

ANKAAA Arts BACKBONE

Association of Northern, Kimberley and Arnhem Aboriginal Artists

Working together to keep art, country and culture strong

Volume 15: Issue 1, August 2015



Harvesting Traditional Knowledge

The Association of Northern Kimberley and Arnhem Aboriginal Artists (ANKAAA) Aboriginal Corporation is the peak body for Aboriginal artists and Art Centres in the Top End of Northern Australia.

We want to make sure future generations benefit from our strong ancestral knowledge of country

Djanbawa Marowili AM,
ANKAAA Chairman

In August 2015 at the Darwin Aboriginal Art Fair ANKAAA is screening a documentary made by the Mulka Project, Yirrkala, about the Harvesting Traditional Knowledge (HTK) project. Among other things this project celebrates the traditional knowledge base that informs contemporary Aboriginal art production in northern Australia.

Taking place from 2013-2014, Harvesting Traditional Knowledge was a pioneering series of on-country workshops organised by ANKAAA and key partners Baku Lamaggoy Mulka (Yirrkala) and the University of Melbourne's Gimwade Centre for Cultural Materials Conservation.

HTK was designed to bring together Indigenous traditional knowledge masters / artists and conservation scientists from Australian cultural institutions, to share different approaches to caring for material culture.

The project connected over 120 artists and arts workers from remote community Art Centres in the Kimberley, Arnhem Land, the Tiwi Islands and Darwin/Katherine regions (an area spanning over one million square kilometres and 40 language groups) and 24 professionals from 14 of Australia's most important museums and galleries.

HTK has created a strong network of people with shared knowledge about the meaning and science of cultural objects – how they are made, why they're important to artists and their communities, how to make them to a high quality standard and how best to care for them.

ANKAAA hopes the project and ongoing collaborations will contribute to increased quality

of products and a deeper level of engagement for artists and arts workers from northern Australia in determining how Indigenous cultural materials are cared for, understood and represented in museums and galleries across Australia and internationally.

HTK is part of ANKAAA's wider multi-year Digital Archiving and Keeping Place Support Program. This program supports Art Centre initiatives to record and care for traditional cultural knowledge – both art objects in community collections and digital recordings held in Art Centre archives. These archives and

keeping places are cherished by communities and increasingly function as powerhouses for new art production, supporting intergenerational exchange and innovative new media production, as well as contemporary work in traditional mediums.

For a preview of the Harvesting Traditional Knowledge documentary, visit www.htk.ankaaa.org.au. If you would like to host a screening or purchase your own copy of the DVD contact info@ankaaa.org.au



Shimnel Marika, part of the Mulka Project's Indigenous film crew, capturing bark harvesting at the Harvesting Traditional Knowledge Baku Lamaggoy/Mulka workshop for the project documentary (May 2013). Photo: ANKAAA

Ngukurr Arts: A Place of Many Stones

By Jude Emmett, Manager Ngukurr Arts



Ngukurr Arts sits a stone's throw from the banks of the Roper River in Ngukurr, South East Arnhem Land. The Art Centre, like the town of Ngukurr, is unique – bringing together people of many different clans and language groups including Alawa, Mara, Nygalakan, Ngandi, Nunguburyu, Rithmngu and Wandarang.

From the early 1900s, the Roper River peoples fled to the mission in Ngukurr, escaping the violence of pastoralists moving up from the south. This meant that people of different clans and languages were suddenly living in the same community and often under the same roof.

This history is reflected in the subject matter and diversity of styles here at Ngukurr Arts. There has never been one distinct school or style here; what is typical of the work is boldness and the legacy of artists who have gone before – Ginger Riley, Gerlie Huddlesone, Sambo Barra Barra, Willie Gudupi, Moima Willie and Mbuene Thomson – who were renowned for their adventurous styles and bold colours in interpreting traditional stories and landscapes.

Exploring new styles and techniques and then recontextualising them to become something wholly unique is another defining quality of the work being created here. Karen Rogers, one of the premier print makers here, uses stenciling, silk screening and hand drying of fabric with traditional plants such as dupi [blackberries] and gurlungga [eucalyptus] to create her signature designs. We celebrated her debut

fashion parade recently as part of the Ngukurr Festival.

One senior painter, Alan Joshua Jnr, draws on inspiration from elder artists' use of bold colour and form but also Australian and European Modernism. This August, Alan's work features as part of *Tropicália Capricornia* at Tacile Arts, Darwin.

Wally Wilfred recently worked with visiting artist Mark Swartz and a team of young Ngukurr boys to create a bullocky sculpture that won second place in the Katherine Regional Arts Junk Sculpture Prize. Karen, Alan and Wally form part of a strong group of senior artists, which also includes Faith Thompson and Walter Rogers. There's an emerging group too – like Djalgrarra, Jill Daniels and Gweneeth Blinler to name a few.

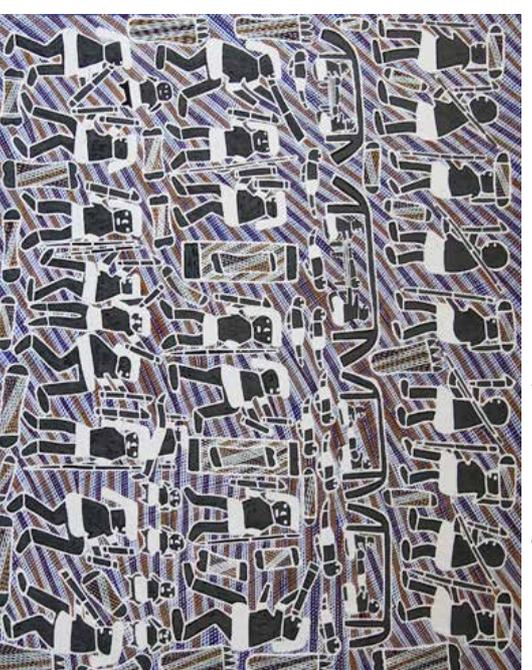
There is much happening here right now. There's a new manager, a new trophy, an old storage shed converted to increase studio space and more trips to country.

It's a time of growth for Ngukurr Arts. Growth for us means balancing the old



and the new – teaching and reminding young ones the traditional ways as well as finding new markets for Ngukurr artists' work. In this 'place of many stones', people and relationships will always come first. How that translates to new work will be exciting to see.

Top left: Alan Joshua's work *Spirit of Country* will be featured in *Tropicália Capricornia*, Tacile Arts Darwin (7-23 August 2015). Photo: Ngukurr Arts
Top right: Senior Man Walter Rogers leads a trip to country. Photo: Leighton Stephens
Bottom: Wally Wilfred, *Oleken Days* 2015, acrylic on canvas. Photo: Ngukurr Arts



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aboriginal artists

The Association of Northern Kimberley and Arnhem Aboriginal Artists, Aboriginal Corporation (ANKAAA) is the peak body for Aboriginal artists and 48 Aboriginal owned community Art Centres in: the Kimberley, Arnhem Land, Tiwi Islands and Katherine / Darwin regions of Northern Australia. ANKAAA is a fully Indigenous governed not-for-profit Aboriginal Corporation. Founded in 1987, ANKAAA is Australia's first peak body for Indigenous art. This publication may contain the names of Aboriginal people who have passed away. All text and images are copyright of the artist, Art Centres or ANKAAA (as indicated) unless otherwise stated.

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Cover Image: Kangaroo tail snare for spear-making, Mowomun Aboriginal Art and Cultural Centre, Derby, WA. From ANKAAA Harvesting Traditional Knowledge workshop, September 2013. Photo: ANKAAA

ANKAAA is proudly supported by:



Kitty Naparanaka Simon and the Mina Mina Dreaming

By Steve Wantha Jampijimpa Patrick

Aulha Steve Wantha Jampijimpa Patrick, a Warlpiri elder from Lajamanu, is Kudinggulu (woker checker) for the Mina Mina area which gives him authority to write about the Mina Mina Dreaming. He has also acquired necessary approvals from the Kirba (custodian) and other Kudinggulu.



