

ANKAAA

Association of Northern, Kimberley and Arnhem Aboriginal Artists

Working together to keep art, country and culture strong

Arts BACKBONE

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'Always Together, Not Alone'*

By Christina Davidson, ANKAAA CEO

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

ANKAAA is proudly supported by:

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

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

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

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

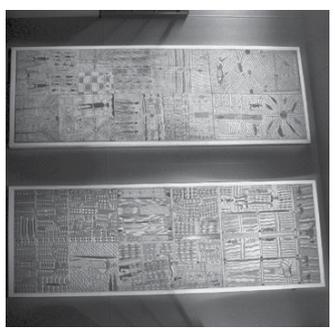
As an indigenous lead and governed peak body, now in its 20th year, ANKAAA is itself a remarkable collective enterprise. With artists working together across a vast area of one million square kilometers of country, including some of Australia's most remote communities and homelands. In 2013 ANKAAA is the largest peak indigenous art organisation in Australia, supporting 49 Art Centres and artists groups and 5,000 artists with very diverse languages and cultures.

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

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

*Nancy Yunyirgu, from speech recalling Dr. M. Yunyirgu, Sten Memorial, Gulkula, 30 June * Kimberley/Arnts Sten Memorial ANKAAA Kimberley Regional Meeting 2012

Photo: Bakulamnggy/Mulla, permission for reproduction in connection with NAIDOC Week, 2013 only, see: p. 12-13



Yirrkala Church Panels installed at the Mulla Museum, Yirrkala



Yirrkala Church Panels in the Yirrkala Church, 1960s

Mowanjum Artists Spirit of the Wandjina

By Jenny Wright, Art Centre Manager



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

The Art Centre supports the culture and creativity of the Worrorra, Ngarrinyin and Wunumbal people of the Western Kimberley. These three language groups share marriage customs and most importantly, Wandjina law.

To the people, the Wandjina is the Creator of all living things; and the bringer of rain.

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

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



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

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

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

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



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



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

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



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

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

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

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

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

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

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

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



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

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



'It has been an amazing trip for us', said Dorca Griffiths, artist and Vice

Chairperson of Waringarri Aboriginal Arts. 'We enjoyed the whole experience and were looked after so well by our hosts'. With a shining smile she adds, 'we were so proud and excited to be able to share our art'.

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

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

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

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

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

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

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

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



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



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



included involvement of seven ANKAAA supported Art Centres: Yulparia Artists, Bidjardanga Artists, Mangkaja Arts Resource Agency Aboriginal

Corporation, Mowanjum Artists Spirit of the Wandjina, Warmun Art Centre, Kalumburu Arts Project and Weeringari Aboriginal Arts, as well as ANKAAA staff Christina Davidson (CEO) and Vanessa Kredler (Senior RDO) attended

the event:

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

Left: Jennifer Dickens, arts worker at the Mangkaja Arts Resource Agency, Aboriginal Corporation staff, Revealed Marketplace **Right:** The Mangkaja Crew of the Revealed Marketplace. L to R: Bidjardanga artist, Graham Linds, Annette Kogolo, and Jennifer Dickens
Photos: ANKAAA

Cultural Treasures Return to Warmun By Anna Crane and Jonathon Kimberley, Warmun Art Centre



Performances of the *Gurrir Gurrir*, *Binyiminy du Lalabangany* and *Moonga Moonga* song cycles marked the return home of the nationally significant Warmun Community Art Collection this June. The collection comprises many founding works of the Contemporary Warmun Art Movement.

Paddy Jaminji, Rover Thomas, Queenie Mackenzie, George Mung Mung, Hector Jandany and others created powerful art objects as teaching tools in the early days of Gija Two-Way



education at Ngadanganpim School in the 1970s. These include early *Gurrir Gurrir* dance boards.

