

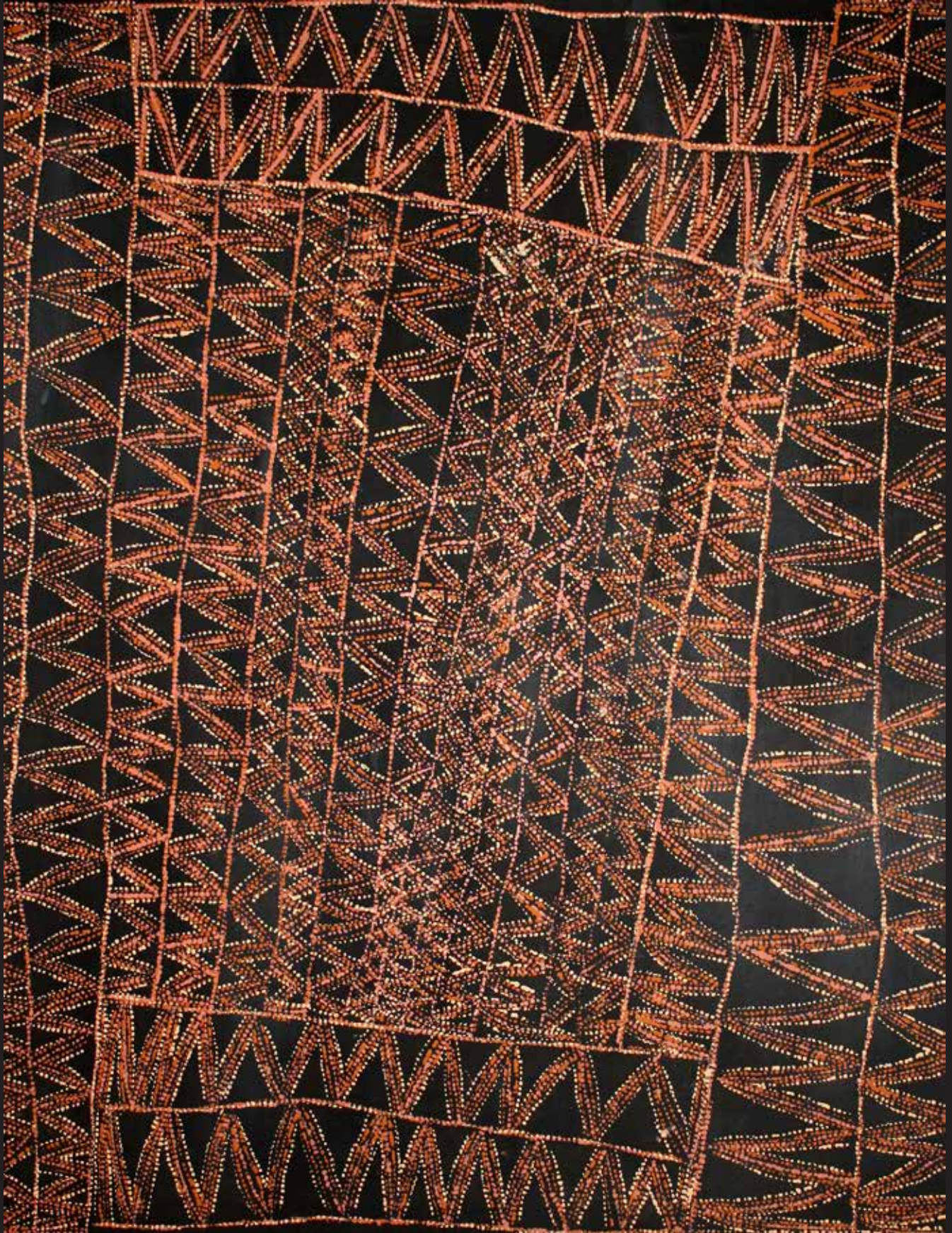
ANKAAA

Association of Northern, Kimberley and Arnhem Aboriginal Artists

Working together to keep art, country and culture strong

Arts BACKBONE

Volume 14: Issue 2, December 2014/January 2015



Welcome

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

ANKAAA Board of Directors 2015 - 2016

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The Association of Northern Kimberley and Arnhem Aboriginal Artists, Aboriginal Corporation (ANKAAA) is the peak body for Aboriginal artists and 48 Aboriginal owned community Art Centres in: the Kimberley, Arnhem Land, Tiwi Islands and Katherine /Darwin regions of Northern Australia. ANKAAA is a fully Indigenous governed not-for-profit Aboriginal Corporation. Founded in 2007, ANKAAA is Australia's first peak body for Indigenous art. This publication may contain the names of Aboriginal people who have passed away.

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Editor: Christina Davidson
Issue Coordination: Anisha Stiffold
Cover Image: Cornelia Tipuamantumirri, Jilamara Design, 180cm x 150cm, Ochre on Linen 2014
Photo: Munupi Art

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As an Indigenous artist and cultural leader living in my homeland on ancestral country in northern Australia, I speak for my own and other homeland communities to remind people we are the knowledge holders and caretakers of this Country.

In our regions, on our Country, we are the people who can speak for this land and sea. With our internationally recognised Australian Indigenous arts industry; ranger programs; and many developing Indigenous businesses on Country - like cultural tourism, fishing initiatives and business products such as bush food, medicines and furniture production; we can draw on our deep and living knowledge of country and culture and be experts.

We are the archeologists 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

Yilpara/Baniyla Homeland, North East Arnhem Land.



ANKAAA Chairman, Djambawa Marawili AM (right) is presented with a kurlal (sacred snake spirit) dance totem by Mr Nagarralji Tommy May, ANKAAA Chairman 1990's on October 8 2014 at Mangkaja Arts, Fitzroy Crossing, Central Kimberley.

