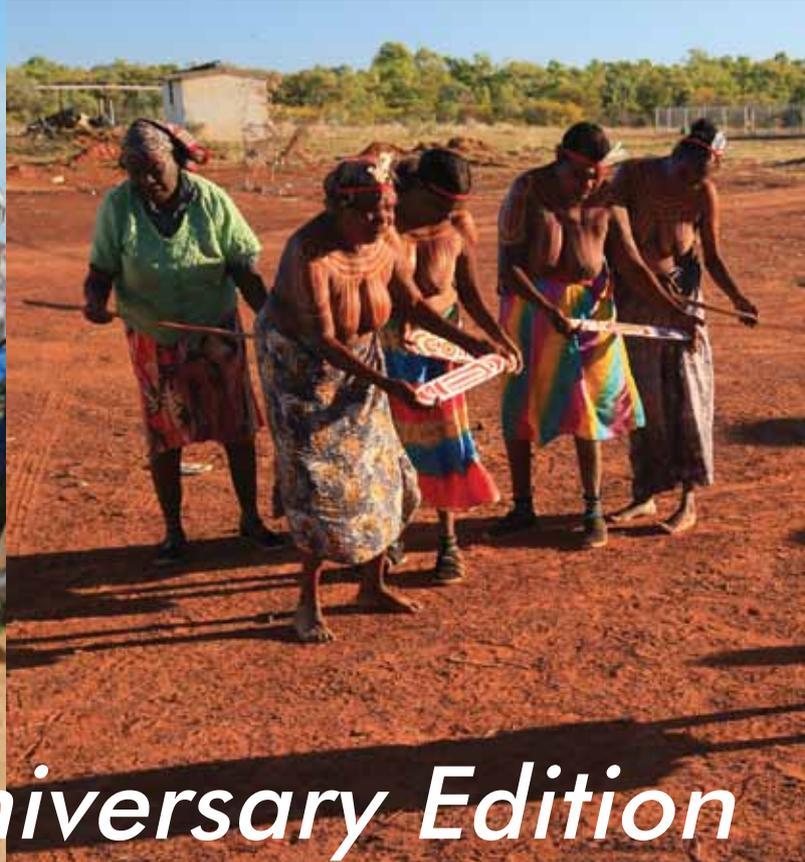


# ANKAAA

Association of Northern, Kimberley and Arnhem Aboriginal Artists  
25 Years of Keeping Art, Country and Culture Strong 1987 - 2012

# Arts BACKBONE

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# Working Together: ANKAAA 25 Years of Keeping Art, Country and Culture Strong 1987-2012

By Christina Davidson, ANKAAA CEO

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This publication contains the names of Aboriginal people who have passed away.

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ANKAAA is a non-profit incorporated Aboriginal Association.

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**Cover images:** (Clockwise from top left):

Mungatopi family dancing Yirikipayi (Crocodile) at Milikapiti, Tiwi Islands. Photo: Jilamara Arts and Craft. Guirr Guirr Ceremony by Warmun dancers, East Kimberley, late 1970s – 1980. Photo: Warmun Art Centre. Warlpiri women practicing traditional dancing for their European exhibition tour, Lajamanu, 2012. Photo: Michael Erglis. Sea Rights Bungul Celebration, Baniyala Homeland, Blue Mud Bay, 2009. Photo: Isaiah Balcombe.

'ANKAAA was - is - an organisation for Aboriginal/Indigenous people and still remains.' Djambawa Marawili AM, ANKAAA Chairman<sup>1</sup>

The Association of Northern Kimberley and Arnhem Aboriginal Artists celebrates its 25th year in 2012. When ANKAAA started in 1987 under the name ANCAAA – the Association of Northern, Central and Arnhem Aboriginal Artists - the governing board was not yet Indigenous. Felicity Wright recalls: 'Originally ANCAAA was a bunch of art advisers (primarily non-Indigenous) coming together to talk shop. There was a lot of debriefing, sharing information and drinking. No one had any idea of how big the 'industry' would become over the next 25 years nor how important a role ANCAAA's children, ANKAAA and Desart, would play in all that. But we knew that Indigenous artists in remote communities were doing something really special, really important and totally unique. Even if no one much was buying it. No two communities had the same cultures or were making the same art and nowhere else in the world was something of such antiquity being expressed and celebrated and shared in contemporary forms.'<sup>2</sup> In March 1987, at the founding ANCAAA meeting in Darwin, the first objective of the draft aims and policies was: 'That Aboriginal art is controlled by Aboriginal people'.

The story of how ANKAAA came to have an Indigenous board will someday need to be told in detail. Some important policy and governance decisions were made after 1992-3 when the desert Art Centres left to set up their own association, which became Desart. These included the structural decision that ANKAAA membership would comprise of 'adult people of Aboriginal descent' living in the regions and be open

to both artists working through community Art Centres and those working independently. In March 1995 a large number of Aboriginal artists attended an Extraordinary Meeting in Darwin where the importance of Aboriginal people being on the board was discussed (the strong Kimberley contingent included the first Indigenous Chairman, Mr May, Queenie McKenzie, Rusty Peters and Peggy and Alan Griffiths). In December 1995 an all-Indigenous AGM at Black Point, Cobourg Peninsula passed a new constitution consolidating and reaffirming Aboriginal membership and leadership of ANKAAA Aboriginal Corporation.

Today, 25 years on, ANKAAA has over 5,000 members and supports 49 Aboriginal-controlled Art Centres and artists' groups working across some one million square kilometres of country in Northern Australia. The all-Indigenous board is made up of representatives of the four ANKAAA regions – the Tiwi Islands, Arnhem Land, Kimberley and Katherine/Darwin. ANKAAA's Indigenous leadership is supported by advisors expert in various professional areas and by a strong commitment to continuous ongoing governance and Indigenous leadership training. ANKAAA Business is conducted in the shared language English, but this is the first language of only a minority of members, many of whom speak four or more Indigenous languages.

Since 1995-6 ANKAAA Chairmans Mr Tommy May and Djambawa Marawili AM have emphasised that 'the important thing about ANKAAA is that it is an organisation where Aboriginal people are the bosses'. In February this year the board updated the ANKAAA Values Statement [opposite page] to also emphasise the goal of Indigenous and non-Indigenous people walking together, 'side by side, no one in front no one behind'.

1 November 2011, ANKAAA AGM

2 Felicity Wright, 'ANCAAA/ANKAAA first 8 Years' (draft), email to Christina Davidson, 14 June 2012

# ANKAAA Value Statement

## What is True and Important to Us

Aboriginal culture is central to everything we do and is respected within ANKAAA.

ANKAAA respects and listens to the Aboriginal artists who are its members.

ANKAAA values walking side by side, non Aboriginal and Aboriginal people - no one in front, no one behind - that way we are both learning from each other; respecting and caring for each other. This is two way learning.

Teaching happens right here on country between families and generations and that is the right way because it teaches respect for country and culture.

Art is old. It was passed on from our ancestors to our grandfathers to our fathers to us... Art is talking about the land, the sea, about our culture, about our connection, about our kinship relationships - songs, dance, names, places, country, sacred sites. All these things are important to us.

Art is important for communities. It is a life-long journey to respect our culture and stay strong and for children and adults to learn two-ways.

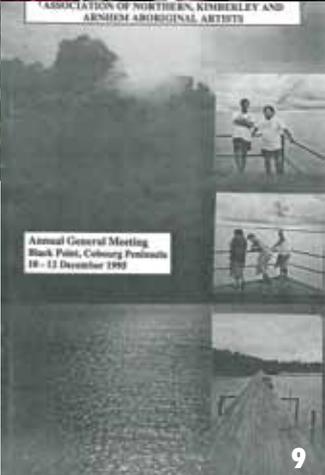
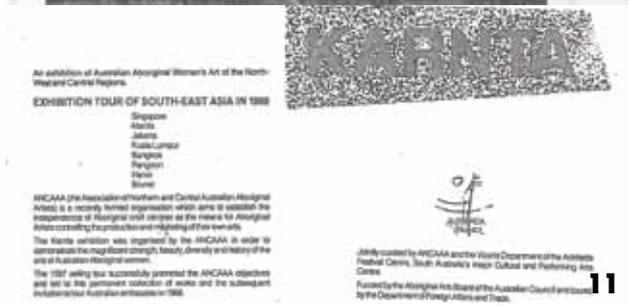
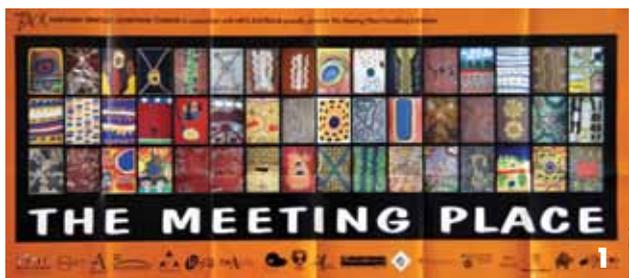
Art Centres need to be strong to enable good business and income for artists and families and build a future for our children in their own communities.

ANKAAA needs to be strong on the inside (operationally) so it can be strong on the outside (to effectively serve members and work with the wider sector).

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

It is important to balance culture and money business in everything.

# 25 Years of Keeping Art, Country and Culture Strong 1987-2012



1. The Meeting Place, poster for national touring exhibition of mural created by the 87 artists attending the Kaltja/Business: Industry or Culture Conference, 1996 at NT Uni, a partnership with ANKAAA.
2. Rover Thomas, The Meeting Place, 1996.
3. Artists Installation NT Uni, The Meeting Place, 1996. Photos (1-3): ArtBack NT (Penny Tweedie and the NTU School of Fine Art).
4. ANKAAA Collaborative Art Work, 2004.
5. ANKAAA Collaborative Art Work 2004, Angus Cameron (ANKAAA) interviewing Freddie Timms.
6. ANKAAA AGM, Darwin, 2001.
7. KALACC Festival 2005 (L-R): Freddie Timms, Gary Lee, CJ Kerinauia, Richard Birrin Birrin.
8. Gary Lee and Karen Mills, Garma Festival of Traditional Culture.
9. ANKAAA AGM 1995, Black Point, Cobourg Peninsula.
10. Karlmalurk - ANKAAA Headquarters Building at Bagot Community Darwin, 1988.
11. KARNTA – ANCAAA Exhibition of Australian Aboriginal Women's Art, exhibition tour of South-East Asia, 1988.
12. Arnhem Regional Meeting 2002, Elcho Island.
13. Will Stubbs and Stephanie Hawkins, Arnhem Regional Meeting, 2002.

All photos: ANKAAA unless otherwise stated.



