

SPINIFEXNS  
 WIRINDA  
 CRNE  
 artists  
 Barna  
 YAMAJI  
 ROE  
 TJKURBA  
 GROUP Gallery  
 Mung  
 art MARTU  
 Boodja  
 WALKATJURRA  
 PROJECT  
 CULTURAL CENTRE

# AACHWA INTERNSHIP PROGRAM 2019



*AACHWA acknowledges Aboriginal and Torres Strait Islander people as the traditional custodians of this country and its waters. We pay our respect to the Wadjuk/Whadjuk Noongar traditional owners, for this is the country on which AACHWA is located, and all other Noongar cultural groups.*

PROUDLY SUPPORTED BY



**Australian Government**

**Indigenous Visual Arts Industry Support**



We would like to thank the Australian Government, Department of Local Government, Sport and Cultural Industries, Art Gallery of Western Australia, ART ON THE MOVE, WA Museum, Fremantle Art Centre, Fiona Gavino (independent artist), Midland Junction Art Centre, Berndt Museum, Holmes à Court Collection, and all the staff involved for their generosity and support of this program.

IMAGE CREDITS

Front (top to bottom, left to right)

ART ON THE MOVE. Photo: Ron Bradfield Jnr.

Waringarri Aboriginal Arts artist installing the *Desert River Sea: Portraits of the Kimberley* commissioned artwork *Wirnan* 2018 at the Art Gallery of Western Australia. Photo: Balthazzar Media

Stefano Carboni, Director Art Gallery Western Australia with Chad Creighton, CEO AACHWA. Photo: Balthazzar Media

Jude Savage, Registrar Art Gallery Western Australia with AACHWA interns. Photo: Ron Bradfield Jnr.

Art Gallery of Western Australia. Photo: Ron Bradfield Jnr.

Brett Nannup, Registrar WA Museum with Claire Canham and Lily-mae Kerley exploring the archives. Photo: Ron Bradfield Jnr.

Dora Griffiths and Lily-mae Kerley at ART ON THE MOVE. Photo: Ron Bradfield Jnr.

Back (top to bottom, left to right)

Studio visit with artists Fiona Gavino. Photo: Ron Bradfield Jnr.

AACHWA interns exploring the archives at WA Museum. Photo: Ron Bradfield Jnr.

*Desert River Sea* promotion on the Yagan Square Digital Tower. Photo: Ron Bradfield Jnr.

AACHWA interns exploring the Janet Holmes à Court Collection. Photo: Balthazzar Media

Fremantle Port. Photo: Ron Bradfield Jnr.

# PREFACE

It gives me great pleasure to present you with these insights into our inaugural internship program - a program that we delivered in partnership with the Art Gallery of Western Australia (AGWA) and ART ON THE MOVE in February 2019.

This brochure outlines the program's design; its participants; their experiences, and the beneficial outcomes we achieved overall.

I am personally very proud of AACHWA in its ability to have delivered this pilot program so effectively. Its success is due largely to my small team of staff; our project mentor Ron Bradfield Jnr; my board, and my project partners AGWA and ART ON THE MOVE - all of whom contributed so much through their hard work

and passion to see this new skills model succeed.

I am therefore pleased to share the results of this first round of our internship program with you. It is a program that we are determined to continue delivering in future, to empower more WA Aboriginal arts workers with skills and experience they need, and hopefully to take steps towards leadership positions in their communities.

I hope you enjoy reading about our first interns' journeys as part of this unique program.

Chad Creighton  
AACHWA CEO



# THE PROJECT



Selected arts workers Dora Griffiths, Camilia Samson, Kyra Johnson, Kuberan Muir, Lily-mae Kerley and Mauretta Drage. Photo: Chad Crieghton

The Art Gallery of WA's landmark exhibition phase of their six year *Desert River Sea: Portraits of the Kimberley* project opened 6 February 2019, drawing hundreds of attendees to get a look at the stunning largescale show.

