

A CENTRE OF GREAT ART + STRONG CULTURE



**BAWINANGA
ABORIGINAL
CORPORATION**



**MANINGRIDA
ARTS AND
CULTURE**

Annual Report 20/21

Cover image: Janet Marawarr with Kip&Co x Bábbarra collection.

This page: Film still from NT Water Tower Series MABBÚLARR Joy Garlbin, Josephine James with film maker Naina Sen. Water Tower Projection Video Still 5.

This report contains the names and images of Aboriginal and Torres Strait Islander people who have passed away.

Maningrida Arts & Culture has permission for publication from artists, designers and staff whose images and work are included in this report.

This report is printed on Envirocare 100% Recycled. It is manufactured entirely from waste paper without the addition of optical brighteners. It is made in a facility that is ISO 14001 accredited and with process chlorine free pulps; thereby helping to reduce harmful by-products.



CONTENTS

48

6

About Us



Financial
Report

22

Performance
Highlights

Far left image: Raylene Bonson – CDP Supervisor. Left: Maningrida landscape. Top right: Intergenerational Mentoring – Lino Print by Janet Marawarr and Lamisha Namundja (granddaughter) 2020.

“Art Centres are important community places. They are innovative and vibrant creative spaces where culture is kept strong, passed on between old and young, and places where Aboriginal people can share their arts and culture with the world.” — Desart



The hands of Deborah Wurrkidj
carving lino tile – Yawkyawk (young
woman spirit).

**AN ART
MOVEMENT
THAT IS
STRIKING,
POLITICAL
AND ENDURING**

“Those successful artists of previous times... I learnt from them all and put the knowledge into my brain – the crosshatching style but also their paintings on rock. I am painting differently, always changing. We are the new people. We new people have changed things.”

— John Mawurndjul, Kuninjku artist

Maningrida Arts & Culture is a part of the Bawinanga Aboriginal Corporation and comprises four areas that support lifeways on homelands through arts and culture.



Maningrida Art Centre

Established as 'the craft shop' in 1963, became Maningrida Arts & Craft in 1968 and operated under the Maningrida Progress Association. In 1979 Maningrida Arts & Craft became part of the newly incorporated Bawinanga Aboriginal Corporation. The Maningrida Arts & Culture art centre supports artists in Maningrida and on homelands through the marketing of contemporary fine art and craft, sale of artwork, management of artists' careers, coordination of special projects, and overseeing copyright and licensing rights.

Bábbarra Women's Centre inc. Bábbarra Designs

Established in 1989, the centre supports the meaningful engagement and livelihoods of women in Maningrida and on homelands through social and business enterprises, including the design and production of hand-printed fabric, exhibitions, design work, special projects, a sewing centre, an op shop, a laundromat and remote homelands women's centres.

Left to right: Art centre space after renovation; Bush trip; Belinda Keillor Djómi Museum; Culture Office library.