The gift acknowledges continuity of strong Indigenous leadership within ANKAAA; and the foundation of dynamic contemporary northern art in traditional knowledge and connection to ancestral Country.

This important meeting of leaders paid testament to ANKAAA's commitment since 1987 to 'working together' at a grass roots level - across diverse regions, language groups and Indigenous cultures - 'to keep art, culture and country strong' (see p.21).



Stand-in Directors



Mangkaja Arts, Fitzroy Crossing, WA

By Terry Murray and Belinda Cook, Board Chair and Manager Mangkaja Arts



Daisy Japulija, Mr Missions, 120cm x120cm, Acrylic on Canvas, Most Outstanding Work, Port Hedland Art Award 2014
Photo: Mangkaja Arts

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 1980's 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 (river country) and Walmajarri and Wangkajunga from the jilji (sand-hill 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. And two senior Walmajarri artists held their first solo

exhibitions. Amy Nugget exhibited at the Central Institute of Technology, Perth with accompanying book 'Ngurmtakura Wangki: Amy's Story' (by Annette Puruta Wayawu Kogolo, Marminjija Joy Nuggett and Sandy Toussaint). And Dolly Snell's work was shown at Outstation Gallery, Darwin, with catalogue Kurtal - New work (www.outstation.com.au/exhibitions/2014/kurtal-new-work-dolly-jukuja-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.



Kurtal Trip Convoy Participants Photo: Paul Elliott 2014

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.

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 transference 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 and some very senior artists travelled by helicopter to meet young family members who made the trek by car down the Canning Stock Route. This was an important evidence-gathering trip for the native title claim for the area, involving Ngurrara rangers and the Central Desert Native Title Services. There was vital transference of cultural rules to the younger generations and maintenance of the site.

Mangkaja's focus for 2015 is to continue building on community partnerships and running projects that engage young people in their culture and community, utilising new media and animation as well as more traditional mediums to share stories and artworks.

We welcome everyone to come and visit us in our artist studio in Fitzroy Crossing.

Cornelia Pilmirrapayu Tipumantimirri

By Jedda Puruntatameri, Board Chair Munupi Art, ANKAAA Director



Cornelia in front of her painting, Winga (Tidal Movements/Waves) 160cm x100cm ochre on linen Photo: James Courtney © Munupi Art

Cornelia Tipumantimirri is a senior Tiwi artist from Munupi Art at Garden Point Community, Melville Island. Her painting, Jilamara Design, exhibited during the annual Tiwi Art Network show in Darwin is the cover of this publication. Munupi Arts' Board Chair, and ANKAAA Director, Jedda Puruntatameri tells Cornelia's story.

Under the guardians of the mission, Cornelia grew up on Bathurst Island. She went to school under the old mission church and was given a slate and chalk. Salvation came in the form of the Catholic nuns. She lived in a dormitory with the other Tiwi girls. She was never allowed to speak her language or practice our culture.

She went with her parents every bush

holiday to Garden Point on Melville Island.

Her parents worked for the Garden Point Mission, looking after the farm, planting and tending the land.

She married Stephen Tipumantimirri and had a daughter, Dolores. She is blessed with three grandchildren and a lot of great grandchildren.

Cornelia has a son whom she and Stephen looked after at Garden Point Mission. His name is H. Wilson Senior from Peppimenarti. This family has visited her from time to time. Their friendship will last a lifetime.

'Pili ngawa ampi putuwurupura ngini ngawula ngiramini'. Our stories were given to us from the old people and are connected with songs from the dreamtime.
Cornelia Tipumantimirri

Cornelia walked into Munupi Art Centre wanting to paint on canvas in 2010. She is an elder who has taken over the art industry like a wild storm. She paints the land and sea from her beautiful Munupi country. Every painting tells a story with

a connection to the land and sea. Cornelia has a strong bond to the waters surrounding 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 smiling all the time.

'Ngawarraya Mangi Munupi Murrakupuni'. Let's look after our Munupi Country.

ANKAAA is pleased to have supported Primavera's guest curator Mikala Dwyer's visit to North Australia, and is delighted Ishmael Marika, Barayuwa Munungurr and Alison Puruntatameri were included in this national celebration of emerging talent.

Primavera 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 growth and new beginnings.

I was selected as the curator for this year's exhibition at the MCA from September to November. I am an artist and was in the first Primavera in 1992. It was a very exciting opportunity to be invited to curate and travel in search of this year's artists



Barayuwa Munungurr *Gadawulkulk*, 2014 bark shelter, ceremonial pole (Larrakitj) and ironwood objects. Installation view, Primavera 2014, MCA, Australia. Photo: Alex Davies

and I visited many people before arriving at the final selection of 14 artists. The most exciting places I visited were Melville Island, Yirrkala and Darwin.

I only had a day at Munupi Art Centre on the Tiwi Islands but I was lucky to meet Alison Puruntatameri. Alison's natural ability and confidence in handling her legendary grandfather Justin Puruntatameri's designs are a great tribute to him. When standing in front of her work we are moved by the spirit she can invoke, a profound connection to the earth and a knowledge across time that makes our science look very young.

At Yirrkala in North East Arnhem Land I was introduced to Barayuwa Munungurr and Ishmael Marika. Barayuwa made a shelter for the exhibition with a video component along with a Larrakitj (ceremonial pole), carved timber objects and four bark pieces. The shelter displays elegance and sophistication in the way that it sits together so strongly without nails, just gravity. This work, placed in the middle of the gallery, is the heart, the echo and an extraordinary testament to the knowledge and survival of the first peoples.



Alison Puruntatameri, *Jilamara Design: Yoi*, 2014, ochre on linen Photo: Munupi Art

Ishmael Marika's videos including his new and highly successful 'Galka' are ancient stories passed through the contemporary medium of video. Ishmael makes brilliant use of this medium to keep the stories protected and alive.

