

# ANKAAA

Association of Northern, Kimberley and Arnhem Aboriginal Artists

Working together to keep art, country and culture strong

# Arts BACKBONE

Volume 11: Issue 2, December 2011/January 2012



(L-R) Yinimala Gumana, new Chairman of Buku Larrnggay Mulka and Gunybi Ganambarr, winner of the 2011 Western Australian Indigenous Art Award, outside the Art Gallery of Western Australia during the Awards, August 2011. Photo: Buku Larrnggay Mulka.

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Our Country, our Law, our culture and our art are strong. Our art is now a big industry and it is our resource. It is a place where young people who are coming behind the current leaders, can learn and get skilled to build up their generation. But first the Law leaders need to make a foundation for them. We need an Australian Indigenous Cultural Foundation, a dilak / ngarra / mulka\*, and in that way, the cultural bosses can be speaking on behalf of the different clans for their own rights and for the different language groups. There should be Law Men and Law Women to make up a council to speak out to Australia, to negotiate and plan with government people about culture, and art and about the land and sea.

The Australia Council's Aboriginal and Torres Strait Islander Arts Board (ATSIAB) came to consult with ANKAAA at the 2011 ANKAAA Annual Conference at Mount Bundy Station, Adelaide River on 16th November. It has been too long that we have not had chances to talk straight between the Law Men and Law Women. I think it is time for us to get together now and plan. The Australia Council's ATSIAB Board are talking together with Indigenous groups around Australia about the importance of recognising and respecting the crucial role of cultural bosses in keeping culture strong. Strong culture is the foundation for strong art and well being.

The art and culture is not different from the land and sea. The art and culture and the songs, and the dance, and the

kinship and clan relationships – they are all connected into the land and sea. This is the Australian Indigenous structure. It was like this before and still is now. It is showing us who we are as Indigenous Australians. This structure was given to us by the ancestral beings, through our grandfathers and grandmothers, to our fathers and mothers, to the Indigenous Australians who are on the earth today. The sandculture, the armbands, sacred dilly bags, the patterns and designs are all tools of that Country.

As we all know mainstream Australia has a culture. And there is a law. A law that we respect and we follow its structure. When there is a new policy we always follow it and respect it. But that law is from the government. Exactly in this way all Australians should respect and recognise the Indigenous Law of our ancestors and the right and duty of Indigenous people to exercise it. Who ever is wanting to make a new Indigenous Cultural Foundation needs to make a commitment to the dilak / ngarra / mulka Law, so that it can become a reality.

Bilin nha Nhumalangu - It is finished now.

Merry Christmas to you all. Djut jutjinha.

Djambawa Marawili AM  
ANKAAA Chairman

Yilpara/Baniyala Homeland, Blue Mud Bay, November 2011

Yolngu matha translations: dilak - high up ceremonial leaders; ngarra - the holy place where ceremonial leaders go to meet; mulka - warm and strong and healthy to stand up for the rights and to speak for the Country.

# Yalangbara: Art and Landcare

Banduk Marika – to be included in top heading



The Marika family of north-east Arnhem Land have for generations advocated for the rights of their people, the Rirratjingu of the Dhuwa moiety, and for two-way learning with balanda (non-Indigenous people). Yalangbara: Art of the Djang'kawu is a project developed with the Marika family, and opened at the National Museum of Australia, Canberra, in December 2010. The exhibition will be on show at the Museum and Art Gallery of the Northern Territory from 25th of November 2011.

Banduk Marika, artist and environmental advocate, says, 'Yalangbara is a project that I thought about back in 1989-90. I had spoken about this idea since my brother, Wandjuk Marika passed away in 1987. I wanted to see it become a reality because Yalangbara is the most important site in the north-east Arnhem Land for Dhuwa moiety people...'

'...It's the site where the first ancestors, the Djang'kawu, landed and people as far away as Western Arnhem Land and south, down to Numbulwar, refer to Yalangbara as the place of the first people, the first people who were born or created there — these people were



Rirratjingu, my own family group. The Djang'kawu then moved on to different countries, giving birth to different people, creating and naming places and giving people their own specific languages.'

The paintings and objects exhibited as part of Yalangbara: Art of the Djang'kawu are manifestations of the ancestral journeys of the Djang'kawu, and of Yolngu law. They are not about law, they are law. The designs painted on the objects in the exhibition are part of mardayin, the Rirratjingu's spiritual inheritance from the Djang'kawu.

'This is our country, our inheritance and our responsibility and we must look after it. This is our law and our strength. You could say that by showing the art, we're entering into our parliament — the Rirratjingu people's parliament.'

Banduk Marika, who helped establish the Yirrkala Landcare Initiative, explains that by showing these artworks, the Yolngu hope to further non-Indigenous Australia's understanding that by creating this art the Yolngu are caring for country — the two cannot be separated.

'This story is important and this is why



our fathers painted all these artworks, to show how these paintings relate to particular sites and what they mean. At the time, they did not have a translator to tell their stories properly and so we want to tell their stories properly now and hopefully through this exhibition Yalangbara will get the protection and the recognition that it deserves.'

**Top Left:** Mawalan 1 Marika, Ancestral Beings of the Dhuwa Moiety 1960, feathers, human hair, fibre, natural pigments on wood, 74.3 x 14.8 and 81 x 13 cm. © Mawalan Marika 1. Collection: Art Gallery of New South Wales, Sydney. **Top Middle:** Miniirikki Marika, Feathered ceremonial bag 1974, natural fibres, wax rainbow lorikeet and seagull feathers 4824 x 11.4 cm. © Miniirikki Marika. Gift of Mawalan 1 Marika, RM and CH Berndt Collection, Yirrkala, Berndt Museum of Anthropology, Perth. **Top Right:** Wapitja Spit formed by the Djang'kawu digging stick. Photo: Gilbert Herrada. **Above Right:** Dhuwarrwarr Marika digging a waterhole on Yalangbara beach. Photo: Gilbert Herrada.

# Yulyurlu Lorna Fencer Napurrurla

By Margie West, Curator



Throughout her career Lorna Fencer Napurrurla (c.1920s - 2006) redefined the boundaries of traditional Warlpiri art to become one of the Lajamanu region's most significant and innovative artists. At her first major retrospective Yulyurlu Lorna Fencer Napurrurla shown at the Chan Contemporary Art Space during the 2011 Darwin Festival, many visitors were overwhelmed by the originality and electrifying power of her works.

Colourful and stylistically diverse, the exhibited prints, paintings and works on paper, map twenty years of a prolific career that began modestly in 1986 with painting classes at the Lajamanu School. One of the very first acrylic paintings Napurrurla produced during this adult education program has been kindly lent to the exhibition along with a range of other significant works, including her Yam painting that won the Conrad Jupiter's Art Prize in 1997.

Renowned for her strong personality, energy and independent nature, Napurrurla soon moved away from the 'dot and circle' convention of her early painting to create expressive and vibrant work that caught the imaginations of many collectors and galleries. By the late 1990s she had become one of the region's most sought-after artists, often compared

to the equally gifted and radical Utopia artist Emily Kame Kngwarreye.

At the height of her career Napurrurla was well into her seventies and was a highly respected and knowledgeable law woman. She was recognised and defined as an artist by her endless explorations of her major Jukurrpa in the Tanami Desert: the Yarla Yam, Pencil Yam and the Caterpillar Dreamings. She also occasionally painted a number of other ancillary themes inherited through her mother and father including some rather ribald stories associated with the genre of Warlpiri love magic.

