mackenzie (ANKAAA) and supported relevant program development. ANKAAA Deputy Chairperson, Annette Kogolo and CEO, Christina Davidson also participated in the forum.

The Video News Story and full report is linked to the ANKAAA web site.

The **2013 Waringarri Muster Corroboree** was certainly a highlight of this year's Ord Valley Muster Program!



Alan Griffiths, Waringarri Arts with Balmoorah (dance totems) Photo: Waringarri Arts

This year we were pleased to have guests from Warmun perform a never-before-seen Joonba telling the

story of the marsupial mouse and the goanna. The crowd particularly loved the dramatic spearing and ensuing theatrical death scene.

The Waringarri dancers also performed the ever popular Ivanhoe Joonba, Bali Bali Balga and crowd favourite - all in, energetic Wangga.

Both the retail and Dawang Galleries were on show with guests enjoying the artwork that complimented the living culture on show in form of the performances.

We can't wait for next year!

After winning the **2012 National Aboriginal and Torres Strait Islander Art Award** Jilimara artist Timothy Cook was represented at the 7th Asia Pacific Triennial in December last year. This March his success continued with a solo exhibition at Seva Frangos Gallery Perth.

Another Jilimara artist growing in recognition, Conrad Tipungwuti, was selected for the 2013 WA Art Award in Perth 2013. He has had his first solo exhibition at the Aboriginal and Pacific Art Gallery in Sydney in June.



Timothy Cook with Seva Frangos in front of *ulama*, 120 x 180cm Ochre on Linen 2013 Photo: Jilamara Arts and Crafts



Susan Wanji Wanji, *Kulama*, 120 x 180cm ochre on linen 2013 Photo: Munupi Art

Munupi Arts' senior artist Susan Wanji Wanji's third solo show opened at Merenda Gallery in Fremantle on July 24 celebrating the wealth and diversity of her art practice. Susan Wanji Wanji's work is also on display at Harvey Art Projects, USA from July 4 and in Darwin from August 9 in the 30th Aboriginal and Torres Strait Islander Art Awards at the Museum and Art Gallery of the Northern Territory and the Tiwi Art Network Group show at the Holiday Inn, Mitchell Street.

Maningrida Art and Culture (MAC) artists James Iyuna and Melba Gunjarrwanga's work has been commissioned for display from the roof of the Darwin Entertainment Centre; a Ngalyod (rainbow serpent) sculpture woven from jungle vine and reproduced in recycled copper.



Maningrida Arts and Culture staff L to R: JB Fisher, Virgil Pascoe, Lucy Bond, Marcus Pascoe, Louise McBride and Lathan Wilson Photo: MAC

The past year has seen MAC move into its impressive new premises next to the Maningrida Airport and the MAC Darwin Gallery has been newly renovated.

MAC remains an integral part of the community and continues to provide valuable career development for its staff in the arts industry, supports the region's renowned and emerging talent and maintains its role as a cultural keeping place.

Djilpin artists Noreen Ashley, Dorothy Bienuwanga and Vera Cameron travelled to Melbourne in June/July to conduct a three day fibre technique workshop together with Melbourne artist Adrienne Kneebone. The workshop accompanied the exhibition *Mukarra: New Works From the Artists of Ghunmarn Culture Centre*, Beswick at No Vacancy, Federation Square.



Noreen Ashley preparing pandanus for *Mukarra* exhibition, Melbourne Photo: Djilpin Arts

Talking Up Textiles: Community Fabric and Indigenous Industry

Travelling with Yarns was an Indigenous textile forum that took place at Injalak Arts in Gunbalanya, West Arnhem Land, in August 2012, supported by ANKAAA. The forum featured speakers with significant involvement in the Indigenous textile industry over 40 years offering their viewpoints on its development and current directions. Talking Up Textiles: Community Fabric and Indigenous Industry is a collection of transcripts of the participants' talks offering a snapshot of a most remarkable creative industry with its full potential yet to be realised. ANKAAA is publishing the report to be launched at the 2013 Darwin Aboriginal Art Fair.

ANKAAA's involvement in the inaugural World Indigenous Network conference this year was an exciting and rewarding time for all of us involved. The conference at the Darwin Convention Centre from 26-29 May was attended by over 1000 Indigenous peoples from all over the world. Countries like Mongolia, Finland and Kenya, along with hundreds of regional and Australian Indigenous groups.

