

# ANKAAA ARTS WORKER EXTENSION PROGRAM 2011 - 12 (DEMONSTRATION PROGRAM)



# ANKAAA

Association of Northern, Kimberley and Arnhem Aboriginal Artists

Working together to keep art, country and culture strong

# Introduction to ANKAAA

The Association of Northern, Kimberley and Arnhem Aboriginal Artists (ANKAAA) is a not-for-profit Indigenous governed corporation celebrating its 25th anniversary in 2012.

ANKAAA is the peak advocacy and support agency for Indigenous artists working individually and through 49 Aboriginal Art Centres located in communities spread across 1 million square kilometres of country in the Kimberley, Arnhem Land, Tiwi and Katherine/Darwin regions of Northern Australia. ANKAAA's members number more than 5000 artists, many of whom are internationally acclaimed.

ANKAAA works on behalf of its members to promote, resource and protect the work of Indigenous artists and Art Centres, and to educate the public about the work they do.

ANKAAA's mission is to serve its members by working together to:

- Keep art, culture and country strong;
- Support the development of strong and sustainable Art Centres;
- Develop training and professional pathways for young people to learn;
- Keep our voices strong and respected; and
- Support the continuing development of the Aboriginal art industry for our artists.



*It is really important for our mob to meet and work with the people who are running the mainstream galleries and*

*organisations at those very high levels. This kind of course helps remote people to understand more and extend themselves. For the people from remote areas we are really stirring them around and opening their visions and their dreams to get into this open world. It is a new pathway opening up for arts workers - a new pathway for both sides.*

**Djambawa Marawili AM**  
ANKAAA Chairperson



*Yolngu (Aboriginal people) and Balanda (non-Aboriginal people) can train working together. There must be two way*

*learning. Because we are learning one another. Sharing ideas together. Trying to help each other. Make Art Centres strong and grow.*

**Ruth Nalmakarra**  
ANKAAA Board Member

Photo of D.Marawili courtesy of Wayne Quillam Photography

# The Arts Worker Extension Program (AWEP)



Arts workers at the National Gallery of Australia with Peter White (NGA Coordinator Wesfarmers Arts Indigenous Fellowship Program) and ANKAAA Staff.

The ANKAAA Arts Worker Extension Program is an intensive nine month professional development program for eight high-achieving, long-serving Indigenous arts workers from the ANKAAA membership. The group includes arts workers from each of ANKAAA's four regions, Arnhem Land, Darwin/Katherine, the Kimberley and the Tiwi Islands.

Now in its second year, the Arts Worker Extension Program continues to make an important contribution to ANKAAA's overarching strategies to support sustainable Indigenous owned and operated Art Centres for its members.

The program is designed to increase the arts workers professional skills and industry networks to further their careers in Northern Australian Indigenous Art Centres. Indigenous arts workers typically work in Art Centre management support roles and are in important positions contributing to the many functions of Art Centres as complex business operations, as places of learning and as keeping places of cultural and artistic traditions.

The program includes Darwin-based intensive training sessions, work place support, field-trips, cross-regional exchanges, short-term interstate industry placements, and nine month mentorships to strengthen each participant's capacity to achieve their goals within the Indigenous arts sector. ANKAAA also supports Art Centre managers to develop viable career pathways for the participants. Each participant receives a laptop computer and a wireless Internet modem through which they communicate as a group and build support networks across regions and the arts industry.

Partnerships to support arts worker industry placements have been established with leading institutions that have played a vital role in the program's development and delivery. Partners include: National Gallery of Australia (Canberra); Museum of Contemporary Art (Sydney); Art Gallery of New South Wales (Sydney); Art Gallery of Western Australia (Perth); National Gallery of Victoria (Melbourne); Museum and Art Gallery of Northern Territory (Darwin); Centre for Cultural Materials Conservation (University of Melbourne); and Sydney College of the Arts (University of Sydney).

It is ANKAAA's goal to provide ongoing professional pathways for Indigenous arts workers, so that training programs are not offered in isolation, but rather built upon in subsequent years through a range of professional development opportunities.

# AWEP Graduate Program

The Arts Worker Extension Program – Graduate Program, was developed for past program participants to strengthen and extend professional development and employment opportunities opened up through the Arts Worker Extension Program.

The Graduate Program aims to build strong, supportive professional networks between Indigenous arts workers across the Top End and between Program graduates and leading arts institutions, helping to create professional pathways for graduates through a range of networking and knowledge sharing activities. The Graduate Program also develops graduates' skills as mentors and role models through a mentoring program for new Arts Worker Extension Program participants.

ANKAAA produces a regular Graduate Newsletter to support information sharing and to promote further professional development opportunities in the arts industry that the arts workers are encouraged to access.



2010-11 Graduate Rachael Umbagai at the National Gallery of Australia Collections Store.



2010-11 Graduate Dora Griffiths in front of painting by Queenie McKenzie, *Gija Country* (1995) at the National Gallery of Australia.





AWEPP participants (L-R) Marilyn, Regina, Roseleen, Jennifer, Janice, Christiane Keller (former Senior Curator of Aboriginal Art and Material Culture, MAGNT), Alan, Max, Chris Durkin (ANKAAA) and Kevin outside the Museum and Gallery of the Northern Territory.