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

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

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

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

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



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

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

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

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

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

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

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

Hand Back of Treasured Tiwi Cultural Objects

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

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

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

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



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



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

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

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

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

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

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

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

<http://www.abc.net.au/traditional/programs/awowe/written-on-bark/4762442>

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

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



Images from page 8. Top: Dj Morka heating the bark for straightening. **Photo:** The Mulka Project
Upper left: Burning the bark. **Lower left:** Pandanus weaving with Lucy Wanganyngu, Gapuwiyak and Kerry Head, Conservator, Art Gallery NSW
Centre: Yinimda Gumana (centre) and Max Gumana (left) demonstrating bark harvesting. **Right:** Glen Nurnundy, Injalak Arts using a traditional West Arnhem land bush Photos: ANKAAA

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



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

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

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

For more information about NALISMA visit <http://nalisma.org.au>

For more information about the iTracker project visit <http://nalisma.org.au/Hub/programs/i-tracker>

Erica McCreedy is iTracker Project Officer for North Australian Land and Sea Management Alliance limited.



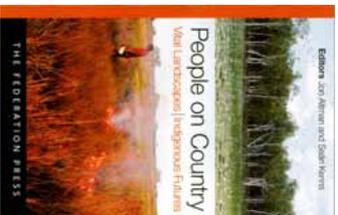


This year's Arnhem Regional Meeting took place at the same time as the Harvesting Traditional Knowledge workshop so that artists, arts workers and Art Centre managers could take advantage of the professional development opportunity presented by the workshop. A big thank you to Buku Larrnggay Mulka Art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

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



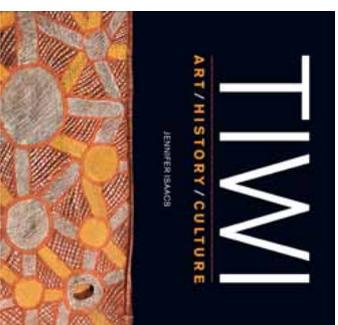
Top: Ivan Ngalmi and Lillian Jeshua at the ANKAAA Arnhem Regional Meeting at Buku Larrnggay Mulka Art Centre auditorium
Photo: ANKAAA Above: David Mackenzie, Christina Davidson and Dembowe Marowili at the ANKAAA Arnhem Regional Meeting at Buku Larrnggay Mulka Art Centre auditorium
Photo: ANKAAA



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

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

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



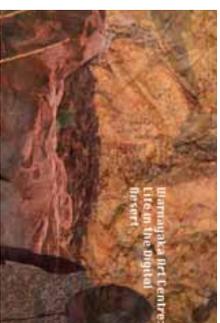
Written by Jennifer Isaacs and winner of the Chief Minister of the Northern Territories History Book Award 2013, Tiwi is the remarkable story of the development of artistic expression on the Tiwi Islands and of the history and culture of the Tiwi people. Courageous and determined, for centuries the Tiwi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

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

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

Edited by Ian Almon and Sean Kerins and available direct from Federation Press, Sydney.
Text above by Sean Kerins

The Miegunyah Press, \$119.99



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

The book is a beautiful introduction to Warrotyaka Art Centre and the contemporary art of Ijaramanu. Artworks resonate with the ancient *Ikurpa* (dreaming) seen insistently current and relevant. Greta Louw comments: 'There is a definite sense that Warrotyaka is finding its place at the leading-edge of contemporary Indigenous art'.

Production of the publication was made possible, in part, by generous support of the Northern Territory Government. Proceeds of sales go toward supporting Warrotyaka's latest multimedia installation project WMAA. <http://www.indieproject.com/projects/yarnomultimediacentreinstallation/> 36253590



Gagwuyak crew building Art Centre house

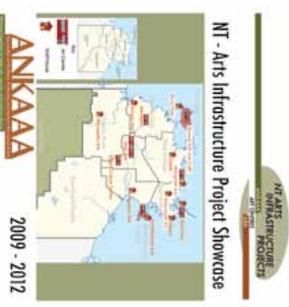
Working closely together with Art Centres, ANKAAA has successfully completed the first phase of the major Northern Territory Arts Infrastructure building projects funded by the Aboriginal Benefits Account (ABA).