It was a great honour to host Alison and her aunty Alberta Puruntatameri in Sydney, while Ishmael and Barayuwa travelled with Will Stubbs and song man Jeffrey Ngurruwuthun. We had a great time with them, Ishmael, Barayuwa and Jeffrey sang, and played Didgeridoo and clap sticks at a BBQ in our backyard with all the artists present. It was a special night with a sense of people coming together from different worlds, black, white, north, south, city, country.



Installation shot of Ishmael Marika's short film *Galka* (2014), a short feature film about a Yolngu spiritual sorcerer with sinister powers. Photo: MCA, Australia



Robyn Nabegeyo, *Ngarrbek (Echidna)*, 84cm x 37cm, Pandanus (*Pandanus Spiralis*) and Bush Cane (*Flagellaria Indica*) with Natural Dyes
Photo: Injalak Arts and Crafts

Ngalbu ngarrbek ngalka mayh ngalkuken ngadberre. bu ngarringun. Korroko dabborrabbolk birrirey kukak bu dird bolkwolkani. Wanjh birrikakrey duruk dorrengh birrirey birrikebkani duruk nomi ngalbu ngarrbek wanjh birrinani birrimangi ngalbu ngarrbek birrikani kured. Minj birrirawinj bu diryak dja bu dird di wanjh birrirey birrikakdirdkani birriyawani ngalbu ngarrbek.

The old people used to hunt Ngarrbek (echidnas) at nighttime, when the moon was shining. They would take dogs with them and the dogs would smell Ngarrbek. And the old people would see her and get her and take her home. If there was no moon they wouldn't go, but if there was, they would go and look for Ngarrbek. Echidnas eat termites and they are often painted entering a termite mound in search of food. Ngarrbek has the female Yirridjja moiety skin Ngalkangila. If she smells the campfire of a Nabulanj man, the right skin for her, she will pine after him, as she used to be a woman in the Dreamtime.

Robyn Nabegeyo. Translation from the Kunwinjku by Danny Kennedy,
Art and Cultural Officer at Injalak Arts,
Gunbalanya, NT.

Robyn Nabegeyo's 'Ngarrbek' fibre work, formed part of the group exhibition: Mayh, Body & Spirit in Kunwinjku Fibre Art, curated by Dr. Louise Hamby, at Aboriginal and Pacific Art gallery in Sydney during October and November 2014.

Master weaver and mentor, Ganbaladj Nabegeyo and Haley Bangarr, Melody Wood, Anniebell Marrngamarrnga and Marina Murdilnga were the other artists in this group show.

As Daniel Kennedy explains, the story of Ngarrbek, as with the stories of the other animals portrayed in the exhibition, tells the 'connection between the physical proximity and religious immanence of animals in Kunwinjku culture'.

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 Joowoorroo 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, Charlene Carrington and artists who have passed away such as Mick Jawalji, Hector Jandany and Jack Britten.

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.

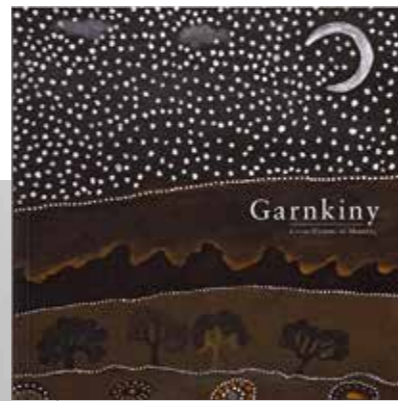
The project culminated in an exhibition of ochre paintings and multimedia work at RMIT Gallery, Melbourne, from September to November 2014. Old and new audio recordings brought the voices of the artists and storytellers into the gallery next to their stunning paintings.

The 112 page bilingual publication has narratives in Gija and English, and essays by Ralph Juli, a Warmun Art Centre arts worker and son of senior artist Mabel Juli and by linguists Frances Kofod, David Rose and Thomas Saunders. The catalogue is available from Warmun Art Centre.



Mabel Juli, Garnkiny, 180cm x 120cm natural ochre and pigments on linen.

Photo: Mark Ashkanasy



Catalogue cover

"You go down into the water."

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

Photo: Mark Ashkanasy



Warlayirti: The Art of Balgo

RMIT Gallery, Melbourne & the Araluen Art Centre, Alice Springs
By Jimmy Tchooga, Board Chair, Warlayirti Artists

Warlayirti Artists, Balgo, is situated on the Luurpa (Kingfisher) Dreaming Track in the Great Sandy Desert. Warlayirti is the collective name for all the tribes of the Luurpa Dreaming. Curated by Jacqueline Healy, 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 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.

People Want to Keep Their Culture Strong

Ngaatja latjura wangkinpa Warlayirti Artists, ngaangka puntuku Wirrimanujanu, laturaya mikurrinpa palurungka Culture Centre. Ngartiji ngaatja Warlayirti Art marka. Warlayirti Artists marka laltujanu puntujanu Kutjungka yanamaya wakalanguya painting ngaangka. Puntulunguya kanyilkuwa palurungkumu Culture marka; wakaminpa, wangkinpa tjanukumu kamu kapalikumukurralkajanu Tjukurpa. Yungkuwa tjanampa palurungkumu tjiitjikutu. Yimayimaluya yingkala turku katjiya wakalanguya. Yimayimalampaya marka nyinakuwa. Karkinpayaya kamina kamu kulyarri nyinatija palurungkumunga kaparingka kamu waljangka wakala Tjukurpa. Watjalatjananya Tjukurpa, laltulaya puntulu kulitaya. Wakalanguya yunginpatjanampaya palurukumu waljakumu kamu palurukumu kapalikumumu. Warlayirtilampa marka nyinakuwa; kamina kamu kulyarriyaya wakalakuwa. Puntulunguya culture kawarlininpa yukurilitjana watjapungin Ngurra ngaangka Wirrimanungha Warlayirtitijana tjungami manin mikulatju marka nyinakuwanpa, tjungamitaju wanalkuwan wulu culture. Mikulatju Kanyilkuwan tjiitjiku marlatjanuku.