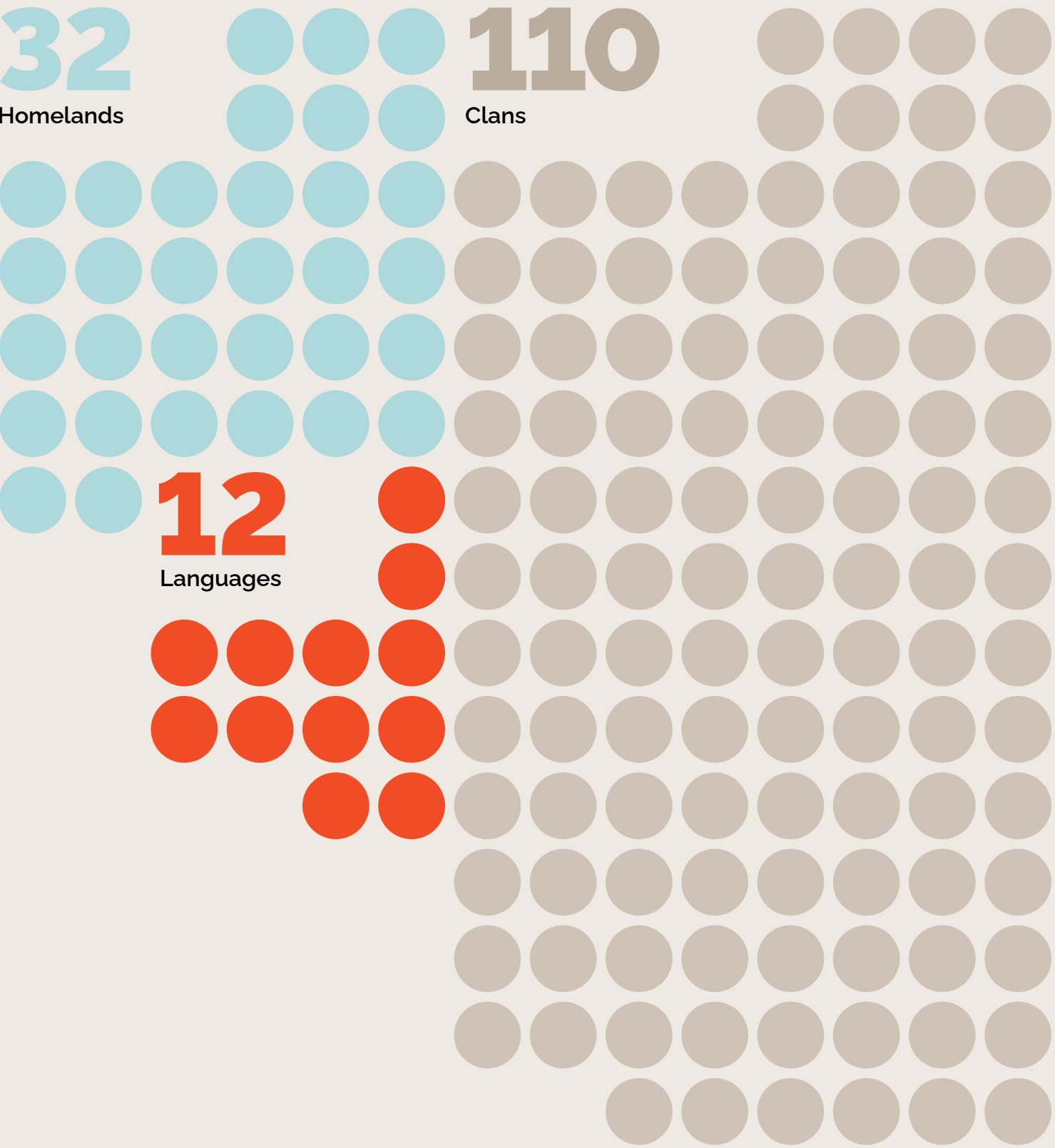
Djómi Museum

Officially opened in April 1980, the museum is home to a nationally significant collection that includes rare artefacts, a bark painting collection, canoes, weapons, sculptures, fibre art, musical instruments, dance and ceremonial regalia, prints and photographs.

Cultural Research Office

Established in 1993, the Culture Office is a library and collection of unique research materials vital for community members, staff, Maningrida College students, museums, galleries, institutions, universities, schools, and government organisations. The Cultural Research Office creates and acquires new materials in various media. It also repatriates materials for community access and uses and coordinates partnerships and collaborations on community-led research priorities.

We work with:

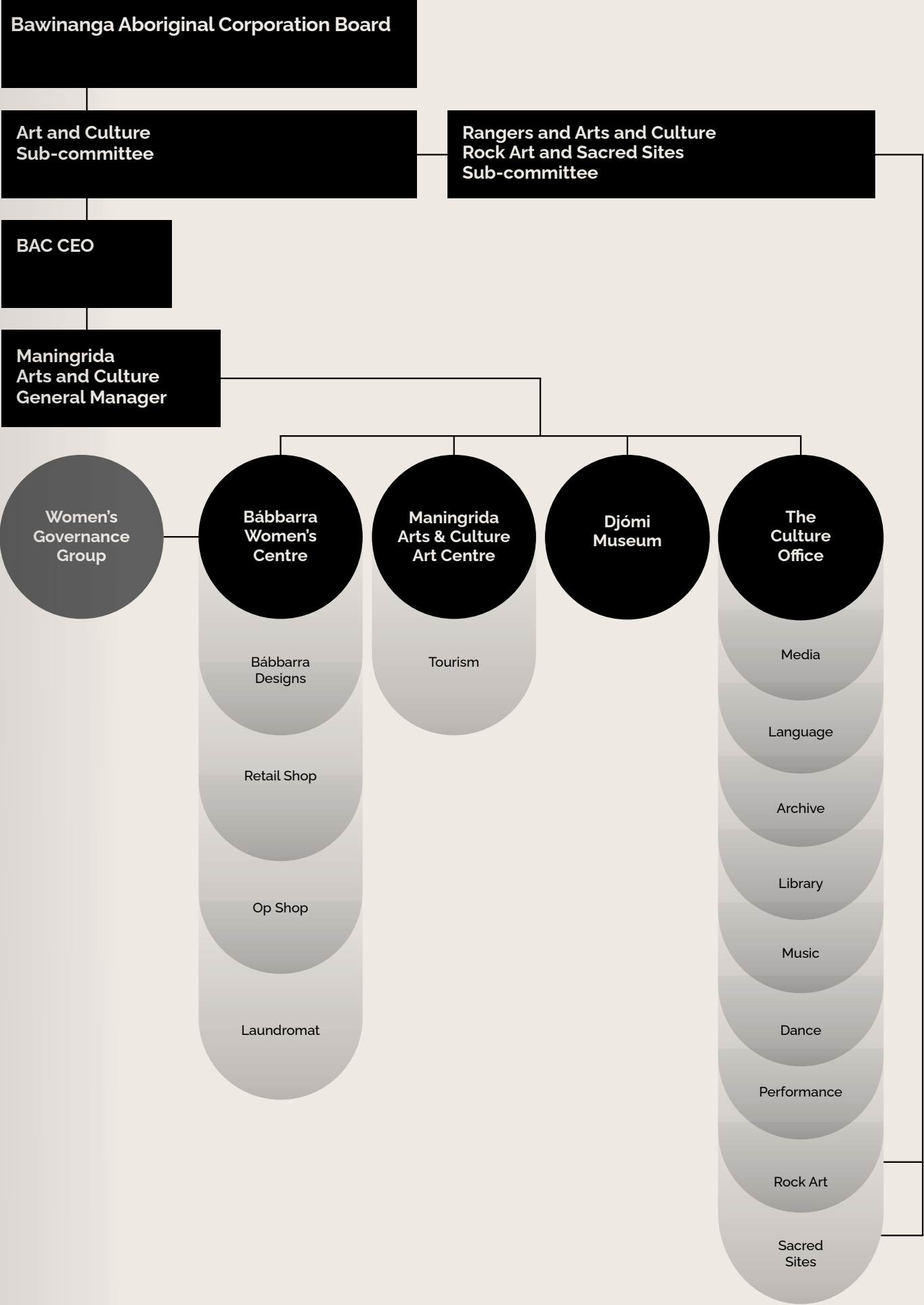


Senior Art Work and Cultural Liaison - East Side, Derek Carter at the Djómi Museum.



Babbarra artist Deborah Wurrkidj with the Kip&Co bed linen featuring her design.

Organisational Chart



Bawinanga Aboriginal Corporation is governed by a board of up to 12 Directors, elected by corporation members every two years. Up to ten of the directors are members of the corporation, and two are non-member, independent directors.



Top row: Wayne Kala Kala (Chairman), Julius Kernan (Deputy Chairman), Valda Bokmarkarry (Secretary).

Second row: Cindy Jinmarabynana (Director), Phyllis Dungudja, (Director), Oliver Ankin (Director), David Jones (Director).

Third row: Cynthia Brown (Director), Caroline Marsh (Independent Director), Walter Grimshaw (Independent Director).





Janet Marawarr printing lino – Kunwardde (rock).

The Arts & Culture Sub-committee has 14 members covering ten clans, six languages with eight men and six women and across contemporary and traditional cultural expressions. The quorum is established by those present if the right people are there: at least six of the right ‘company’ / combination are required for decision-making.