Kitty Naparanaka Simon was born in 1948 in Yuendumu and arrived in Lajamanu at 10 years of age.

Mina Mina, a salt lake and sacred site for Warlpiri women, is situated in the Tanami Desert, 300-400 kilometres west of Yuendumu. Kitty Naparanaka Simon is a senior custodian and keeper of women's law for this remote and isolated desert landscape, and Mina Mina is the subject of many of her paintings.

Mina Mina's main dreaming story is the karpanu, the digging stick, famously recorded in the Kandinglangu clan songline. Warlpiri call that songline

yupurru. Yupurru marks the beginning of the initiation ceremony (emu sleeping season, the wai 'ngpangka' leading into the main ceremony the Kurdiji (law). It is sung all night, until dawn, by men, and danced until dawn by women.

In the Jukurpa (called the dreamtime by Kardiya/Europeans), the women then travelled eastward into the homelands of the Ammatyerre (a neighbouring tribe to the east) by being the sky and the earth, night and day. Women created or gave birth to almost everything – bringing them all into existence.

From rain clouds, waterholes and waterways to plant life, birds and animals, everything was danced and sung into existence. Then everything was left to be dug up so one could feed on the knowledge about everything within the Warlpiri homelands.

Through the very act of painting, Simon enacts her knowledge of Country and these creation stories, which brought Mina Mina into existence.

Kitty Naparanaka Simon has a solo exhibition, *Only Women Dance 'til Dawn*, 24 July - 16 August, Pollen Art, New York (www.pollenart.com).



Top left: Kitty Naparanaka Simon, *Photo*: Louise Ffytz
Above: Kitty Naparanaka Simon, *Mina Mina Dreaming*, acrylic on linen, 120 x 60cm. **Photo:** Wanyoyka Arts
Below: Kitty Naparanaka Simon, *Mina Mina Dreaming*, acrylic on linen, 120 x 60cm. **Photo:** Wanyoyka Arts



Indigenous Australia – Enduring Civilisations

By Peter Yu, Council Member and Chairman of Indigenous Reference Group, National Museum of Australia



Indigenous Australia: Enduring Civilisations is currently on display at the British Museum (until 2 August) as part of the Encounters project, a multi-year collaboration between the British Museum, the Australian National University, the National Museum of Australia and a range of Australian Indigenous communities. The project aims to present a history of Indigenous Australia through objects, and to celebrate the cultural strength and resilience of Indigenous peoples. In this article Peter Yu provides his perspective on the implications of such an exhibition for broader discussions about repatriation and reconciliation.

Peter is a Yawuru Man from Broome in Western Australia. In addition to his roles at the National Museum of Australia (NMA), he is Chairman of the Board of the North Australian Indigenous Land and Sea Management Alliance Ltd (NALSMA) and has over thirty years of experience working on behalf of Traditional Owner communities in remote Australia, particularly in the Kimberley region, and has a special interest in Indigenous governance and capacity development.

In 1770 when Lieutenant James Cook raised the Union Jack at Botany Bay near where Sydney is today, claiming the whole of Eastern Australia for Britain's empire, he carried with him

instructions from the Queen's third great Grandfather, King George III: 'Take possession of the Great Southern Lands with the consent of the natives'.

In the exhibition *Indigenous Australia - Enduring Civilisations*, on display at the British Museum from 23 April – 2 August 2015, there was a shield that once belonged to a Gweagal traditional owner who held it at the time of the very first encounter between Indigenous people and Cook's party. The shield has a hole at its centre, and when I first saw it last year I wondered whether this was



evidence of the exchange of spears and gunfire that marked that first encounter on the shores of Botany Bay. The process of engagement got off to a bad start and never recovered. Over the next century and a half, frontier wars and violent dispossession created the Australian nation state. A legal justification for Indigenous peoples' dispossession was given the term *terra nullius*, meaning that the lands belonged to no one before the British arrived. It was only in 1992 that the High Court of Australia ruled that *terra nullius* was a legal fiction describing the exploitation and appropriation of Indigenous people as 'a national legacy of unalterable shame'.

It is now just beginning to be understood why so much of Australia appeared immensely attractive to British eyes for farming livestock and growing crops

– it was impeccably and sustainably nurtured by the Indigenous owners for tens of thousands of years.

Given this context, it is understandable that the exhibition has provoked a wide-ranging debate. There are many Indigenous people and supporters who demand that the collection of Indigenous property held by the British Museum should be repatriated to the descendants of those who once owned it. I deeply respect that view, and support the right of people to make that argument. But to move forward on these issues, and to advance the interests of Australia's Indigenous peoples, we must move beyond the rhetoric of demanding repatriation as matter of addressing historic injustice and develop a consensus incorporating our museums, Indigenous communities and governments. This should not be confused with the unequivocal and necessary return of human remains to their rightful resting place back home in their country. Repatriation is sensitive, complex and problematic. After a



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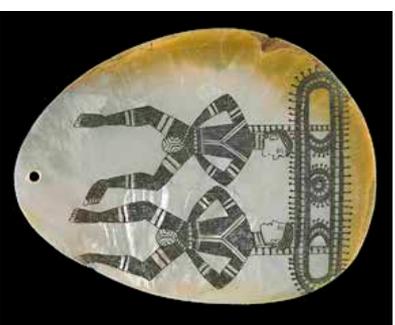
history of attempted cultural eradication, contemporary Indigenous ownership of the material can often not be clear and we should not shy away from this. Rather, this reality must be recognised. Indigenous societies, like other societies universally, have divergent views on all things and it was not surprising that during the community consultation process many of these views were expressed.

It is part of reconciling the unfinished business of the legacy of Australian settlement by the British Crown.

A nuanced, measured debate is required to advance these issues, to establish the parameters and protocols for jointly managing such collections and acknowledging the rights of traditional owners in respect to them.

It is my hope that the British Museum and the National Museum of Australia, through this exhibition and the subsequent *Encounters* exhibition, will make a foundational contribution to understanding in both our countries

about the richness of Indigenous culture and the wider debate about healing the past: It is my dear wish that the relationships this project has forged between Indigenous Australian communities and the two museums involved will continue and strengthen into the future – to the mutual advantage of all concerned.



For as enduring as Indigenous Australian civilisations continue to be, so there is an enduring need to understand and improve the relationships between Indigenous communities and cultural institutions in the 21st century.

Encounters will launch at the NMA in November 2015.

Previous page top left: Peter Yu, Council Member and Chairman of Indigenous Reference Group, NMA, Chairman of NALISMA

Previous page centered: Shield believed to have been collected during Captain Cook's visit to Botany Bay, 1770. Mangrove bark © The Trustees of the British Museum

Previous page bottom right: Vincent Namatjira (b. 1983), *James Cook with the Declaration* 2014, acrylic on canvas, South Australia © Vincent Namatjira

Top left: Bark painting of a barramundi, Western Arnhem Land, about 1961 © The Trustees of the British Museum (late 19th or early 20th century) © The Trustees of the British Museum

Top right: Pearl shell pendant with dancing figures, Kimberley region, Western Australia, before 1926. Pearl shell, charcoal © The Trustees of the British Museum

Left: Ishmeal Mulka and Wukun Wanambi, British Museum. Photo: Baku Larnggay Mulka

From 12 March to 25 May 2015

The British Museum presented *Larrakitj: Aboriginal Memorial/Poles* by Wukun Wanambi, an exhibition of six larrakitj by Yolngu artist and ANKAAA Director Wukun Wanambi.