Yulyurlu sustained another career shift in 2000 when she moved to Katherine and became a major contributor to the Mimi Arts and Crafts community Art Centre until her death in 2006. It was to acknowledge Yulyurlu's important artistic contribution to the Art Centre and her wider impact on contemporary Indigenous art that Mimi Arts and Crafts partnered with Artback NT: Arts Development and Touring to tour this important exhibition.



Yulyurlu Lorna Fencer Napurrurla, which opened at the Drill Hall Gallery in Canberra on November 10 2011, has been generously assisted by the Federal Government's Visions of Australia touring program and is accompanied by an illustrated catalogue with delightfully personal and insightful essays by Christine Nicholls, Chips Mackinolty and Barbara Ambjerg-Pedersen. The catalogue is available from Wakefield Press ([www.wakefieldpress.com.au](http://www.wakefieldpress.com.au)).



**Top Left:** Lorna Napurrurla Fencer. Photo: Peter Eve. **Above Right:** Lorna Fencer Napurrurla's daughter Judy Martin leading the 'opening up' of the exhibition at the Chan Contemporary Art Space, Darwin, August 2011. Photo: Wayne Quilliam Photography. **Above:** Cover of exhibition catalogue Yulyurlu Lorna Fencer Napurrurla, Wakefield Press, 2011.

# Regina Pilawuk Wilson: New Textile Designs and Paintings

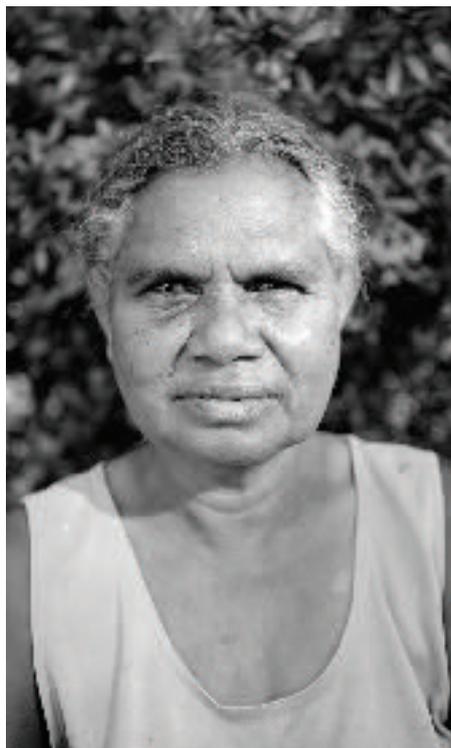
By Regina Pilawuk Wilson and Harriet Fesq, Durrmu Arts

Regina Pilawuk Wilson, Chair of Durrmu Arts Aboriginal Corporation and ANKAAA Director, has been working with design company Koskela on a series of textiles, which were launched in November 2011 during Regina's solo exhibition at Caruana & Reid Fine Art, Sydney.

Koskela have worked previously with Elcho Island on the *Yuta Badayala* woven light project (see page 5). At the 2010 Darwin Aboriginal Art Fair they asked Durrmu Arts if the artists would be interested in producing some textile designs. The fabrics will be used to make quilts, wall hangings and upholstered furniture.

**'I saw those lights from Elcho Island, and they were really good. Sasha from Koskela asked us if we wanted to do fabric design. My paintings would make good fabric design. The project is called Durrmu. For the Ngan'gikurunggurr, durrmu means designs. We used to do drawing on the ground. We do them on the body too. I made three new designs - a wargardi (dilly bag), syaw (fish net) and ngan'gi (message sticks)... The dilly bag design is my oldest, my first design... It's like weaving by painting. I'm really looking forward to seeing my designs on that fabric.'**

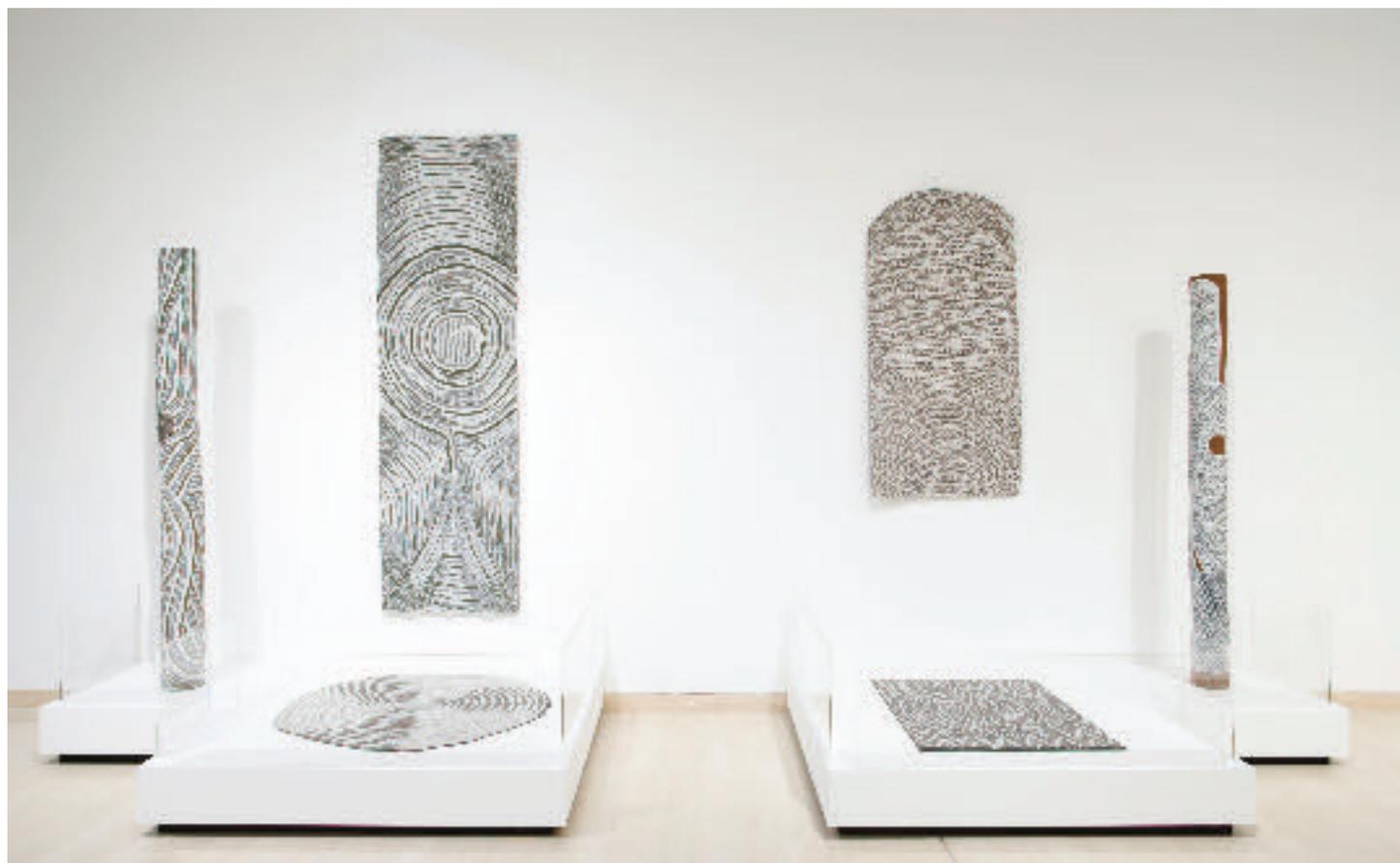
'For the solo exhibition, I wanted to do all my favourite designs: a *ng'angi*, with brighter colours, a *wargardi*, a yellow and a pink *syaw*. So people can see my paintings next to the fabrics. This is my first exhibition in a long time - I've been thinking, working on it for a long time.'