# 2011-12 Program Participants



**Regina Pilawuk Wilson**

**Durmu Arts,  
Peppimenarti**

**Languages:**  
Marathell,  
English



**Janice Murray**

**Jilamara Arts &  
Crafts, Milikapiti,  
Melville Island**

**Languages:** Tiwi  
and English



**Kevin Yarrangu Winungu**

**Maningrida Arts  
and Culture,  
Maningrida**

**Languages:**  
Na-Kara, Gumutj,  
Burarra,  
Djambarrpuyngu,  
English



**Yiminthu Max Guma**

**Buku-Larrnggay  
Mulka, Yirrkala**

**Languages:**  
Dalangu,  
Djambarrpuyngu,  
English



**Jennifer Dickens**

**Mangkaja Arts,  
Fitzroy Crossing**

**Languages:**  
Walmajarri,  
Kriol, English



**Roseleen Park**

**Warmun Art  
Centre, Warmun  
(Turkey Creek)**

**Languages:** Gija,  
Kriol & English



**Marilyn Nakamarra**

**Mimi Arts &  
Crafts,  
Katherine**

**Languages:**  
Warlpiri,  
Kriol, Arrente,  
Gurrindji, English



**Alan Joshua Jr**

**Ngukurr Arts,  
Ngukurr**

**Languages:** Mara  
Warndaraang,  
Kriol, English

# Graduate Program Participants



**Praxedes Tipungwuti**

**Tiwi Design,  
Bathurst Island**

**Languages:  
Tiwi and English**



**Vivian Warlapinni**

**Douglas Vivian  
Kerinauia  
Warlapinni**

**Tiwi Design,  
Bathurst Island**  
  
**Languages: Tiwi  
and English**



**Ruth Nalmakarra**

**Milingimbi Art  
and Culture,  
Milingimbi**

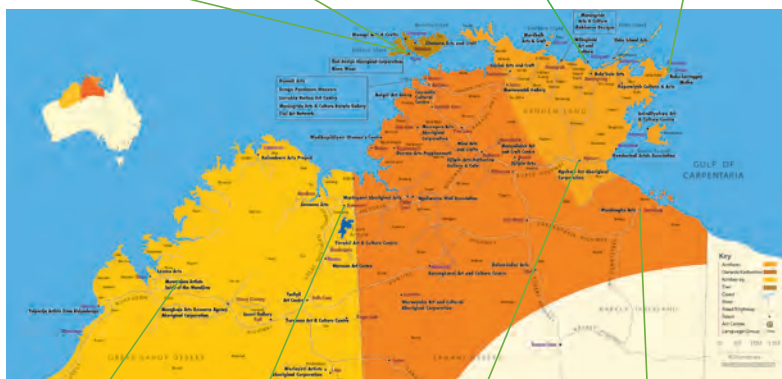
**Languages:  
Djimbarrpuyngu,  
Liyagawumirri  
and English**



**Bulmirri Yunupingu**

**Buku-Larrnggay  
Mulka, Yirrkala**

**Languages:  
Dhuwala,  
Dhuwaya and  
English**



**Rachael Umbagai**

**Mowanjurn  
Artists, Spirit of  
the Wandjina,  
Derby**

**Languages:  
Wororra,  
Ngarayin,  
Wunumbal and  
English**



**Dora Griffiths**

**Waringarri Arts,  
Kununurra**

**Languages:  
Mirriwong and  
English**



**Faith Thompson**

**Ngukurr Arts,  
Ngukurr**

**Languages: Criol  
and English**



**Miriam Charlie**

**Waralungku Arts,  
Borroloola**

**Languages:  
Yanyuwa, Karrwa  
and English**

Photo of Ruth Nalmakarra courtesy of Wayne Quilliam Photography

# Janice Murray

Position: Arts Worker, Jilamara Board

Member & Secretary

Languages: Tiwi and English

D.O.B: 1966

Training Completed:

Cert. II Visual Arts, CDU, 2009



Janice Murray

*I wanted to join the Arts Worker Extension Program to get more confidence in my job, learn about museums and how they work and to be Jilamara's curator and art handler. The program has been good and everything I've learned I will take back to the Art Centre.*

Janice Murray



Jilamara Arts and Craft

PMB 258, Milikapiti, Winnellie NT 0822

Phone: 08 8978 3901

[jilamara@tiwiart.com](mailto:jilamara@tiwiart.com)

[www.jilamara.com](http://www.jilamara.com)

Jilamara Arts & Craft Association is located in Milikapiti on Melville Island. Jilamara has grown into a highly respected Art Centre servicing the needs of 60 local Tiwi artists. The artists at Jilamara are renowned for their dedicated use of natural ochres across the mediums of painting, Tungas (ceremonial bark bags), Tutini poles and carvings. Jilamara has also produced an extensive body of limited edition prints. Artists at the centre participate in an ongoing program of both commercial and public gallery exhibitions and are represented in many major collections. Jilamara Arts and Craft is a member of the Tiwi Art Network who organises art buying trips to the Tiwi Art Centres.





Janice and Manager Cher Breeze on site at Jilamara Arts and Crafts.

Janice Murray lives at Milikapiti, Melville Island, and has been an exhibiting member of Jilamara Arts & Craft Association since 1995. In this time she has become widely regarded for her paintings, prints and public sculptures that are installed in Darwin and Sydney.

She has artwork in many collections including the National Gallery of Australia and the British Museum. Janice's considered, harmonious compositions are a combination of her own creative imagination and personal aesthetic, along with the inspiration of her traditional country.

Janice is a key staff member at Jilamara Arts and Craft. Her focus has been to learn new skills that will assist her to look after the Muluwurri Museum and the Kutuwulumi Gallery. She is a dedicated arts worker who

has embraced skills development and leadership opportunities with measured determination and a desire to engage in the planning and execution of Art Centre projects and the daily operation of Jilamara. Janice continues to request further responsibilities at Jilamara with increased confidence and enhanced abilities.

*The best part of the program was seeing Janice, a fantastic intelligent woman being empowered to properly run parts of her Art Centre with good skills. We have had good support from ANKAAA to affirm Janice's position in the Art Centre and the importance of a permanent position for her.*

**Cher Breeze, Manager  
Jilamara Arts and Craft.**

# Jennifer Dickens

Position: Arts Worker  
Board Contact Person  
Languages: Walmajarri, Kriol, English  
D.O.B: 1969  
Training Completed:  
Interpreting, Batchelor College  
Cert. IV Bilingual Work, Kimberley Tafe (cont.)