'My strongest reflection on ANKAAA's history over the years is of former Chairperson Mr. May's positive determination about Aboriginal people having control of their own Art Centre management and sharing culture through art. A legacy that Djambawa Marawili has continued to build on and strengthen. I think ANKAAA has been well served by two outstanding Chairpersons who have provided continuity and excellent leadership to the organisation throughout the years, especially Djambawa who has either been chair or part of the executive since 1995.' Karen Mills, Darwin

'Then he started in the job, Terry Djambawa Marawili. He was taking over from me. He was still a young fella. He started and I was still there, teaching and showing him every time, how to run a business. Until he understood everything and then I moved back into Mangkaja job.' Mr Tommy May, Fitzroy Crossing

'The Land cannot talk, but those people who are in that country, they can talk, we are here to represent our Country.' Djambawa Marawili AM, Blue Mud Bay



'Art and culture is our moieties, totem and ceremonies that hold the land, sea and people. It's come from the paintings, weaving, carving. It is our ceremony that Yolngu people sing, dance and story. Culture makes us feel

strong in our hearts, bodies and in our spirit.' Ruth Nalmakarra, Milingimbi

'Art and culture is very old and is a living culture. It has been here since time began. I especially want to send a message out to the younger generation that are still coming up. You need to be strong and you can grow in confidence and follow in our footsteps and one day you will become one of the ANKAAA directors. It's important that we give our culture, our language and connection to the land, because that's who we are, the people of this nation.' Peter Jigili, Lajamanu

'Now I take back the knowledge from other communities. I have people from other Art Centres and we all come together. We discuss whatever we need, or problems with the Art Centre, they bring it to the AGM and from there we try to settle it. ANKAAA is doing right for every organisation, which is good. I'd like ANKAAA to get even bigger, stronger, because it's one organisation that is helping all Art Centre communities up North... and there is a lot of ground to cover so to speak.' Brian Farmer Illortamini, Milikapiti

**Top:** ANKAAA Board 2010-12. **Centre:** Mr. Tommy May being painted for a ceremony at KALACC 2008 (image courtesy Wes Morris)  
**Below:** ANKAAA AGM 2011. All photos: ANKAAA, unless otherwise stated.



# Becoming an Artist

By Djambawa Marawili AM



When I was a young man, around sixteen or seventeen, my father taught me how to make galpu (spear throwers) and spears and we used them to catch food. He also taught me how to make bilma (clap sticks) and yidaki (didgeridoo). Then when my knowledge was building up, my father decided to teach me how to become an artist. My early work was in the style of my mother's clan as well as my own patterns and designs and stories. My father taught me how to paint designs on bodies, how to make sand sculpture and also how to make arm bands for initiation and men's ceremonies.

I used arm bands, head bands, bilma and spears when I was a professional dancer touring around with the Culture Foundation mob. We toured around Australia and overseas to Paris. When I started making bark paintings later on I sold them to Yirrkala Arts (now

Buku Larrnggay Mulka Art Centre). There were only a few older people making art at that time. My father Wakuthi Nuwandjali Marawili was one of those artists. He started painting at Numbulwar where I was born. My father was really professional in Yolngu knowledge. He kept that knowledge waiting for the right time when I was ready for it. I paint the same mintji (patterns/designs) as he did - 'mintiji' for fire.

From those old patterns I became more independent over time and extended my vision for my art to make it become more interesting and exciting for everybody to look at and to feel the connection within the art. Some of those bark paintings and sculptures look very dramatic. But it is the knowledge that originally comes from the particular country where the story has been created and given from our ancestral

beings, to my grandfather, to my mother's clan, to my father, then to me, and which I am passing on to my sons and daughters and to my clan group and to my mother's clan group.

Now today there are a lot of 'Young Gun' artists doing bark painting, sculpture and other art forms like video. They are building up their own skills and vision and making very dramatic and exciting art. Today the art is really reaching out to the wider world and getting into galleries in other countries and building communication with people who have different languages and different cultures and different art.

Those early artists in the 1920s and 1930s did not really give the clear message to wider Australia. They were making objects to make relationships



with the explorers, missionaries and the Macassans who visited Arnhem Land. But they did not know that our people were documenting their own rights. The art and the story and the significant sacred sites and objects, these are the key knowledge in each clan. This goes right across the very different ANKAAA regions all across Northern Australia, through the Kimberley, down to the desert, up to the Tiwi Islands and also over to Queensland and the Torres Strait. The Indigenous artists do have the right to document and talk for their own countries. This country was already documented by our ancestral beings. We are the archaeologists and the anthropologists. We know what is in the sea and what is in the land.

(Transcribed with Christina Davidson)



**Top page 6:** Opening of the Biennale of Sydney installation, Pier 2/3, Sydney Harbour, 2006.

**Lower Left page 6:** *Djet*, 1997 **Left page 7:** *Baru at Yathikpa*, 2007 **Centre Page 7:** *Baru at Yathikpa*, 2009 **Top Right Page 7:** *Baru Yolngu*, 2012 **Image below:** Djambawa Marawili, Dhukal Wirrpana, Marrirra Marawili in ceremony at Yilpara homeland.

**Bottom:** Djambawa Marawili dancing at Groote Eyelandt Cultural Festival c. 1984.

All photos: Buku Larrnggay Mulka.



# Reflecting on ANKAAA's Beginnings

By Djon Mundine OAM – founding member of ANKAAA



*Djon Mundine OAM is a member of the Bundjalang people of Northern New South Wales. He worked as an art advisor at Milingimbi, Maningrida and Ramingining from 1979 – 95 spending 11 years with Bula Bula Arts. Djon was very important in the foundation and early years of ANKAAA (ANCAAA). He was an active member of the governing committee in the initial years when non-Indigenous people were the main ones working at board level.*

*At the all-Indigenous ANKAAA AGM in 1995 at Black Point, Cobourg Peninsula, Djon reminded members of the change made after the desert people broke away to form Desert in 1992, when new rules were made so 'you had to be an Aboriginal person to be a member of ANKAAA'. But still for a time, 'quite often the art advisors, mainly white people, came as representatives of Aboriginal people'<sup>1</sup>. Mr Ngarralja Tommy May recalls: '.... we were only black fella people ....and we did it. We had one black fella from somewhere away [Djon] and he helped us to do everything alright. Very kind'.<sup>2</sup>*

When the Australia Council for the Arts was established in the early 1970s the Aboriginal and Torres Strait Islander Arts Board funded Aboriginal visual arts at two levels: by funding community-based art and craft advisor positions (formerly positions held by missionaries),

and by funding a marketing company, Aboriginal Arts and Crafts Pty Ltd. ('the company'), to lift the status of this art into the 'fine art' world. These moves were made, a little naively, to remove con artists and crooks from the marketing of Aboriginal art. It should be noted that on the whole, this art was defined as that created in remote, 'traditional' communities only.

In the 1980s both these funding responsibilities were transferred to the newly created Aboriginal Development Commission (ADC) to release Australia Council funds and to utilise the supposedly abundant monies of ADC.

In the same period a loose association of federally funded community artist cooperatives was formed in Arnhem Land, largely led by Peter Cooke based in Maningrida. The organisation was similar in purpose to other industry associations: to discuss 'the market', to set ethical and employment standards and to define its role in that particular historical (colonial) moment. There was an inkling that the present funding situation was not likely to continue.

In the late 1980s the federal government moved to change the funding source of the salaries of community positions, by making them positions of the company now known as Inada Holdings Pty Ltd. This would have, in effect, given 'the company' a monopoly over Aboriginal art production and deprived a 'grass roots' voice of their artistic expression. It was against the principle of self-determination in that it took control of visual art expression from local community artists.

A number of meetings, which included the art communities of the desert as well as the Top End, were hurriedly organised and a press conference held in 1987 to announce our action and the

formation of the Association of Northern and Central Australian Aboriginal Artists (ANCAAA). The press conference was fronted by Milingimbi Birkili arts worker Alfred Gungupun (dec.) who stated that the government's proposal was a real threat to Aboriginal artistic expression and practice that would potentially turn it into a mere tourist product. Control would be given to bureaucrats in that most culturally and spiritually vacant place - Canberra. We made the front page of the NT News ('Let My People Go') and ABC Radio National.



*John J. Burke - Craft Advisor Extraordinaire.....*

Initially we fought for a report on the place of visual art in the communities concerned, and the placing of said artworks in the Western art world. We then pushed for the implementation of that document, the Altman Report [*Aboriginal Arts and Crafts Industry*, Australian Government Publishing Service, Canberra, 1989]. A few years later art advisors themselves took a step back, allowing Aboriginal artists to run our arts organisations as was the original intent of our political actions.

**Top Left:** Early years ANCAAA logo.

**Above:** Craft Advisor Extraordinaire... Djon Mundine in ANCAAA Newsletter No. 1, July 1987. All photos: ANKAAA.

<sup>1</sup> Minutes ANKAAA AGM, Black Point Cobourg Peninsula, 10-12 December 1995, p.3.

<sup>2</sup> Mr Ngarralja Tommy May, 19 June 2012. ANKAAA Recorded Interview with Chris Durkin. Introduction, Christina Davidson.

# The Aboriginal Memorial: Twenty-Five More?

By Bula'bula Arts



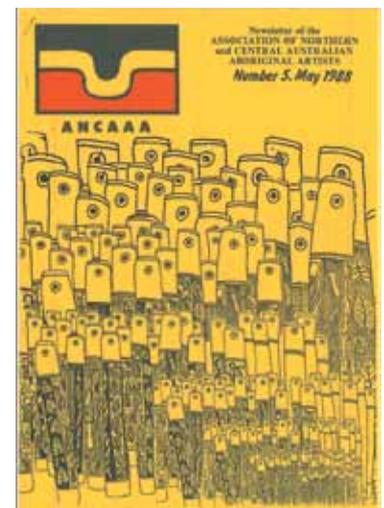
The Aboriginal Memorial, on permanent display in the entrance foyer of the National Gallery of Australia, Canberra, stands as a monument to the Aboriginal people who died, and were denied a proper burial, in the first 200 years of Australia's occupation. Created at the time of Australia's Bicentenary, the Memorial represents the deep political chasm between white and black Australia at that time, and stands as a testament to the enduring resilience of Indigenous Australians.

Each of the 200 dupun (hollow logs) in the installation represent one year of colonisation. Used traditionally to house the bones of the deceased, the intricately painted hollow logs reflect Yolngu kinship systems, ancestral traditions and rights to land. Under the direction of then Bula'bula Arts Advisor, Djon Mundine OAM, 43 artists from Ramingining and surrounds created the Memorial, which was initially presented at the 1988 Biennale of Sydney.