We'd like to tell you about Warlayirti Artists, how all these people of Wirrimanu, how they feel about their Art Centre. How the Warlayirti art is strong. Warlayirti art is strong because a lot of people from the Kutjungka region they come and do painting here. People want to keep their culture strong; doing painting, doing story from their grandfather, grandmother – Dreaming from long time. And they want to pass it on to their children. The old people, when they do their paintings, they sing when they're painting. The old people are very strong. Sometimes the young people sit with grandmother or their families when they do their painting; they tell story about it, all people listen. So they do their painting, because they're passing from their parents or their grandparents. This is how Warlayirti Artists is strong; the young people are doing it. People are losing their country because of ganja on this community but Warlayirti helps to keep us strong and put them on the right track again with the culture. Giving the knowledge for the young ones.



From left: Balgo 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: Vicki Jones Photography. Banner on left from 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 of these was associated with persons living at the settlement.

The Alluvial Plain: Karen Mills

Alcaston Gallery, Melbourne
By Karen Mills



Karen Mills, Alluvial Plain, Graphite Gray, White & Black, 2014 Natural pigments & PVA fixative on linen. Photo: Alcaston Gallery

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 Paruku (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.

Galico: An Exhibition of Fabric Design

Nomad Art, Darwin

By Ben Wallace, Art Coordinator, Bula'bula Arts, Ramingining

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.



Roy Burnyila, (left) Warrnyu (flying fox), painting. George Milpurrruru & Don Weluk (right), textile and cushion designs



Robyn Djunginy, bottle design, textile, painting and woven form (left) Philip Gudthaykudthay, Gyunmirringa Design, textile, painting and covered ottoman (right) George Milpurrruru & Don Weluk, cushion designs (middle) Photos: Nomad Art Productions

Engaging Youth in Creative Media Projects

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

Mowanjum Arts Archive & Media Centre was invited to present at the 2014 ANKAAA Annual Conference, which gave us 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

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 Marsh, 2013
Photo: Mowanjum Artists SWAC

Art Worker Focus –

Rachael Umbagai, Mowanjum Arts



Rachael Umbagai Photo: ANKAAA

Rachael is 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 shamed to talk to customers. She has come so far since then.

The first ANKAAA Art Worker Program was perfectly timed for her 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.'

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.

Ngali-ngalim-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 fellas talk Gija language. I like to hear you fellas singing little bit of a joonba (a song and dance cycle). Dancing joonba. That's we own culture, black fella culture. We bin born with that. I bin learn all around here, when I bin little, singing corroboree, dancing. Well I'd like to see you mob do that. And hunting. Getting bush tucker. And I like to hear you fellas jarrag [talk], Gija. That's why we have this Gija program, for you mob to rangga [listen]. You can learn. I jarrag Gija for you mob all the time at camp, all around'.

Warmun Art Centre staff and project facilitators, Alana Hunt and Anna Crane explain: 'It is important to understand that the energy that has created Ngali-ngalim-boorroo is only the latest incarnation of decades of dedicated work. In their efforts to fully take up their roles as teachers, 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. Ngali-ngalim-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 in the Media Lab at Warmun Art Centre. Text compiled and co-authored by Anna Crane and Alana Hunt.

The Ngali-ngalim-boorroo project was begun with funding through the Australia Council's innovative 'Chosen' grant program. The ANKAAA Board is delighted to have encouraged this important initiative and that ANKAAA has supported Art Centre applications, including that of Warmun Art. Betty Carrington, video still from Ngali-ngalim-boorroo, 2014 Photo: Warmun Art Centre

Art Centre 25th Anniversary Celebrations

Jilamara Arts and Crafts, Milikapiti – 25th Anniversary

By Geoff Crispin, Manager, 2012-2014

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 grandmothers, 'old ladies' Kitty Kantilla and Freda Warlapinni and 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, Raelene Kerinauia, Janice Murray, Patrick Freddy Puruntameri 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 Muluwurri 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.



Pedro Wonaeamirri *chajneppaohijlan'atai*

Photos: Jilamara Arts and Craft



Girls learning Yoi with Dymphna Kerinauia

Injalak Arts Gunbalanya, 25th Anniversary

By Felicity Wright, Mentor Manager

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?

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.

Founding members including Gabriel Maralngurra, Isaiah Nagurrurra and Neville Namaryilk, alongside Chairperson Donna Nadjamerrek,

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.

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!

Injalak would like to acknowledge all who came to enjoy the celebrations, all the volunteers and everyone who has

helped support us over our 25 years of operation. Thank you!



ANKAAA's 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 one-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 maximalises value.



Glynis Lee from Charles Darwin University works with Jemima Miller, Waralungku Arts Photo: CDU

TADS Projects July - December 2014

From July to December 2014, nine supported projects were completed benefitting 13 Art Centres and directly involving over 60 artists and arts workers.

Bula'Bula Arts (Ramingining, NT) – Business Development

On site specialist support for enhancement of business management systems.

Djilpin Arts (Beswick, NT) - SAM (Stories, Art, Money) Database Training

On site SAM Database training delivered to two new arts workers and advanced training for three existing arts workers.

Durmu Arts (Peppimenarti, NT) - Artist Exchange (Part 2) see p. 15 opposite

Merrepen Arts (Nauiyu Nambiyu, NT) - Designs on Show at WOW Festival

Aaron McTaggart, Louise Mareranya, Amanda Sambono and Delphis Miler participated in the Women of the World Festival at Godinymayin Yijard Rivers Arts and Culture Centre, Katherine. WOW is an inspiring festival originating from The Southbank Centre, London.