The exhibition was first conceived during Wukun's 2013 visit to the British Museum alongside other Indigenous artists, all of whom were invited to create artworks in response to the museum's collection as part of *Encounters*, a multi-year collaboration between the British Museum, the Australian National University, the National Museum of Australia and a range of Australian Indigenous communities.

The exhibition features three 'finished' larrakitj and three which show the raw bark beneath. Wukun states: 'The outside surface of things hides what is inside. I want to share what is hidden... I have wanted to share this understanding with non-Indigenous people for a long time'.

Four larrakitj are owned by the British Museum and two were donated by Baku Larnggay Mulka, Yirrkala. The larrakitj display

Wanambi's totem, with a design depicting schools of swarming fish, handed down to him from his father. The fish are 'swimming from creek to creek, river to river, searching for their destiny. Just like all these people from all over the world coming to the British Museum here. Everybody is searching for their own story'. While in London Wukun attend a dinner with the Honorable Alexander Downer, Australian High Commissioner to the United Kingdom, and had the opportunity to meet, and share a laugh with Prince Charles.

Prince Charles.



Right: Wukun Wanambi (b. 1962), *Meywiyi* (full length) 2013, earth pigment on hollow tree trunk. Photo: Baku Larnggay Mulka Centre

Below: Installation view, *Larrakitj: Aboriginal Memorial poles* by Wukun Wanambi, Room 3 The British Museum © The Trustees of the British Museum

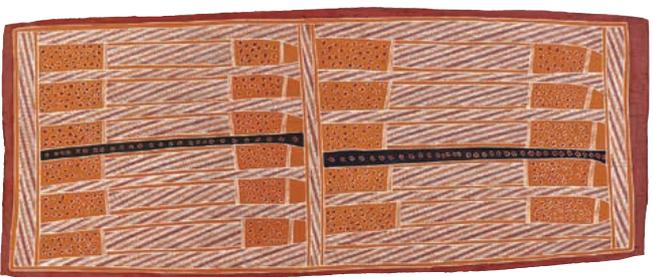
Bottom: Wukun Wanambi (b. 1962), *Meywiyi* (detail) 2013, earth pigment on hollow tree trunk. Photo: Baku Larnggay Mulka Centre

Members of the Nooncar community in the south west of Western Australia said, 'We want the trustees of the British Museum to write to us and thank us for allowing them to be the custodians of our material'. They also sought to have the material visit their community so that they could pay their respects to their ancestors, establish connections with the objects and importantly learn from them to teach their children about their cultural heritage.

Traditional owners in the NSW town of Lismore were so inspired by photographs of woven baskets and designs originating from their ancestors that they developed contemporary costumes based on traditional themes and ran a successful fashion parade.

The holding and displaying of these collections is far more than an institutional matter for the British Museum and the National Museum of Australia.





A very special exhibition of major bark paintings by John Mawurndjul and the late John Bulunbulun (curated by Apolline Kohan) was held at Bill and Anne Gregory's Annandale Galleries in Sydney earlier this year.

Before Bulunbulun's premature death in 2010, the two Johns were great mates, and both their art styles featured the most exquisite rarrk (cross-hatching) from two very distinctive and different regions west and east of Manningrida.

Two Rarrk Masters showed their latest works and was reminiscent of an earlier landmark show, *Mawurndjul & Bulunbulun*, in 1997 at the same venue. The opening

drew a large crowd, hard on the back of an earlier event at the Museum of Contemporary Art, where Mawurndjul had provided deeply thoughtful commentary in Kuninjku (expertly translated by Murray Gardel) on the meanings behind three of his bark paintings featured in the exhibition *Luminous*.

The Annandale opening was tinged with some sadness at Bulunbulun's absence, but there was also a sense of excitement due to the strong sales. In particular, bark paintings and hollow logs by Mawurndjul were acquired by major institutions including the Museum of Contemporary Art, Sydney and the National Museum of Australia. And there was anticipation that maybe Mawurndjul, who has taken a break from painting for three years now, might be making a comeback.

There was optimism too that this exhibition might signal the beginnings of a significant revival in the fortunes of Manningrida Arts and Culture after several post-GFC years of challenges.



Top left: John Bulunbulun *Bakara 2009*, natural earth pigments on stringybark, 139 x 59 cm
Left: John Mawurndjul, *Mimilngkan 2009*, natural earth pigments on stringybark, 166 x 81 cm
Above: Installation shot, *Two Rarrk Masters*, Annandale Galleries, April 2015

Middle: John Mawurndjul, *Lanekan 2009*, natural earth pigments on hollow log, 96 x 22 cm
All photos: Annandale Galleries



In January senior Warrigarrri artist Kitley Malawie drew international attention when she exhibited her *Milkwaters* series at Art Stage Singapore 2015. Never having been abroad before, Kitley travelled with family member and artist Louise Malawie to the art fair, enjoying all the Singaporean sights along the way.

As well as daily visits to the Art Stage exhibition hall, Kitley and Louise visited a number of Singapore's art galleries including the world-renowned Tyler Print Institute. Artists were given a guided tour of the Tyler studios, meeting printmakers and paper makers who provide the technical support to many international artists. Kitley reported that there was the 'biggest mob of people everywhere and I felt good with my exhibition and very happy that I sold paintings'. She said: 'I liked walking in the gardens with the waterfall and looking at the shops. All different kind of shops...'

Art stage Singapore is an annual arts event showcasing art from around the world. The 2015 Art Stage exhibition showcased 197 galleries and was seen by 51,000 visitors. There were only three galleries with a focus on Australian Indigenous art and less than ten galleries representing Australia.

Above: Kitley Malawie in front of her installation at Art Stage Singapore. Photo: Warrigarrri Aboriginal Arts

Willie Weston, a new furniture and homewares business, showcases the work of Australian Indigenous artists as part of a small but evolving collection of indoor and outdoor furnishing pieces.

Willie Weston's launch collection features designs by Tiwi artists Osmond Kanilla and the late Jean Baptiste Apuatimi, through a licensing arrangement with Tiwi Design. The artists' work has been transferred into a digital format to enable printing on commercial grade fabrics suitable for indoor and outdoor use. Digital printing allows exact replication of colour and mark making, retaining the hand of the artist in the final product.

Artwork is printed in limited runs, maintaining artists' integrity and ensuring the exclusivity of each piece. Co-founders Jess Booth and Laetitia Prunetti said: 'We see these pieces as art objects with a functional use. There is such a lack of Indigenous design being

presented in the mainstream furniture and homewares market, despite the wealth of beautiful work being produced in Art Centres across the country. We want to rectify that and help Art Centres diversify in this changing art market.'

Prior to launching Willie Weston, Jess and Laetitia both worked in the visual arts. Laetitia was most recently Co-Director of the Melbourne Art Fair and Jessica worked as a researcher, writer and arts manager specialising in Indigenous art, including working with ANKAAA. These experiences cemented their desire to support artists and their belief in bringing the work of Indigenous artists to sophisticated design audiences. Willie Weston will soon be developing their next collection, and they hope to collaborate with more Art Centres. www.willieweston.com.

Below: Illimara Chair in 'Paperbark', featuring artwork by Jean Baptiste Apuatimi. Photo: Eve Wilson





Languages need people to keep talking them in order to stay alive, and songs need people to sing them...

In Borroloola, a rich living archive of Yanyuwa, Marra, Garrawa and Gudanji songs has been created through an initiative of coproducers Karin Riederer and Patrick McCloskey in partnership with Wardlungu Arts. Families chose the songs they wanted everyone to learn and in 2013 the process of recording, researching and documenting this important aspect of their cultural heritage began. Later this year *Gulf Country Songbook: Yanyuwa, Marra, Garrawa and Gudanji* songs will be published by Wardlungu Arts, and everyone will be invited to 'keep the songs rolling'.