2013 marks the 25th anniversary of the Aboriginal Memorial. Communities throughout the Northern Territory have experienced the effects of 'The Intervention' despite stringent opposition have now had another ten years of 'Stronger Futures' imposed upon them. At this critical time, the artists of Ramingining are reiterating the importance of the messages and meanings of the Aboriginal Memorial by producing twenty-five new hollow logs. Some artists involved participated in the original Aboriginal Memorial; others are part of a new generation of established artists keen to express their views. The artists hope that the works will find a public home once completed.

The Aboriginal Memorial is one of Australia's most important works of 20th century art, and should be understood not only as a war memorial, but a powerful testimony to the continuing strength and determination of Aboriginal people and culture.

**Above** : Ramingining artists, *The Aboriginal Memorial* 1987-88, installation of 200 hollow log bone coffins, natural earth pigments on wood, height (irregular) 327 cm. National Gallery of Australia, Canberra. Purchased with the assistance of funds from National Gallery admission charges and commissioned in 1987. Photo: John Gollings. **Below**: Cover of an ANKAAA (then ANCAAA) newsletter, 1988, showing an illustration of The Aboriginal Memorial. Photo: ANKAAA.



# Making Tutini Both Ways

By Jonathan Jones, Art Gallery of New South Wales



The Tiwi Pukumani ceremony is the final goodbye when Tiwi people pass away. An important part of Pukumani is the creation and placement of tutini (Pukumani posts) around the gravesite. The first Pukumani was led by Tiwi ancestor Purukupali for his son Jinani, who was the first Tiwi to pass away. Purukupali made tutini for the first time for his son, a tradition that continues today for all Tiwi.

In 1958 senior Tiwi artists from the community of Milikapiti on Melville Island created for the first time a set of seventeen tutini for exhibition, not ceremony. By beginning this new way of making tutini, these artists shifted traditions and started an important conversation with mainstream Australia.

The tutini were commissioned by Aboriginal art collector Dr. Stuart Scougall and Art Gallery of New South Wales (AGNSW) Deputy Director Tony Tuckson. The artists included Laurie Nelson Tukialila, Bob One Galadingwama, Jack Yarunga,

Don Burakmadjua and Charlie Quiet Kwangdini, who used traditional techniques to produce contemporary sculptures. These new tutini, which the artists chose to create for outsiders, were made with hard and heavy ironwood; the tutini used for ceremony are made from bloodwood timber. Since then, Tiwi artists have been making tutini both ways, for ceremony and for exhibition.

These tutini created for AGNSW were the first major commission of Aboriginal artwork by any public art gallery. They broke new ground, establishing a precedent for Tiwi and Aboriginal culture more widely to be displayed within art galleries, not museums. The tutini are a centrepiece for the AGNSW and remain significant for Tiwi who can come to the gallery, see the old men's work and connect with their ancestors.

The AGNSW has continued this special connection to Tiwi artists at Milikapiti, and holds a strong collection of works by Kitty Kantilla, Freda Warlapinni, Pedro Wonaeamirri and Timothy Cook.

**Above and Below:** Laurie Nelson Mungatopi (c.1923-deceased), Bob One Aputimi (1925-1976), Jack Yarunga (c.1910-1973), Don Burakmadjua (1925-1995), Charlie Kwangdini (c.1905-deceased), artist unknown, *Tutini (Pukumani graveposts)* 1958, natural pigments on ironwood. Gift of Dr. Stuart Scougall 1959 © Estate of the artists, courtesy Jilamara Arts and Crafts. Photo: AGNSW.



# Dance Totems Tell a Story

By Rachael Umbagai, Mowanjum Artists



Dance totems in the Kimberley tell a story in traditional performance. Totems, song and dance all come together to illustrate the story being told. Totems will have pictures and images of landscapes and animals that are of special cultural importance. Some of the pictures might be relevant to different language groups. Some totems are culturally sacred and can only be seen by certain groups of people, such as initiated men.

Traditionally totems were made from bush timbers and natural fibres such as human hair and plant fibres and painted in natural ochres. Today totems are made with modern materials such as

plywood because it is lighter, easier to carry and more durable. What makes the totems important are the images painted on them.

The custodians for particular songs would oversee the making of the totems. A particular group who have a connection to the stories of the totems would find the raw materials to be used in their production.

Totems are used for ceremonial purposes like celebrations of cultural law, winning of native title claims, in cultural festivals and for entertainment. They might also be used for significant events like

the opening of an Art Centre, when important visitors come to the community and during welcomes to country.

**Image:** Dancers from Mowanjum performing with painted dance boards. Photo: Mowanjum Artists.

# Kurlama – The Cycle of Life

By Gordon Pupungamirri, Tiwi Design

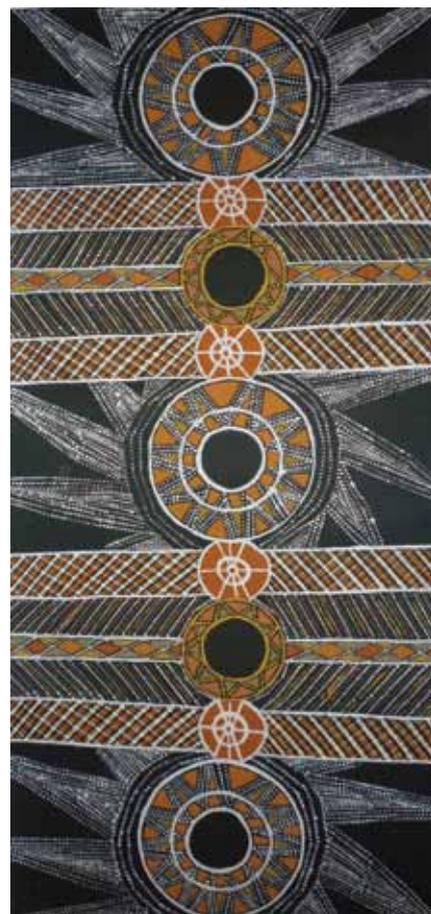
Early in the dry season we start new life, new seeds and new foods; we keep the country alive and strong with the Kurlama Ceremony. It is after the ceremony that we burn our country. We have four clans on the Tiwi Islands: the Takaringuwu (scaly mullet) from the salt water, the Miyartuwi (pandanus) the bush people from inland, the Wanaringa (sun) people from the stony cliffs next to the ocean and the Jilartuwi (jabiru) people from the swamp country.



We all come together for the Kurlama ceremony. It is an open ceremony for everyone; both men and women sing. In the old times it would last four or five days with two song men from each clan singing their song cycles well into the night. Nowadays the ceremony runs for less time and the clans help each other out with their singing.

If anyone has passed away since the last Kurlama, this ceremony will send them back to their country to join their ancestors to protect the country and its people. When we call out to our country, they hear us, see us and protect us.

**Left:** Margaret Renee Kerinauia, *Kurlama (tunga)* 2011, natural ochres on bark. **Right:** Ita Tipungwuti, *Kurlama* 2010, natural ochres on linen. All photos: Tiwi Design.



## Barlini Ngirraminni (Old Stories) and Justin Puruntatameri

By Nina Puruntatameri, Munupi Arts and Crafts



Justin Puruntatameri is my grandfather, the youngest brother of Tepomitari Kurupu Puruntatameri. He is an old ceremony man. He is the leader for the Wantarringuwi Pukarringnuwi tribe, who have Kiriliminga (Jungle Fowl) and Jurrukukuni (Owl) dreaming.

When someone passes away we join in with their ceremony and then we dance our own dreaming. Justin and my father, Romuald Puruntatameri, were our leaders for this and now Marius Puruntatameri is taking over. He was taught by my father.

Justin started painting canvas only in 2010. In June he and old lady Cornelia Tipaumantimirri, his niece, started painting. He was painting body paint with a wooden comb (Pwoja) for Tiwi

ceremonies for many years but he never did any artwork until recently. Now he's in a lot of exhibitions.

He uses the comb to do painting on the canvas, and that's what they used to do in the early days when they were preparing for the Tiwi Kurlama ceremony. They used coconut leaf for the lines, which they chewed up to make it soft. You can see that Justin is used to painting on bodies by the way he paints on canvas.

**Image:** Justin Puruntatameri with his first commissioned work, 2010. Photo: Munupi Arts and Crafts.

# Jilamara Arts Official Opening of Kutuwulumi Gallery

By Cher Breeze, Jilamara Arts and Craft



Work has been completed on the new building and renovations at Jilamara Arts and Craft, located at Milikapiti, Melville Island. As part of ANKAAA's application to the Aboriginal Benefits Account (ABA) on behalf of member Art Centres, funding was received for seventeen Art Centres and administered through the Department of Families, Housing, Community Services and Indigenous Affairs (FaHCSIA). This funding enabled Jilamara to construct a new gallery and office building, named Kutuwulumi Gallery after the late Tiwi artist Kitty Kantilla, and to renovate existing buildings to establish a new space for the Muluwurri Museum and an art preparation and packaging area complete with new kitchen.

The beautiful new gallery was designed by Troppo Architects and is the showpiece of the Art Centre complex. It enables Jilamara to better display the work of artists and to attract more visitors to Milikapiti. Timber used in the construction was sourced from Tiwi Forestry and milled from locally grown stringybark.

As part of the redevelopment, the Muluwurri Museum collection was digitised and catalogued before being moved to its new location. The renovation has improved the display of the museum's significant collection of Tiwi artefacts and artworks. An audio-

visual room enables visitors and the community to watch video footage of past Tiwi ceremonies and exhibitions and to listen to audio recordings of past and present artists. The museum demonstrates the history of Tiwi art and culture, and cultural education programs are conducted with Milikapiti School, Tiwi College and visiting schools.

ANKAAA Director and Jilamara artist, Brian Farmer Illortaminni states: 'This development will bring more people to the community of Milikapiti and help promote and strengthen Tiwi art and culture for future generations of Tiwi people'.

The new Kutuwulumi Gallery and Muluwurri Museum were officially opened on 15 March 2012 along with the delayed opening of the Murrungumirri Carver's Shed, named after Jilamara carver Paddy Freddy Puruntatameri.

The opening was a huge success, with over 300 people celebrating with Jilamara artists. Men, women and little boys danced with such passion after Pedro Wonaeamirri performed a smoking ceremony and officially opened the Gallery. Tiwi College students cooked up a storm, serving buffalo burgers, barra burgers and wallaby curry. This special day will remain with us all for many years to come.