Name	Clan	Subsection	Language	Outstation	Representation
John Mawurndju	Kurulk	Balang	Kuninjku	Milmilngkan	Artist
Kamarrang (dec June 2021)	Balngarra	Kamarrang	Kune	Ankabarrbirri	Artist
Lena Yarinkura	Bununggu	Kodjdjan	Kune	Ankabarrbirri	Artist
Dorothy Galaledba	An.nguluny	Godjan	Gun-nartpa	Gochan Jiny Jirra	Artist
Raylene Bonson	Dankorlo	Ngarridjan	Kuninjku	Maningrida	Bábbarra Women's Centre
Deborah Wurrkidj	Kurulk	Kamanj	Kuninjku	Maningrida	Bábbarra Women's Centre
Owen Yalandja	Dankorlo	Ngarridj	Kuninjku	Barridijowkkeng	Artist, Singer, Mako (didjeridu) Musician
Doreen Jingabarrabarra	Gelama A-gorndiya	Gamanyjan	Burarra	Maningrida	Tour Guide, Language and Culture Consultant, Artist
Freda Wayartja Ali	Gamarl	Godjan	Burarra	Maningrida	Tour Guide, Language and Culture Consultant
David Jones	Dukurrdji	Kangila	Ndjébbana	Maningrida	Traditional Owner of Maningrida
Ivan Namirrkki	Kardbam	Bulanj	Kuninjku	Kumurulu	Artist
Joseph Diddo	Dukurrdji	N-kamarrang	Ndjébbana	Maningrida	Traditional Owner of Maningrida, Maningrida CEC/Lurra Language and Culture, Singer, Musician
Stanley Rankin	Marrangu	Gammarrang	Wurlaki	Maningrida	Maningrida CEC/Lurra Language and Culture, Singer and Dancer
Kenan Namunjdja (young member)	Kardbam	Kodjok	Kuninjku	Maningrida and Mankalod	Artist



Maningrida landscape.

ONGOING, ETERNAL, LIFE-GIVING TRANSFORM — ACTIVE POWER

“Our culture is like the power lines, if the power lines are disconnected and turn off, we lose our power. When all the lines are connected through kinship, ceremony and through clans, all the power turns on. It starts with initiation: the ceremony starts and it turns the power on all across the sunrise side. When cultural and ceremony information is lost, there is a loss of power.”

— Derek Carter, Senior Arts Worker.



Art centre gallery space after renovation.

Maningrida Art Centre Highlights

Art Centre Renovations

Renovations to the art centre were completed with funding from the NT Government's Arts Trail grant program. They comprised new plasterboards in all gallery spaces, track lighting in internal galleries, new plinths, moveable walls and a new sales desk. Visitors in person and online can now view artworks at their best.

Access and Cultural Safety

Preliminary works began to improve access and cultural safety at the art centre site, including a wheelchair lift, respite accommodation for artists based on homelands or in Darwin for medical reasons, and facilities to welcome First Nation creatives in residence. This major project has been funded through the Aboriginal Benefit Account.

Weaving workshops

Artists Doreen Jinggarabarra, Bonnie Buramgarra and Freda Wayartja held popular weekly weaving classes at the art centre to teach Maningrida residents and visitors how to weave pandanus.

John Mawurndjul Exhibition

Mawurndjul, Kaye Lindjuwanga, Sally Ann Wurrkidj, Owen Yalandja, Lena Wood, Derek Carter together with arts administrator Brooke Ainscow travelled to Charles Darwin University Gallery in mid-March 2020 for the final venue of the touring exhibition 'I am the old and the new' and panel discussion with Dr Murray Garde.

The Darwin Aboriginal Art Fair

For the first time, art lovers worldwide visited the Darwin Aboriginal Art Fair online. Maningrida Art Centre presented a diverse range of artworks by the prolific artists of Maningrida and its surrounding homelands.

Wynne Prize finalist

Maningrida artist Paul Namarinjmak Nabulummo's lorrkkon's (hollow log) was selected as a Wynne Prize Finalist by the Art Gallery of NSW. The Wynne Prize is one of Australia's most prestigious and influential art prizes. It is awarded annually for the best landscape painting of Australian scenery or the best example of figure sculpture by Australian artists.

2020 Telstra NATSIAA award finalists

Gamanyjan Doreen Jinggarabarra and Kamarrang Paul Nabulummo were selected as finalists in the 2020 Telstra NATSIAA awards. Within Australia, NATSIAA is the longest-running and most prestigious art award for Indigenous artists. Artbank subsequently secured Doreen's Mat, and Paul's 235 cm tall Lorrkkon, was acquired by a private collection.

Art Gallery of South Australia, Tarnanthi 2020: Open Hands

Mother and daughter Lena Yarinkura and Yolanda Rostron created an intergenerational installation work, 'Ngalbanbe' (sun story). *Open Hands* pays tribute to the work of senior artists who pass on vital cultural knowledge to younger generations as the future leaders of their Aboriginal and Torres Strait Islander communities.



Kenan Namunjda's work Ngalyod
(Rainbow Serpent), 2021 Wynne Prize
finalist.





Left: Arts workers Hayley Brown and Derylisa Carter barcoding artworks.
 Left bottom: Art centre gallery space after renovation.
 Below: Freda Ali teaches pandanus weaving.