The book features recordings of nearly fifty songs across the four language groups, and the stories, photographs and artwork tell a powerful story of kinship and country. Behind-the-scenes elements and the history of the songs are captured in short films.

Principal funders are the McArthur River Mine Community Benefits Trust and the Australian Government's Indigenous Language Support program.

Top left: Matlene, Timothy of Wardlungu Arts gives the okay for recording of Gudanji biographies by Little River at Garamitj Outstation, 2013. Photo Sandy Edwards
Bottom left: Gudanji performers Elizabeth Larsen and Allen Baker and media assistant Lone Barney at Little River, 2013. Photo: Benjamin Wardlungu Elis Boyliss



Danny has been working at Waringarrri Aboriginal Arts for 15 years. He started in 2000 as a gardener, but quickly learned all the skills needed for supporting the Art Centre's busy studio.

'When I started there weren't any other workers. So I had to learn to make and stretch frames and pack the works to be freighted. When the Art Centre got bigger, more workers came and I stuck to making the frames. Sometimes I'm still doing gardening because part of my job is grounds and maintenance.'

Danny says: 'I make frames for all our artists and also for Kalumburu and sometimes Turkey Creek [Warrmurri] artists. I teach our young fellows how to do it too... This year I'm going to Borroloola to show them how to make frames and stretch canvases.'

Compiled by Cathy Cummins, Arts Business Manager, Waringarrri Aboriginal Arts

Top: Danny Hume, arts worker at Waringarrri Aboriginal Arts. Photo: Waringarrri Aboriginal Arts



'Teaching Up' celebrates the ongoing cultural transmission from Elders to younger artists, which informs and underpins the contemporary Aboriginal art movement.

Shania Puruntatameri is a sixteen year old student at Tiwi College. She is a keen artist and wants to learn more about Tiwi culture and the stories connected to the paintings.

Ngini nga wuaa Jilmera (Our Paintings)

ANKAA's Training and Development Support Program

ANKAA's Training and Development Support Program (TADS) is an ongoing responsive program designed to provide targeted support and small amounts of funding to Art Centres and individual members. TADS complements ANKAA's wider core training and support.

TADS can contribute to one-off development projects for artists and arts workers, Art Centre marketing and promotions and the strengthening of business practices. The program's 'groundup' approach recognises that needs of Art Centres and regions differ. Art Centres and members are encouraged to contact the ANKAA Resource and Development Team with projects or ideas they would like assistance to develop.

Projects completed or in progress January to June 2015:

- **Karen Mills** (Individual member, Darwin, NT): Printmaking residency with Basil Hall Editions, Braidwood, NSW



Shania believes in keeping the culture strong. Through her paintings, our stories will survive. The land cannot talk. As custodians, we talk for the land and the sea. Through our paintings, we preserve and protect the land. It's our duty.

Shania is learning by watching Cornelia Tipunamuniri and the other old ladies and by listening to their stories. She is learning her culture and interpreting the world around her.

When Shania leaves school, she hopes to join the ANKAA Arts Worker Extension Program (AWEP).

AWEP needs to continue and to be supported by everyone so young people like Shania can learn and grow and keep their culture strong.

Top left: Shania Puruntatameri at work.
Above: Tiwi elder and senior artist Cornelia Tipunamuniri at work.
 All Photos: Munupi Arts



about canvases stretching, screen printing, and customer service and to expand understanding of cultural tourism visiting Nilmuluk Tours (ongoing).

ANKAA gratefully acknowledges the financial support of the Northern Territory Government through Arts NT and the Australian Government's Ministry for the Arts, VACS Program.

Above right: Arts workers at Mowanjum during their workshop with Les Wadling. Photo ANKAA

Building Pathways: ANKAAA's Arts Worker Extension Program

By Jonathon Saunders, ANKAAA



2015 marks the fifth year of ANKAAA's Arts Worker Extension Program (AWEP), a leading intensive professional development program building skills and career pathways for Indigenous arts workers in Northern Australia. Spanning nine months the program includes training in computer and administrative skills, public speaking, archiving, conservation and curating.

Arts workers undertake professional development in Darwin and travel to Canberra, Sydney and Melbourne for internships at some of Australia's leading arts institutions, which have strongly supported the program since it began. Staff also visit participants in their Art Centre, where one-on-one training takes place.



An important component is ANKAAA supporting and collaborating with Art Centre coordinators to develop viable career pathways for arts workers. Each participant receives a laptop and a wireless modem to facilitate communication and build support networks across regions and the arts industry.

The first two group sessions took place in Darwin in March and May, where arts workers completed workshops and developed presentations about their Art Centres and communities.

AWEP participant Michelle Woody, Mimpiptini from Jilmerara Arts and Crafts reflected at the second session:

'I'm really excited to come back together with the other arts workers and for us to train together. It's good for us to have the opportunity to learn more about things that help us with our jobs, and help us build up relationships with each other.'

While in Darwin participants visited: the Museum and Art Gallery of the Northern Territory; Echo Island Art Gallery, Nomad Art; Don Whyte Framing; the Australian Centre for Indigenous Knowledge and Education; ABC Open; Outstation Gallery and the Northern Centre for Contemporary Art.

In June, participants undertook internships at major interstate arts institutions, where they gained valuable

knowledge and skills through workshops and demonstrations.

The internships are vital to the personal and professional development of each participant, offering opportunities not accessible in their communities. An important part of the Program are the arts worker presentations, delivered at the National Gallery of Australia, Melbourne University and at the 2015 Darwin Aboriginal Art Fair in August. ANKAAA is grateful for the longterm support of interstate hosts of the Arts Worker Extension Program, especially

the National Gallery of Australia, Canberra and the Gimmwade Centre for Cultural Materials Conservation, University of Melbourne, but also the Art Gallery of New South Wales; Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS); Bangarra Dance Company; Bunjilka Culture Centre, Museum Victoria; Murrup Barok Institute for Indigenous Development; Museum of Contemporary Art; National Gallery of Victoria; National Museum of Australia; Parliament House Canberra and Trinity College, Melbourne University. ANKAAA is especially grateful to the strong Indigenous leaders within these institutions.



The program is made possible by ANKAAA's operational funders: Ministry for the Arts, the Australia Council and Arts NTI.



Facing page top: AWEP participants at the Tent Embassy, Sovereignty Installation.
Facing page below left: Troy Wardigan and Aaron McLoggart (Werrepen Arts) with Sophie Lewin at the Gimmwade Centre for Cultural Materials Conservation, Melbourne University.
Facing page below right: AWEP participants at Museum Victoria.

AWEP 2015 is generously funded by the Tim Fairfax Family Foundation and the Department of Culture and the Arts (WA). INPEX Ichthys Pty fund graduate mentors.