**Top Left:** Dancing at the Jilamara Arts and Craft opening. **Top Right:** Interior Muluwurri Museum **Right Second:** New Kutuwulumi Gallery interior from above. **Right Third:** The front entrance of the new Troppo Architects building. **Right Fourth:** Rear of new Troppo Architects building with opening crowd. **Right Above:** Dancing at the Jilamara Arts and Craft opening. All photos: ANKAAA.



**Gordon Pupangamirri,**  
Tiwi Design

Gordon Pupangamirri has worked at Tiwi Design Aboriginal Corporation since the early 1980s. Gordon is a current ANKAAA Director and also served on the Board in the 1990s. He is a senior artist renowned for his carvings of birds (Tokapuwi) and Pukumani poles. Throughout his career Gordon has exhibited both domestically and abroad. Gordon was chosen as a pre-selection judge for this year's NATSIA Awards in Darwin.

As a longstanding member of the Tiwi Design Board Gordon brings a wealth of experience and knowledge to the management of a busy Art Centre. His contribution to governance offers a vision mindful of the need to employ successful strategies to sustain the Art Centre model in a market which has recently been sluggish, due to global economic pressures.

Gordon comments: 'Today Art Centres need to maintain a share of the market in order to survive. We do this at Tiwi Design by opening up our Art Centre to other Indigenous communities to engage with us. We are happy to share our culture as our artwork is unique. We have had to reinvent ourselves to survive over the past forty years by translating ancient designs in contemporary language'. **Above:** Gordon Pupangamirri. Photo: Tiwi Design.



The National Indigenous Art Triennial (NIAT) is an initiative of the National Gallery of Australia and began in 2007 with the inaugural *Culture Warriors* exhibition curated by then Senior Curator Brenda L. Croft. The 2nd National Indigenous Art Triennial: *unDisclosed* is curated by guest curator Carly Lane, a Kalkadoon woman of North-West Queensland currently residing in Perth. NIAT provides an opportunity for mid-career Indigenous curators to undertake a large-scale national exhibition showcasing Australia's Aboriginal and Torres Strait Islander artists.

Curator Carly Lane: '...*unDisclosed* alludes to the spoken and unspoken, the known and the unknown, what can be revealed and what cannot. The exhibition captures the duality of the disclosed and undisclosed in each of the works of art and within the exhibition itself. It explores the artists' motivations and inspirations and hints at the undercurrent of knowledge, stories and histories that artists reveal - or choose not to reveal - in their work'.

Of the twenty artists featured in *unDisclosed*, six are ANKAAA members: husband and wife Bob Burruwal and Lena Yarinkura (Maningrida Arts and Culture), whose lyrical, woven, life-sized forms of Wurrum and Yawk Yawks sit

alongside the powerful and innovative carved barks by Guynbi Ganambarr (Buku Larrnggay Mulka), of the Yirrkala region. From northern Western Australia come the mesmerising and colourful topographic paintings of country by Bidyadanga artist Daniel Walbidi (Bidyadanga Artists). Tiwi Design artist Marie Josette Orsto's intricate and delicate paintings of important Tiwi culture feature as part of the entrance to the exhibition and Buku Larrnggay Mulka artist Nyapanyapa Yunupingu's experimental and expressive barks fittingly feature at the exit.

*unDisclosed* was at the National Gallery of Australia, Canberra, from 11 May – 22 July 2012 and will tour nationally in 2013: Cairns Regional Gallery, Cairns, QLD (from 22 February 2013); Anne & Gordon Samstag Museum of Art, University of South Australia, Adelaide, SA (from 3 May 2013); Western Plains Cultural Centre, Dubbo, NSW (from 3 August 2013). <http://nga.gov.au/Exhibition/unDisclosed/Default.cfm>

**Above:** Members of ANKAAA's Arts Worker Extension Program together with exhibiting artists: (L-R) Nyapanyapa Yunupingu, Kevin Winungui, Guynbi Ganambarr, Yimimala Gumana, Alan Joshua Jnr and Max Gumana. Photo: ANKAAA.

# Ms Yunupingu: *Marking Time* at the Museum of Contemporary Art

By Keith Munro, Museum of Contemporary Art



Gulumbu Yunupingu was a senior artist whose successful professional practice was recognised in a recent major exhibition held as part of the new Museum of Contemporary Art Australia building launch in March 2012. The inclusion of her work not only reflected the theme and title of the exhibition, *Marking Time*, but her place as an important Australian artist.

The exhibition investigated the different ways we perceive time and its passing, highlighted by eleven Australian and international artists. Artworks across a range of media sought to extend time, wind it back or make it circular. It was fitting, then, that a selection of detailed bark paintings and larrakitj by Ms Yunupingu filled one of the two major new exhibition spaces. Visitors were invited to understand the Yolngu perspective of time through Ms Yunupingu's signature artworks representing Garak - the universe, everything within it, and ways of understanding our place in it.



An extensive selection of works from the last ten years of her professional practice was presented; from small to large scale bark paintings and ambitious larrakitj. Each piece is intricately painted with its own personality, depth and complexity, not only honouring the stories passed on to her through the Yunupingu School of painting, but also her gift of this wealth of cultural knowledge to our guests. In total 126,561 people attended

this exhibition and experienced Ms Yunupingu's work. And I am sure they are all the wiser for it.

**Top:** Installation view of Ms Yunupingu's works in *Marking Time*, Museum of Contemporary Art, Sydney. Photographer Alex Davies.

**Above:** Installation view of Ms Yunupingu's work in *Marking Time*. All photos: Museum of Contemporary Art.

# Mangkaja Arts Celebrates its 21st Anniversary: 'Wirrinyiya Ngaragngarag Birra Ngamoo Ngamoo' - In This Shelter, Everybody Has Been Making Artefacts and Paintings for a Long Time



Mangkaja Arts Resource Agency, Fitzroy Crossing, launched their anniversary exhibition on 25<sup>th</sup> May at Tandanya, Adelaide's National Aboriginal Cultural Institute, to celebrate the Kimberley Art Centre's 21<sup>st</sup> anniversary since its first major public exhibition.

The artists' first major exhibition, *Karrayili*, was hosted at Tandanya in September 1991, while Mangkaja was still part of Karrayili Adult Education Centre. Mangkaja went on to become an Incorporated Association in 1993.

Some artists at the launch shared memories of the 4000 kilometre journey to Tandanya in an old bus in 1991. Others pointed out artworks by their grandparents, included in the first exhibition and now on display again

with more than 80 works by 29 artists.

The exhibition recognises Daisy Andrews, April Jones, Nada Rawlins and Dolly Snell as the four women who exhibited at Tandanya in 1991 and who are still painting today, celebrating them alongside works by the first artists and artists painting now. Mangkaja Chairperson Mr Mervyn Street comments: 'Mangkaja has been running for a long time. The first artists made it strong'.

'Mangkaja', a Walmajarri word for wet weather shelters, was the name chosen for the Art Centre in the 1980s, when the Australia Council funded the building of a place for artefact production for communities surrounding Fitzroy Crossing.

Ngarralja Tommy May: 'In the desert you make mangkaja on the jilji (sandhills); you can't build it on the parapara (low ground between the jilji). You have to build it on the jilji, to keep dry and stop it from washing away. You need strong wood to build it and a fire inside'.

It is the drive to keep on painting; the artists' connection to country and culture; and the artists' pirlurr (spirit) that has continued to burn inside Mangkaja, that have made and kept the centre strong. Gail Smiler, who worked at Mangkaja throughout the 1990s and whose parents were painters, reflected on the foundations: 'When people came from country, people were always thinking about country, they would sing for country. Singing for dancing is different to singing for country; I used to hear my father singing for country, crying. That's why Mangkaja was strong; the singing and painting came together'.

The exhibition and reflections on Mangkaja's history can be viewed online at [www.mangkaja.com](http://www.mangkaja.com).

**Above:** Opening night at Tandanya: (L-R) Tommy May, Mervyn Street, Kat Ferguson, Pippa Tabone, Eva Nargoodah. Photo: Mangkaja Arts. **Below:** Installation view, *Mangkaja Arts 21st Anniversary* at Tandanya NACI, 25 May – 26 August, 2012, Centre gallery. Photo: Tandanya NACI.



# GADAWULKWULK means *SHELTER*: Barayuwa Mununggurr and Ruark Lewis at the Cross Art Projects By Bengiti Ngurruwuthun and Jo Holder



A recent cross-cultural exhibition by Barayuwa Mununggurr and Ruark Lewis at the Cross Art Projects (XAP), Sydney, aimed to help bridge the vastly different heritages of the art communities of Yirrkala and Sydney. XAP aims to provide a platform for conceptual content in Indigenous contemporary art, side by side with art from urban areas. The artists hope to help connect city-based audiences with contemporary Yolngu culture.

Mununggurr has twice invited Ruark

Lewis to his birthplace, the Wandawuy outstation near Blue Mud Bay. They camped on the beach of Yarrinya, making recordings of daily activities of collecting food, fishing and making shelters. Yarrinya is the country of the Munyuku clan, renowned for their contribution to gaining Sea Rights over their waters. Barayuwa's mother Bengiti Ngurruwuthun is a painter and her brother, the late Dula Ngurruwuthun, a senior artist who mentored Barayuwa.

Bengiti Ngurruwuthun: 'Yarrinya is

Barayuwa's and also his grandfather's (father's father's) motherland... Our ancestors and Elders, in the past together they cared for and protected our land and sea through ceremonial systems. Now today we are passing on this knowledge to our next generations for our future generations to see and learn the knowledge from the past'.

Lewis' linear designs resonate with Barayuwa's preparatory drawings in light and dark ochre pigments, now hidden beneath the surface of his painting. The artists are working to realise a museum installation about this place using aspects of historic and contemporary Yolngu art, installation and collaborative works. <http://www.crossart.com.au/index.php/mununggurr-a-lewis.html>

**Above:** Installation view of works by Barayuwa Mununggurr and Ruark Lewis at The Cross Art Projects, Sydney. Photo: The Cross Art Projects.

## Book Review - *Larrakitj: Kerry Stokes Collection* By Chris Durkin, ANKAAA



I was flying back from Yirrkala when I opened *Larrakitj: Kerry Stokes Collection*. I had just bought it for the ANKAAA library and had made the mistake of thinking it was just another art book. The book is a survey of larrakitj (or memorial poles) from the Kerry Stokes collection. The logs themselves are made from the stringybark tree, hollowed by termites and harvested by Yolngu for use in the final stages of

a mortuary ceremony that may have been in process for several years or even decades. Traditionally, the bones of loved ones would be placed in the larrakitj on country, during an elaborate ceremony. The larrakitj are adorned with clan designs, and have been integrated into the fine art market. They are powerful, symbolic objects that also compose the Aboriginal Memorial at the National Gallery of Australia (see page 9). *Larrakitj: Kerry Stokes Collection* is wonderful for its insightful text, great art and beautiful photographs of country courtesy of respected photographer Peter Eve.