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

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

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

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



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

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



Written on Bark At the formal

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



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

Under a blue banner – VISION of the Elders DULK UYANNGARRA/WIRRI Yirrkala 1963 – 2013: politicians, school children and elders, including the three surviving signatories of the bark petition, Dhunggala Mununggur, Manunu Munungnura



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

Prime Minister Kevin Rudd said: 'The Yirrkala Bark Petitions were drawn up using the ochre of the land. The bark of the trees. The Yolngu used art in those founding

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

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

Opening Of The New Djotarra Wing, Buku-Larrnggay Mulka

The Prime Minister of Australia, Mr Kevin Rudd, opened the new Djotarra Wing of the Bukurlarrnggay Mulka Centre, Yirrkala on July 10.

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



known since her death in May 2012, as Djotarra – the title for a Yirritja moiety woman. The space was named after star shaped patterns of light, resembling the stars used in the deceased artist's work started unexpectedly appearing in the new space (see: <http://www.abc.net.au/local/photos/2013/02/11/36687792.htm?site=darwin>).

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

The new Djotarra Wing was funded by Aboriginal Benefits Fund (ABF) money obtained by ANKAAA on behalf of the centre, as well as by self-generated funds. *Prime Minister Kevin Rudd in Yirrkala Speech, July 10 Images: Courtesy, Bukurlarrnggay Mulka

The Yirrkala Church Panels

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

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

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

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



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

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

Narrifin Moymurru is credited with the

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

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



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



MCA Sydney with curator Keith Munro

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

Arts Worker Extension Program 2013 Participants



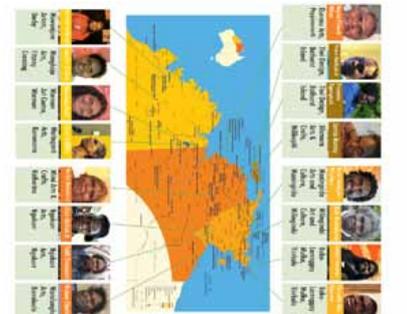
Darwin professional development blocks have included intensive computer training to build skills for internet usage, taking and editing digital photographs, presentation and using social media. Behind-the-scenes tours of Darwin art institutions, commercial galleries and industry support organisations,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



Betty Bundunurra laptop training at ANKAAA Darwin

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

AWEP Graduate Program Participants



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



Jennifer Dickens and Sharon Anderson with curator Tina Baum at NGA

ANKAAA staff also visited arts workers onsite in their community Art Centres for tailored training and work-place and job-description assessment. Inter-regional exchanges have taken place with Kimberley and Tiwi Island arts workers visiting Buku Larnggay Mulka Art Centre in Arnhem Land in May to join a national bark harvesting workshop. A strength of the program is the continued support and opportunity for its past graduates. Six graduates coordinated and hosted the ANKAAA information stall at the conference of the World Indigenous Network (WIN)

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



Baraywa Munungur

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



Repairing art works at Melbourne University

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

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

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

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

The second week of the interstate trip was focused on a five-day internship at the Centre for Cultural Materials Conservation (CCMC), University of Melbourne.

Workers participated in intensive, practical conservation training in the CCMC laboratories led by conservator Sophie Lewincamp and Director Robyn Sloggett. And in site visits to the National Gallery of Victoria and Melbourne Museum. Arts workers gave presentations on their Art Centres to Melbourne University staff, researchers and students.

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

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



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



National Film and Sound Archive with curator Peter White



Jennifer Dickens presenting at National Gallery of Australia



ANKAAA crew at AGNSW with curator Cara Pinchbeck



Engelnie Wilson with Vanessa Forder at ANKAAA on Barkick site visit

Establishing and Sustaining a Digital Collection Workshop

By Katie Breckon, Mowanjum Spirit of the Wandjina



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

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

how to manage physical and digital collections.