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8

1. Dylan Miller at the National Gallery of Australia's 2D paperworks conservation laboratory
2. Gloria Mengil and Jennifer Dickens at the National Gallery of Australia
3. Troy Maridigan and Dion Teasdale in the storage facility at the National Gallery of Australia
4. Roylene Banson in the book archive section at the Australian Institute of Aboriginal and Torres Strait Islander Studies
5. Gloria Mengil, Michelle Woody and Paula Gumana during iPad training in Darwin with ABC Open
6. Aaron McTaggart in the book archive section at the Australian Institute of Aboriginal and Torres Strait Islander Studies
7. Marcus Pascoe at the National Gallery of Australia's 2D paperworks conservation laboratory
8. Dylan Miller, Jennifer Dickens, Gabriel Nodda and Gloria Mengil in the book archive section at the Australian Institute of Aboriginal and Torres Strait Islander Studies



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'This laptop computer is my passport to a new world'
Michelle Woody Minnapiinni



13



14



15



16

9. Maxine Charlie at the Australian Institute of Aboriginal and Torres Strait Islander Studies
10. Paula Gumana at the National Gallery of Victoria, Indigenous works storage area, viewing family works
11. Dylan Miller in the Aboriginal and Torres Strait Islander Studies main public library
12. Gabriel Nodda practicing conservation techniques at the Grimwade Centre for Cultural Materials Conservation
13. Troy Maridigan, Tina Baum and Aaron McTaggart at the National Gallery of Australia's storage facility
14. Group computer training at the ANKAAA offices in Darwin
15. Gloria Mengil practicing conservation techniques at the Grimwade Centre for Cultural Materials Conservation
16. Michelle Woody during a staff site visit to Jilmarra Arts and Crafts, Tiwi Islands

From Strength to Strength:

ANKAAs Arts Worker Extension Graduate Program

By Dion Teastale, ANKAAA



Through the development and implementation of Individual Professional Development Action Plans for each Graduate, the program creates opportunities for Graduates to expand their networks, participate in industry activities, receive mentoring and develop skills to mentor others in the workplace.

Over the past 12 months, 27 of the 34 arts workers who have graduated from AWEP have participated in a range of group and individual activities with a focus on peer-learning, skills sharing, mentoring and the expanding of professional networks.

Group activities have included an AWEP Graduate Networking Meeting at the ANKAAA AGM, held at Mt Bundy Station in November last year, and an intensive three-day Graduate Conference held in Darwin in April this year (see facing page).

Training and skills development activities have included a two-day SAM Database Training workshop at Charles Darwin University in May (see page 19) and a week-long Textiles Masterclass held at Dody River and involving Graduates from Mernpen Arts, Twi Design and Babbarra Designs (see page 18).

More recently, Graduates have participated in a two-day Fresh Water Cove Cultural Tourism Field Trip at Mowonjui Art and Culture Centre (see pages 18 -19) and a two-day Archive Box Making Workshop, presented in partnership with the Grimwade Centre for Cultural Materials Conservation at Melbourne University, held in Darwin.

Upcoming Graduate activities include a Community Museums Workshop at Jilnara Arts and Crafts on the Twi Islands, another Cultural Tourism Field Trip for Graduates working on tourism projects in their Art Centres, a program of cross-regional exchanges and visits, and regionally based social media training.

The AWEP Graduate Program is funded by the Northern Territory Department of Business, the Federal Government Ministry for the Arts and the Western Australia Department of Culture and the Arts.



Top left: Dion Miller (AWEP 2015) being mentored by graduate Marcus Pascoe (AWEP 2013) at the National Gallery of Australia

Left: Rhoda Hamner (AWEP 2014) at Archive Box Making

Above: Graduates during 2015 AWEP Graduates Conference Cultural Tourism Workshop with Poodak Aboriginal Culture Tours, Humpty Doo. All photos: ANKAAA

Focus on Peer Learning:

ANKAAs Arts Worker Extension Graduate Conference

By Dion Teastale, ANKAAA



Twenty ANKAAA Arts Worker Extension Program (AWEP) Graduates from across the Top End of the Northern Territory and WA gathered in Darwin in April this year for the first AWEP Graduate Conference.

The intensive three-day program featured a range of workshops and field trips focused on peer learning, skills sharing, mentoring and the expansion of professional networks.



AWEP Graduates from the first four years of the program (2011-14) come together to focus their learning on areas they had identified as key to their professional development and the future of their Art Centres.

The first day of the conference included practical workshops focusing on 'Social Media in Art Centres', 'Developing and Delivering Cultural Tourism Experiences' and 'Establishing and Maintaining Community Collections'.

The second day of the program included sessions on mentoring, resilience in the workplace, project management skills and future graduate projects, and both days involved Graduates delivering key presentations on each topic.



The third and final day of the conference involved two cultural tourism field trips. In the morning, Graduates participated in a Poodak Aboriginal Culture Tour near Humpty Doo. In the afternoon, they took part in a tour of sacred sites around Darwin with Iarokia elder, Robert Mills from Barij Indigenous Tours.

With more Art Centres developing and delivering cultural tourism products and activities across the Top End, these field trips were seen as a great way for arts workers to learn first hand from other Aboriginal cultural tour operators.



Funders and cultural institution partners, who have played a key role in the success of AWEP since its inception, also participated in the conference.

Representatives from the National Gallery of Australia, the Northern Territory Department of Business, the Federal Government's Ministry for the Arts and Arts NT attended various conference sessions and joined the Graduates for a special networking lunch on the second day.



The Northern Territory Government Department of Business are particularly thanked for their project funding for the AWEP Graduate Program.

Top left: Faith Thompson, Ngukur Arts, AWEP Graduate

Top right: Group projects clockwise: IR Vivian Watopini, Keiron Kantipul MacGoggin, Rhoda Hamner, Sharon Anderson, Rachael Morris, Michelle Woody and Evangelina Wilson

Left middle: AWEP Graduates during the Poodak tour at Humpty Doo, led by Graham Kenyon

Middle: Rhoda Hamner and Vivian Watopini presenting to their graduates

Above: Anisho Shildal (ANKAAA) with graduates, Marcus Pascoe, Kevin Wunngu and Dj Marka participating in social media workshop

All photos: ANKAAA

Textile Printing Master Class at Merrepen Arts

By Kieren Karrirpuul McTaggart, Merrepen Arts



As part of the ANKAAA Arts Worker Extension Graduate Program four arts workers from Art Centres with long histories of working with textiles organised a Textile Printing Master Class in May. Hosted by Merrepen Arts, Nauyvu, Daly River the participants were Kieren McTaggart and Aaron McTaggart (Merrepen Arts), Deborah Wunkki (Babbarra Designs, Maningrida) and Vivian Worloppini (Tiwi Design, Bathurst Island).

When Deborah and Viv came to Nauyvu we welcomed them to our community and showed them our Art Centre. I really enjoyed having them working alongside us in the studio and learning from each other. Everyone had different ways of doing things. They helped us print fabric for the Merrepen Arts Open Weekend [30-31 May] and I helped Deborah make a screen for her shirt design to take back to Maningrida.

We took them out fishing and getting bush tucker. At the festival they helped

us and we took them to watch the footy and the disco and bands. We had the best night at the disco: everybody was so happy. We would love to have them back again, and maybe we could go see their Art Centre and community. It is important that we learn from each other as one people from ANKAAA.

Yubu dengin ngagurr. Mamuk. [Our body feels good and goodbye see you next time.] From us all at Merrepen Arts

Kieren is a graduate of the 2014 ANKAAA Arts Worker Extension Program.

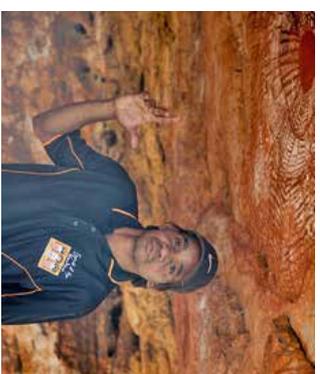
Thanks to the Northern Territory Department of Business for supporting the 2015-16 ANKAAA Arts Worker Extension Graduate Program.