Mowanjum Artists (Derby, WA) - Professional Development Training

A series of intensive workshops were delivered to Art Centre staff and artists, including governance, documentation, SAM database, money story and Biography/Story writing.

Nagula Jarndu Designs (Broome, WA) - Skills Development, Research and Networking at DAAF

Martha Lee and Maxine Charlie attended Darwin Aboriginal Art Fair 2014 as representatives of Nagula Jarndu, Broome, to undertake research and mentoring for development of marketing strategies.

Tiwi Design (Bathurst Island, NT) – New Designs for Tiwi Design

Vivian Warlapinni and Alan Kerinauia attended workshops at Megalo print studio in Canberra to create six new fabric designs and 12 T-shirt designs. The designs were gifted to the National Gallery of Australia collection.

Waralungku Arts (Borroloola, NT)- Screen Printing Workshop at Northern Editions

Jemima Miller, Rhoda Hammer, Raylene Djitmu, Sharon Keighran, Violet Hammer, Nancy McDinny and Stewart Hoosan participated in screen printing and etching workshops at Northern Editions.

Waringarri Arts, Warmun Art Centre, Mangkaja Arts, Mowanjum Artists, Yarliyil Art Centre (Kununurra, Warmun, Fitzroy Crossing, Derby, Halls Creek, WA) - In the Saddle, On the Wall Exhibition Projects

A joint travelling exhibition of Kimberley artists that supported a range of skills development training activities for art workers at five Kimberley Art Centres.



A range of clothing made from Merrepen-designed fabrics was modelled at the WOW - Women of the World Festival, Godinymayin Yijard Rivers Arts and Culture Centre, Katherine. New networks were created for Merrepen attendees and inspiration flourished while surrounded by strong and influential women. Photo: Eliza Dobbell and Toni Tapp Coultts

The TADS program in this period has been financially supported by the Northern Territory Government through Arts NT and the Australia Council for the Arts via a Skills and Development grant.



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

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 (Durmu Arts) and Lily Roy (Yilan Homeland) who met when they were both directors on the ANKAAA board.



Learning to twine with bush vine Photo: Durmu Arts

The first phase took place in 2013 when Peppimenarti artists made the 1750 km (return) journey by road for 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 with bush vine; and opportunity for other community members to learn first hand from visiting Arnhem Land artist/teachers Lily Roy and Freda Wyardtja.

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 fish-net 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 fish-net from scratch, including the school kids.



Sisters Freda Wyardtja and Lily Roy with the communal fish trap Photo: Durmu Arts



Regina Wilson and Freda Wyardtja teaching Tisha Tirak Photo: Cassie de Colling, Natureel Films

Cassie de Colling (Natureel Films) conducted interviews and recorded detailed footage of the weaving technique to produce a 'how to' film. Dr. Harriet Fesq, who is working with the artists on a book about Peppimenarti weaving and painting, joined in.

In November Natureel Films returned to Peppimenarti for the final edit of the film. Regina Wilson produced a voice over in Ngun'gi and the translations to English for subtitles. The outcome was a six-minute documentary detailing the weaving technique in our local Tyemirri language for the Peppimenarti Community. The documentary can be viewed on the ANKAAA website at: <http://ankaaa.org.au/news/durmu-arts-weaving-workshop/>

'We have to practice our own culture, our ceremonies, our weaving, we must work together.' Regina Wilson



ANKAAA stall at DAAF 2014 with Deputy Chairman Gabriel Nodea (Warmun Art Centre, East Kimberley, WA) representing the ANKAAA directors Photo: ANKAAA

Since the inaugural event in 2007, ANKAAA has participated in the Darwin Aboriginal Art Fair (DAAF) and helps enable Indigenous arts workers 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 invite guests to visit them at their Art Centre stalls during the Art Fair.

During the course of the Art Fair the new AWEP Graduates deliver short audio-visual presentations on their Art Centres, their roles and their broader communities.

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.



2014 AWEP Graduates Deborah Wurrkidj (Babbarra Designs, Maningrida) and Kieren McTaggart (Merrepen Arts, Daly River) receiving Certificates of Achievement from ANKAAA Chair Djambawa Marawili AM. All photos: photoConnective



2014 AWEP Graduates Deborah Wurrkidj (Babbarra Designs, Maningrida) and Selina Gallagher (Waringarri Arts, Kununurra) catch up with AWEP partner and supporter, Franchesca Cubillo, Senior Advisor of Aboriginal and Torres Strait Islander Art at the National Gallery of Australia.



2014 AWEP Graduate Rhoda Hammer (Warralungku Arts, Borroloola) introducing her Art Centre to DAAF visitors. Leaders of the 2014 DAAF Art Centre tour AWEP Mentors Yimimala Gumana (Buku-Larrnggay Mulka, Yirrkala) and Evangeline Cameron (Djilpin Arts, Katherine) to her left.



ANKAAA's John Saunders during Darwin based training with 2012 AWEP Graduates Kevin Winunguj and Marilyn Nakamarra, and 2011 AWEP Graduate Vivian Warlapinni.

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



2014 AWEP Graduates during a visit to Parliament House in Canberra.

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,
- Mentoring 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).



2012 AWEP Graduate Janice Murray with family and ANKAAA staff member Chris Durkin during a site visit to Jilamara Arts.

Put simply, the action plan is a document (or contract) that helps ANKAAA, the AWEP Graduate and their Art Centre:

- Identify the Graduate's individual professional development goals and needs;
- Decide on the activities the Graduate will undertake to achieve those goals; and,
- Map out when and where they will take place on a timeline.

AWEP Graduates have identified mentoring, resilience in the workplace, cultural tourism and community collections as key professional development areas. Other key skills development goals include photography, SAM database training, project and financial management, and improving numeracy and literacy.

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.