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

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

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

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



Weaving Revival, An Artist Exchange, Skills Development Workshop

By Regina Wilson and Rikki Lovell



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

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

(Roy) put her hand out to help us. She is one lovely lady that wulgamen ngarr'gir' (respectful term for old lady). Lily's homeland is Yilan an outstation in remote Arnhem Land approximately 130 kilometres northeast of Maningrida and around 900 kilometres from Peppinarruti.

In May this year, supported by ANKAAA and a grant from the Australia Council, six artists - Regina Wilson, Diane Hodgson, Kathleen Korda, Leeya Smith, Clara Kundu and Maree Lily Roy collecting bush vine Photo: Durumu Arts



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

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



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

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

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

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

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



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

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

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

Top Left: Collecting bush vine. **Top R:** Bonnie Roy, Kathleen Korda, Clara Kundu, Regina Wilson, Leeya Smith, Lily Roy. **Photo:** Durumu Arts. **Middle:** Peppinarruti to Yilan. **Images:** Google Maps. **Middle Left:** Starting to learn with Pandanus. **Photo:** Durumu Arts. **Bottom Left:** Lily Roy, collecting bush vine. **Photo:** Durumu Arts. **Bottom:** Regina Wilson. **Photo:** Durumu Arts.

Warralungku Arts Keeping Place

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

Chosen Cultural Apprentices or Residences

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

Station Days Is Coming

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



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

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

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

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

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

Indigenous Experts Forum on Sustainable Economic

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

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



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

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

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

The 2013 Warrigarri Muster Corroboree

was certainly a highlight of this year's Ord Valley Muster Program!



Alan Griffiths, Warrigarri Arts with Bahmcoort (dance totems) Photo: Warrigarri Arts

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

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

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

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

We can't wait for next year!

After winning the 2012 National Aboriginal and Torres Strait Islander Art Award

Timothy Cook was represented at the 7th Asia Pacific Triennial in December last year. This March his success continued with a solo exhibition at Sewa Frangos Gallery Perth.

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



Timothy Cook with Sewa Frangos in front of ulama, 120 x 180cm Ochre on linen 2013 Photo: Jilmarra Arts and Crafts

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



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

Munupi Arts' senior artist Susan Wanji Wanji's

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

Maningrida Art and Culture (MAC)

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



Maningrida Arts and Culture staff. L to R: JB Fisher, Vigil Passcoe, Lucy Bond, Marcus Passcoe, Louise McBride and Larkun Wilson. Photo: MAC

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

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

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



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

Talking Up Textiles: Community Fabric and Indigenous Industry

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

World Indigenous Network Conference, Darwin

By David Mackenzie, ANKAAA

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

In the words of the World Indigenous Network:

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

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

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

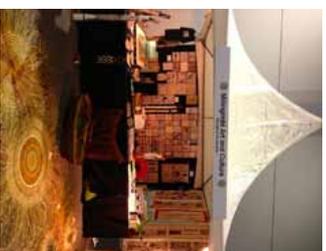
Them: Working Together To Care For Country – Collective Painting Projects and Land and Sea Rights Claims', featured presentations by Mr Djambawa Marawili AM (ANKAAA Chairman) and Ms Annette Kogolo (ANKAAA Deputy Chair).

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

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

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

Above: ANKAAA Board members with Maracai delegates from Kenya. **Other Images:** 10 ANKAAA supported Art Centre stalls at the WIN Public Art Space. All photos: ANKAAA



Above Top: Djambawa Marawili AM and Annette Kogolo, ANKAAA Chair and Deputy Chair, presenting at WIN conference. **Above Middle:** ANKAAA stall at WIN with Art Worker Extension Program Graduates working

Above: ANKAAA Board members with Maracai delegates from Kenya. **Other Images:** 10 ANKAAA supported Art Centre stalls at the WIN Public Art Space. All photos: ANKAAA



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

and had endeared herself to numerous admirers and collectors.