Top left: Vivian Worloppini (Tiwi Design) and Aaron McTaggart (Merrepen Arts) printing in the Merrepen Arts studio

Above LR: Kieren Karrirpuul McTaggart (Merrepen Arts), Vivian Worloppini and Deborah Wunkki (Babbarra Designs) at Merrepen Arts
All photos: ANKAAA

Trip to Wiggungarra Butt Butt (Fresh Water Cove)

By Rachael Umbagai and Stanley Taylor, Mowanjum Arts



As part of the ANKAAA Arts Worker Extension Graduate Program two senior arts workers from Mowanjum Arts, Derby, visited Freshwater Cove on the Buccaneer Archipelago 300 kilometres north west of Broome in July to develop their understanding of cultural tourism enterprises.

Freshwater Cove is a Worrorra homeland on the far north Kimberley coast, 300 nautical miles north of Derby. It is only accessible by sea plane, helicopter and boat. With the help of ANKAAA Stanley and I got the chance to visit Freshwater Cove, flying in by helicopter. Mowanjum Art and Culture Centre works in partnership with Wandlinda Tours and the Dambinngari tourism project to employ Worrorra people to deliver high quality tourism experiences to visitors to the area.



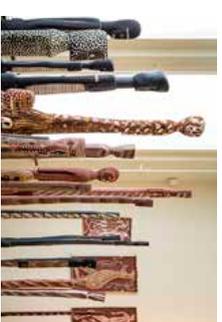
This includes visiting rock art sites as well as the onsite gallery full of contemporary artworks.

On our visit, Stanley and I were split into two groups. Stanley went with Wayne Rastus and Dylan Oboogoma to the cyclone cove, while I stayed with Jackie Mungulu, Robyn Mungulu and Vicki Numendumach in the gallery.

Stanley and I both learnt a lot about this part of our Art Centre's business and agreed that the best thing about the trip was getting a good night's sleep. We felt good to be on our family's homeland where time stood still and there was not a care in the world. We felt proper proud looking at our mob out there sharing our culture with an international audience and doing a deadly job at it too.

Above left: Stanley Taylor in the Cyclone Cove at Wiggungarra Butt Butt (Freshwater Cove)
Above: The Gallery at Wiggungarra Butt Butt
Below: Robyn Mungulu from Wandlinda Tours introducing herself and staff to the tourists explaining the cultural significance of Wiggungarra Butt Butt.
All photos: Mowanjum Arts and Culture Centre

ANKAAA Harvesting Traditional Knowledge Documentary in Utrecht



The Power of Wood opened at the AAMU: Museum of Contemporary Aboriginal Art in Utrecht, the Netherlands in April. The AAMU is the only museum in Europe dedicated entirely to contemporary Australian Indigenous art. More than 200 wooden art objects from the museum's collection are on display including: Tiwi Pakumani (funerary ceremony) poles, Arnhem Land sculptures of spirit figures such as minih and yuyk/yowk, and a large selection of bark paintings.



Included in *The Power of Wood* is the documentary Harvesting Traditional Knowledge, commissioned by ANKAAA and made by the Mulka Project, Yirrkala, as part of our two-year learning conservation project of the same name. The documentary shows Dutch and European audiences how materials like bark, ochre and wooden art objects are prepared and made for both ceremonial and artistic use.

The Power of Wood runs until 10 January 2016 (www.aamu.nl)

Top: Installation view of *The Power of Wood*, AAMU. Photo: AAMU
Middle: Harvesting Traditional Knowledge workshop and filming of Mulka Project documentary, Biku Lamagay Mulka, Yirrkala, May 2013. Photo: ANKAAA

SAM (Stories Art Money) Training, Darwin



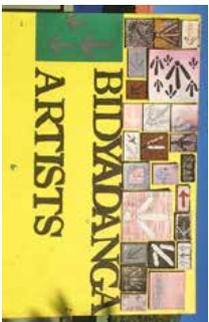
In early May, ANKAAA held a two day SAM (Stories, Art, Money) training session at Charles Darwin University in Darwin with the data base developer Adam Griffith. A vital cataloging tool for Art Centres, SAM is used by around 70 Art Centres across the country, many from the ANKAAA regions. Close to 20 arts workers and coordinators



attended from Art Centres including: Jilmarra Arts and Crafts, Munupi Arts, Wangarri Aboriginal Arts, Diljin Arts, Ngukkur Arts, Maningrida Arts and Culture and Merrepen Arts.

Kate George from Diljin Arts said: 'The food was good and the training was awesome and I'd like to thank Adam for training us – he was great!' New Jilmarra Arts and Crafts managers Sarah Delaney and Adrian McCann said: 'We're three months into the job and the content and detail of the two day training was exactly what we needed'. ANKAAA is committed to providing training so that Art Centres are comfortable and capable using SAM. The next ANKAAA SAM training session with Adam will be held in the Kimberley later this year.

Top LR: Edward Yunupingu (Munupi Arts), Marcus Pascoe, Kevin Wunungul (Maningrida Arts and Culture) and Alan Joshua (Ngukkur Arts) at ANKAAA SAM database training
Middle: Australian Centre for Indigenous Knowledge and Education, Charles Darwin University – SAM database training site.
All photos: ANKAAA



Bidadangga is on the Kimberley coast of Western Australia, around 180 kilometres south of Broome. It is the largest remote Indigenous community in Western Australia and was once more commonly known as La Grange Mission. Due to the decision to award equal pay to Indigenous pastoral workers in the late 1960s, many were forced from their traditional country and onto missions such as La Grange. As a result, the community is home to a number of Indigenous groups – the Koorari (the traditional owners of this saltwater country), as well as Iwaidjiny, Mangala, Nyungarnu and Yulparija language groups. The Yulparija make up the Yulparija Artists of Bidadangga. The work of the Yulparija Artists of Bidadangga reflects this history of colonisation and displacement.

Their traditional iconography and knowledge of their desert homelands in the Great Sandy Desert blends with their contemporary experience of living within coastal landscapes, resulting in richly layered expressions of country. In May ANKAAA Resource and Development Officer Jonathan Saunders visited Bidadangga to see the Yulparija Artists. The ANKAAA office team does its best to visit as many member Art Centres as possible throughout the year. Each site visit allows ANKAAA members to discuss priorities and activities within their Art Centre, and allows one-on-one discussions that might not be possible during regional meetings. Yulparija artists of Bidadangga are currently renovating their Art Centre and expanding their art practices into textile printing. Recently a screen-printing carousel was donated to the Yulparija artists and ANKAAA looks forward to seeing the fruits of this new venture.

Top: Entering Yulparija Artists of Bidadangga. Photo: ANKAAA



Revealed is a biennial cluster of art events focusing on emerging Indigenous artists from Western Australia. The 2015 marketplace, symposium and exhibition opening took place on 18 and 19 April. ANKAAA CEO Christina Davidson and Frances Grant attended to support Kimberley Art Centres, including: Kira Kira Art Centre, Ngatja Jardu Design, Mangkaja Arts, Mowanjum Arts, Ngura



Arts, Malaygari Artists, Warrigari Aboriginal Arts, Yalryil Arts and Yulparija Artists from Bidadangga.

Sales were steady at the well attended Saturday marketplace. Two 2015 ANKAAA Arts Worker Extension Program participants, Maxine Charlie from Ngatja Jardu, Broome, and Gloria Mengil from Warrigari Aboriginal Arts, Kununurra, participated in the Revealed Exhibition at Gallery Central, Central Institute of Technology, alongside other Kimberley artists.

Top: Maxine Charlie and Marika Lee in front of Marika's fabric at the opening of 2015 Revealed Exhibition, Gallery Central, Central Institute of Technology, Perth.
Middle: Frances Grant, ANKAAA Resource and Development Officer, assisting Warrigari Artists, at Revealed Market Place
All photos: ANKAAA

New Strategic Plan
ANKAAA is currently developing a new strategic plan. Workshops in March and June 2015 enabled the Board to consider future challenges the organisation is likely to face, including the impact of a slowing economy on the Aboriginal art and culture industry and changes in the funding environment.