**Top Middle:** Regina Pilawuk Wilson. Photo: Vanessa Bellemore. **Top Right:** Samples of the Regina Wilson/Koskela silk textiles. Photo: Durrmu Arts.

**Above:** Regina Pilawuk Wilson, Dilly Bag Stitch (wargardi), 2010, acrylic on Belgian linen, 200 x 200cm.

## ANKAAA Artists Receive Prestigious Art Awards!



*ANKAAA artists had strong representation in the 2011 Western Australian Indigenous Art Awards and Telstra National Aboriginal and Torres Strait Islander Art Awards, both announced in August.*

Gunybi Ganambarr, winner of the big 2011 Western Australian Indigenous Art Awards, was born, and lives, at the remote North East Arnhem homeland of Gangan. In 2008 he won the Xstrata Coal Emerging Indigenous Artist Award. From here Gunybi began using found objects in his work and it was in this mode that he has won Australia's richest Indigenous art prize.

**Top:** Installation view of Gunybi Ganambarr's work at the Western Australian Indigenous Art Awards, Perth, August 2011. Photo: Buku Larrnggay Mulka.

For Yulparija artist Jan Billycan from Bidyadanga 2011 was a year of major achievement major achievement when she won the Western Australian Artist prize at the 2011 WA Indigenous Art Awards. Working through Short Street Gallery, Billycan won the "Western Australian Artist" prize at the 2011 WA Indigenous Art Awards.

**Right:** One of Jan Billycan's winning works, *Kirriwirri* 2011, synthetic polymer paint on linen, 120 x 90 cm. © Jan Billycan. Image courtesy the artist and Short Street Gallery.



It has also been an exciting time for Tiwi artists Raelene Kerinauia and Timothy Cook. Kerinauia won the Bark Painting Award at this year's Telstra National Aboriginal and Torres Strait Islander Art Award for her work *Kayimwagakimi Jilamara* and Cook's 'kulama' paintings have been Highly Commended at the WA Indigenous Art Awards. Timothy commented: 'Busy time, Darwin, then down there, Perth. Big gallery that one. I talked to lots of people, they shook my hand. My 'kulama' paintings look pumpuni (good).'

**Image:** Raelene Kerinauia, *Kayimwagakimi jilamara* 2011, ochre on bark 139 x 70 cm. © Raelene Kerinauia. Image courtesy the artist and Jilamara Arts and Crafts.



**Image:** Timothy Cook with his Highly Commended work in the WA Indigenous Art Awards. Photo: Jilamara Arts and Crafts.

The photo below shows Gali Yalkarriwuy Gurruwiwi from Elcho Island Arts won the Wandjuk Marika Memorial Three-Dimensional Award at the NATSIA Awards for his work *Banumbirr (Morning Star poles)*. Gali bringing his bunumbirr (morning star poles) into Elcho Island Arts.

Photo: Elcho Island Arts.



## ANKAAA Artists Exhibiting Internationally



*At a time of uncertainty in the Indigenous art market and the wider global economy, ANKAAA members have been defying gloomy predictions by showcasing their art in a number of international commercial exhibitions. Here are some stories from recently returned artists and Art Centre managers about their overseas adventures.*

Artist Judy Manany of Elcho Island Arts travelled to London in June 2011 with her Art Centre, for the opening of a group exhibition of woven pandanus artworks from Elcho at Rebecca Hossack Gallery. The exhibition faced a challenge when the shipment of works bound for London was stopped in Darwin by Australian customs due to a regulation that prohibits export of a regulated native species – Pandanus spiralis. However, with assistance from ANKAAA and others an Exceptional Circumstances Permit was granted to Elcho Island Arts and the works arrived safely in the United Kingdom for what was a wonderful exhibition.

Waralungku Arts artists Stewart Hoosan and Nancy McDinny, arts worker Madeleine Dirdi and Art Centre Manager Peter Callinan also travelled to London for the opening of *Prints and Paintings from the Gulf of Carpentaria* at Rebecca Hossack

Gallery in July. Some works from the exhibition are being acquired by the British Museum.

*Balgo 2011* – an annual group exhibition of works from Warlayirti Artists – was held at ReDot Gallery, Singapore, from July – August. Following on from this exhibition was *My Country and Me (Ngagenyji Nawayangeny-nungu Daam – Ngayin)* featuring works by senior Warmun Art Centre artists Lena Nyadbi, Mabel Juli and Patrick Mung Mung. Lena and Mabel travelled with Manager Maggie Fletcher to attend the opening. Guests were fascinated by the ochre paintings and stories of the artists' country. Lena and Mabel shopped till they dropped, enjoying Little India and Chinatown and had a great day at the famous Singapore Zoo.

**Top:** Judy Manany, Susan Cochrane and Mavis Ganambarr. Photo: Elcho Island Arts. **Upper Right:** Madeleine Dirdi, Peter Callinan, Nancy McDinny and Stewart Hossan in London. Photo: Waralungku Arts. **Middle Right:** Lena Nyadbi and Mabel Juli in Singapore, September 2011. Photo: Warmun Art Centre. **Right:** Lena Nyadbi reading an issue of Singapore Art Gallery Guide, with her own work on the cover. Photo: Warmun Art Centre. (Art Centre Manager)



## Mavis Ganambarr - Weaving Powerhouse!

By Digital Future Media, Elcho Island



When the Powerhouse Museum came to Elcho Island, they were told a story about weaving by Mavis Ganambarr. Mavis told them a story about what her grandmother had said to her when she was young. 'She said to me, maybe if you don't leave weaving, one day you will go on that big airplane; to the city. And you will see all those bright lights and people.'

On 28th July 2011 Mavis went to Sydney for the sixth time, this time to attend the exhibition of her work Yuta Badayala that is being exhibited in an exhibition called Love Lace at the Powerhouse Museum until April 2012.

Yuta Badayala, meaning 'in a new light' is a woven lampshade. The frame for the lampshade was made by furniture design business, Koskela. Mavis then used that framework to create a unique surface with her woven designs. Mavis said when Koskela sent the lampshade to Elcho Island she thought it was only going to be a medium size. 'But it was huge', she said.

Mavis led a weaving master class at

the Powerhouse Museum while she was in Sydney, where she taught sixteen people how to make coil baskets and hand woven mats using pandanus. Love Lace Event Co-ordinator, Deborah Vaughan, said the Museum could have filled the class three times over. 'We would love to run another master class with weavers from Elcho Island.'

View a documentary of the process at: <http://www.powerhousemuseum.com/lovelace/index.php/country/australia/mavis-ganambarr-and-koskela>

**Image:** Mavis Ganambarr and Sasha Titchkosky, Yuta Badayala: In a new light, mixed media, 2010. Collection: Powerhouse Museum, Sydney. Photo: Marincio Kojdanovski.