**MANGKAJA**  
ARTS RESOURCE AGENCY

Mangkaja Arts Resource Agency

8 Bell Road (PO Box 117)

Fitzroy Crossing WA 6765

Phone: (08) 9191 5833

mangkaja.arts@bigpond.com

www.mangkaja.com

Mangkaja Arts is a thriving Kimberley Art Centre in the township of Fitzroy Crossing. The artists often paint iconic singular images of country that tell essential stories of heritage and identity. Their paintings are characterised by a colourful, contemporary style featuring an uninhibited immediacy and large brush strokes. The meeting of desert and river cultures has created a unique range of strengths and artistic expression. Many of the artists at Mangkaja have well-established careers and are represented both nationally and internationally. Mangkaja Arts also has a long tradition of large scale collaborative projects and has produced major works such as the epic Ngurrara Canvas, a collaborative piece which maps the lands that form part of the Great Sandy Desert.



Jennifer with a painting by Jarinyanu David Downs at the National Gallery of Australia.

*My goal is to get a better understanding of how to be an Arts Coordinator. I wanted to join the Arts Worker Extension Program to work in the arts industry.*

**Jennifer Dickens**



Jennifer searching through archives at Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) during the Canberra internship.

Born in Fitzroy Crossing, and growing up at Cherrabun Station, Jennifer's work has taken her all over Western Australia. Jennifer studied at Aboriginal Evangelical Fellowship College in Perth and Batchelor College Darwin, where she gained a qualification as an Interpreter. She spent many years working as a Mentor at Ebenezer Hostel in Perth. Jennifer has also worked as an Interpreter for Kimberley Interpreting Service. In March 2010 Jennifer moved back home to Fitzroy Crossing to look after her parents senior Law Man and artist Ned Cox and artist Elsie Dickens.

Jennifer is a senior arts worker at Mangkaja Arts, where she documents works for exhibitions, provides materials to artists, interprets for them and liaises with them about protocol. She is also the contact for liaising with the Mangkaja board.

Jennifer says that along with being back home, she loves helping her people with their art, "I make them cups of tea and record their stories of their paintings, I love being around my people again."

Jennifer's increased confidence and holistic understanding of Mangkaja operations has seen her take on further responsibility in the Art Centre after participation in the Arts Worker Extension Program.

*Jennifer's understanding of Art Centre operations and their importance has increased her confidence and desire to take more on. She is really motivated and more productive with a greater understanding of professional roles.*

*Philippa Tabone  
Manager, Mangkaja Arts*

# Roseleen Park

Position: Arts Worker  
Warmun Art Vice-Chair

Languages: Gija, Kriol & English

D.O.B: 1970

Training Completed:

Governance Training



Roseleen looking at the Telstra NATSIA Award curatorial model at the Museum and Gallery of the Northern Territory.



Warmun Art

Locked Bag 24, Turkey Creek

via Kununurra WA 6743

Phone: 08 9168 7496

[sales@warmunart.com](mailto:sales@warmunart.com)

[www.warmunart.com](http://www.warmunart.com)

*Roseleen's confidence and positivity has increased. She really knows what needs to be done, and is more aware of the business, wholistically.*

*Cate Massola, Staff Member  
Warmun Art*

Warmun artists stand at the forefront of contemporary art. Warmun Art Centre was established by leading artists of the Warmun (Turkey Creek) community. Warmun was home to leading Indigenous artists Rover Thomas, Queenie McKenzie and Jack Britten, who passed on to the current generation of artists many of the traditional stories and painting techniques, using only traditional ochres and natural pigments collected locally. Sales made at the Art Centre return 100% of income back to the community, providing artists with economic independence and the opportunity to share their Gija culture and country.





Roseleen working on an art work at the Centre for Cultural Materials Conservation during Melbourne Internship.

Roseleen Park was born in Derby in 1970. She grew up in Fitzroy Crossing, being raised mostly by her stepfather. Roseleen went to school in Fitzroy Crossing and visited her family in Warmun Community during the holidays with her mother. From 1980 to 1983 Park attended school in Derby, and then went to boarding school at Perth's Pallantine Centre for her high school education.

In 2004, Roseleen moved to Warmun Community and continues to live there with her son and niece.

Roseleen has played a central role in the Art Centre team contributing in areas of retail and gallery/collection management as well as supporting the artists and recording their stories. She

is also a key member on the Warmun Art Board of Directors as Vice-Chair Person.

Roseleen is a strong painter. She began painting in 2006 and has quickly joined the ranks of promising young ochre painters. Roseleen paints country on Alice Downs, Yarunga (Chinamen Garden), Texas, Lissadell, Turkey Creek, Violet Valley and Chamberlain. These are the traditional lands of her mother and grandfather. 'My extended family are art people: Madigan Thomas, Shirley Purdie, Lena Nyadbi, Betty Carrington and Hector Jandany.'

# Marilyn Nakamarra

Position: Arts Worker  
Mimi Board of Directors

Languages: Warlpiri, Kriol, Arrente,  
Gurrindji, English

D.O.B: 1958

Training Completed:

Basic Computer (1 week)

Interpreting (Batchelor College)

Broadcasting (Batchelor College)



Mimi Aboriginal Art and Craft

6 Pearce Street (PO Box 920),

Katherine NT 0852

Phone: 08 8971 0036

mimi-arts@bigpond.com

www.mimiarts.com

Mimi Aboriginal Art & Craft Centre covers the Katherine region traversing 380,000 sq. kilometres that includes desert, Kimberley and Arnhem art styles. Mimi artists produce fine art, beautiful woven art, authentic artifacts and memorabilia. There are often artists working at Mimi. Mimi is situated at the Yulgnu Yards in Pearce Street off the Victoria Highway and is run by an Aboriginal Board passionate about maintaining and strengthening Culture through training, exhibition and marketing the Aboriginal art and craft of the region.