In the words of the World Indigenous Network:

As custodians of knowledge and expertise, the World Indigenous Network (WIN) will bring together Indigenous peoples and local communities land and sea managers to share stories, knowledge, cultural experiences and ideas to better manage ecosystems, protect the environment and support sustainable livelihoods. <http://www.worldindigenousnetwork.net>

Recognising the importance of addressing such a unique gathering of Indigenous experts from around the world, ANKAAA prepared a panel emphasising the centrality of Indigenous art to the maintenance and management of culture and country.

The panel: *'The Land and the Sea Can't Talk, We Have To Talk For*

Them: Working Together To Care For Country – Collective Painting Projects and Land and Sea Rights Claims', featured presentations by Mr Djambawa Marawili AM (ANKAAA Chairman) and Ms Annette Kogolo (ANKAAA Deputy Chair).

Djambawa Marawili talked about the Salt Water Bark paintings and how they were used as evidence for the successful Blue Mud Bay native title sea rights claim in 2008. Annette Kogolo, with head Ngurrara Ranger Frank McCarthy from Fitzroy Crossing, talked about Ngurrara country in the Great Sandy Desert and the Ngurrara Canvas. A large collaborative work of over 60 artists which was central to the successful determination of the 1997 Ngurrara Native Title Claim.

This year's Art Worker Extension Program (AWEP) participants and six AWEP graduates of previous years attended the conference. The AWEP Graduates worked with staff on the ANKAAA stall in the vibrant Public Art Space, together with many Indigenous organisations including ten ANKAAA supported Indigenous owned Art Centres (see below and over page).

The ANKAAA web site has links to the recording of the ANKAAA panel.



Above Top: Djambawa Marawili AM and Annette Kogolo, ANKAAA Chair and Deputy Chair presenting at WIN conference **Above Middle:** ANKAAA stall at WIN with Art Worker Extension Program Graduates working **Above:** ANKAAA Board members with Maasai delegates from Kenya **Other Images:** 10 ANKAAA supported Art Centre stalls at the WIN Public Art Space
All photos: ANKAAA



Jean Baptiste Apuatimi was the most applauded older artist on the Tiwi Islands in recent times.

This tiny quiet gentle Tiwi woman died earlier this year. Her funeral was attended by most of the Nguui Community as well as her large extended family, relatives, friends and colleagues from interstate. Held indoors at the local sports centre, the walls echoed with the power of voices in harmony as feet stamped loudly, the wooden floor booming and vibrating like a drum kit as the emotional dancing signalled her status and kinship – her links to people and country, and denoted the personas of the performers. In sequences, each class of relative danced-about animals, insects, buffalos and forces of nature. It was a marvelous evocation of the importance of culture. Jean, whose country was the sacred site of beautiful ochre, Imalu through her mother, as well as Marlawu (on her father's side), and whose totem the cheeky fly seemed to personify her own nature, often performed Jarrangini, the buffalo dance at her art openings

and had endeared herself to numerous admirers and collectors.

Jean Baptiste Apuatimi had married Declan Apuatimi (1930-1985) when she was in her teens. Declan provided a pathway for Jean as he used his culture and intellectual property to earn a living for their family and acted as a go-between for his Tiwi peoples and the wider world. Declan was to encourage Jean to carry on depicting designs associated with Tiwi culture to enable her to support their children and grandchildren. Since developing her own style of art attending Tiwi Design, Jean Baptiste has become best known for her natural ochre paintings on canvas and bark, for her fabric designs, and for her carvings. Her work has been exhibited widely in numerous solo and group shows and is represented in most National and State Gallery collections in Australia. Her work is also represented in collections in the United States of America, Austria and the United Kingdom.

Image: Jean Baptiste Apuatimi, *Jikipayinga*, 200 x 160cm ochre on linen 2011 Photo: Tiwi Design



in traditional desert knowledge, Nampitjin spent her time telling stories and teaching the ways of *country* and culture to those who surrounded her - family, children and at times, *kartiya*.