## Big Family: Etchings By Ankaaa Members From Across Northern Australia



Big Family: etchings by ANKAAA members from across Northern Australia was launched at the Nan Geise Gallery at Northern Editions, Charles Darwin University, on 13th August 2011. The exhibition showcased limited edition prints created at the ANKAAA Annual AGM Conference in 2009 as part of an on-site workshop with Northern Editions Printmaking Studio.

The Hon. Gerry McCarthy, Northern Territory Minister for Arts and Museums, opened the exhibition, particularly noting the works of our Borroloola members, with whom he has worked at the Borroloola School. ANKAAA

Chairman Djambawa Marawili AM gave an opening address, stressing the importance of Napagi (non-Indigenous) and Yolngu (Indigenous) people working together in equal partnership to achieve long-term success. ANKAAA's success over many years in operation comes directly from a willingness to embrace the vision, aspiration and diversity of its entire membership through proper listening and good governance.

As part of its 25th anniversary celebrations in 2012 ANKAAA will commission another set of prints to accompany this suite in a survey exhibition of our culturally diverse



membership base, which spans about 1 million square kilometres across the Top End of Australia. The Big Family suite will also be bound into handmade artist books, which ANKAAA aims to place in major public collections. We look forward to presenting the suite in its entirety, to celebrate ANKAAA's membership on our 25th anniversary in 2012.

**Top Left:** Chris Durkin, ANKAAA, Djambawa Marawili AM, ANKAAA Chairman and Minister McCarthy, Minister for Arts and Museums, at the exhibition launch. **Top Right:** Installation view of Big Family - prints from ANKAAA Artists Across Northern Australia. All photos: ANKAAA.

# A Renaissance for Waringarri Aboriginal Arts

By Geraldine Henrici, Waringarri Aboriginal Arts



These past few months at Waringarri Aboriginal Arts there has been mounting anticipation in preparation for the refurbishment and re-opening of the Art Centre.

On the evening of Thursday 8th September 2011, the efforts of arts workers, artists and trades-people were rewarded. There was a great sense of accomplishment and delight at the outstanding result that had been achieved, as proud artists and staff revealed the refurbishment and new Dawang Gallery to the public. After a smoking ceremony to honour past artists and Art Centre leaders the opening was

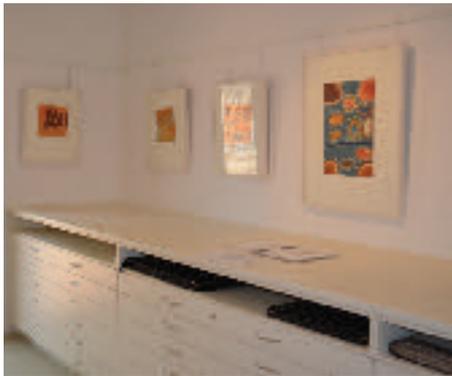


officiated with speeches from Ben Ward (Waringarri Chairperson), Chris Griffiths (Waringarri arts worker), and the Hon. Gary Gray, Special Minister of State. The celebration included traditional dances and a beef and damper supper.

One of the distinctive qualities about Waringarri Aboriginal Arts is the real sense of an authentically creative and collaborative environment. There is an awareness that this place is successful due to a unified vision, only possible because the artists themselves have had constructive input and ultimate control of the direction of their Art Centre. Individually, artists demonstrate

assertiveness in their own unique style and approach to art, while collectively they possess a unified community vision for their Art Centre. Arts workers (now mostly long term employees) undertake their particular roles and responsibilities with confidence and pride. There is a real sense of community between the artists and staff and a feeling that they all appreciate that 'It's a good Art Centre – this place'.

The layout of the centre and the new design contribute to this impression of cohesiveness, a result of the successful consultation process between artists and



staff regarding their needs and wants at the design stage. The collaborative art projects designed for the building are the first elements to greet visitors as they arrive. Artists have painted the support poles around the verandas and artist designs have been artfully sandblasted into the entry pathways. This project generated income for the artists involved. Fifty artists contributed, further demonstrating the true collaboration that has gone on at Waringarri Arts.

It is common for young children to excitedly go around the gallery, recognising and proudly pointing out the work of their family members to visitors. Culture is being passed on in a natural progression, with younger community members showing genuine interest and pride in their heritage.

Visitors to the Art Centre are welcomed by the artists themselves, working on-site. The studio area spills out onto the verandas and newly landscaped gardens, making interaction with artists easier. Family and visitors alike are naturally drawn to chat with the artists and watch as they work at their own pace in a harmonious creative environment. Visitors are encouraged to come and sit for a while. With children playing on the lawns and climbing trees it is a family friendly community place.

The gallery visitors experience is now that of a professional exhibiting space. Artworks are shown to their full potential with purpose-built print drawers, plinths



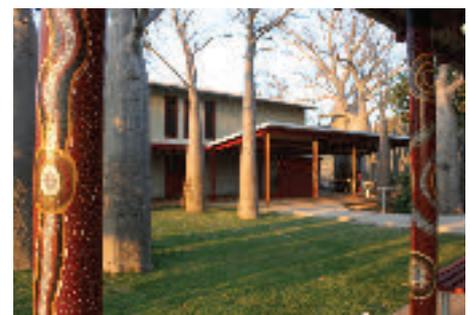
and display panels. The constant traffic of artists, children and background noises of chatting, laughing and music give the contemporary space a local character.

Despite the recent economic downturn, there is an intensifying feeling of excitement about the contemporary work coming from Waringarri Aboriginal Arts. The artists have achieved a balance - coding inherent knowledge and culturally significant subject matter within an intrinsically appealing aesthetic that is attracting art aficionados and untrained eyes alike. The Art Centre's potential is patently apparent when one sees the artwork, the professional space and the confident, inspired artists.

The cultural keeping place, exhibiting area and meeting space of the new Dawang Gallery cements the theme of community ownership at Waringarri and present new possibilities for the Art Centre. The Dawang Gallery honours the memories of past artists with works from the Waringarri Collection, whilst celebrating the living culture of the present and looking forward to a future that will engage young people in both traditional and new media art forms. Importantly, the Dawang Gallery is

a place for community as much as for providing visitors with a greater understanding of Miriwoong culture.

Established in the early 1980s by the vision of Miriwoong elders the Art Centre has now been operating for almost thirty years. Waringarri is taking a bold step forward with staff and artists unified by a sense of excitement for an optimistic future. Waringarri Arts is on the brink of new recognition and the acclaim that it deserves.



**Page 8 Top Left:** Waringarri Aboriginal Arts at dusk. **Page 8 Middle:** Dancers at the opening celebrations, including Dora Griffiths at right.

**Page 8 Right Bottom:** Waringarri dancers. **Page 9 Top Left:** Inside the new print room. **Page 9 Top Right:** One of the Art Centre's exhibition spaces. **Page 9 Above:** The Art Centre verandah, and some of the poles painted as part of the collaborative project. All photos: ANKAAA.

# Darwin Aboriginal Art Fair 2011



*Franchesca Cubillo, Senior Curator of Aboriginal and Torres Strait Islander Art at the National Gallery of Australia, Canberra, officially opened the 2011 Darwin Aboriginal Art Fair and eloquently spoke of the importance of Indigenous Art Centres. Below is an extract from her impressive speech:*

'I stand here with you this afternoon a very proud Indigenous woman. As a Larrakia, Wardaman, Yanuwa and Bardi woman from the Top End regions of Australia I...acknowledge the wonderful fact that we stand strong as Indigenous people. We stand strong in our art; we stand strong in our culture and we stand strong on our country.