Marilyn with artwork by P. Jupurrurla Nelson, P. Japaljarri Sims and K.Jungurayi Spencer at the National Gallery of Australia

*The best thing was  
learning from each  
other.*

Marilyn Nakamarra



Marilyn in the Museum of Contemporary Art Shop with Meredith Buhler (Shop Manager)

Marilyn Nakamarra was born in 1958, but is unsure as to whether she was delivered in Alice Springs hospital, or on her community, Yuendumu. She has vivid memories of a more traditional way of life that surrounded her as a child—being covered entirely in red ochre when she was sick, seeing babies carried in wooden coolamons and greeting her mother coming home from hunting trips with seeds to grind, calling out 'Ngurlu ngurlu ngurlu' (Warlpiri for 'seed'). She also had the opportunity to watch her mother painting traditional stories and later painted and sold her own work through Yuendumu Art Centre.

Marilyn has been living in Katherine

for the past fourteen years and has been working as an arts worker at Mimi Art and Craft for seven years. Her role includes delivering art demonstrations, teaching school students and customer service. Marilyn has also worked as a translator in the Katherine Courthouse and Hospital.

Marilyn is a practicing artist and uses a very meticulous method of putting her dotwork down creating images that represent her country and its vegetation.

# Yimunthu Max Gumana

Position: Arts Worker

Languages: Dalangu, Djambarrpuyngu, English

D.O.B: 1990

Training Completed:

Year 12 Certificate



Buku-Larrnggay Mulka Art Centre

Yirrkala Community NT 0880

Phone: 08 8987 1701

kade@yirrkala.com

www.yirrkala.com



Max at the Centre for Cultural Materials Conservation, University of Melbourne.

*My vision is to have a management position in the Art Centre and have full knowledge of one of our many departments in our centre, including multi media.*

**Yimunthu Max Gumana**

Since 1975, Buku-Larrnggay Mulka has catered to the artistic, political and community needs of the culturally strong Yolngu people of Yirrkala and more than twenty outstations in Northeast Arnhem Land. The centre boasts three gallery spaces, a printmaker's workshop and a large museum (including the historic Yirrkala Church Panels). Local artists have top reputations for magnificent and award-winning bark paintings and ochred memorial poles, wood carvings, limited edition works on paper and yidaki (didgeridoos).





Max giving a presentation about his role at Buku-Larrnggay Mulka during Darwin training sessions.

Max grew up at Gangan homeland three hours from Yirrkala. He completed all of his schooling including year 12 at Gangan the homeland school. He is the grandson of senior Yolngu elder and regarded artist Gawirrin Gumana who supports him to excel at his job.

Max left Gangan in 2006 and worked for the Laynhapuy Homeland Association, East Arnhem Shire at Gapuwiyak and the Gali'winku Airport before returning to Yirrkala in 2011 when he started working at Buku-Larrnggay Mulka.

Max's role in the Art Centre encompasses many jobs such as the harvest, preparation and conservation of barks, hollow logs and other natural materials, for use by the artists. Max also photographs, photoshops, catalogues and hangs works in the

gallery and has taken on the role of sharing his high level computer skills with other art workers after his participation in the 2012 Arts Worker Extension Program. Max enjoys his role as a curator within the Art Centre and is heavily involved in the selection of work for external exhibitions. He also assists with packing and freight.

*Max is definitely a step closer to his dreams and aspirations. He has been doing conservation work and taking part in curatorial decisions such as filling a show and choosing how it will hang in the gallery space. He has also been teaching other arts workers how to use the computer.*

**Will Stubbs, Manager  
Buku-Larrnggay Mulka Art Centre**

# Kevin Yarrangku Winungui

Position: Arts Worker  
Gallery Assistant/  
Office Administration

Languages: Na-Kara, Gumutj, Burarra,  
Djambarrpuyngu, English

D.O.B: 1979

Training Completed:

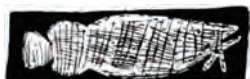
Certificate IV in Mentoring Diverse Groups

Indigenous Mentoring

AMS training with ANKAAA



Kevin on site at Maningrida Arts & Culture.



**MANINGRIDA  
ARTS & CULTURE**

Maningrida Arts & Culture

PMB 102, Maningrida NT 0822

Phone: 08 8979 5946

info@maningrida.com

www.maningrida.com

*My goals are to continue training in all areas of arts management, to become a senior director, and learn about curating exhibitions, art conservation and maintenance of bark and woven objects.*

**Kevin Yarrangku Winungui**

Maningrida Arts and Culture (MAC) promotes the work of more than 800 artists from the Stone and Salt Water Country in West Arnhem Land. Maningrida's dynamic and innovative art reflects the diversity of languages and cultures present in the region. Owned by the Bawinanga Aboriginal Corporation, MAC supports sustainable local industry in Maningrida and is well recognised in the art sector for its high quality contemporary work which is purchased directly from hundreds of Maningrida artists, allowing them to remain in their homelands. The Djomi Museum located next to the current Art Centre contains one of Australia's most important community collections.



Kevin (front) with Max, Roseleen and Judith Ryan (Senior Curator of Indigenous Art), at the National Gallery of Victoria.

Kevin has lived in Maningrida with his father and worked at Maningrida Arts and Culture (MAC) as a Senior Arts Worker. Kevin previously worked as an Assistant Coordinator at Buku-Larrnggay Mulka Art Centre, Yirrkala, between 1998 and 2002 where his mother's family resides.

Kevin is committed to helping the artists in his Art Centre and always looking to develop his already substantial competencies. He has developed proficient leadership skills, which enhance his very important role at MAC where he is the staff supervisor and mentor. Kevin's motivation comes from the power of the works that are produced at the Art Centre daily and he says 'it's their knowledge that keep me strong for my community.'

Through his participation in the Arts

Worker Extension Program, Kevin has contributed greatly to the other participants, with his bright attitude and willingness to speak publicly, at lectures and on the ABC news. He provided valuable motivation to the other art workers and has returned to his community with the confidence and ability to take on further administration tasks, particularly those that require his computing skills.