Featuring a range of over 150 exciting new and old works by Aboriginal artists from Kimberley Art Centres, the exhibition presented a dynamic survey of Aboriginal art from the Kimberley region. As part of the show, the Art Gallery of WA and WA Aboriginal art centre peak body, the Aboriginal Art Centre Hub of WA (AACHWA), partnered to deliver a gallery internship for six Aboriginal Arts Workers from remote WA. The program allowed participants to have an eight day, hands-on experience working as artwork installer-interns at the Art Gallery in the lead-up to the show's opening night.

This internship was special because it allowed participants to be directly involved in preparing and installing *Desert River Sea* artwork - works that have strong cultural significance.

Aboriginal arts workers from Art Centres in Kununurra; Leonora; Geraldton and Roebourne had the rare opportunity to intern under the guidance of Art Gallery of WA staff, learning art handling, conservation and gallery protocol skills. Traveling thousands of kilometres from their communities to be part of one of WA's largest art institution's major exhibitions was a rare and special opportunity.

Conceived by AACHWA, the internship has been designed to bridge the skills divide and the tyranny of distance that makes professional development experiences like these so difficult for many arts workers in remote WA Art Centres.

The six selected arts worker participants, who ranged in age from early twenties to mid-fifties, spent every waking hour of their time living and working together - spending most of it at the Art Gallery of WA, as well as at art handling / art touring organisation ART ON THE MOVE in Fremantle and other significant art and museum sites around Perth.

The result was a hugely beneficial and significant two-way learning exchange for the WA Aboriginal Arts sector. The Art Gallery of WA staff extended their professional knowledge and skills to the Aboriginal arts workers which they have taken back to their Art Centres across the state. While the Art Gallery of WA staff gained a greater understanding of Aboriginal culture and the remote Art Centre communities by working alongside their interns over the eight days.

AACHWA is eager to see the new program continue as a key part of its core support program for its membership. Everyone involved learnt so much, and each one recognises the value in it continuing and evolving into the future. As this program grows, AACHWA hopes to partner with other major state galleries to diversify the experience for participants, whilst retaining the program's focus on Aboriginal art and exhibitions of high cultural significance.

# MEET THE INTERNS

## MAURETTA DRAGE

### KU'ARLU MANGGA AT NORTHAMPTON OLD SCHOOL COMMUNITY INITIATIVE

Mauretta is a Nhanda, Wadjarri woman from Yamaji country. She is an emerging artist (dot painting and lino printing) and her work has been applied to textile designs which are currently sold through Ku'arlu Mangga, which is an arts organisation in the Mid-West. Mauretta also works as a special needs teacher in Broome, but she is still part of her community in Northampton, sending her artwork there and also visiting regularly to facilitate youth workshops and outreach programs to allow young people to connect with country.

Mauretta was drawn to AACHWA's internship for the new professional skills it could offer her. After participating in the program, she was surprised and delighted by the wealth of new skills and knowledge she took away - from hands-on techniques in art handling, to curatorial and artistic knowledge.

"We learnt so much about how to handle artwork properly," she says. "And we would often sit down together and have a yarn about our art, which was really good too."



Mauretta Drage undertaking a artwork condition report at ART ON THE MOVE. Photo: Ron Bradfield Jnr.

(Left) Mauretta Drage, Lily-mae Kerley, Kuberan Muir and Kyra Johnson exploring the Janet Holmes à Court Collection. Photo: Balthazar Media



Mauretta Drage undertaking a artwork condition report at ART ON THE MOVE. Photo: Balthazar Media

AACHWA CEO Chad Creighton, Mauretta Drage and Kyra Johnson during visit to the Janet Holmes à Court Collection. Photo: Balthazar Media

# DORA GRIFFITHS

## WARINGARRI ABORIGINAL ARTS, KUNUNURRA

Dora Griffiths was born and raised in Kununurra and has been working as an artist at Waringarri Aboriginal Arts since 2001 and has been an arts worker there since 2010. Dora has had many different roles at Waringarri and she is currently the chairperson of the organisation, as well as being the new Dawang Projects Coordinator at Waringarri. Dora will be managing the Dawang collection and artefacts as well as presenting annual exhibitions, managing Dawang Gallery bookings and programs as well as coordinating the Dawang story recordings.

As part of AACHWA's internship, Dora wanted to gain new curatorial skills and insight into collection management procedures that she can apply to her new role with Waringarri. Dora was also keen to visit different galleries in Perth to learn about different

ways of working for specific projects and about different collections' needs.