'Today I am very proud. And I look at all my Indigenous brothers and sisters who are artists, who are cultural leaders, who are advocates, who are politically aggressive, active people, and I say – we stand on your shoulders. We are here because of all of the work those artists have done in the past. And we are here because they have fought, and they have worked with non-Indigenous people, with the missionaries,

with the government officials. I acknowledge Nym Banduk from Port Keats. I acknowledge Yirawala from Gunbalanya. I acknowledge Declan Aputimi from the Tiwi Islands, I acknowledge Mawalan Marika from Yirrkala. I say that these men and the wonderful women who stood behind them – they set the standard. And today we celebrate.

'We celebrate all that they have brought to this country; we celebrate all that they have brought to us. They decided to engage with non-Indigenous people and to teach them about our culture and our heritage. And they showed them beautiful art! And sometimes that art was very political, but not obvious. And sometimes the art was very obvious, but also very powerful. Title deeds to country, statements about who we are and where we've come from. And there were non-Indigenous people – missionaries, anthropologists – who took that to the rest of the world. And they showed the beauty and richness and complexity of our culture.

'The art industry has changed over the



forty year period. The artwork is so dynamic; it's so rich and is so prolific. Those stories are still so strong, and those ancestors are still teaching. Those leaders are still guiding, and the Darwin Aboriginal Art Fair and all the wonderful Art Centres that are represented here – some forty-three – are the facilities that have made this appreciation possible. They are the intermediaries; they are the ones who say to the art sector: 'Stand back a bit. Let our people do what they need to do.' They are the ones who say: 'No, you should be paying more for that, that's a good painting and that's a strong dreaming.' They are the ones who help the artists fill out those government forms. They are the ones who provide that safe place to create and do what they do best. And that is to teach their art and culture to the wider world.



'The galleries of Australia and the museums of Australia can only do what we do – that is, show the very best of Indigenous art work – because of the Art Centres. Because of the Indigenous artists that are committed and standing strong in their art, standing strong in their culture and standing strong in their heritage and on their land.'

For full recording of this speech see: [www.darwinaboriginalartfair.com](http://www.darwinaboriginalartfair.com)

### ANKAAA at DAAF 2011

ANKAAA was well positioned at this year's Darwin Aboriginal Art Fair at the entrance of the Convention Centre hall, acting as a first point of contact for visitors seeking information about Indigenous Art Centres, and providing a number of training and support opportunities for arts workers and Art Centre Managers through workshops, one-on-one consultations and direct retail experience. For the first time this year DAAF presented official public programs, which ANKAAA coordinated in a very tight turnaround time. Senior Aboriginal figures participated in a discussion on Indigenous leadership within the arts sector, leading the Aboriginal Art Movement, chaired by Lydia Miller, Executive Director of the Aboriginal and Torres Strait Islander Arts Board of the Australia Council. For the Future: Young Artists showcased a range

of projects involving young Indigenous artists, and demonstrated the breadth of artistic practice occurring across the country.

Various ANKAAA-led workshops and consultations for Art Centre workers took place throughout the Fair, including: Business Development with Peter Shepherd, Pricing and Marketing and AMS Training with Dion Teasdale, Finance with Brian Tucker and Business Plan Health Checks with Michelle Taylor.

Participants in ANKAAA's 2010 - 2011 Arts Worker Extension Program were celebrated at a presentation breakfast, attended by many. The Hon. Robert Knight MLA, Minister for Business and Employment launched the proceedings, and Minister Trish Crossin was also in attendance, representing Minister Arbib, Federal Minister for Indigenous Employment and Economic Development.

Arts workers from the Arts Worker Extension Program led tours of the Fair over three days, building upon skills gained through the Program. Thank you to Arts NT and the Office for the Arts for funding professional development opportunities for some sixty arts workers who ANKAAA supported to attend and work at the fair.



Page 12 Top Left: Francesca Cubillo delivering her opening speech. Photo: DAAF. Page 12 Top Right: Crystal at Bimawear Stall DAAF. Page 12 Middle Right: Dancing ladies from Lajamanu. Page 12 Lower Right: Warlayirti, Balgo Managers, Sally Clifford & Tracy Grigg. Page 13 Top Left: Djambawa Marawili AM, ANKAAA Chairman with Lajamanu ladies. Page 13 Top Right: Jennifer Dickens, at the Mangkaja Stall. DAAF Page 13 Middle Right: ANKAAA Chairman Djambawa Marawili AM, Arts Worker Extension Program graduate Dora Griffiths, Waringarri Arts and the Hon. Robert Knight MLA at the AWEP Launch. Page 13 Above: LR: Francesca Cubillo, Gabriel Nodea, David Miller, Hector Burton, Djambawa Marawilli & Lydia Miller. All photos: ANKAAA unless otherwise stated.

# National Gallery of Australia – Indigenous Arts Leadership Program



In 2011 four arts workers from ANKAAA regions won places in the National Gallery of Australia's Westfarmers Arts Indigenous Leadership Program; warm congratulations to: Ruby Alderton (Buku Larrngay Mulka, Yirrkala), Sharon Nampijimpa Anderson (Warnayaka Arts, Lajamanu), Victoria Doble (Mardbalk Arts, Goulbourn Island) and Vivian Warlapinn Kerinauia (Tiwi Design, Bathurst Island).

ANKAAA Deputy Chairman, Gabriel Nodea (Warman Art Centre), a graduate from the inaugural 2010 program, and ANKAAA Chairman Djambawa Marawili AM were also present.

Djambawa Marawili AM has played a very important role in the program as a mentor and leader



and alongside Howard Morphy delivered the Forum opening address on the 4th of December "Land, sea and sky: Indigenous art in cultural and environmental context", having maintained a strong collaborative relationship together over the past 35 years. Other key leaders involved were Djon Mundine, Wally Caruana, Francesca Cubillo and Glenn Islaender Pilkington.

Gabriel Nodea also addressed the participants speaking of his time as a student at the Warmun school when Rover Thomas and Gija elders started the Warmun Art Movement.

ANKAAA is pleased to have supported the Westfarmers program since hosting Darwin and Broome consultations lead by Aden Ridgeway in 2009. It

continues to be an extremely valuable event, with ANKAAA looking forward to hearing more about the graduate's ongoing participation in the national network of young indigenous arts leaders.

**Top Left:** Djambawa Marawili AM (ANKAAA Chairman) and Francesca Cubillo (Senior Curator of Aboriginal and Torres Strait Islander Art, NGA). **Top Right:** Gabriel Nodea (ANKAAA Deputy Chairman) with Rover Thomas paintings at the National Gallery of Australia which he introduced to participants.

**Below Left:** Howard Morphy (centre) and Djambawa Marawili AM (right) introducing Arnhem Land art in the National Gallery collection to leadership program participants. **Below Right:** Top End artists and artsworkers at the 2011 national Arts Leadership Program.

L to R: Vivian Warlapinn Kerinauia, Gabriel Nodea, Djambawa Marawili AM, Sharon Nampijimpa Anderson, Ruby Alderton and



## Young Ones at Yirrkala

By Will Stubbs, Buku Larrnggay Mulka



Since 2009 Buku-Larrnggay Mulka Centre has worked with the Yirrkala Community Education Centre to deliver alternative programs for youth who are not engaged with mainstream schooling. The first printmaking workshop happened in early 2010 when a group of six young women collaborated with Buku Larrnggay Mulka printmaking staff for five weeks to produce images using collograph printing techniques. These images were shown at the outdoor Gapan Gallery at the Garma Festival of Traditional Culture in early August 2010 and were very successful.