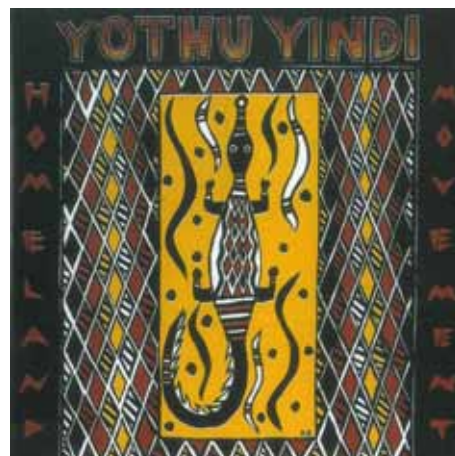
Nampitjin had a long and rich career as one of Australia's most significant contemporary painters. Her work was showcased in numerous national and international exhibitions, including 'The Art of the Great Sandy Desert' held in 1986 at the Art Gallery of Western Australia. In 1998 she was the recipient of the Telstra Painting

With heavy hearts her family, Warlayirti Artists and the Balgo community announce the passing of Eubena Nampitjin. During the early hours of Monday morning, 11 March 2013, at the amazing age of 92 and surrounded by her family, friends and faithful dog Tjapanangka, that beautiful old lady closed her eyes and gently passed from this life to her next journey.

Nampitjin lived a life that can only be described as 'extraordinary'. Living in the Balgo community, Nampitjin was a senior community member, law-woman, *maparn*, wife, mother to Ena, Nula, Mel, Jane, Agnes and Stella, auntie, grandmother and a friend to many. Throughout her life she had a defiant spirit, an open heart and an overwhelming generosity that enabled her to care for both those close to her as well as those she barely knew. Steeped

Prize for the magnificent 'classic' work, which continues to hang today in the Museum and Arts Gallery of the Northern Territory. Furthermore, her works form part of significant national and international collections including the National Gallery of Australia (Canberra), the Kluge Ruhe Collection (United States of America) and the Musee du quai Branly (Paris). Throughout all of her life's incredible changes, Nampitjin's amazing spirit, and her gentle and open heart has led her from a small remote community to connect and share her love of culture and country with many people. It is with great sadness that we say goodbye to an inspirational artist and a gracious woman who was true to family, friends, culture and country.

Eubena Nampitjin, *Kinyu*, 2010 Photo: Warlayirti Artists



Yothu Yindi's Homeland Movement Album cover 1989, Illustrations – Galupa Screenprints, Typography – Mushroom Art

It is with sadness and a sense of honour that I write in memory of Dr Yunupingu, lead singer of Yothu Yindi and 1992 Australian of the Year. We first met in the mid 1980s in Yirrkala, North East Arnhem Land, where he was preparing to become the first Yolngu to graduate with a University degree and subsequently become the first Indigenous school Principal in the Northern Territory. At the time I managed the Northern Territory band, the Swamp Jockeys. Mr Yunupingu would get on stage at Lims Hotel, Rapid Creek and perform his five songs with the Swamp's back line providing drums, bass and guitar and two of those musicians (Cal Williams and Stu Kellaway) stayed on for Yothu Yindi's nearly 30 year journey.

Mr Yunupingu was a visionary. I came to see the world through his eyes, which was a revolutionary experience that rocked my white Australia world view. Throughout his career this was his hallmark – to open people's eyes, to develop and promote his brand of 'both ways thinking' to build bridges and break down racism in this country and everywhere he travelled.

In 1990 he instructed me to form the Yothu Yindi Foundation as he wanted a vehicle to be able to put back into

his community with an emphasis on cultural maintenance and education. The foundation established the Garma Festival and was also involved in important national alliances and initiatives in both the education and health sectors.

Mr Yunupingu's last few years were taken up with his battle with kidney disease, during which he continued to use his position to send appropriate health messages to his people.

His induction into the ARIA Hall of Fame in November last year was the band's last performance - a fitting end to an outstanding career. He is survived by his wife, six daughters and six grandchildren. Big footsteps!

Note from ANKAAA:

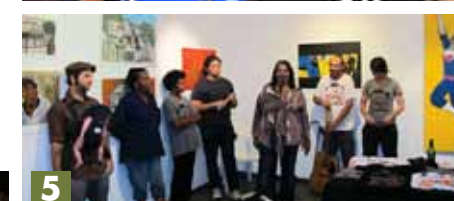
Mr Yunupingu's vision of 'both way learning' enacted through the Yothu Yindi Foundation and the band was deeply influential for Northern Australian art. ANKAAA is very grateful to have had the opportunity to collaborate with Mr Yunupingu and the Yothu Yindi Foundation on a number of important projects over the years and the ANKAAA board pays tribute to his immense contribution to development of cross cultural understanding through the arts.