**Left:** Cover of *Larrakitj: Kerry Stokes Collection*. Photo: ANKAAA. **Right:** A floodplain near Buymarr, Arnhem Land (detail). Photo: Peter Eve.



# Bigger and Better: ANKAAA's Arts Worker Extension Program in 2012

The Arts Worker Extension Program – ANKAAA's intensive nine month development program for eight high achieving, long serving Indigenous arts workers is designed to increase artworkers professional skills, industry knowledge and networks. Now in its second year the innovative program includes hands on group training, one to one mentoring and industry placements in leading arts institutions nationally and a new Graduate Program.

Group training kicked off in March with a week long workshop in Darwin where participants received lap top computers and training focused on improving internet usage, taking and editing digital photographs, presentation skills and use of social media.

The training block also included excursions to the Museum and Art Gallery of the Northern Territory (MAGNT), where participants were given a behind-the-scenes tour and gained insight into preparations for this year's Telstra National Aboriginal and Torres Strait Islander Art Awards.

Participants also toured commercial galleries and industry support

organisations based in Darwin including Outstation Gallery, Nomad Art, Don Whyte Framing, the Maningrida Arts and Culture Shop and Tiwi Art Network.

In the weeks following the group training, ANKAAA staff visited each of the participants on-site in their community Art Centres for one-on-one follow up training in computer skills and digital photography, and conducted workplace and job description assessments.

In May, the participants split into two groups and headed south for interstate placements with some of the program's key public institution partners: the National Gallery of Australia (NGA), the National Gallery of Victoria (NGV) and the Centre for Cultural Materials Conservation (CCMC) at the University of Melbourne.

One group visited Sydney first, spending time with the Indigenous, public programs and retail teams at the Art Gallery of New South Wales and the Museum of Contemporary Art, and participating in a public program at Koskela, a Sydney-based design company partnering with remote community artists on new art and design

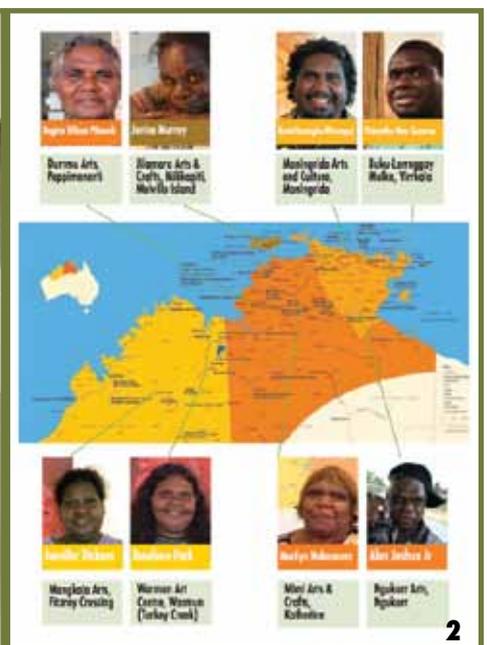
projects.

This group travelled on to Canberra for a five-day placement at the NGA under the stewardship of Wesfarmers Arts Indigenous Fellowship convenor, Peter White, during which participants spent time with the Gallery's conservation and public programs teams and gave presentations to the NGA's gallery guides.

The second group's arrival in Canberra coincided with the opening the 2012 National Indigenous Art Triennial at the NGA, and all eight participants took part in a two-day program of artist and curatorial floor talks.

While the first group returned to the Top End, the second group travelled to Melbourne for a week-long conservation training program at the Centre for Cultural Materials Conservation at the University of Melbourne, and also toured the National Gallery of Victoria store, Museum Victoria, Murrup Barak Centre and Koorie Heritage Trust.

The arts workers participated in intensive, practical conservation training with staff members from the CCMC,



which included treatment of water and mould damaged works from the Warmun Community Collection, the treatment of which ANKAAA facilitated at CCMC after Warmun's recent floods. The group also delivered a lecture to Melbourne University staff and art theory students about their roles within their Art Centres and communities.

In June the graduates of AWEF 2011 came to Darwin for a two-day mentoring workshop with the 2012 program participants. All took part in a one-day Artist Biography and Artwork Story Recording workshop with consultant Lockie McDonald. The 2011 graduates took on leadership roles during the workshops and all participants, past and present, strengthened industry networks.

AWEF 2012 culminates at this year's Darwin Aboriginal Art Fair, during which participants will complete networking and recruitment assignments ahead of a formal graduation ceremony at the Darwin Convention Centre.

1. AWEF 2012 participants, ANKAAA staff and See [www.ankaaa.org.au](http://www.ankaaa.org.au) for ABC News coverage of the program.

NGA's Peter White at NGA. 2. Map of AWEF participant Art Centres across the four ANKAAA regions. 3. Rosaleen performing conservation treatment on a bark painting at CCMC, Melbourne Uni. 4. Kevin being filmed discussing bark conservation. 5. Judith Ryan, NGV with Kevin. 6. AWEF 2012 ladies behind the scenes at MAGNT, Darwin. 7. Regina, Janice and Marilyn discussing fabric retailing. 8. Max making conservation boxes, CCMC, Melbourne Uni. 9. AWEF ladies at MAGNT. 10. Marilyn and John doing computer training. 11. Kevin at the Maningrida Arts and Culture Shop, Darwin. 12. AWEF team at the National Museum of Australia, Canberra. 13. Rachael at the NGV, Melbourne. All photos: ANKAAA.



# Working Together on the Warnayaka Building Upgrade at Lajamanu



By Paul Nowland, Project Manager, ANKAAA NT Arts Infrastructure Projects

The recently completed Art Centre extension for Warnayaka Arts at Lajamanu, managed by ANKAAA's NT Arts Infrastructure Project and funded through the Aboriginal Benefits Account, has demonstrated the value that can be added to a building project by employing local workers.

Many builders will tell you it is too hard and costly to employ local Indigenous people on construction projects in remote communities. I have to admit that the 'system' doesn't make it easy and there are often many challenges. However, it is well worth trying.



'I was able to witness how white Australians and Indigenous people were able to work side by side. These guys showed enthusiasm and an aptitude to carry out tasks that would be the envy of many tradies.' Simon Bish, foreman

We started early on by involving the Art Centre board and artists in the project planning stages. They helped develop the scope of works in accordance with the available budget. Louisa Eglis, Art Centre Manager, facilitated valuable communication with all involved and at all times we talked about the importance of local employment.

'Working with the guys so far at Lajamanu has been a good learning curve for not only me but the guys that work for me. I was impressed to see all the boys work in together...without one single issue. It was a real credit to Colbert Constructions to have the local guys on board to help renovate the art gallery.' Colin Colbert, Managing Director of Colbert Constructions

Colin Colbert, Managing Director of Colbert Constructions, is dedicated to using available local resources to build community capacity wherever possible. Local employees were partnered with skilled tradesmen and workers in Colin's team. The idea was that each local employee worked side by side with a worker from Colbert Constructions. The project moved ahead at a speed faster than anyone had expected, maintaining high quality workmanship at all times.



'It's good to be working with you mob. I got new skills. I learned a lot, thank you.' Isaiah Lewis, arts worker, Warnayaka Arts



'It's good working with Colbert constructions. We've done lot of work. I'm very keen to keep working you mob.' Neil Cooke, Lajamanu



'I have found the guys to be good, honest and hardworking people with a good sense of humour. I would be happy to have them on our work crew.' Mark Talbot, plumber

Far Left: Brendan Payton (Aka) painting windows. Middle Left: Jeff and Scotty installing windows. Top Right: Isaiah Lewis touching up the welding. Above: Neil Cooke and Simon Bish bolting down base plates. All photos: ANKAAA.



By Louisa Erglis, Manager,  
Warnayaka Arts

It's the final meeting before renovations begin. Paul Nowland, representing ANKAAA and the Art Centre, and Colin Colbert of Colbert Constructions arrive in Lajamanu. The Warnayaka Art board, artists, staff and manager convene at the Art Centre. The Board elects three liaison officers: Peter Jangala Jigili (Warnayaka Chairman and ANKAAA Director), Jerry Jangala Patrick (Warnayaka Director and elder) and Neil Jupurrula Cooke (staff member and trades assistant, plumbing).

The Art Centre manager becomes ill and is suddenly out of the picture - Warlpiri staff and members are the first point of contact for the builder. The team consists of four Warlpiri staff and four non-Indigenous tradesmen, paired off. Start time is 8am; the Warlpiri men want a 7.30am start. Everything is negotiable. Simon is foreman - it's his call. Warlpiri sometimes don't listen. Neil will be there 7.30am every morning... Isaiah will follow Neil's lead. The foreman Simon may feel he's still got control. Aka and A.J. will work more flexible hours with competing community demands.

Monday morning 30th April 2012. Finally, the build has begun. The guys are on time and work is happening.

Yes, it is going well. Colin the builder confirms the Warlpiri men are putting in the hours and he is interested in employing them on jobs outside of Lajamanu...good people are hard to find.

Later, the build is very near completion. The Manager is back in Lajamanu after a month in Darwin Hospital. The Art Centre looks fantastic. The windows are great. The veranda looks impressive. The ladies have their own small shed now too. There is room for women and children to paint outside, a photography studio, storage areas, a new visitor's bedsit, new toilets! And more.

Another week and the builders finish. We have a last BBQ together. Warlpiri



trade assistants and Colin's tradies shake hands and make heartfelt speeches of appreciation. They are going to miss each other - six weeks building and eating together has created strong bonds and mutual respect.

The artists begin to come to paint again. 'Hey we can't paint inside...the floor is too beautiful...we can paint outside like Yuendumu!' Whatever you want artists, it belongs to you. 'Hot water. Cold water. Flash tiles in the bathroom and kitchen!' It's buzzing again. Thank you to ANKAAA, Paul Nowland and Colbert Constructions from Warnayaka Arts.

**Top Left:** Warnayaka Art, after the renovation. **Top Right:** Before the renovation. Photos: ANKAAA. **Below:** (L-R) Simon Bish, Neil Jupurrula Cooke, Hayden Lacey, Mark Talbot and Isaiah Jungarrayi Lewis celebrating the completion of their build and six weeks working together. Photo: Warnayaka Art.

## Digital Hard Drive Back Up Program

In November 2010, ANKAAA held Regional General Meetings at each of its four regions in Northern Australia. During lively and varied discussions, the issues of digital archiving and of keeping places for culture were examined. Flooding in many communities around that time also served as a reminder of the threats to valuable Art Centre records and important cultural documents.