From this initial workshop these six young women felt connected to the Buku Larrnggay Mulka Printspace. A second

workshop with printmaker Alicia Scobie produced a novel group of works that were exhibited at Nomad Art, Darwin, in May 2011. They employed digital photography, photocopying and chine collé linocut printing to produce a contemporary 'Facebook' feel. The prints are self-portraits of the young people looking good in a context they themselves created and in a genre that they themselves have innovated.

This expanding group continued to attend the Printspace once a week to edition their self-portrait prints. The pool of young people swelled weekly, and in the end 35 artists created 38 images in editions of five.



These were again featured at Garma, where the Yothu Yindi Foundation employed the young artists to teach the techniques to Festival attendees and produce artwork from this process. Today, three of the original group are printmakers and artists with the Printspace and the Australia Council has funded a third generation workshop in digital screen-printing with Alicia Scobie, which started in October.

**Top Left:** Muny'ngu Marika and others in the Young Ones group working at 2011 Garma Festival Youth Forum. **Top Right:** Gurmarwuy Yunupingu, Munuy'ngu Marika, Gunariny Wanambi. All photos: Buku Larrnggay Mulka.

## Arts Worker Focus: Wukun Wanambi

### Cultural Director, The Mulka Project

Wukun Wanambi was chosen by senior clan members of Northeast Arnhem Land to lead The Mulka Project on behalf of Yolngu. Wukun's status as leader of Marrakulu clan qualified him to liaise with other leaders in the Miwatj region and to handle sensitive cultural issues.

Wukun must work in a variety of contexts. He is expected to provide cross-cultural training to Yolngu and non-Indigenous people. He must collaborate with the wider community to direct cultural issues to the proper parties for

further discussion, and manage cultural protocols regarding sensitive cultural materials. And represent Yolngu in the corridors of power.

In August, The Mulka Project was awarded the 'Best Traditional Music Award' for the second year in a row at the National Indigenous Music Awards in Darwin. Wukun accepted the award, not as the performing artist, but as the Cultural Director, who was behind the scenes making phone calls, arranging microphones and encouraging songmen



from various clans across Northeast Arnhem Land to preserve their songlines.

Wukun Wanambi. Photo: The Mulka Project.

## Top End Festivals – Keeping Culture Strong

Every year many Top End communities and Art Centres open up for visitors to come and share their culture, stories and traditions at community festivals. These are really important events that make everyone proud and happy, with a lot of hard work put in by community people, Art Centres, their staff and volunteers. This year ANKAAA staff visited and supported many festivals such as the Barunga Festival, the Katherine Fringe Festival, Garma Festival of Traditional Culture, Stone Country Festival, Merrepen Festival and more. We'd like to share some photos of these great events.

### Garma Festival of Traditional Culture, 5-9 August



Tiwi Design dances from Nguuu (Wurramiyanga) performing at the Garma Festival, Gulkula, North East Arnhem Land. Left to right; Lillian Anderson, Una Kerinauia, Margaret Renee Kerinauia, Jean Baptiste Aputimi, Ita Tipungwuti, Mollie Munkara, Marylyn Munkara. Photo courtesy of Bula'bula Arts.

### KALACC Festival, 24 September



Ngarinyin dancers with Ceremonial dancing boards at Kimberley Aboriginal Law And Culture Centre Festival, at Ngupam Community. Photo: ANKAAA.

## Freedom Day Festival, 26-28 August



Left This very early photograph of Wave Hill Station (Jinparrak) brings back many memories of life on the cattle station for Biddy and Jimmy Wavehill, at Kalkarindji (Wave Hill) during the Freedom Day Festival. All photos: Karungkarni Art Centre.

## Mowanjum Art and Culture Festival, 14 July



## Merrepen Arts Festival, 2-4 September



Local kids enjoying the Merrepen Festival at the Nauiyu Community, Daly River. Photo: ANKAAA.

## Walking With Spirits, 30 July



Dancers from the Walking with Spirits Festival at Beswick. Image courtesy of Djilpin Arts, Photo by Peter Eve, Monsoon Studio.



Top Right: Local dancers performing at the Mowanjum Festivals close, Siri Bin Saad and Ango Phillips. Middle Right: Dancers with boards, Ngarinyin, Worrorra, Wanambul, Junba dance. Bottom Right: Dancers with boards, Ngarinyin, Worrorra, Wanambul, Wanga dance. Photo: Matt Scurfield.

## Injalak Weavers - Explore, Teach And Learn

By Jayne Nankivell, Eva Nganmirra and Norma Numundja



The Stone Country Festival at Gunbalanya is presented annually by Injalak Arts and Crafts and this year some of the weaving artists hosted the 'Entwined' project. 'Entwined' brought together weaving artists from Gunbalanya and milliner Waltraud Reiner to explore new ways of working. Weavers came from as far away as Elliot to participate.

Local artists taught weaving techniques while Waltraud helped to form them into creative hats. Whilst the hats were not like any the women had worn before, there were plenty of willing models! Eva Nganmirra welcomed the sharing of new ideas. 'It is good that we learned this. I enjoyed it so much and would like to do it again. All of the ladies enjoyed learning and teaching the other ladies.'

Norma Numundja was employed by the project. 'We feel proud that we were working like this with everyone. People listened to us when we showed them how to collect colour and prepare pandanus. I liked to watch how the felt was made and think we need to do it again. We can make bags and some of the young girls did that. They are very strong.'

**Images:** Katie Ashford and local participants modeling hats made during Entwined.

## Mould Attack! Artwork Protection During The Wet Season

The wet season is upon us; perfect weather for mould. Mould prefers dark, damp conditions with little air circulating such as cupboards, but there are a few things we can do to reduce the risk of mould attack:

Good air circulation can help stop mould from growing on artworks. Use fans to increase air movement. Keep paintings and objects clean and well ventilated. Consider using spacers on the back of paintings to keep them from touching walls. Supermarkets stock moisture absorbents (such as DampRid™ and Hippo Moisture Absorber™) that are useful for cupboards and small rooms.

Regular maintenance of your building

will ensure that drains and gutters that may cause leaks during the wet season are clean.

Check the collection regularly for mould. If you find mould, act quickly. If it is dry outside put the work in the sun. If it's rainy, just dry indoors using fans. When the mould is dry, clean it off using a brush and vacuum.

Mould can make you sick so wear protective masks and gloves. If you have a large mould outbreak and need help contact a conservator through the Australian Institute for the Conservation of Cultural Materials (AICCM) website or MAGNT. Or contact the Centre for Cultural Materials Conservation at the University of Melbourne.



AICCM website: Salvaging belongings damaged in a disaster [http://www.aiccm.org.au/index.php?option=com\\_content&view=article&id=588&Itemid=74](http://www.aiccm.org.au/index.php?option=com_content&view=article&id=588&Itemid=74)

MAGNT website: Combating mould during the Wet Season <http://www.nt.gov.au/nreta/museums/objects/pdf/mouldbrochure.pdf>

Image: Mould being removed from a photograph using a special HEPA filter vacuum cleaner, which prevents mould particles being released into the air. Photo: CCMC.

## Digital Archiving and Keeping Place Support Program Update



At ANKAAA's 2010 regional meetings many members expressed the need for support in developing community knowledge about safekeeping of materials, objects and data within Art Centres.