Increasing ANKAAA's sustainability and effectiveness as the 'face and voice' of Top End Aboriginal artists were identified by the Board as top priorities for the period ahead. To ensure our valued stakeholders have input into the new plan, and to build on feedback received at 2014 Regional General Meetings, we have engaged Matrix On Board to conduct stakeholder consultations. The new strategic plan will run from 2016 to 2021.

University of Melbourne Partnership



ANKAAA and the University of Melbourne are developing a formal Memorandum of Understanding through the Grimwade Centre for Cultural Materials Conservation (GCCMC), with whom ANKAAA has had a strong partnership over the past five years involving joint activities including: annual internships at GCCMC for ANKAAA Arts Worker Extension Program (AWEP) participants; working together on ANKAAA's Harvesting Traditional Knowledge project (2013-2014); and collaboration to achieve emergency rescue of damaged art objects.

Top: ANKAAA Arts Worker Extension Program participants with Sophie Leavincamp from the Grimwade Centre for Cultural Materials Conservation at Melbourne University in June. Photo: ANKAAA



The ANKAAA board is made up of Indigenous arts leaders from across the ANKAAA regions of over one million square kilometres of northern Australia. Twelve directors and four stand-in directors are elected biennially from each of the four regions: the Kimberley, Arnhem Land, Katherine/Darwin and the Tiwi Islands.

Two face-to-face board meetings took place in Darwin in the first half of 2015. As ANKAAA is developing a new strategic plan for 2016-2021 (see p.20), and the March meeting was the first full meeting since the new board took up their positions at the 2014 AGM, stand-in as well as full directors were invited.



The threat of forced closure of Western Australian homelands was an important topic of discussion. The board reaffirmed its longstanding commitment to promoting understanding of the crucial role homelands play in Australian culture and the Indigenous arts industry.

The board also reaffirmed their commitment to ANKAAA securing a base of its own – an Aboriginal Art Resource Centre, in Darwin.

Top: ANKAAA Board Meeting, March 2015. LR: Dora Gillfills (Warrigari Aboriginal Arts), Wilkun Wernambi (Buku Larnggay Mulka), Christine Davidson (ANKAAA CEO), Jeddah Purnuchonem (Wunungu Arts), David Ham (ANKAAA Manager Operations Delivery), Jennifer O'Brien (Wangajba Arts), Ilii Roy (Warrigari Arts and Cultural), Maxine Charlie (Ngatja Jardu), Jenny Nundiribada (Namburndi Arts), Jany, Bail Philanthropic Funding (Meridi), Dombawa Marawil (AWP) (Buku Larnggay Mulka), Gabriel Nckes (Worran Art Centre), Wivan Wadigapani (Tim Design), Alan Joshua (Ngurur Arts), John Pibaku (Tim Islands), Brian Forrester (Umanara Arts and Crafts), Not present – Peter Jigili (Wanopyaka Arts) and Milton Charlie (Wardandjku Arts)
Left middle: Business advisor Peter Shephard presenting quarterly financial report to the ANKAAA Board, March All photos: ANKAAA



In March this year Buku Larnggay Mulka coordinator Will Stubbs was awarded the prestigious Australia Council Visual Arts Award (Advocate) for 2015. In his acceptance speech, Will spoke eloquently of the great wisdom of the Yolngu people with whom he lives and works: '[ANKAAA Chairman] Dombawa Marawil explained to me many years ago that the land is complete. It has all that it needs for its continuation and sustenance. But it cannot express itself. It cannot sing, point and dance its identity. And so it has grown a tongue... the Yolngu. The Indigenous people of Australia. They exist to articulate the land. That is their reason for existence.'

Will also herded Art Centres as the unsung heroes of the Indigenous art industry: 'Art Centres', he said, 'are a peculiarly Australian invention, like Hills Hoists or the rotary engine, but few realise how unique and effective they are. This award is a rare recognition of all those Art Centres spread across the country... it's a model that delivers equitable returns for Indigenous creativity, that allows cultural intellectual property to enter the mainstream without compromise or exploitation.'

Will became coordinator of Buku Larnggay Mulka in 2001, which has since then grown exponentially and developed into an internationally recognised arts institution. ANKAAA congratulates Will on this much-deserved acknowledgement.

The ANKAAA Board stands behind the importance of homeland communities. And affirms the vital importance of the ancestral homelands to Indigenous art, languages, law and culture. And to the Australian Indigenous Art Movement.

Motion made by the ANKAAA Board, March 2015

Philanthropic mentor Jenny Bolt former CEO of the Australia Council and business advisor Peter Shephard (Business and Community Development) supported financial analysis and planning.



Above: ANKAAA Chairman Dombawa Marawil (AW and Northern Land Council) Chairman Samuel Bush-Blonasi at ANKAAA Board meeting, affirming shared support for the maintenance of Aboriginal homelands.

Merrepen Artists Featured at Darwin International Airport



HR Member for Solomon Natarasa Giggs, Aaron McTaggart (Merrepen Arts), Prime Minister Tony Abbott, Kieren Karripul McTaggart and Grace Kimbi (Merrepen Arts) and Ian Kew, CEO of Darwin International Airport at the opening of the new terminal. Photo: Merrepen Arts

On 9 May 2015, the Prime Minister Tony Abbott officially opened the new Darwin International Airport terminal, which features designs by artists from Merrepen Arts, Nouyu community. The artists involved were guests of honour: Aaron McTaggart's *Coccolite* design, Kieren Karripul McTaggart's *Fisher* design and Grace Kimbi's *Merrepen* design can now be seen throughout the terminal.

New Injalak Arts Interpretative Centre

Injalak Arts' new interpretive centre was opened on 10 June 2015 by the Chief Minister of the Northern Territory, Adam Giles, and Francis Xavier Kurupuwu MJA. A Tourism NT and NT Development & Infrastructure grant of \$1,000,000 allowed Injalak to renovate the former screen-printing workshop and install distinctive new signage, as well as lighting, air conditioning and audio-visual equipment. Interpretive panels explaining the Art Centre's history, as well as artworks from their archive, now hang in the centre.

Injalak Arts Mobile Market Stalls

A second grant of \$25,000 funded Injalak Arts' Mobile Market Stalls project – customised trailers displaying and selling high quality Indigenous arts and crafts in prime tourist locations. The first stall launched at Mirraldi Markets in May; the second is earmarked for Kakadu National Park.



Injalak Mobile Market Stall at Mirraldi Beach Market, Darwin. Photo: ANKAAA

As Isaac Naqurungurba, Co-Manager of Injalak Arts, says: 'We are so happy the Northern Territory Government gave us this support. At Injalak we are sharing and teaching our culture to so many visitors and they are getting more respect and understanding for birini [Indigenous] people. Now we can do the same in Kakadu and at Mirraldi Markets. It's good for tourists and good for our artists and community.' Injalak Arts sees this initiative as a new way to engage new audiences and buyers – literally taking our art to the public!

New Yarllyil Art Centre Building



The new Yarllyil Arts Centre building. Photo: ANKAAA

In May this year Yarllyil Art Centre, Halls Creek, Western Australia, celebrated the opening of their new Art Centre building. Congratulations to Yarllyil artists and staff on the exciting and long awaited completion of their new home. Yarllyil is located on the Great Northern Highway opposite the Halls Creek Visitors Centre.

Funding for New Munupi Arts Building

Jedda Puruntameri, Chair, Munupi Arts and ANKAAA Director, 'Munupi Arts has received \$300,000 in funding to build a new Art Centre building. This is really important, as it will allow us to

keep our culture strong and to continue to be custodians of the land. The building will have a new digital archive, which I'm excited about!