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

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

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

Obituary: Jean Baptiste Apuatimi (1940 - 2013)

By Jennifer Isaacs

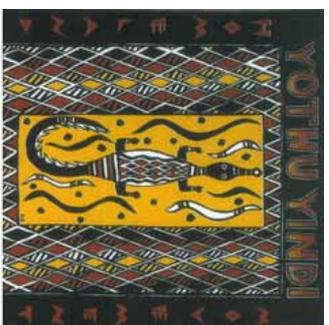


in traditional desert knowledge, Nampijin spent her time telling stories and teaching the ways of country and culture to those who surrounded her - family, children and at times, *karrilya*.

Nampijin had a long and rich career as one of Australia's most significant contemporary painters. Her work was showcased in numerous national and international exhibitions, including 'The Art of the Great Sandy Desert' held in 1986 at the Art Gallery of Western Australia. In 1998 she was the recipient of the Telstra Painting Prize for the magnificent 'classic' work, which continues to hang today in the Museum and Arts Gallery of the Northern Territory. Furthermore, her works form part of significant national and international collections including the National Gallery of Australia (Canberra), the Kluge Ruhe Collection (United States of America) and the Musée du quai Branly (Paris).

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

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



Yohu Yindi's Homeland Movement Album cover 1989, Illustrations – Galupo Screenprints, Typography – Mushoom Art

It is with sadness and a sense of honour that I write in memory of Dr Yunupingu, lead singer of Yohu Yindi and 1992 Australian of the Year. We first met in the mid 1980s in Yirrkala, North East Arnhem land, where he was preparing to become the first Yolngu to graduate with a University degree and subsequently become the first Indigenous school Principal in the Northern Territory.

At the time I managed the Northern Territory band, the Swamp Jockeys. Mr Yunupingu would get on stage at Sims Hotel, Rapid Creek and perform his five songs with the Swamp's back line providing drums, bass and guitar and two of those musicians (Col Williams and Stu Kellaway) stayed on for Yohu Yindi's nearly 30 year journey.

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

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

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

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

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

Note from ANKAAA:

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



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

1. Pedro Wongsoemrit and Julie Harvey at Wunupit and Jilincan Arts exhibition, Harvey Art Project, Sun Valley, Idaho, USA. Photo: Harvey Art Project
2. Jenifer Dickens (Wangkaya Arts, ANKAAA AWEP Graduate) and Foreseco Cudde (Senior Advisor of ATSI Art, National Gallery of Australia) during 2013 AWEP Art Worker Extension Program Canberra visit, June
3. Her Excellency the Governor Queenin Bryce, Lena Nyodbi, Roseleen Parks in Paris Photo: Jonathan Kimberley
4. Tivi Tooy Grand Final Art Sale, March, Edward Yunupingu (Wunupit Art) and David Mckenzie (ANKAAA)
5. Ianola Nelson 'Our Heroes' exhibition, DWA Gallery, Darwin, March 2013
6. Evangeline Wilson and Sharon Anderson at National Gallery of Australia
7. The ANKAAA staff at the WIN Conference, Regina Wilson, ANKAAA Director, Christina Davidson, ANKAAA CEO, Anele Kogolo, ANKAAA Chair, Mylika Carol, Director, Arangku Arts
8. Vanessa Kessler (ANKAAA) working with Tabela Bari at the Mowanjum shop after the Mowanjum Festival, July
9. 'East Journey' celebration of 50th anniversary of bark petition, July 10 Yirrkala
10. David Mckenzie (ANKAAA) visiting Wunupit Art for governance meeting, with Mike Shield
11. Performances of Cairn Cairn Ceremony Wunupit Community, Wunupit, for return of Community Collection All Photos: ANKAAA unless noted otherwise



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

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

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

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

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

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

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

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

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

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

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