In response to these concerns, ANKAAA is further developing its Digital Archiving and Keeping Place Support Program initiated in 2010. The core objective of the program is to provide access to resources that could enhance the capacity of Art Centres to conserve, maintain and build up precious collections for future generations, including digital information.

Since the program was implemented, many have taken advantage of ANKAAA's off-site storage of Art Centre hard drives, protecting vital information from the threat of flood, fire or theft. Through the program,

ANKAAA acts as a physical repository site for Art Centre data, as a provider of information regarding funding or learning opportunities and as a connector, linking people with skills and knowledge in these areas with those without, encouraging sharing of ideas and information. ANKAAA has also produced a Handbook to support members with their archiving practices, which will be distributed soon.

ANKAAA has supported and partnered with Kimberley Art Centres on the Give Them Wunan Project; facilitated conservation of the flood damaged Warmun Community Collection; and staged workshops on archive box-making in partnership with the Art Gallery of New South Wales and on conservation practices in partnership with the Museum and Art Gallery of the Northern Territory. A number of other partnerships are in process.

ANKAAA thanks the Australia Council for The Arts for Seed funding to develop this exciting new program.



**Top Left:** Megan Yunupingu (Elcho Island Arts), Joyce Nyaliyabuy (Milingimbi Art and Culture), Paul Solly (Conservator, Art Gallery of New South Wales) and Jangu Nundiribala (Numburindi Artists) with their completed archive boxes at ANKAAA AGM and Annual Conference Workshop. **Above:** Sandra Yee, Conservator, MAGNT, presenting on conservation practices. All photos: ANKAAA.

# ANKAAA Regional General Meetings 2011



ANKAAA's 2011 annual **Arnhem Land Regional General Meeting** was held at Buku Larrnggay Mulka in North East Arnhem Land on 18th and 19th October, and people travelled from all over Arnhem Land to participate. We all enjoyed a fantastic tour of the Art Centre led by ANKAAA Chairman Djambawa Marawili AM, learning about the multimedia Mulka Project, the Print Space and the historic Yirrkala Church Panels. Yolngu Art Centre staff were very generous in hosting a bark straightening workshop and allowing Eva from Injalak Arts to work with them on their etching project. There was much strong discussion and participation in business planning at this very enjoyable and productive event.

A Warm thankyou to Buku Larrnggay Mulka Board of Directors and staff.

**Top Image:** ANKAAA Arnhem Land Regional Meeting, Buku Larrnggay Mulka, October 2011. Photo: ANKAAA.

In September 2011 ANKAAA staff travelled to the Kimberley Aboriginal

Law And Culture Centre (KALACC) festival at Ngumpun Community in the Fitzroy Valley for the **Kimberley Regional Meeting**. Many Kimberley Aboriginal Corporations held annual meetings there, including the Kimberley Land Council (KLC) and the Kimberley Language Resource Centre (KLRC). At night there was much ceremonial dancing by Kimberley people from Kununurra to Bidadanga and it was fantastic to see the variation of dance styles from within the region.

The Kimberley Regional Meeting was held under a tree at the Mangkaja camp and was opened by ANKAAA Director Quebec Namala, with an introductory speech by long time ANKAAA member and former Chairperson Mr. Tommy May, (Mangkaja Arts). The meeting was a really good opportunity for ANKAAA staff to talk to members and listen to them properly.

ANKAAA would like to thank KALACC and its partners for inviting us to be part of such an important event.



ANKAAA especially thanks Butcher Wise, traditional owner of the site and incoming Chairman of KALACC and the Kimberley Language Resource Centre, for showing us around Ngumpun's new Art Centre and making us feel at home.

**Image Above:** Kimberley Regional Meeting at KALACC Festival site at Ngupam Community. Photo: ANKAAA.

With a six-seater plane packed full of roast chickens and coleslaw, on 1st November ANKAAA staff headed for Nguui, Bathurst Island, for the **Tiwi Regional Meeting**. Members from across the Islands gathered around the



painting tables at Tiwi Design to hold official business and to discuss a range of issues affecting Tiwi Art Centres. Robust and healthy discussions were had throughout the day, canvassing issues such as the state of the art market, maintenance of culture and youth participation in the arts. ANKAAA would like to thank all who contributed and the Tiwi Design staff for hosting the meeting.

Tiwi ANKAAA General Meeting participants outside Tiwi Design, 1 November. Photo: ANKAAA.

The 2011 Darwin / Katherine Regional meeting was held at Mount Bundy Station on 15th November, the day before the Annual General Meeting (AGM). The meeting featured presentations that looked back on

accomplishments throughout the year as well as planning for the future.

Copyright Agency Limited (CAL) and the Resale Royalty scheme were discussed as well as the creation of ANKAAA's 'How to get the resale Royalty' poster and its role in educating members about how to access the scheme. ANKAAA's Arts Worker Extension Pilot Program 2010 – 2011 was also discussed in relation to the benefits it offered members who applied and the opportunities it gave them.

The meeting was a great opportunity for our members in the Darwin / Katherine regions to discuss their regional priorities. We would like to thank all those who travelled to Mount Bundy to attend and for their great input and strong voice.



The recent renovation of Tiwi Design on Bathurst Island coordinated by ANKAAA's NT Arts Infrastructure Team Manager Paul Nowland in conjunction with the Art Centre and funded by the Aboriginal Benefits Account (ABA) involved upgrading a very old structure. New cladding, insulation, windows and artist entry doors were installed for the studio, and new signage installed for the Gallery, which has also been extended.

**'The Art Centre is much brighter and cooler... before it was dirty and too hot. We have more air conditioning and fans now it's better for everyone.'**

(Praxedes Tipungwuti, Arts Worker)

A new outdoor work area has been built, emergency fire equipment installed, ablutions renovated, a roller door installed and an external covered area built so that the new door could remain open in the wet season. A new artist kitchen and environ pit was installed and the electrical power board upgraded. Facilities at the managers' house have also been upgraded.

Tiwi Design Manager, Steve Anderson comments, 'Wow what a transformation! The Art Centre is now looking like a very professional venue!'

Top: The new Art Centre entrance. All photos: ANKAAA.

# ANKAAA AGM And Annual Conference 2011



1



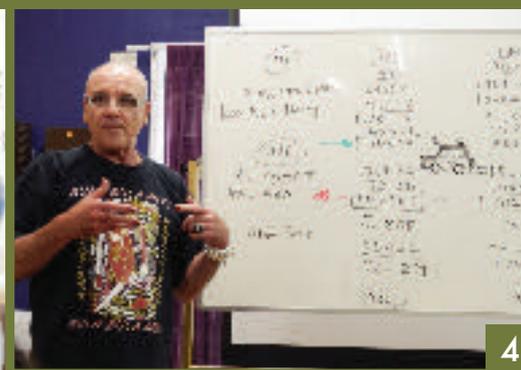
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1. ANKAAA members at the 2011 Annual Conference and AGM, Mount Bundy Station Adelaide River, November 2011. 2. (L-R) Lydia Miller, Executive Director, Desmond Jootji Raymond, Director, Lee-Ann Buckskin, Director, ATSIAB, Australia Council for the Arts; Djambawa Marawilli AM, ANKAAA Chairman; Peter Jigili,

ANKAAA Director, Gabriel Nodea, ANKAAA Deputy Chairman and Regina Pilawuk Wilson, ANKAAA Director. 3. Gabriel Nodea, ANKAAA Deputy Chair and Chairman of Warmun Art Centre, presenting Chris Durkin, ANKAAA, with a certificate for ANKAAA's assistance during the Warmun floods. 4. Brian Tucker delivering a

presentation on finance. 5. Rickisha Stewart & Leashon 6: Gordon Pupangngamirri, ANKAAA Director. 7: Francesca Puruntatameri, Munupi Arts and Crafts. 8. Etching and screen printing under cover at the AGM camp. All photos: ANKAAA.