***Kevin's pride in the community has been enhanced. The networking was great for him.***

**Steven Westley, Manager  
Maningrida Arts and Culture**

# Alan Joshua Jnr

Position: Arts Worker  
Chairman Ngukurr Arts  
ANKAAA Board of Directors

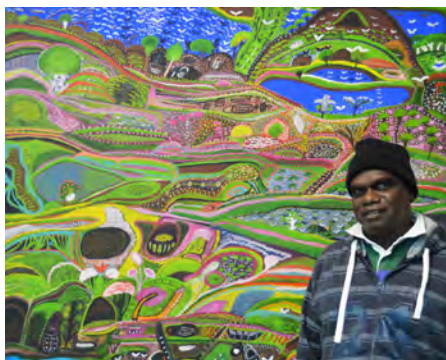
Languages: Mara, Warndaraang, Kriol  
English

D.O.B: 1965

Training Completed:

Aboriginal Health Worker

Governance Training



Alan with an artwork by Gertie Huddleston at the National Gallery of Australia.



Ngukurr Arts

CMB 6, Ngukurr via Katherine NT 0852

Phone: 08 8975 4260

ngukurrart@gmail.com

www.ngukurrarts.com.au

*My goal is to be running the Art Centre in Ngukurr or somewhere else at another Art Centre or gallery. I wanted to join the Arts Worker Extension Program to get more skills and to be confident in what I do.*

Alan Joshua Jnr

Ngukurr is built on hilly ground alongside the Roper River in South East Arnhem Land. It is approximately seven hours by road, via Katherine, from Darwin. Wet season access is by air, or boat from Roper Bar. Ngukurr people have a strong connection with their culture, country and dreaming, which is reflected in their art. Acrylic on canvas is the most popular medium. The Art Centre also has an extensive collection of linocuts and prints.





Alan at the Centre for Cultural Materials Conservation, University of Melbourne.

Alan Joshua Jnr lives with his wife and two children at Ngukurr. He was born in 1965. He has painted since 1996 and currently sells his paintings through Ngukurr Arts. Alan has six years experience as an arts worker and is Chairman of Ngukurr Arts. He is also a member of Mimi Arts in Katherine. Alan is a stand-in Director on the ANKAAA Board of Directors 2011-12, and was also a Director in 2009 -10.

Alan has learnt to paint by watching and learning from senior men. In the past he has preferred to paint in traditional colours and styles but over time has developed his own unique approach to his art. Alan's paintings often feature bold, vibrant colours with a contemporary feel, yet he has retained his sense of

tradition to create a distinctive mix of the new and old. His paintings reflect his love and understanding of country and Aboriginal way. Through his paintings we learn about bush tucker, the animals and their habitats around us and how they link with his culture. Since early 2005 he has been experimenting with different tools such as wool and grass as well as colours to create a different texture and effect in his landscapes.

In 2007 Alan began using his art as an expression of his feelings about current social issues faced by people living in his community. He hopes to raise social awareness with his stories and record current Aboriginal history through his art, so that future generations will learn about Aboriginal life as it is lived today.

# Regina Pilawuk Wilson

Position: Arts Worker  
Durrmu Arts Director  
ANKAAA Director

Languages: Maratheil, English

D.O.B: 1948

Training Completed:

Governance Training



Durrmu Arts Peppimenarti

PMB 56 Peppimenarti

via Winnellie NT 0822

Phone: 08 8978 2377

info@durrmuarts.com.au

www.durrmu.com.au



(L-R) Regina, Janice and Marilyn inspecting fabric designs at the Tiwi Art Network shop in Darwin.

*Regina achieved her goals and her confidence is greatly improved. She has increased interest in the general operations and involvement in future planning for the Art Centre.*

**Harriet Fesq  
Manager, Durrmu Arts**

Durrmu Arts, the Peppimenarti community art program, is renowned for its fine, contemporary art production. The acrylic paintings of Peppimenarti are based upon traditional weaving and Durrmu (body painting) designs. These are complemented by the women artists' premium pandanus and sand-palm fibre weaving work. Durrmu arts has collectively developed a distinct artistic voice within the Indigenous art world, whilst encouraging and sustaining the individual expression of its artists.



(L-R) Roseleen and Regina at Maningrida Arts and Culture Shop in Darwin.

Regina Pilawuk Wilson, a Ngan'gikurrungurr woman, was born in 1948 in the Daly River region of the Northern Territory. Together with her husband, Harold Wilson, Regina founded the Peppimenarti Community in 1973. Regina is a highly regarded artist whose works reference weaving, a skill she inherited from her grandmother and mother. Regina won the General Painting category of the Telstra National Indigenous and Torres-Strait Islander Award in 2003 with a golden syaw (fish-net) painting. Examples of Regina's work are held at many collections in Australia and internationally.

Regina has been the chair of Durumu Art for eleven years. In that time, she has driven the development and success of the Art Centre through devoted attention to its needs. Regina has managed the daily operation of the painting studio at

Peppimenarti for many years, as well as managing several other community organisations. She has become more confident in her ability to share the administrative load with the Durumu manager who has noted Regina's greater capacity to understand the Art Centre as a whole and an enhanced willingness to work on detailed operational planning and its execution. As a senior woman, Regina has excelled in challenging herself in areas such as computing that are not a part of her natural skill set.

*Learning more things has made me see a bigger picture and the things I can do. I have a lot of confidence to do a lot of new jobs. The best part of the program was sharing stories and skills with the other arts workers.*

Regina Pilawuk Wilson

# Darwin-Based Training Programs

The 2012 ANKAAA Arts Worker Extension Program kicked off in March when the eight arts workers from across ANKAAA's four regions gathered in Darwin for the first training block – a week-long computer training workshop focused on improving internet usage, taking and editing digital photographs, presentation skills and using social media.

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

Participants also toured a range of commercial galleries and industry support organisations based in Darwin including Outstation Gallery, Nomad Art, Don Whyte Framing, the Maningrida Arts and Culture Shop and the Tiwi Arts Network where they received further behind-the-scenes tours and gained insight into practices and processes employed in different parts of the contemporary art world.



Roseleen and Jennifer with Chris (ANKAAA) and Christiane Keller (former Senior Curator of Aboriginal Art and Material Culture) at the Museum and Art Gallery of the Northern Territory.



Alan, Max, and Kevin with Chris (ANKAAA) at the Museum and Gallery of Northern Territory Yalangbara exhibition.