To find out more about the Arts Worker Extension Program and the AWEP Graduate Program go to ankaaa.org.au/category/special-programs or phone 08 8981 6134.



Harvesting Traditional Knowledge
A two-way learning project by the Association of Northern Kimberley and Arnhem Aboriginal Artists

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. Mowanjumb 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 17th Triennial Conference of the International Council of Museums Committee 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 Place 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 stand-in directors.



ANKAAA Tiwi Regional General Meeting 2014

In 2014, following changes to the Office of the Registra 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 arts 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, Nguiu, 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 revival and reinforcement, innovation, digital archiving, governance training and on-going funding.



ANKAAA Darwin/Katherine Regional General Meeting 2014, outside The Godinymayin Yijard Rivers Arts and Culture Centre, Katherine

Eight Art Centres attended the **Darwin/Katherine Regional General Meeting**, which took place in late September,



Break-out groups discussing regional priorities ANKAAA Darwin/Katherine Regional General Meeting 2014



ANKAAA Director Peter Jigili chairs the Katherine/Darwin Regional General Meeting 2014

2014 at the Godinymayin Yijard Rivers Arts and Culture Centre, Katherine. As well as updates on the activities of each Art Centre over the year, two open discussions took place. Topics included identifying ways to keep working together to keep art, culture and country strong and discussions on Art Centre priorities for 2015. Two guests attended. Peter Shepherd delivered a governance workshop as a professional development

opportunity for participants and Nerrale Arnold, Regional Manager, Northern Territory Indigenous Community Volunteers gave a presentation on the programs the organisation offers and how they can assist Art Centres.



Welcome to Country Smoking Ceremony, Mangkaja Arts, Kimberley Regional General Meeting 2014

Mangkaja Arts hosted the **Kimberley Regional General Meeting** at Fitzroy Crossing in early October, 2014. A Welcome to Country with smoking ceremony was given by Senior Bunuba man, George Brooking, outside the Mangkaja Art Centre as well as a welcome by Mangkaja Chairman, Terry Murray. Over 70 people from 10 Art Centres attended, including ANKAAA



ANKAAA Kimberley Regional General Meeting, Mangkaja Arts, Fitzroy Crossing 2014

Chairman, Djambawa Marawili AM, who 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'.



ANKAAA Deputy Chair Gabriel Nodea with Peggy Patrick from Warmun Arts, Kimberley Regional General Meeting 2014



Kurtal dancing at Kimberley Regional General Meeting 2014

Presentations by a number of Art Centres on their achievements of the past 12 months were combined with group discussions on priorities and concerns for Art Centres and artists. There were also special talks by Terry Murray, on the Kimberley Aboriginal Law and Culture Centre (KALACC), Geraldine Henrici, Art Gallery of Western Australia, on the Desert, River, Sea Project and Chris Griffiths, Richard Thomas and Gabriel Nodea, on the Kimberley Aboriginal Artists (KAA).

On the evening of the first day of the meeting, approximately 100 people enjoyed a Kimberley style cook-up at the Art Centre, which included a traditional Kurtal dance ceremony and the screening of some locally-made films. As part of the dance ceremony, Mr Ngarralja Tommy May (former ANKAAA Chairman) presented ANKAAA Chairman Djambawa Marawili AM (North-East



Terry Murray, Chair Mangkaja Arts and Mr Ngarralja Tommy May, Mangkaja Arts, present the ANKAAA Chair Djambawa Marawili AM with a ceremonial headdress

Arnhem Land) with a Kurtal headdress to symbolise the long standing good relationship between the Kimberley of WA and the NT within ANKAAA, strong continuity of leadership, and alignment of fundamental cultural priorities.



Arnhem Regional General Meeting 2014 attendees

The **Arnhem Regional General Meeting** was held at Mount Bundy Station, Adelaide River south of Darwin on 11 November, 2014 – the day before the ANKAAA AGM and Annual Conference. Staff and artists from seven Art Centres attended to share their news and to discuss priorities for Arnhem Art Centres. Topics raised included increased lobbying of government to understand community needs via actual visits to communities, better access to accredited training in a range of skills that are relevant and useful, cultural tourism, and sustainable operational funding.

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.

* The Office for the Registra of Indigenous Corporations (ORIC) previously automatically accepted all the Aboriginal members of ANKAAA supported Art Centres as voting members of ANKAAA. Following changes to the Corporations (Aboriginal and Torres Strait Islander) Act 2006 CATSI (CATSI Act), individual completion of a signed and approved ANKAAA membership form is now required for members to vote or stand for office. The 48 Aboriginal owned and governed Art Centres supported by ANKAAA still receive full service delivery and all their members and staff are welcomed to participate in ANKAAA meetings.



Ishmael Marika (Buku Larrnggay-Mulka) discussing regional priorities at Arnhem Regional General Meeting 2014