On July 10, at the 50th anniversary of the Yirrkala Bark Petition, singer Gurrumul Yunupingu performed a selection of Yothu Yindi songs in memory of Dr Yunupingu

1. Pedro Wonaeamirri and Julie Harvey at Munupi and Jilimara Arts exhibition, Harvey Art Project, Sun Valley Idaho, USA Photo: Harvey Art Project
2. Jennifer Dickens (Mangkaja Arts, ANKAAA AWEF Graduate) and Francesca Cubillo (Senior Advisor of ATSI Art, National Gallery of Australia) during 2013 AWEF Art Worker Extension Program Canberra visit, June
3. Her Excellency the Governor Quentin Bryce, Lena Nyadbi, Roseleen Parks in Paris Photo: Jonathan Kimberley
4. Tiwi Footy Grand Final Art Sale, March. Edward Yunupingu (Munupi Art) and David Mackenzie (ANKAAA)
5. Larrakia Nation 'Our Heroes' exhibition, DVAA Gallery, Darwin, March 2013
6. Evangeline Wilson and Sharon Anderson at National Gallery of Australia
7. The ANKAAA stall at the WIN Conference, Regina Wilson, ANKAAA Director, Christina Davidson, ANKAAA CEO, Annette Kogolo, ANKAAA Chair, Milyika Carroll, Director, Ananguku Arts
8. Vanessa Kredler (ANKAAA) working with Tataka Bani at the Mowanjum shop after the Mowanjum Festival, July
9. 'East Journey' celebration of 50th anniversary of bark petition, July 10 Yirrkala
10. David MacKenzie (ANKAAA) visiting Munupi Art for governance training, with Mike Stiffold
11. Performance of Guirr Guirr Ceremony Wamun Community, Wamun, for return of Community Collection

All Photos: : ANKAAA unless noted otherwise



Creative Australia - the first national cultural policy since Paul Keating's 1994 Creative Nation was launched this April. ANKAAA made a joint submission on the policy with fellow Indigenous lead peak arts organisations Ananguku Arts and Desart in 2011; and also jointly replied (joined by UMI Arts) to commend the priority given to Indigenous art and culture decisively foregrounded in goal 1 to: 'Recognise, respect and celebrate the centrality of Aboriginal and Torres Strait Islander cultures to the uniqueness of Australian identity'.
See: <http://creativeaustralia.arts.gov.au>

Tony Grybowski recently took up the role of **CEO of the Australia Council for the Arts** working alongside Chairman Rupert Myer. Lydia Miller (Kuku Yalanji woman) remains Executive Director Aboriginal and Torres Strait Islander Arts and Lee Anne Buckskin remains chair of the Aboriginal and Torres Strait Islander Arts Board and also sits on the expanded Australia Council Board.

New Art Centre Coordinators are warmly welcomed: Shannon Voss at Gapuwiyak Culture and Arts; Melanie Goetze as the Tiwi Art Network Marketing and Communications Manager; and Lucy Bond, Director at Maningrida Arts and Culture.

ANKAAA is publishing a report on the **Travelling With Yarns Northern Indigenous Fabric Forum** hosted by Injalak Arts last year to be launched at the Darwin Art Fair on Saturday August 10 at 1.15pm.

2013 marks the historic **30th National Aboriginal and Torres Strait Islander Arts Awards** opening at the Museum and Art Gallery of the Northern Territory on August 9. Following the 2012 partnership

when ANKAAA's 25th anniversary was celebrated with traditional dancing at the NATSIA opening, ANKAAA is pleased to have facilitated the performance at this year's opening of a traditional celebratory Wangga performance bringing together some 15-20 dancers from 4 Art Centres – Mangkaja Arts, Mowanjumb Art and Culture, Warringarri Arts and Warmun Art Centre.

Congratulations to Churchill Cann (Warmun Art Centre), Conrad Tipuweungwuti (Jilamara Arts), Wukun Wanambi (Buku Larnggay Mulka) and Nora Wompi (Warlayirti Artists) for being selected among 16 finalists in the prestigious **2013 WA Indigenous Art Awards**.

'Desert River Sea – Kimberley Art Then and Now' is a six-year project of the Art Gallery WA funded by Rio Tinto. The project brings together artists and Art Centres from across the Kimberley. Part of the program will be an Emerging Leaders program focusing on digital storytelling through film and photography. An online portal will also be set up to serve as an evolving information resource hub about Kimberley Indigenous Art.

The Annual General Meeting of the Indigenous Art Code will be held in Alice Springs on September 6 at 4.00pm.

The Indigenous Art Code will consider changes to its constitution that will allow the organisation to grow with a majority of Indigenous leadership and an increased number of Indigenous directorships. This comes at a time when the industry is considering developments towards a legislated Code of Conduct. Members of the Code will receive detailed documentation before the meeting.

ANKAAA Board of Directors 2012-2013

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