Kevin being interviewed for ABC local news at ANKAAA. Visit [www.ankaaa.org.au](http://www.ankaaa.org.au) to find link to ABC news story.



(L-R) Jennifer, Marilyn, Max and Roseleen at Outstation Gallery in Darwin.



Arts workers at Don Whyte Framing in Darwin with Don Whyte staff and Dion Teasdale (AWEP Project Support Officer/Camp Dog Arts)



# Darwin-Based Training Programs



(L-R) Chris Durkin and Jonathon Saunders (ANKAAA) with Kevin and Max during computer training at ANKAAA.



Kevin talking to arts workers at the Maningrida Arts and Culture Shop in Darwin.

# Exchanges and Site Visits

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

Site visits were made to the six Northern Territory Art Centres:

- Mimi Arts, Katherine;
- Ngukurr Arts, Ngukurr;
- Maningrida Arts and Culture, Maningrida;
- Buku Larrnggay Mulka, Yirrkala;
- Jilamara Arts, Melville Island; and,
- Durumu Arts Peppimenarti.



Chris (ANKAAA) and Max at Buku-Larrnggay Mulka.



John (ANKAAA) with Alan and Ngukurr Arts Manager Julie North on-site at Ngukurr.



Chris (ANKAAA) with Janice on site at Jilamara Art and Crafts.



# Sydney Internship



(L-R) Marilyn, Dora Griffiths (2010-11 Graduate Program Mentor) Jennifer and Janice with Keith Munro (Curator of Aboriginal and Torres Strait Islander Programs) during a visit to the Museum of Contemporary Arts in Sydney.



Janice with curator Jonathan Jones (Curator of Aboriginal Programs) during a visit to the Art Gallery of New South Wales.

# Host Institutions

## **Museum of Contemporary Art, Sydney**

Keith Munro – Curator of Aboriginal and Torres Strait Islander Programs

## **Art Gallery of New South Wales**

Jonathan Jones – Curator of Aboriginal Programs



(L-R) Dora, Janice, Jennifer and Marilyn with Sasha Titchkosky from Koskela, a Sydney-based design company, during a visit to their new showroom.



(L-R) Marilyn, Dora, Janice and Jennifer passing by the Sydney Opera House.





(L-R) Marilyn, Dora, Jennifer and Janice with Keith Munro (Curator of Aboriginal and Torres Strait Islander Programs) at the Museum of Contemporary Art.



Jennifer Dickens at the Art Gallery of NSW.

*This is the most important program in the Indigenous arts industry; it is the only program of its kind available to remote Indigenous people. It creates a benchmark for other programs in the industry, which can only benefit it.*

*Jonathon Jones  
Curator of Aboriginal  
Programs, Art Gallery of NSW*



# Sydney Internship

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

One of the groups visited Sydney first, spending time with the Indigenous, Public Programs and Retail teams at the Art Gallery of New South Wales and the Museum of Contemporary Art, and participated in a public program at Koskela, the Sydney-based design company partnering with remote community artists on new art and design projects.

Arts Worker Extension Program Graduate (2010-11) Dora Griffiths from Waringarri Aboriginal Arts in Kununurra, WA accompanied the group as a mentor.



Arts workers with Jonathon Jones (Curator of Aboriginal Programs) and Cara Pinchbeck (R), (Assistant Curator, Aboriginal and Torres Strait Islander Art) Amanda Peacock (L), (Education Coordinator, Aboriginal and Torres Strait Islander Art) at the Art Gallery of NSW.



Arts workers with Peter White (Wesfarmers Arts Indigenous Fellowship Program Coordinator) and Dion Teasdale (AWEF Project Support Officer/Camp Dog Arts) at the National Gallery of Australia.



Arts workers with Peter White (Wesfarmers Arts Indigenous Fellowship Program Coordinator) at the National Gallery of Australia.

## National Gallery of Australia

Peter White – Wesfarmers Arts Indigenous Fellowship Program Coordinator

Franchesca Cubillo – Senior Curator of Aboriginal and Torres Strait Islander Art

Tina Baum – Curator of Aboriginal and Torres Strait Islander Art

Kelli Cole – Assistant Curator of Aboriginal and Torres Strait Islander Art



(L-R) Janice, Jennifer, 2010-11 Graduate Rachael Umbagai, Marilyn, Peter White (NGA) and 2010-11 Graduate Dora Griffiths in front of the Tent Embassy and Old Parliament House.

*The program offered the opportunity to facilitate high level cross cultural exchange between program participants and staff of the Gallery across a number of areas. This interaction and resulting knowledge exchange has been of immense value to the National Gallery of Australia with staff and associates acknowledging the privilege of having Arts Worker Extension Program participants sharing their own cultural knowledge and experiences.*

Peter White, National Gallery of Australia



Max and Chris (ANKAAA) searching records at AIATSIS in Canberra.





Arts Workers, ANKAAA Staff and Alisa Duff (Head of Aboriginal and Torres Strait Islander Program) and staff at the National Museum of Australia, Canberra.



Janice and Jennifer at the Australian Institute for Aboriginal and Torres Strait Islander Studies (AIATSIS).

Following the visit to Sydney, half of the Arts Worker Extension Program participants travelled on to Canberra to participate in a five-day placement at the National Gallery of Australia under the stewardship of the Wesfarmers Indigenous Arts Fellowship Coordinator, Peter White. During the internship participants spent time with the Gallery's conservation and public programs teams and gave presentations to the NGA's gallery guides.

The second half of the Arts Worker Extension Program group arrived in Canberra, together with 2010-11 AWEP Graduate Rachael Umbagai from Mowanjum Artists in Derby, WA, as a mentor. The trip coincided with the opening the 2012 National Indigenous Art Triennial (NIAT) at the NGA, and all eight participants took part in a two-day program of artist and curatorial floor talks.



Kevin Yarangu Winungui and Yimunthu Max Gumana at the opening of *un Disclosed: 2nd National Indiegnous Art Triennial* at the National Gallery of Australia.