ANKAAA AGM and Annual Conference 2014

Mount Bundy Station, Adelaide River



1. Screen Printing Workshop – Marthina 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 - Djambawa Marawili AM, ANKAAA Chair & Gabriel Nodea, Deputy
6. Damper Competition - Mavis Gunambarr & Mt Bundy Station owner Scott going all out to prepare the fire
7. Damper Competition - ANKAAA Directors judging
8. Bush Material Jewellery Workshop
9. Screen Printing Workshop - Jimmy Mungatopi & Alan Joshua
10. Lunch
11. Casual meeting
12. Art Worker Extension Program Graduate Meeting (14 of the 34 graduates). Seated L to R: Betty Bundamura, Jennifer Dickens, Dora Griffiths, Rachael Morris, Deborah Wurrkidj, Miriam Charlie, Rhoda Hammer, Ruth Nalmakara. Standing L to R: Alan Joshua, Jimmy Mungatopi, Kevin Yarangu Winungui, Stanley Taylor, John Pilakui & Vivien Warlapinni.
13. Bush Material Jewellery Workshop - Carol Puruntatameri, Munupi Art
14. 2014 AGM participants
15. Annual Conference Forum - Kevin Winungui, Maningrida Arts presenting
16. Annual Conference Forum - Mark Stapleton, 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 Gundurrubuy, Milingimbi Art and Culture
22. Bush Material Jewellery Workshop - Susan Wanji Wanji, Munupi 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 Scoggin, Coordinator
28. Desart, NT - Hannah Grace, Senior Program Manager
29. Digital Archiving & Keeping Place Forum - IRCA's Daniel Featherstone and Bernard Namok
30. Northern Land Council, Leanne Liddle, Senior Policy Advisor
31. Money Story Forum – funding partners present L to R: Gwen Gaff (Creative Partnerships); Angela Hill (Arts NT); Cathie Roe (NT Dept of Business); Jane Barney (Ministry for the Arts); Mark Stapleton (Australia Council)
32. Networking under the mango tree
33. Art Centre Media Units – Katie Breckon (Mowanjumb Arts Media Centre, Derby, WA), Ishmael Marika (Mulka Centre, Yirrkala, NT)

The 2014 ANKAAA AGM and Annual Conference, Mt Bundy Station, Adelaide River was attended by 138 participants including ANKAAA artists, 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 Places'.

Workshops took place in: I-pad 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 WA Art Centre Hub (Perth) 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 Anglicare'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 Bula'bula Arts Chair Person Francis Djulibing.

The event closed with the annual Open ANKAAA Board Meeting lead by the ANKAAA Directors where participants shared responses to the event and industry issues and said their farewells.

ANKAAA Board of Directors 2014

The ANKAAA Board of Directors met six times in 2014. Federal and local government funding agencies which have given long term support to ANKAAA core programs and operations accepted board invitations to jointly attend two of the 2014 meetings (May/November).

Themes discussed included: ways of working together to foster long term sustainability, as an organisation ('we want ANKAAA to be there for the grand-children'); for Art Centres and the Aboriginal arts industry. As well as ways to: reduce administrative burden, harmonise reporting and to work together effectively with philanthropic and corporate funders.



Photo: ANKAAA Board meeting with the Australia Council, Ministry for the Arts & Arts NT, May 2014. Photo: ANKAAA



ANKAAA Chair Djambawa Marawili AM, outside Parliament House, Canberra 2014. Photo: ANKAAA

ANKAAA Chairman on Prime Minister's Indigenous Advisory Council

ANKAAA Chairman Djambawa Marawili AM has been a member of the Prime Minister's Indigenous Advisory Council since it first met in December 2013. Over the first year he participated in seven of the eight full council meetings and sat on the Education Working Group.

The Council's purpose is to provide advice to the Government on Indigenous affairs, and to focus on practical changes to improve the lives of Aboriginal and Torres Strait Islander people.

Mr Marawili's participation has included speaking for: recognition of community Art Centres as positive models for Indigenous employment and economic development; and for the crucial importance of homelands for strong art.

Mr Marawili sits on the Council as an individual appointed by invitation. His participation on the Council in 2013-14 was administratively supported by ANKAAA.

'When jobs build on existing cultural knowledge people grow confident and strong and are able to learn new skills.' And become, 'responsible for their families and communities by showing strong leadership.' – Djambawa Marawili

Traditional Knowledge Recording at Jilamara Arts and Craft, Milikapiti (Snake Bay), Melville Island

ANKAAA Resource and Development Officer, Guy Hancock assisted Jilamara Arts and Craft staff, artists and Elders with the video recording of traditional songs in Tiwi language on 9 September, 2014.

Using ANKAAA equipment, eleven songs were recorded, sung by Rachel Freddy, Doriana Bush, Mary Elizabeth Moreen and Pedro Wonaeamirri. Later in the day, children from the primary school were recorded practicing the dances for each song under guidance from the Elders and Jilamara arts worker, Jimmy Mungatopi.

Videos editing was done with the participants and returned to Jilamara as a completed DVD movie for the community to utilise and enjoy. Additional copies have been archived at the Muluwurri Museum and Milikapiti school for safe keeping.

This joint project was supported by Jilamara Arts and Craft, and the ANKAAA Digital Archiving and Keeping Place Support Program, funded by the Australia Council. It was the pilot for an ANKAAA video recording project to be rolled-out in 2015.



ANKAAA Resource and Development Officer, Guy Hancock, (left) filming traditional song and dance at Jilamara Arts and Craft with AVEP 2014 Graduate Jimmy Mungatopi (far right) Photo: Jilamara Arts

Art Centre Staff Changes

Departing Art Centre coordinators/managers are acknowledged for their hard work and dedication:

- Bula'bula Arts – Ben Wallace
- Babbara Designs – Claire Nicholl

- Jilamara Arts – Geoff Crispin & Terry Wright
- Merrepen Arts – Lizz Bott
- Ngukurr Arts – Julie North
- Tiwi Art Network – Mel Goetz
- Waralungku Arts – Madeleine Challenger

- Incoming Art Centre coordinators:
- Anindilyakwa Art & Culture – Chris Durkin
- Babbara Designs – Julia Harris
- Coomalie Cultural Centre – Rebecca Erkelens
- Jilamara Arts – Adrian McCann & Sarah Delaney
- Maningrida Art & Culture – Louise McBride
- Ngukurr Arts – Jude Emmett
- Waralungku Arts – Chloe Gibbon

A warm welcome to new Coordinators from the ANKAAA board and staff.

Tiwi Art Network – in 'Sleep' Mode

After a decade Tiwi Art Network (TAN) - Indigenous governed art marketing coalition, wound down into 'sleep' mode in December 2014 and their shop in Parap, Darwin, closed.