Culture Office and the Djómi Museum Highlights

Indigenous Languages and Arts funding

This project follows the mapping of the Balkarranga clan (Burarra language group) and captures the nuanced cultural knowledge, clan-lect and Country. This is a community-led project with members of the Balkarranga clan leading the documentation process. This project has seen significant delays due to COVID-19 restrictions but is now gaining momentum as local staff seek ways to continue the project by drawing on resources and skills available within the community.

The Djómi Museum is home to a large, unique, and extremely valuable cultural collection

Tristen Harwood came to Maningrida for a three-month internship as part of the NT Heritage grant. The project is to ensure that significant intangible cultural knowledge associated with the displayed objects are appropriately researched, documented, and distilled into interpretive signage. Whilst the research component of this project was completed in late 2020, the panel installation has been delayed due to ongoing COVID-19 restrictions.

Museum of Contemporary Arts (MCA) Maningrida Collection

The MCA currently holds 573 works in fibre and other materials by Maningrida artists. Independent researcher, Freya Carmichael, visited Maningrida to work with community members on identifying and cataloguing the collection. The proposed opportunity for community members to visit the Maningrida Collection in Sydney has been postponed due to COVID-19 restrictions.

Donald Thompson Collection

The Culture Office staff continued to liaise with Carol Christophersen and Julie Banks from Melbourne University regarding the Donald Thompson Collection currently held at Museums Victoria. This collection spans multiple communities and includes artifacts and documentation acquired during Thompson's field work in various communities between 1935 – 1965. The ongoing discussions aim to facilitate community access to the collection and best practice pathways for the repatriation of artifacts and human remains.



Djómi Museum.



Bábbarra Women's Centre Highlights

Kip&Co collaboration

Leading lifestyle brand Kip&Co and Bábbarra Women's Centre released a contemporary homewares collection, which sold out in record time following its release in September 2020. The homewares were announced as a finalist at the highly respected TDF Design Award in November 2020. Australia's national copyright licensing organisation, the Copyright Agency, was engaged to help develop a framework to protect the integrity of the designs and the artist's intellectual property rights. All profits from the collaboration were shared equally with the artists at Bábbarra. Artworks by seven Bábbarra artists feature in the Bábbarra x Kip&Co collection:

- Deborah Wurrkidj, Manwak 2017, and Marebu, 2012
- Elizabeth Wullunmingu, Barnkabarra, 2010
- Helen Lanyinwanga, Ngarduk Kunred, 2017
- Janet Marawarr, Kunkurra, 2015
- Jennifer Wurrkidj, Kunronj, 2007
- Margot Gurawiliwili, Djenj dja komrdawh, 2006
- Raylene Bonson, Wubbunj, 2016

Jarracharra

This exhibition was launched at the Australian Embassy in Paris in 2019. It travelled through the National Museum of Anthropology and the Spanish Embassy, National Museum of Madrid this year between Dec 2020-Mar 2021. Participating artists were Lucy Yarawanga, Raylene Bonson, Deborah Wurrkidj, Melba Gunjarrwanga, Sonia Namarmyilk, Jennifer Wurrkidj, Belinda Kuriniya, Lennie Goya-Airra, Elizabeth Kala Kala, Kylie Hall, Linda Gurawana, Elizabeth Wullunmingu, Dora Diaguma, Jacinta Lami Lami, Miriam Jinmanga, Janet Marawarr, Carol Campion, Susan Marawarr, Elizabeth Kandabuma, Helen Layinwanga.

Raylene Bonson with her design Wubbunj (paper bark canoe) featured on Kip&Co x Bábbarra aprons.

Saloon Design House

Known for handcrafted 'slow fashion', Saloon Design House selected a range of Bábbarra textile designs for a collection to be sold online. The collection included trench coats which were the subject of an article published by Liberty of London.

Piinpi: Contemporary Indigenous Fashion

One of Australia's oldest and largest regional galleries, Bendigo Art Gallery, purchased five dresses made from textiles designed by Bábbarra Women's Centre artists, for its permanent First Nation's textile exhibition titled *Piinpi: Contemporary Indigenous Fashion*. The artists wore the dresses in Paris at the opening of their textile exhibition, Jarracharra, at the Australian Embassy in January 2020. The dress fabrics feature screen-printed designs printed by hand in Maningrida, representing some of the artists' stories of cultural significance. They were made for the women by Darwin-based business Raw Cloth.