ANKAAA has since initiated a new Digital Hard Drive Back Up Project supported by the Australia Council National Indigenous Arts Infrastructure Program. Participating Art Centres receive a hard drive from ANKAAA to back up their invaluable digital records, images, films, interviews and songs. The hard drives are returned to ANKAAA for confidential storage in a fire-proof safe. ANKAAA will resend hard drives to Art Centres to update stored data every six months.

ANKAAA hopes that through this project, important cultural and historical information will be safe for future generations.



**Above:** Jilamara Arts and Craft have their hard drive! Cher Breeze demonstrates. Photo: ANKAAA.

## Harvesting Traditional Knowledge - New Project

ANKAAA in association with Buku-Larrnggay Mulka, Yirrkala, and Mowanjum Artists, Derby, and supported by the Centre for Cultural Materials Conservation, University of Melbourne, will host onsite workshops for conservators at Art Centres in May and October 2013.



This project will help conservators develop a better understanding of the physical and cultural environments from which many artworks and objects in their collections come, and will demonstrate the harvesting, handling and use of natural materials in works of art. The project will build upon ANKAAA's close working relationship with the Centre for Cultural Materials Conservation, which recently hosted training sessions for the ANKAAA Arts Worker Extension Program.

Involving conservators from national arts institutions, Aboriginal master artists and arts workers, this project will be documented by The Mulka Project, Yirrkala, and is designed to support two-way learning and sharing of traditional and contemporary scientific knowledge. The project is funded as an Inspiring Australia Initiative, supported by the Australian Government through the Department of Industry, Innovation, Science, Research and Tertiary Education.

**Above:** Sophie Lewincamp (CCMC), Alan Joshua Jr. and Kevin Winunguj. Photo: ANKAAA.

## Update to Go Hunting Online Resource for Art Centres



The 2011-12 Update of the Go Hunting Indigenous Art Centre Online Resource (IACOR) is now active. ANKAAA funded and managed this major project on behalf of Indigenous Art Centre peak bodies nationally.

Go Hunting is the only online resource for information regarding best practice in Art Centres, and was developed in 2007-8 by Indigenous-governed peak bodies Desart and ANKAAA, joined by Ananguku Arts, SA and UMI Arts, QLD. ANKAAA, Ananguku Arts and Desart will now jointly manage the site.

Indigenous-owned Art Centres across Australia have access to the site, including members of new support organisations Aboriginal Art Centre Hub Western Australia (AACHWA), supporting greater WA and the Indigenous Art Centre Alliance (IACA) in Far North Queensland.

All content has been updated and important new information and resources have been contributed by ANKAAA, Desart and partners including Arts Law and the Australia Council.

Go Hunting is full of information, resources and templates about funding, recruitment, arts development, artist contracts and careers, the Indigenous Art Commercial Code of Conduct, Resale Royalty Scheme, tax issues, cataloguing, archiving, and more. Visit [www.gohunting.com.au](http://www.gohunting.com.au).

**Above:** Go Hunting website. Photo: ANKAAA.



There have been some really great ANKAAA-supported training and professional development projects completed so far this year, which have assisted members to build their skills and share knowledge. Yarliyil Art Centre in Halls Creek hosted artists from Yaruman (Ringer Soak) for a collaborative wood block and screen-printing workshop. The Gunga Weavers of Darwin travelled to Yirrkala for a ghost net weaving workshop in collaboration with artists from North East Arnhem Land. Young Buku Larrnggay Mulka artist and arts worker Ruby Alderton spent time working with and being mentored by 'The Ownership Project' and Alcaston Gallery, Melbourne. Jack Puatjimi produced some beautiful work during a two-week residency at Canberra Glassworks. Merrepen Arts, Language and Culture conducted screen-printing workshops for fabric production. ANKAAA hopes to provide further support for members to undertake professional development projects this year under this responsive ANKAAA training and development program

supported through the Australian Government's Visual Arts and Craft Support Program (VACS) and Arts NT.

**Above:** Gunga Weavers with artists from Yirrkala with their ghost net creations. **Below:** Jessica Wraight (The Ownership Program) and Ruby Alderton (Buku Larrnggay Mulka). All photos: ANKAAA.



Jonathon Saunders, ANKAAA's Resource and Development Support Officer, has been with ANKAAA for two years, starting as the Arts Administration Indigenous Trainee in 2010. His traineeship and support officer position have been funded by NT Jobs Package through the Office for the Arts.

Whilst completing his traineeship, Jonathon supported the ANKAAA team during many regional meetings, and ran the stencil component of the T-shirt workshop with Tim Growcott at the 2011 ANKAAA AGM Conference.

Jonathon completed a Cert. IV in Training & Assessment, which has assisted him to support arts workers during ANKAAA's Arts Worker Extension Program. He was also a participant, undertaking an internship at the National Gallery of Australia in 2011.

Jonathon completed a Cert. II in InDesign through Fearless Media, and has utilised these skills in many ANKAAA publications. Jonathon illustrated ANKAAA's 'How to get the Resale Royalty' poster, which was a big hit at Art Centres across the Top End.

Jonathon is currently working on ANKAAA's Digital Archiving and Keeping Place Support program, researching the history of ANKAAA and designing T-shirts for ANKAAA's 25th anniversary. He also holds a Bachelor of Visual Arts (Honours) degree, Charles Darwin University, and is a practising artist. **Above:** Jonathon Saunders with Marilyn Nakamarra. Photo: ANKAAA.

# Innovation in Indigenous Fabric and Fashion Design

By Louise Hamby (ANU), Lorna Martin (Injalak Arts) and Claire Summers (Babbarra Designs)



Northern Australia has a rich and varied history in Indigenous fabric and fashion design. Bima Wear on Bathurst Island, now in its 43rd year, is one of the region's oldest fabric and garment design centres. Tiwi Design, also on Bathurst Island and in operation since 1969, has developed its screen-printing significantly and now works with independent designers to create unique fashion items. ANKAAA Director Regina Wilson of Durrmu Arts, Peppimenarti, has created a range of screen-printed fabrics in conjunction with Sydney design firm Koskela. These initiatives indicate the dynamism and growth of this art form. The upcoming Remote Textiles Forum at Injalak Arts in August will profile the medium as an important market sector and look at opportunities for further development.

Babbarra Designs, Maningrida, an arm of Bawinanga Corporation, is well known for its innovation in lino-printing and silkscreen designs. Designs are inspired by a rich cultural heritage and utilise modern printing techniques on 100% natural fabrics. Products lend themselves to fashion and interior design markets across Australia and beyond. It comes as no surprise that in this difficult

financial climate Indigenous fabric design has also captured the attentions of fine art audiences. The affordability and adaptability of fabric design makes it appealing to a range of markets.

While screen-printing emerged in the early 20th century, it was only introduced to Gunbalanya, Western Arnhem Land, in the 1980s. Laying the foundation for today's dynamic and respected Injalak Art and Culture Centre, screen-printing provides employment and income to the Art Centre's daluk (women) and binninj (men) artists. There has been a departure from designs hand cut from ruby lith film, a technique introduced by Ray Young and similar to techniques employed at Tiwi Design. Injalak artists now use a freehand painterly technique, applying acrylics directly to film and to fabrics, reflecting and revealing the hand of the artist.

Injalak has recently experienced increasing demand for printed fabrics and T-shirts. Designs created by Injalak artists under the direction of Tim Growcott (Top End Textiles) have been released as the Dry Season Collection (see [www.injalak.com](http://www.injalak.com)).

Indicative of the growing interest in printed fabrics by Indigenous artists, a Remote Textiles Forum will be held at Injalak Arts and Crafts on 25 August 2012. Information will be shared about hand-printed fabrics and the use of digital processes, which can offer a means of sustainable, high quality production. Louise Hamby, who worked with Injalak artists on the project *Twined Together*, and is an Adjunct Fellow in the Digital Humanities Hub at ANU's Research School of Humanities and the Arts, will convene the forum, which will also be supported by ANKAAA. For more information: [info@injalak.com](mailto:info@injalak.com)



**Top Left:** Regina Pilawuk Wilson, Syaw textile design for Koskela. Image courtesy Koskela / Durrmu Arts. Photo: Andrew Cowen. **Top Right:** Jennifer Wurrkidj, *Bush Flowers* 2011, hand printed linotile design with acrylic pigment on 100% silk. Photo: Babbarra Designs. **Middle Right:** (L-R): Rose Cameron (Director of Nomad Art), Fiona Sivyer, Valerie Kirk (Head of Textiles Australian National University), Dr. Louise Hamby (Post-doctoral Fellow Australian National University). Photo: Nomad Art. **Above:** Swimwear designed by amitiwi, in collaboration with Tiwi Design. Photo: ANKAAA.

# Ngurra Art Rebuilds

The Kimberley Region is about to get its newest remote Aboriginal community Art Centre. Ngurra Art, located on the outskirts of the Ngumpan community, will open in the second half of 2012. Ngumpan is approximately halfway between Broome and Kununurra (or 90 kilometres east of Fitzroy Crossing), and the new Art Centre is less than one kilometre off the Great Northern Highway.

The previous Art Centre in the community was tragically destroyed by fire in 2010. Since then, the Ngumpan community has partnered with Kurungal Council to rebuild Ngurra Art to service the Council's three communities: Ngumpan, Wangkatjungka and Kupartiya.

A temporary painting studio has been operating from the Wangkatjungka

Community Hall in anticipation of the re-opening of Ngurra Art, and the Art Centre will support more than thirty artists working across the three communities.

Construction of the new Art Centre is nearing completion. It will feature indoor and outdoor artist studio spaces, two galleries, a retail outlet, offices and an ablutions block.

In the future, the site will also be home to a camping ground and the Art Centre will offer a range of services to tourists passing along the Great North Highway, including culture tours and visitor information on local sights and attractions.

Once the Art Centre is operational ANKAAA looks forward to welcoming Ngurra Art as members.



**Top:** Ngumpan Community members and artists at the new Art Centre, March 2012. (L-R): Louise Chestnut, Malachy Hobbs, Butcher Wise (seated), Gordon Tighe, Rosalee Steele, Janet Spink, Lillie Spink, Donita Spink and Amy Palmer. **Above:** Exterior of the Art Centre building, under construction. All photos: Ngurra Art.

## Moving Country at Yarliyil Art Centre By Hannah Quinlivan, Project Coordinator Yarliyil Art Centre



Country and cars are interconnected in the lives of people in remote regions of the Kimberley. Broken-down and swallowed up by the desert, cars become part of country itself as new 'landmarks', with their own trajectories, social history and stories.