This follows a sudden loss of base-line operational funding from Ministry for the Arts in July 2013. TAN continued trading through 2013-14 achieving record sales and income and building on-line sales. However lacked time and stability to plan a new sustainable operating model. TAN members have expressed their wish to continue to work together on joint activities in the future. The TAN web site may be maintained. ANKAAA together with ORIC supported TAN's decision making process.



TAN wind-down meeting, Airport drop off, Melville Island, Dec. L to R John Saunders (ANKAAA), Hannah Roe (ORIC), Geoff (Jilimara Arts), Brian Farmer (ANKAAA Director) in troopie with crew.

Exhibitions of Drawings from the 1940s and 50s – Contemporary Connections

Two 2014 museum generated exhibitions celebrate drawings resulting from inter-relationships between anthropologists and northern Aboriginal people in the 1940's – 50's. Warlpiri Drawings: Remembering the Future (National Museum, Canberra) and Yirrkala Drawings (Art Gallery of N.S.W touring).



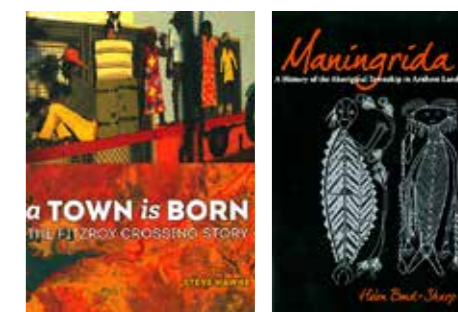
Jenny Napurrurla Johnson (Warnayaka Art, Lajamanu) at opening of Warlpiri Drawings, National Museum, Canberra. Art Centre crew helped curator Melinda Hinkson research. Photo: Warnayaka Arts



Buku Larrngay Mulka dances open Yirrkala Drawings, Charles Darwin Uni, August 2014 Photo: ANKAAA

Contexts for Contemporary Northern Art

Historical and social context for Northern art is offered in two recent books. A Town Is Born – The Fitzroy Crossing Story by Steve Hawk (Magabala Books, Broome, 2013) and Maningrida - A History of the Aboriginal Township in Arnhem Land by Helen Boyd-Sharp (Helen Boyd Sharp, 2013).





1. Learning about Country and Tiwi Clan Areas with Pauletta Kerinauia.
2. Looking at traditional Tiwi items in the Muluwurri Museum, Jilimara Arts, Tiwi. With Aileen Puruntatameri and Dymphna Kerinauia.
3. Yothu Yindi Foundation Chairman, Gallawuy Yunupingu, left, with ANKAAA Chairman Djambawa Marawili AM, unveiling the new Garma Knowledge Centre at Gulkula, Garma Festival, 2014.
4. Kalkarindji artists from Wave Hill at the funeral of former Prime Minister Gough Whitlam. L to R: Pauline Ryan, Mary Edwards, Biddy Wavehill, Judith Donald, Ena Oscar, Aileen Roy, Mary Smiler, Marianne Wanybuku, Sarah Oscar, Topsy Dodd, Patrick Jimmy, Kathleen Sambo, Michael George, Timmy Vincent, Banjo Ryan and Sonny Victor. Photo: Kalkarindji Art and Culture Centre.
5. Nagalu Jandu Art, Broome, textile exh. at Civic Centre, Broome, October 2014, after workshop with textile artist Megan Kiwan-Ward. Artists with ANKAAA Chair, Djambawa Marawili AM & CEO Christina Davidson.
6. Kieran Karripul of Merrepen Arts at the National Aboriginal & Torres Strait Islander Art Award 2014, winner of the inaugural 'Youth Award', for his textile piece, 'Yerrgi' (Pandanus).
7. ANKAAA Harvesting Traditional Knowledge Documentary launch. International Council of Museums, Committee for Conservation 17th Triennial Conf. Melb. Sept. 2014. ANKAAA Director, Wukun Wanambi & Melb. Uni. CCMC Director, Robyn Sloggett (see p.19).
8. ANKAAA Chairman congratulates John Saunders. Opening D.evolution Exh. Aug 2014, Darwin.
9. ANKAAA Deputy Chair, Gabriel Nodea, ANKAAA Stall, Garma Festival of Traditional Culture, Gulkula, Aug 2014.
10. Jennifer Dickens, Mangkaja Arts (AWEP Graduate 2012) & Coordinator WES Maselli, Darwin Aboriginal Art Fair (DAAF), 2014..
11. AWEP Graduate 2014, Selina Gallagher working at the Warringarri Arts stall at the Darwin Aboriginal Art Fair, 2014.
12. - 13. ANKAAA Chair, Deputy Chair & CEO Christina Davidson, addressing visitors of DAAF 2014 about ANKAAA's Arts Worker Extension Program.

Richard Birrinbirrin was a member of the ANKAAA Board of Directors from 2004 to 2009, and served as Chairman in 2007. ANKAAA's Indigenous Leadership honors 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 Malangi's, self-constructed tin-shed 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 (smoking) 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 became 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.

Reflection - In the Saddle on the Wall

By Chris Griffiths, Warmun Art Centre



Alan Griffiths, Cattle Muster, 2013, natural ochre on paper. Photo: Waringarri Arts

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.

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

These times were filled with great connections to Country, cross cultural relationships and a huge sense of pride that we were the best for the job at hand. Although there wasn't much grog during these times there were other things that made life hard. Our old people lived without basic rights and worked without pay.

Some of our old people's stories made us laugh and others made us cry - but all together they made us 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.

Exhibitions were held at Waringarri Arts, Kununurra, in May 2014, and at University of Notre Dame, Broome, in August. 13 short artists biographical videos can be accessed at open.abc.net.au/explore?projectId=21.

Kulum Whitlam – Gurindji Tribute

Prime Minister Gough Whitlam

By Penny Smith, Manager, Karungkarni Art and Culture Centre

ANKAAA

Directors and Staff

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:

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

'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.'

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