Welcome & Thank You to New and Departing Art Centre Staff

The following are acknowledged for their hard work and dedication:

- Yonette Chapman, Anindilyakwa Arts and Cultural Centre
- Marie Faldinella and Sean Smith, Echo Island Arts
- Shannon Voss, Gopuwyak Culture and Arts
- Danny Kennedy, Injalak Arts
- Megan Hills, Iaradika Nation Arts
- Adam Boyd, Warmun Art Centre
- Barbara Anilberg Pederson, Miri Arts and Craft
- Jenny Wright, Mowanjum Art and Culture

ANKAAA extends a warm welcome to the following incoming coordinators:

- Hilary Crawford, Buld bulu Arts
- Rocky Cahill, Iaradika Nation Arts
- Cherie McNeill, Warmun Art Centre
- Inerm coordinators Lorna Marfin (Anindilyakwa Arts and Cultural Centre), Marie Faldinella (Merrepen Arts), Chris Durkin (Mowanjum Art and Culture) and Anna Crane (Warmun Art Centre) are acknowledged for their important roles.

Congratulations Miriam!

Congratulations to ANKAAA Director Miriam Charlie on her long service leave, awarded for her ten years of employment at Wardlungu Arts in Borroloola.



Miriam Charlie of the ANKAAA Harvesting Traditional Knowledge workshop at Jilmerara Arts and Crafts, 2014. Photo: ANKAAA



1. Shirley Purdie, Warmun Art Centre. Photo: Warmun Art Centre
 2. HR Debora Wukiridi (Baborra Designs), Vivien Wolarupini (Iwir Design), Toy Madigan and Patricia McTaggart (Merrepen Arts) during ANKAAA AWVFP Primmaking Master Class Merrepen Arts, June
 3. ANKAAA Chairman Djombaxo Marowili AM (Buku Larimgay, Mulka) and Treasurer Jedda Puruntameri (Munupi Arts)
 4. Gija elder Rasy Peters, Warmun Art Centre, speaking up against the forced closure of homelands in WA. Photo: Warmun Art Centre
 5. Gloria Mengli, Wangarti Aboriginal Arts at Revealed 2015 Perth, with her *My Favorite Bush Foods*, 2014
 6. Women of the ANKAAA Board: L.R. Jantler, Deekas (Kangolya Arts), Lily Roy (Milingimbi Arts), Dora Griffiths (Wangarti Aboriginal Arts), Maxine Charlie (Ngula Jardu Design - Storch Director), Jedda Puruntameri (Munupi Arts), Janyu Nandhirindaba (Numbandi Artists)
 7. Naitalie Puruntulura (Munupi Arts) and David Ham (Manager Operations Delivery, ANKAAA) at the 'Iwir' Foxy Grand Final Art Sale, March
 8. Maxine Charlie (Ngula Jardu Design) presenting at the NGA with the ANKAAA Arts Worker Extension Program, June
 9. ANKAAA staff member Belinda Foster (centre) with Chair Djombaxo Marowili AM (left) and Deputy Chair Gabriel Nodae (right)
 10. ANKAAA CEO Christina Davidson of Australia Council for the Arts 2015 National Indigenous Arts Infrastructure organisations gathering, Sydney, May
 11. Freddie Nadjamerak, David Wickers, Gavin Namernyik (Injalak Arts) and Angus and Rose Cameron, (Normad Art, Darwin, June
 12. ANKAAA Resource and Development Officer Frances Grant volunteering at the Merrepen Festival, May
 13. ANKAAA's Christina Davidson and David Ham (left) and ORCA's Thanae Roe (right) at Gopuwyak Culture and Art Board Meeting, April
 14. Ruli Nohmokra, Rachael Umbogai and Vivian Wolarupini being interviewed by Sara Eriengham, Darwin ABC, about the AWVFP Graduate Conference
- All photos: ANKAAA unless otherwise stated

Obituary: Angelina George 1937–2014

By Jeremy Eccles



This is an edited version of an obituary written by arts commentator Jeremy Eccles, originally published in the Sydney Morning Herald on 22 April 2015.

The tiny Angelina George was the youngest of five Joshua Sisters from the former CMS mission at Ngukurr in southern Arnhem Land, all of whom turned to paint. But hers are likely to be the canvases most prized by history, and are already being considered alongside Nolan, Drysdale, Caspar David Friedrich and even Titian. In an almost 80-year life, George brought the mountains of her Ngyameratjara country south of the Roper River to intense, imaginative life. Angelina recalled her childhood: 'I was the naughtiest girl! I used to run down to the river when I should be at school and go fishing with the old people. One time they saw me and started paddling away in a canoe. I sung out to them to 'stop!' but they kept going, so I jumped in and swam after them'. Fishing remained large in her life.

In 1985 adult educator Brian Burkett started print classes for the women and painting for the men – both received with enthusiasm. Marketing was another matter, until work by Ginger Riley, Willie Gudabi and Djambu Barra Barra was seen at the 1987 National Aboriginal Art Award in Darwin. Melbourne dealers Gabrielle Pizzi and Anthony Knight were soon in Ngukurr to investigate.

Angelina spent almost a decade finding her own vision of large and majestic landscapes, which are best considered together as 'My Imagined Country'. For, as Robert Cook in the 2011 WA Indigenous Art Awards catalogue put it: 'There's a swirling restless quality (to her canvases) as if all is in constant flux ... positioned between abstraction and representation ... like Nolan's pared-back explorer fantasies'.

Nicolas Rothwell, in the *Colour Country: art from Roper River* catalogue, downplays the Nolan association in favour of 'Romantic artists of the 19th Century sublime in Europe... the skies in her large landscapes are given a Renaissance depth and gleam ... [their] loose brush-strokes have the freedom of Titian's last, baffling masterpieces'. George wouldn't have cared much for the comparison. For her: 'I have special memories from my travels...I can paint my memories and imagination...not exactly what it looks like. You know. Traditional way and law. My imagined country never stops in my memory'.

Angelina George married and lost two husbands – the first marriage produced the actor Tommy Lewis, the second Loretta, Raeleen and Anderson George. She is survived by her children and many grandchildren.

Above: Angelina George, *Near Ruined City*, synthetic polymer paint on canvas. Winner General Painting category, 24th National Aboriginal & Torres Strait Islander Art Award

ANKAAA Directors and Staff

ANKAAA Board of Directors 2015-2016

Chairperson – Djambawa Marawili AM
Buku-Larrnggay Mulka and Banyala Homeland Studio (Arnhem Region)

Deputy Chairperson – Gabriel Nodea
Warmun Art Centre (Kimberley Region)

Treasurer – Jemma Puruntatameri
Munupi Arts (Tiwi Region)

Secretary – Peter Jigili
Warnayaka Arts (Darwin/Katherine Region)

Lily Roy
Milingimbi Art and Culture (Arnhem Region)

Wukun Wanambi
Buku-Larrnggay Mulka (Arnhem Region)

Jennifer Dickens
Mangkaja Arts (Kimberley Region)

Dora Griffiths
Waringarri Aboriginal Arts (Kimberley Region)

Brian Farmer
Jilamara Arts and Crafts (Tiwi Region)

John Peter Pilakui
Individual Member (Tiwi Region)

Miriam Charlie
Waralungku Arts (Darwin/Katherine Region)

Jangu Nundhirribala
Numburindi Artists (Darwin/Katherine Region)

ANKAAA Stand-In Directors

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Maningrida Arts and Culture (Arnhem Region)

Maxine Charlie
Nagula Jarndu Designs (Kimberley Region)

Douglas Vivian Warlapinni
Tiwi Design (Tiwi Region)

Alan Joshua Jnr
Ngukurr Arts (Darwin/Katherine Region)

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