Artists at Yarliyil Art Centre at Halls Creek have embarked on a new project, exploring this relationship by capturing country on car parts collected from their own backyards. A series of new works painted in acrylic on car panels, hub caps and tyres was displayed as part of NAIDOC week. These works open up a conversation about the contemporary lived experience of moving through country.



**Left:** Susan Peters working on her painting on a tyre and hubcap. Photo: Tim Pearn. **Above:** Stan Brumby salvaging car parts from his backyard. Photo: Vanessa Bertagnole.

# Swags Project Confronts Perceptions of Homelessness By Anna Weekes, Larrakia Nation Arts

Ngambala Wiji Li-Wunungu  
- Strong Yanyuwa Voices



'Swags' developed out of Arts in the Long Grass, a project run by Larrakia Nation Arts, Darwin, and HEAL (Health Engagement and Assistance in the Long Grass). Driven by a desire to share the stories of resilience and cultural integrity that lay hidden in Darwin's large homeless community, 'Swags' strove to address social exclusion and the impacts of stigma on the homeless community through art, creating unique, handmade and hand painted swags with stories recorded by the artists playing through speakers in the pillow.

'Swags' explores Australia's often-stigmatised view of homeless Australians living rough in the long grass, comparing the iconic 'jolly swagman' who 'camped by the billabong' with the often untold reality for those experiencing homelessness.

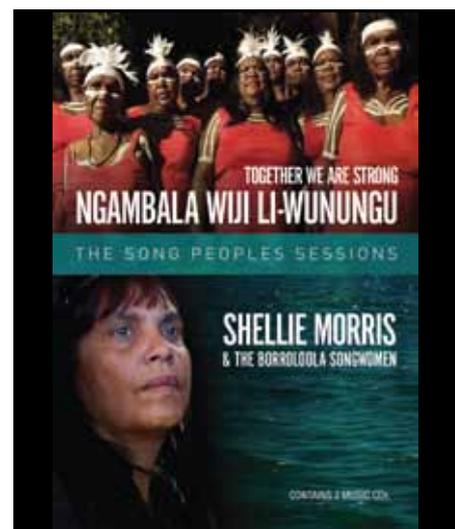
Artist mentors Bunji Elcoate and Anna Weekes worked with Larrakia Nation Arts Centre and HEAL to engage artists and non-artists to produce their very own swag with their story.

The swags were installed in public spaces and passers-by invited to lie inside and listen to stories from the long grass community. 'Swags' has been presented at the Darwin Festival, Katherine Regional Arts Festival and the Alice Desert Festival. The collection has grown to seventeen swags including a collaboration made with Tangentyere Artists and Yarrenyty-Artere from Alice Springs.

The swags await their next journey. There is encouragement for them to tour further south of the NT to share the art and stories and to raise awareness about the complexities of homelessness and displacement in the NT.

For more information contact: [arts@larrakia.com](mailto:arts@larrakia.com).

**Above Left:** Passers-by lying inside swags to hear the stories of the artists, Alice Springs. Photo: Larrakia Nation Arts.



*Miriam Charlie from Waralungku Arts (Borroloola) speaks about a collaborative recording between the Yanyuwa ladies and musician Shellie Morris.*

Shellie Morris is my cousin; she came back to us years ago. Old people welcomed her back here to the community and embraced her. It's very important to us that she found her family here at Borroloola. Last year she came home to Borroloola and recorded some songs in her grandmother's tongue with us. This is the Yanyuwa language but the singing also includes Karwa, Kudanji and Marra language groups.

We started this project in 2011 in partnership with Shellie, Barkly Arts and the Yanyuwa song women. We recorded last year and some of 2012. Everyone did a fantastic job. It is very important for us to put our traditional language music out into the world. We performed together at Dance Site in Tennant Creek last year and then again at the Sydney Opera House for the Deadly Awards. The old people are very proud to sing their songs and they never realised that they could sing out in the world and have a voice. Now they know.

**Image:** Ngambala Wiji Li-Wunungu Album Cover. Photo: Waralungku Arts.

## Godinymayin Yijard Rivers Arts and Culture Centre Opens By Cath Bowdler, Director, Godinymayin Yijard Rivers Arts and Culture Centre

## Obituary: Brandy Tjungurrayi By Sally Clifford, Warlayirti Artists



Godinymayin Yijard Rivers Arts and Culture Centre (GYRACC) is a new cross-cultural enterprise in the Katherine Region. GYRACC evolved out of the desire of the people of Katherine to have a contemporary meeting place in which to celebrate, learn, create and share culture.

Godinymayin Yijard Rivers Arts and Culture Centre is uniquely positioned to provide arts development, presentation and educational opportunities for all sectors of the Katherine community and the wider region. Underpinned by the 'two way' learning philosophy, it aspires to become a 'model for reconciliation' in the community through the presentation of exhibitions and performances of

Indigenous and non-Indigenous cultural expression together.

GYRACC is managed by the Katherine Region Cultural Precinct Ltd through its Board of Management. The official opening celebrations took place on July 14th, 2012.

Check out the web site for information about what's on <http://www.gyracc.org.au/>

**Top:** Exterior and detail of the new Godinymayin Yijard Rivers Arts and Culture Centre, Katherine. Photo: GYRACC. **Below:** Dorcas Ashley, Beswick, teaching bush toy making during workshop at Katherine Arts & Culture Centre opening, 14 July, 2012. Photo: ANKAAA.



On 29 May the communities of the Western Desert and the Kimberley, the Indigenous art community of Balgo Hills and Warlayirti Artists lost a significant senior law custodian, artist, family man and community leader with the passing of Brandy Tjungurrayi. Tjungurrayi passed suddenly surrounded by his family in Balgo. Brandy was a much-respected lawman and holder of ceremony for business from Kiwirrkurra across to Kunawarriti and up to Balgo and Billiluna. He was also strong in his painting, becoming energised in the last few years as he passed on his beloved 'Naroo' Tjukurpa to grandsons Shannon and Marcus Gibson. For Warlayirti Artists he played that essential monitoring role - what should and shouldn't be painted - and in doing so kept culture strong amongst the commercial challenges of an Art Centre. As magic would have it, only days before he passed away he was working with the New Media Centre at Warlayirti on a documentary sharing his artefact-making skills with the young men. A beautiful gift now for all - everyone at Warlayirti will miss him dearly and he is irreplaceable.



**Above:** Brandy Tjungurrayi, *Naroo* 2007 (detail), acrylic on canvas, 75 x 150 cm. Photo: Warlayirti Artists.

# Obituary: Gulumbu Yunupingu 1945 - 2012

By Will Stubbs, Buku Larrnggay Mulka



Gulumbu died in May this year at her home in Gunyungara (Ski Beach), surrounded by family and serenaded by sacred songs of the whale. For the previous six days 50 to 100 people camped around the Nhulunbuy hospital keeping vigil. She had always been the first to assist those in need.

Gulumbu, sister of Galarrwuy (former NLC chairman and Australian of the Year) and Mandawuy Yunupingu (lead singer of Yothu Yindi and Australian of the Year) was born on Inglis Island in the English Company Islands north of Yirrkala.

She went to school in Yirrkala and

married Yirrkala church panel artist Mutitjpu Mununggurr, raising four children. In 2007 her only son and a daughter died, and an accident left another daughter in a wheelchair.

Gulumbu was committed to bilingual education and taught in the early days of the homeland movement. She studied as a health worker and had great knowledge of bush medicine. She established Dilthan Yolngunha, a traditional healing centre in northeast Arnhem Land. She worked closely with Galarrwuy and Mandawuy at the Garma Festival to educate non-indigenous people about Yolngu life.

Gulumbu was one of four women who by 1985 had translated the Bible into Gumatj. In 2004, when she won first prize in the National Aboriginal and Torres Strait Islander Art Award, she said it perhaps compensated for her previously unacknowledged biblical labours.

Her compassion for others was her dominant trait. It was common to see her comforting others in their last days. Not long before she died, Gulumbu said: 'When a person is sick, or maybe dying, people gather around to sing and dance, laugh and cry to make that person happy. It is what we Yolngu do'.

As an artist she worked across many media. In 2000 her work was selected for the World Expo in Germany. Demand for her work increased after she won the 2004 Telstra award and was invited to participate in the Musée du quai Branly project in Paris. In 2006 she was named Deadly Visual Artist of the Year.

Gulumbu was experimental with the use of different ochres to obtain new pigments for her work and in her handbag she would often have a selection of rocks she had collected.

The exhibition *Marking Time*, recently at Sydney's Museum of Contemporary Art, displayed a retrospective of Gulumbu's work (see page 15). It was a huge highlight to travel to Sydney earlier this year to open the show. At the opening of the Musée du quai Branly in 2006 Gulumbu said: 'I will leave you with three things: past, present, and future. That's all I can say'.

**Above:** Gulumbu Yunupingu, *Garak* 2011, natural earth pigments on hollow log, dimensions variable. © The artist. Photo: Buku Larrnggay Mulka.

Nyapanyapa Yunupingu, of Buku Larnggay Mulka, is currently exhibiting as part of the 18th Biennale of Sydney, presenting an animation series titled *Light Painting*, a projection taken from a set of 110 drawings created in white-paint pen on clear acetates. 27 June - 16 September 2012.

The new Maningrida Arts and Culture building is complete. The community, artists and staff are excited about their new Art Centre and can't wait to play hosts at its official opening later in the year.

At long last, and with support from ANKAAA, Elcho Island Arts has its new outdoor workspace finished. This includes the beautiful blue sail shade structure atop a new concrete slab for artists to utilise.

The senior women artists of Karungkarni Art Centre have been painting their bush food dreaming designs under the shade trees of the Kalkarindji Preschool - the first stage in the beautification of the preschool building, which will soon be enhanced by the artists' designs.



Biddy Wavehill from Karungkarni Art Centre has had her bush food dreaming designs selected to adorn the large glass panels in the new building. Bidy and her husband, Jimmy Wavehill, attended Urban Art Project's workshop and foundry in Brisbane late last year where the designs were finalised.

**Image:** Bidy Wavehill creating her bush food dreaming design. Photo: Karungkarni Art Centre.

This year the Motika Project at Warlayirti Artists, Balgo Hills, has culminated in the creation of three short films – *Balgo Breakdown* by David Lans Mudgetell and *Motika Graveyard* and *Night Driver* by Azman Nanguri. In addition, the New Media Program is currently developing a men's artefact-making documentary in which intergenerational male community members share skills and experiences through the creation of artefacts.