On 5th September 2011, Warmun and the East Kimberley lost one of its most significant artists and cultural leaders, Madigan Thomas. Her family, the wider community and Warmun Art Centre are mourning this loss deeply as she was one of the most important storytellers and cultural custodians for the Gija people.

Madigan was born in 1932 at Baluwah (Violet Valley) where she worked in the station house and mustering cattle. When not working she spent a lot of time in the bush with the old people, learning the old ways.

In the mid-1980s Madigan was among the first women to begin painting in Warmun alongside Queenie McKenzie and old man Rover Thomas. She was active in the local council in Warmun, speaking up about community issues and teaching culture to the younger generation. Madigan's personality was characterised by a distinctive inner-strength, which she continually shared with others throughout her life.

Madigan Thomas, Jawrabany Hill, 2010, natural earth pigments and ochre on canvas, 60 x 60 cm. © Madigan Thomas. Image courtesy the artist and Warmun Art Centre.

1. The opening of "Christmas Birrimbirr", a photographic and installation project created by Miyarrka Media from Gapuwiyak. 2. ANKAAA Chairman, Djambawa Marawili AM with Her Majesty Queen of England and the Australian Prime Minister Julia Gillard. Photo: Anonymous. 3. Waringarri Mob in Perth for Revealed exhibition. 4. Lily Roy (ANKAAA Director) with her Certificate 2 in Indigenous Leadership, Australian Indigenous Leadership Centre, August 2011. 5. NT Trade Delegation to China, November 2011. (L-R) Caroline Hunter (Artists of Ampilatwatja), Christine Miezis and Gary Miezis (Ikuntji Art Centre), Djambawa Marawili AM (ANKAAA), Christina

Davidson (ANKAAA), Wayne Fan (Department of the Chief Minister, Clive Scollay (Muruku Arts and Crafts), Philip Watkins (Desart), Cecilia Alfonso (Warlukurlangu Artists). 6. Phillip Watkins (Desart CEO) and Christina Davidson (ANKAAA CEO) at Shanghai Museum of Contemporary Art, NT Trade Delegation, November 2011. 7. Yarrangu Winunguj (Kevin) with his graduation in Certificate IV in Mentoring Diverse Groups (Indigenous Mentoring) obtained through Spectrum Training in November, Darwin. Photo: Maningrida Arts and Culture. 8. Will Stubbs at ANKAAA Arnhem Regional Meeting. All photos: ANKAAA unless otherwise stated.

Congratulations to emerging artists Lorraine Daylight and Roseleen Park from Warmun Art Centre, who were awarded Jimmy Pike Scholarships and attended a two-week residency in Perth at Edith Cowan University Arts School. Roseleen also won the Encouragement Award at the recent Port Hedland Art Awards. Benita Everett, Blandina Barney and Lorraine Daylight were also selected for the Revealed exhibition and residency in Perth, where a huge number of international visitors visiting Perth for the Commonwealth Heads of Government Meeting (CHOGM) saw their work at the market place.

Mangkaja Arts celebrated twenty years with a local event in Fitzroy Crossing on 1st December 2011, with festivities including workshops, a cultural cook up and dancing. A number of Mangkaja Arts exhibitions will be held around Australia in 2012 to officially celebrate the anniversary.

Mangkaja Arts artist Lisa Uhl was awarded first prize in the 41st Kimberley Art Prize's inaugural \$5000 Woodside Emerging Artist Award on 9th July 2011. Lisa entered an abstract painting titled Trees, depicting her country and community Mindi Rardi. Congratulations Lisa!

The annual Milpiri Festival was held in Lajamanu on 29th October 2011. Warnayaka Art displayed artworks by celebrated artists including Lily Nungarrayi Hargraves, Molly Naparrula Tasman, Rosie Naparrula Tasman and Biddy Nungarrayi Long.

The National Gallery of Australia, Canberra will present UnDisclosed: 2nd National Indigenous Art Triennial from 11th May to July 2012, followed by a national tour. Congratulations to the ANKAAA

members selected – Bob Burruwal, Gunybi Ganambarr, Maria Josette Orsto, Lena Yarinkura and Nyapanyapa Yunupingu.

The Federal Minister for the Arts, Simon Crean, recently announced some changes to the naming of national funding programs for Indigenous arts. The National Arts and Crafts Industry Support (NACIS) program is now called Indigenous Visual Arts Industry Support (IVAIS), and the Maintenance of Indigenous Languages and Records (MILR) program is now called Indigenous Languages Support (ILS). Indigenous Culture Support (ICS) will retain its current name.

The Board of the Yothu Yindi Foundation (YYF) recently announced that in 2012. There will not be a full Garma Festival in 2012 in order for the Yothu Yindi Foundation to focus its efforts on other regional priorities, including establishment of a new secondary college in NE Arnhem Land, the Garma Cultural Studies Institute and the YYF Wellbeing Project. The nightly bunggul, music and Youth Forum will return in 2013, but the Key Forum will continue as usual in 2012.

ANKAAA submitted a joint response with Desart and Ananguku Arts to the National Cultural Policy Discussion Paper. See: [culture.arts.gov.au/submissions](http://culture.arts.gov.au/submissions).

Consultant Andrew Blake (former coordinator of Buku Laarngay Mulka) has been working with Maningrida Art and Culture helping them to recruit a new manager and assisting them to keep the Art Centre strong. The team has been busy moving stock to the new Art Centre building near the airport which is due to open in early 2012. See Image below.



## ANKAAA Board of Directors 2011-2012

### Chairperson- Djambawa Marawili AM

Buku-Larrnggay Mulka  
Arnhem Region

### Deputy Chairman- Gabriel Nodea

Warmun Art Centre  
Kimberley Region

### Treasurer- Peter Jigili

Warnayaka Arts and Culture  
Darwin/Katherine Region

### Secretary-Brian Farmer Illortamini

Jillamara Arts and Crafts  
Tiwi Region

### Ruth Nalmakarra

Milingimbi Art and Culture  
Arnhem Region

### Alfred Lalara

Anindilyakwa Art and Culture Centre  
Arnhem Region

### Freddie Timms

Jirrawun Arts  
Kimberley Region

### Quebec Namala

Waringarri Aboriginal Arts  
Kimberley Region

### Regina Pilawuk Wilson

Durrmu Arts  
Darwin/Katherine Region

### Miriam Charlie

Waralungku Arts  
Darwin/Katherine Region

### John Peter Pilakui

Jilamara Arts and Crafts  
Tiwi Region

### Gordon Pupangamirri

Tiwi Design  
Tiwi Region

## ANKAAA Stand-in Directors

### Lily Roy

Milingimbi Arts and Culture - Arnhem Region

### Alan Joshua

Ngukurr Arts - Darwin/Katherine Region

### Alan Dededar

Mangkaja Arts - Kimberley Region

### Robert Edward Puruntatameri

Munupi Arts - Tiwi Region

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