# Melbourne Internship



Kevin and Max with Judith Ryan (Senior Curator of Indigenous Art) at the National Gallery of Victoria collections store.



(L-R) Sophie Lewincamp (Lecturer & Senior Conservator) with Alan and Kevin at the Centre for Cultural Materials Conservation.

# Host Institutions

## **Centre for Cultural Materials Conservation, University of Melbourne**

Robyn Sloggett – Director

## **National Gallery of Victoria**

Judith Ryan – Senior Curator of Indigenous Art



Alan constructing an archive box at the Centre for Cultural Materials Conservation.



Alan presenting a gift to Robyn Sloggett (Director) and Marcella Scott (Lecturer & Senior Conservator) from the Centre for Cultural Materials Conservation.



Arts worker examining an historical work from the Centre for Cultural Materials Conservation.



Max receiving a certificate of participation in Intensive Conservation Care and Handling training from Robyn Sloggett (Director) at the Centre for Cultural Materials Conservation.



Roseleen with Judith Ryan (Senior Curator of Indigenous Art) at the National Gallery of Victoria.

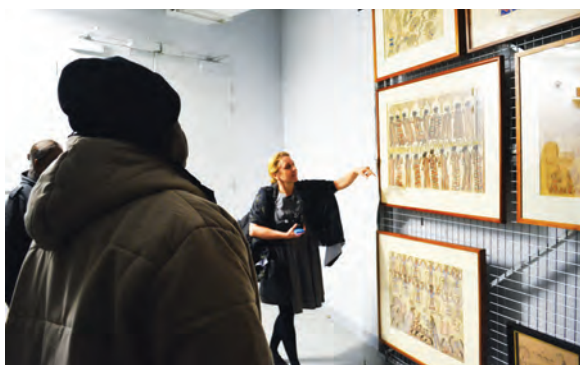


While the first group returned to the Top End, the second group travelled on to Melbourne for a week-long training program based at the Centre for Cultural Materials Conservation at the University of Melbourne, and also toured the National Gallery of Victoria, Museum Victoria and Koorie Heritage Trust.

The arts workers participated in intensive, practical conservation training with staff members from the Centre for Cultural Materials Conservation, which included treatment of water and mould-damaged works from the Warmun Collection.

The Arts Worker Extension Program group also delivered a lecture to Melbourne University staff and art theory students about their roles within their Art Centres and communities.

2010 -11 AWEPP Graduate Rachael Umbagai continued with the group as a mentor.



Arts workers with Christina Davidson (ANKAAA CEO) viewing works by Victorian Indigenous Artist William Barak in the store at the National Gallery of Victoria.



Roseleen, Rachael, Max and Kevin at the footy.

*The program engendered a strong desire for the Centre for Cultural Materials Conservation to do more of this in the future, we would love the opportunity for our students (Uni Melb) to learn from the arts workers.*

*We gained awareness of issues we hadn't thought about that are highly relevant. We got so much out of it!*

Robyn Sloggett, Director  
Centre for Cultural  
Materials Conservation



# Graduate Program



2010 -11 AWEPP Graduate Vivian Douglas Kerinaiva Warlapini (back) with (L-R) John (ANKAAA) Kevin and Marilyn during computer training and networking meeting in Darwin.



2010 -11 AWEPP Graduate Miriam Charlie is presented her certificate of participation by ANKAAA Chairman Djambawa Marawili AM and the Hon. Daniel Robert Knight MLA (2011 NT Minister for Business and Employment) at the AWEPP Special Presentation Event 2011.

In June the graduates of the Arts Worker Extension Program 2010-11 came to Darwin for a three-day networking meeting and mentoring workshop with the 2011-12 program participants.

All the arts workers took part in a one-day Artist Biography and Artwork Story Recording workshop with consultant Lockie McDonald. The 2010-11 graduates took on leadership roles during the workshops and all participants, past and present, strengthened industry networks.

The 2011-12 Arts Worker Extension Program culminates at this year's Darwin Aboriginal Art Fair, during which participants will be completing

networking and recruitment assignments ahead of a formal graduation ceremony at the Darwin Convention Centre.

***The program is an opportunity for both Indigenous and non-Indigenous people to work together and build the two ways of learning.***

**Ruth Nalmakarra  
2010-11 AWEPP Graduate,  
Milingimbi Art and Culture**



Jennifer Dickens at the Mangkaja Arts stall during the Darwin Aboriginal Art Fair 2011.

# Graduate Program



(L-R) 2010 -11 AWEF Graduate Vivian Douglas Kerinauia Warlapinni with ANKAAA Deputy Chairman Gabriel Nodea and ANKAAA Chairman Djambawa Marawili AM and other participants of the NGA Wesfarmers Arts Indigenous Leadership Program.

After completing the Arts Worker Extension Program in 2011, Vivian Douglas Kerinauia Warlapinni was accepted into the 2011 Wesfarmers Arts Leadership Program run by the National Gallery of Australia.

As part of the Arts Worker Extension Program - Graduate Program ANKAAA assisted Vivian to apply to the program and supported him during the eleven day course in Canberra. The program brought together arts workers from across Australia for intensive hands-on training and professional development.

This is one of the many opportunities ANKAAA supports arts workers to access after the Arts Worker Extension Program to continue to build their skills, knowledge and industry networks.

*It was great to be involved in the NGA Wesfarmers national program, and to meet and work with arts workers from right across Australia. I learned a lot from working with arts workers who come from cities down south, and I think they learned a lot from working with people like me who come from remote communities. It was really good for building strong networks. I would encourage other AWEF Graduates to apply.*

**Vivian Kerinauia Warlapinni**  
AWEF Graduate 2010 -11  
Tiwi Design, Bathurst Island



*Rachael is extremely comfortable engaging with high level curators and tourists of any level. She has moved into the harder levels of management and admin with great confidence and competence. It's great to see Rachael taking advantage of the program.*

**Jenny Wright**  
Manager, Mowanjumu Arts



2010-11 AWEPP Graduate Dora Griffiths with Lisa Addison (Conservator) in the National Gallery of Australia collections store.