Big Rivers Creative Industry Summit, Godinmayin Yijard, Katherine, NT

Bábbarra representatives and artists Jessica Phillips, Elizabeth Wullunmingu, Deborah Wurrkidj and Janet Marawarr were invited to speak on a public panel about the intersection between art, culture, entrepreneurship and how they connect to create social, cultural, and economic value.



Above: Carol Liyawanga Campion with her lino design 'Saratoga'.
Right: Workshops in studio. Roseanna Bonson finishing her design 'wayuk'.





Far left: Maningrida landscape.
Left: Volunteer Virginia Stalenberg
with Elizabeth Wullunmingu.
Below: Raylene Bonson
and Marilyn James carrying
pandanus on a Bábbarra Women's
Centre bush trip in 2021.





Above: Intergenerational mentoring. Cindy Rostron having fun modelling fabric by Susan Marawarr at Bábbarra Women's Centre.
 Right: From left: Lucy Yarawanga, Genevieve Smith, Belinda Kernan, Marisa Scott, Esther Yarllarlla, Josephine James admiring the Kip&Co x Bábbarra collection.





Artwork by Janet Marawarr – Namorodo.



Left: Workshops at MAC – Art on paper – Kuniyor Ngalyod (Rainbow Serpent) Jennifer Wurrkidj Feb 2021. Below: Workshops and Printing in Studio – Roseanna Bonson and Raylene Bonson – printing at Bábbarra 2020-2021.



Below left: Babbarra fabrics from Cairns
Exhibition Contemporary Indigenous
Textiles from Australia's Tropic Zone.
Below right: Raylene Bonson's Wubbunj
design was used in the Kip&Co x Babbarra
linen release and Far right: Yolanda
Rostron, Lineage' at Delmar Gallery





Film still from NT Water Tower Series
MABBÚLARR Joy Garlbin, Josephine
James with film maker Naina Sen.

FINANCIAL REPORT

The year in review:

COVID-19 continues to impact the Art Centre's operations. The low levels of literacy and lack of access to education in the Maningrida region mean that almost all tasks that require numeracy and literacy need to be performed by staff bought in from outside Maningrida. With COVID-19 restricting travel and creating anxiety, recruitment was challenging in 2020 – 2021. Artworkers Tally Brian and Zebedee Bonson left their positions due to family obligations in 2020. The art centre manager Chloe Gibbon departed in November, and in June 2021, General Manager Michelle Culpitt moved on. This left five positions vacant at the end of the financial year.

We would like to acknowledge the great work Brooke Ainscow (Maningrida Art Centre) and Jessica Rosalie Stalenberg (Bábbarra Women's Centre) put in to keep both businesses operating while recruitment for more staff was underway.

The partnership with Outback Spirit Tours briefly recommenced bringing immediate financial relief to casual guides, rebuilding connections, part payment of site fees and sales over 14 tours of \$26,000. The Northern Land Council revoked Outback Spirt Tours permit on May 24, affecting casual employees, a contract worker from Darwin and impacting sales and payments to artists immediately. But providing safety and security from the risk of COVID-19 took precedence over the economic benefits of tourism.

Financial Report

	Jul 19-20	Jul 20-21
Grants	\$735,920.31	\$652,571.55
Sales	\$1,218,388.07	\$1,141,670.07
Cost of Goods Sold	\$(596,363.85)	\$(529,360.55)
Administration	\$(176,972.22)	\$(6,635.31)
Operation	\$(304,126.64)	\$(377,695.01)
Information Systems	\$(2,592.71)	\$(5,086.75)
Vehicles	\$(54,798.08)	\$(6,930.46)
Personnel	\$(734,096.27)	\$(609,626.86)
Buildings	\$(23,267.38)	\$(77,483.79)
Net Income	\$62,091.23	\$181,422.89

Inventory

	Art Centre	Bábbarra	Total
2019	\$482,121.00	\$49,340.00	\$531,461.00
2020	\$337,216.10	\$84,920.00	\$422,136.10
2021	\$257,098.35	\$127,260.32	\$384,358.67



MANINGRIDA.COM



**BAWINANGA
ABORIGINAL
CORPORATION**

Lot 476, Maningrida,
Northern Territory

PMB 102 Winnellie
NT 0822 Australia

08 8979 6555
info@bawinanga.com
bawinanga.com



**MANINGRIDA
ARTS AND
CULTURE**