The 2012 Tiwi Footy Grand Final Sale exceeded expectations given the poor weather conditions and cancellation of the Sea Cat Ferry to the island on the day. Approximately 500 visitors made their way to Bathurst Island to see the artworks for sale by Tiwi Design, Jilamara Arts and Craft and Munupi Arts and Crafts. The Tiwi Bombers won the NTFL grand Final the night before the art sale – with huge celebrations across the Tiwi Islands.

**Image:** Tiwi Footy Grand Final Art Sale 2012, Tiwi Design. (L-R): Douglas Vivian Kerinauia, CJ Kerinauia, Gordon Pupangamiri (ANKAAA Director). Photo: ANKAAA.



Gunybi Ganambarr, Buku Larnggay Mulka, recently enjoyed a sell out exhibition, *From My Mind*, at Annandale Galleries, Sydney. To view images and the exhibition essay by art critic John McDonald: [www.annandalegalleries.com.au](http://www.annandalegalleries.com.au)



**Image:** Installation view of Gunybi Ganambarr's work at Annandale Galleries. Photo: Annandale Galleries.

Jilamara Arts & Craft have been busy with multiple exhibitions: *Earth on Paper III*, Maitland Regional Gallery, NSW (25 June – 26 August), *From Bark to Canvas - Jilamara Group Exhibition*, Outstation Gallery, Darwin (6 July – 3 August), *Tiwi Art Network Exhibition* at the Holiday Inn, Darwin (10 - 17 August). The Art Centre has been continuing to keep culture strong – teaching Tiwi culture to students at Milikapiti School, and congratulates Timothy Cook and Pedro Wonaeamirri – finalists in the 2012 NATSIA Awards, Darwin.

The mentoring group at Injalak Arts has been working with boys from the school passing on cultural skills and knowledge. The boys have been learning cultural stories, spear making, drawing techniques and other projects such as media production. Girls have also been learning weaving from the old ladies.

In a celebration of strong women, the iconic Merrepen Arts Festival's 25th anniversary was themed around sisters and friends coming together. Activities included the popular Fi Weaving Tours, cultural dancing, bush tucker tasting and a wonderful artwork display.



**ANKAAA 25th Anniversary Public Events, August**

In celebration of ANKAAA's 25th anniversary, and in conjunction with the Telstra National Aboriginal and Torres Strait Islander Art Awards, please join the ANKAAA Chairman and Directors at 6pm on Friday 10th August on the lawns of the Museum and Art Gallery of the Northern Territory for traditional dancing from each of the four ANKAAA regions – Arnhem Land, Tiwi, Kimberley and Katherine/Darwin. Join us at the Museum and Art Gallery of the Northern Territory to celebrate Indigenous culture and 25 years of keeping art, country and culture strong.

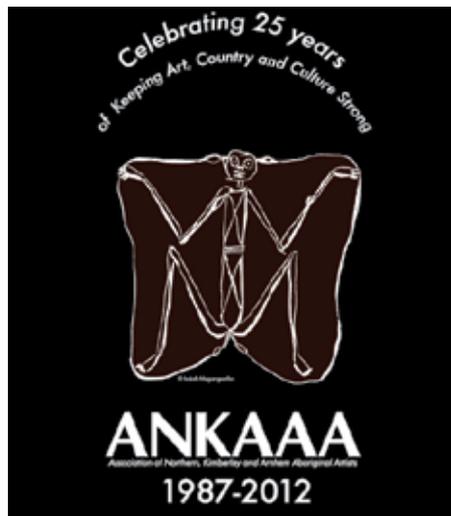
**Above:** Dancers from each of ANKAAA's four regions will perform at the opening of the 29th Telstra NATSIA Awards. Photo: ANKAAA.



ANKAAA's etching project has culminated in the creation of a collection of handmade artist books containing limited edition etchings by artists from each of ANKAAA's four regions, celebrating the diversity of the membership. The books and etchings will be exhibited in *Big Family 2: Artists' Book and Etchings* by ANKAAA Members From Across

*Northern Australia* at Northern Editions' Nan Geise Gallery (Charles Darwin University). The exhibition will be opened by Franchesca Cubillo, Senior Curator of Aboriginal and Torres Strait Islander Art at the National Gallery of Australia, at 10.30am on 11th August 2012. The limited edition prints will be available for purchase.

ANKAAA has produced a series of 25th Anniversary T-Shirts with designs by member artists from each of the four membership regions: Freddie Timms (Kimberley), Glen Farmer (Tiwi Islands), Thelma Dixon (Darwin/Katherine) and Isaiah Nagurrurrba (Arnhem Land).



**Image above:** One of four 25th anniversary t-shirt designs. Original artwork by Isaiah Nagurrurrba. Photo: ANKAAA.

**Image left:** Title page of *Big Family* artist book, with etching by ANKAAA Chairman Djambawa Marawili AM. Photo: Northern Editions.

**ANKAAA Board Governance Training, February**



In February members of the ANKAAA Board of Directors undertook two days of customized governance training with Alan Sambono and Bianca-Rose Gregory from the Office of the Registrar of Indigenous Corporations (ORIC). A very warm thank you to ORIC's fantastic Indigenous staff for their comprehensive training, which was thoroughly enjoyed by all.

**Above:** ANKAAA Board Governance Training (customised)– with ORIC's Alan Sambono and Bianca-Rose Gregory. Photo: ANKAAA.

**New ANKAAA Business Plan**



Following consultations with the ANKAAA membership in 2011, the ANKAAA Board are busy completing the new ANKAAA Business Plan 2013-2017, with excellent support from Matrix On Board consultant, Michelle Taylor. Members are welcome to make further submissions up until 20th August 2012. Please send to Belinda Harrison: info@ankaaa.org.au.

**Above:** ANKAAA Business Planning: Michelle Taylor (Matrix on Board) and ANKAAA Director Peter Jigili, February 2012. Photo: ANKAAA.

# Out and About

1. Peter Yu (Chair, NAILSMA) and Sam Johnston (Traditional Knowledge Centre, United Nations Uni) at the Northern Indigenous Experts Sustainable Indigenous Economic Development Forum (<http://www.nailsma.org.au/projects/indigenous-experts-forum/dvd/naief-forum-dvd-news-story.html>), Mary River, June 2012.

2. Annette Kogolo (Mangkaja Arts), Christina Davidson (ANKAAA CEO) at NIE Sustainable Indigenous Economic Development Forum, Mary River, June 2012.

3. Rachael Umbagai (ANKAAA AWEP Graduate Mentor) and Pania Bailey-Jenkins (NT Department of Business and Employment) at AWEP networking event, June 2012.

4. Arts Worker Extension Program (AWEP) crew at the football, Melbourne. (Front to back): Rosaleen Parks, Rachael Umbagai, Max Gumana and Kevin Winunguj.

5. ANKAAA AWEP crew with staff at National Museum of Australia, Canberra.

6. ANKAAA AWEP crew at Murrup Barak Centre for Indigenous Development, University of Melbourne, May 2012.

7. Robyn Sloggett and Marcelle Scott (Centre for Cultural Materials Conservation, University of Melbourne) being thanked by Alan Joshua Jnr (ANKAAA Director) for hosting internship for ANKAAA AWEP conservation training.

8. David Fischl (author of *The Book of the Board*) leading advanced governance workshop at the Australia Council for NATSIA partner organisations, attended by ANKAAA.

9. The opening panel at the Burning Issues symposium, *Ancestral Modern* exhibition, Seattle Art Museum, USA, June 2012. (L-R): Tlinglit artist Preston Singletary, Brenda L. Croft, Djambawa Marawili AM and Liyawaday Wirrpanda. Photo: Will Owen.

10. (L-R): Dr. Chris McAuliffe, Isaac Cherel, Graham Lands and Quentin Sprague at the Ian Potter Museum of Art, University of Melbourne.

11. Alan Joshua Jnr (ANKAAA Director) and Tom E. Lewis (Djilpin Arts), VCA, Melbourne, May 2012.

12. Installation view of Jonathon Saunders' exhibition, DVAA, June 2012.

All photos ANKAAA.



Lee-Ann Buckskin was recently appointed **Chair of the Aboriginal and Torres Strait Islander Arts Board** of the Australia Council for the Arts. This is an historic appointment as Lee-Ann is the first female Chair appointed to the Board since its establishment in 1973.



Above: Lee-Ann Buckskin speaking at Reconciliation Week Celebrations, Australia Council for the Arts, Sydney. Photo: ANKAAA.

The **Indigenous Art Code** is a national system to improve the way Indigenous artists are treated by dealers. It is a set of rules for dealers to make sure that artists are treated with respect. It demands that dealers should pay artists fairly, act honestly, respect Indigenous culture, have proper agreements with artists and keep proper records and report to artists about their dealings. The Code also has the ability to impose sanctions where dealers breach the Code. For more information: [www.indigenousartcode.org](http://www.indigenousartcode.org)



Image: Indigenous Art Code logo.

The Federal Government's new **National Cultural Policy** – the first in nearly 20 years - is due for release later in 2012. ANKAAA made a joint submission during the public consultation process with fellow Indigenous art peak bodies Desart and Ananguku Arts. For

further information: [www.culture.arts.gov.au](http://www.culture.arts.gov.au)

A review of the **Australia Council for the Arts**, the Australian Government's arts funding agency, was announced by Mr. Simon Crean on 19 December 2011. The review that followed recommended some far-reaching changes to the Council's structure ([culture.arts.gov.au/review-australia-council-2012](http://culture.arts.gov.au/review-australia-council-2012)). ANKAAA responded individually and jointly with the national Arts Peak group. ANKAAA Chair Djambawa Marawili AM recognises that the Aboriginal and Torres Strait Islander Arts Board (ATSIAB) of the Australia Council has played an outstanding leadership role in the development of the Indigenous arts industry and the crucial contribution historically and today of a board comprised of Indigenous leaders. ANKAAA strongly advocates for the preservation of the dynamic and representative ATSIAB Board.

ANKAAA would like to welcome some very experienced **Art Centre managers** back to remote Art Centres. Peter Jones, who worked at Tiwi Design in the early 1990s, is now managing Bula'bula Arts, Ramingining. Jonathan Kimberley, the first manager of Warmun Art Centre (1998-2001) has returned to the community to manage the Art Centre. We wish them both all the best.

Jean Baptiste Aputimi, Tiwi Design, and Djambawa Marawili AM, Buku Larrnggay Mulka, are exhibiting in Australian **Contemporary Indigenous Art II** at Chiaroscuro Gallery in Santa Fe, New Mexico, USA, in association with Vivien Anderson Gallery, Melbourne. Jean Baptiste has also co-published a suite of lithographs with the Tamarind Institute, Albuquerque, New Mexico, USA.

## 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 Pupangngamirri

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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