Rachael Umbagai and Dora Griffiths travelled with the first year arts workers on the interstate internship visits as mentors. This also was an opportunity for them to extend their skills and networks they established in the 2010-11 program.



(L-R) Jennifer with 2010-11 AWEPP Graduate Praxedes Tipungwuti during computer training and networking meeting in Darwin.



# Acknowledgements



Kevin at the Maningrida Arts and Culture Shop with Naomi Andrijich (Gallery Assistant).



Arts workers and Christina (ANKAAA CEO) with Judith Ryan at the NGV.

The Arts Worker Extension Program and Graduate Program have been developed with the dedicated support and collaboration of ANKAAA members, managers, staff, industry partners and funding partners to whom the ANKAAA Board expresses sincere thanks.

**This program is funded under the Indigenous Training for Employment Program (ITEP), a partnership between the Northern Territory and Australian Governments.** ANKAAA very warmly thanks the program's principal funder 2010 -12 for their inspiration, vision and consistent support.

The valued operational funding ANKAAA receives through: the Australian Office for the Arts (IVAIS, VACS and NT Jobs Package programs); and the Australia Council for the Arts, Aboriginal and Torres Strait Islander Arts Board (NIAIP program) has also been important in making this program possible.

ANKAAA acknowledges the extensive support and collaboration of participating national art and educational institutions: the National Gallery of Australia (Canberra); Museum of Contemporary Art (Sydney); Art Gallery of New South Wales (Sydney); the Art Gallery of Western Australia (Perth); the National Gallery of Victoria (Melbourne); the Museum and Art Gallery of the Northern Territory (Darwin); the Centre for Cultural Materials Conservation (University of Melbourne); and Sydney College of the Arts (University of Sydney); as well as the other galleries, museums and arts businesses visited by program participants.

ANKAAA also acknowledges the ongoing input and support from the Art Centre managers and boards of all participants in the 2011-12 AWEPP and AWEPP Graduate programs: Buku-Larrnggay Mulka, Yirrkala, NT; Durrmu Arts, Peppimenarti, NT; Jilamara Arts and Crafts, Milikapiti, NT; Mangkaja Arts, Fitzroy Crossing, WA; Maningrida Arts and Culture, Maningrida, NT; Milingimbi Art and Culture, Milingimbi, NT; Mimi Arts and Craft, Katherine, NT; Mowanjumb Artists, Derby, WA; Ngukurr Arts, Ngukurr, NT; Tiwi Design, Bathurst Island, NT; Warmun Art, Warmun (Turkey Creek), WA; Waralungku Arts, Borroloola, NT; and Waringarri Aboriginal Arts, Kununurra, WA.

# Partnership Development

The foundation of the ANKAAA Art Worker Extension Program has been generously sponsored by the Indigenous Training and Employment Program (ITEP), a partnership between the Northern Territory and Australian Governments. The ITEP program funded the first two years of the program including the 2010 -11 Pilot Program and the current 2011-12 Demonstration Program.

The 2010 -11 Pilot Program was highly successful and an independent evaluation recommended the program be continued over a longer time frame to extend its potential benefits. ITEP is unable to fund programs on a continuing basis and ANKAAA is seeking funding to continue this important program over a five-year period as described in the Strategic Program Plan (2011-16).

The Western Australian Department of Culture and the Arts have funded the Western Australian component of the program from July 2012 -15. Further funding is needed to enable continuation of the Northern Territory participants within the program from 2012 -16, and Western Australian participants from 2015 -16.

ANKAAA and program partners remain confident that this program's proven success will be recognised and will attract funding partners with shared commitments to addressing this key employment and skills development priority in the Indigenous arts industry.



Kevin being interviewed for the ABC local news in Darwin.

# Contact Details

For further information contact:



Christina Davidson (ANKAAA CEO)  
p. 08 8981 6134  
e. [ceo@ankaaa.org.au](mailto:ceo@ankaaa.org.au)  
w. [www.ankaaa.org.au](http://www.ankaaa.org.au)

For information on participating Art Centres visit:  
**[www.aboriginalart.org](http://www.aboriginalart.org)**

**This project is funded under the Indigenous Training for Employment Program (ITEP), a partnership between the Northern Territory and Australian Governments.**

*This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body, and through the Indigenous Visual Arts Industry Support Program.*



Cover Images: Top Row (L-R) Chris Durkin (ANKAAA) with Janice Murray and local children at Jilamara Arts & Crafts, Milikapiti, NT; Kevin Yaranku Winunguj, Maningrida Arts & Culture, Maningrida NT, & Alan Joshua Jr, Ngukurr Arts, Ngukurr, NT with Sophie Lewincamp, at the Centre for Cultural Materials Conservation, University of Melbourne; Yimunthu Max Gumana, Buku-Larrnggay Mulka Art Centre, Yirrkala, NT and Kevin Yaranku Winunguj, with Judith Ryan, at the National Gallery of Victoria; Marilyn Nakamarra, Mimi Art and Craft, Katherine, NT, Janice Murray & Regina Pilawuk Wilson, Durumu Arts, Peppimenarti, NT. Bottom Row (L-R) Marilyn Nakamarra, Dora Griffiths, Waringarri Aboriginal Arts, Kununurra, WA, Jennifer Dickens, Mangkaja Arts, Fitzroy Crossing, WA and Janice Murray, with Keith Munro at the Museum of Contemporary Art in Sydney; AWEPP participants and ANKAAA staff with Peter White, at the National Gallery of Australia, Roseleen Park, Warmun Arts, Warmun, WA at the Centre for Cultural Materials Conservation, University of Melbourne; Yimunthu Max Gumana presenting at ANKAAA training sessions.

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Document layout: Madeleine Challenger



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# ANKAAA

Association of Northern, Kimberley and Arnhem Aboriginal Artists

Working together to keep art, country and culture strong

[www.ankaaa.org.au](http://www.ankaaa.org.au)