As an experienced arts worker, Dora's presence throughout the internship allowed her to informally mentor some of the younger participants, sharing her wealth of cultural knowledge and experience as they lived and worked together during the internship.

Dora also reflected that the opportunity to assist with the installation of artist's work from her own art centre (Waringarri Aboriginal Arts), was an especially powerful experience.

"I helped the Waringarri women with their installation, and that was quite a moment for me," she says. "We also made new friends and shared knowledge, and we want to keep that going."



Dora Griffiths at ART ON THE MOVE. Photo: Balthazar Media



Dora Griffiths undertaking an artwork condition report at ART ON THE MOVE. Photo: Ron Bradfield Jnr.



Waringarri Aboriginal Arts artists with their *Desert River Sea: Portraits of the Kimberley* commissioned artwork Wirnan 2018. AGWA installation view, 2019. Photo: Rebecca Mansell

***"The opportunity to assist with the installation of artist's work from my own art centre for the 'Desert, River, Sea' exhibition was an especially powerful experience."***

DORA GRIFFITHS

# KYRA JOHNSON

YAMAJI ART, GERALDTON

Kyra Johnson is a young Yamaji/ Mirrawong Nyarlu woman who spent most of her childhood in Kununurra before moving to Geraldton where she started painting and she hasn't stopped since. She conducts workshops at Yamaji Arts whilst also being involved in community projects. She hopes that she will soon be able to get a more permanent job in the arts industry.

Kyra was eager to participate in AACHWA's internship to help her get the knowledge and experience needed

to be successful in her goal to work professionally in the arts in the longer-term.

She said that the eight day internship experience did indeed broaden her horizons of what's possible in professional arts sector, and the new skills she learnt will add to her ability to offer a wider range of workshops at Yamaji.

# LILY-MAE KERLEY

YAMAJI ARTS, GERALDTON

Lily-mae Kerley a Njadu Noongar - Badimaya Yamaji woman born and raised in Geraldton. She has worked at Yamaji Art for one year as a junior gallery assistant. Her role as a gallery assistant includes exhibition administration; exhibition installation; youth program coordination; artwork sales and community engagement.

Lily-mae is also an emerging textiles artist with a particular interest in creating silk scarves. She has a natural eye for placing artworks (curating works)

and often "dresses" the art centre to make it very appealing to the public.

Reflecting on the AACHWA internship experience Lily-mae says she is looking forward to sharing the knowledge she gained through the experience with artists and colleagues at Yamaji.

"I feel like I learnt a lot of new skills that I can take back to Yamaji Arts and share with the other arts workers and the manager," Lily-mae says.



Kyra Johnson and Camilla Sampson undertaking artwork condition reports at ART ON THE MOVE. Photo: Balthazar Media

Kyra Johnson exploring the *Carrolup Revisited* exhibition at the Berndt Museum. Photo: Ron Bradfield Jnr.

Lily-Mae Kerley undertaking professional development with Fiona Gavino at ART ON THE MOVE. Photo: Ron Bradfield Jnr.

Lily-Mae Kerley exploring the Janet Holmes à Court Collection. Photo: Balthazar Media

# KUBERAN MUIR

WALKATJURRA CULTURAL CENTRE, LEONORA

Kuberan Muir is a member of the Tjiwarl and Manta Rirrtinya native title groups. His family are Ngalia, who are a southern branch of Mantjiltjarra people, and are also part of the Wongutha nation from the Goldfields region, based in Leonora. Kuberan has worked with the Walkatjurra Cultural Centre as an artist, arts worker and youth worker. As an arts worker he helped artists with technical requirements - from arts production through to framing, exhibition and display of art. In 2018 Kuberan started tertiary studies, Bachelor of Photography at Curtin University, focusing on digital media.

He says the internship helped upskill him as an arts

worker, as well as connect with his peers working in other art centres around WA.

"Throughout the internship we talked together about our art centres a lot... so we were able to learn from each other," he says.

He also says he is looking forward to applying his new knowledge and skills to help other artists and run more projects at Walkatjurra.

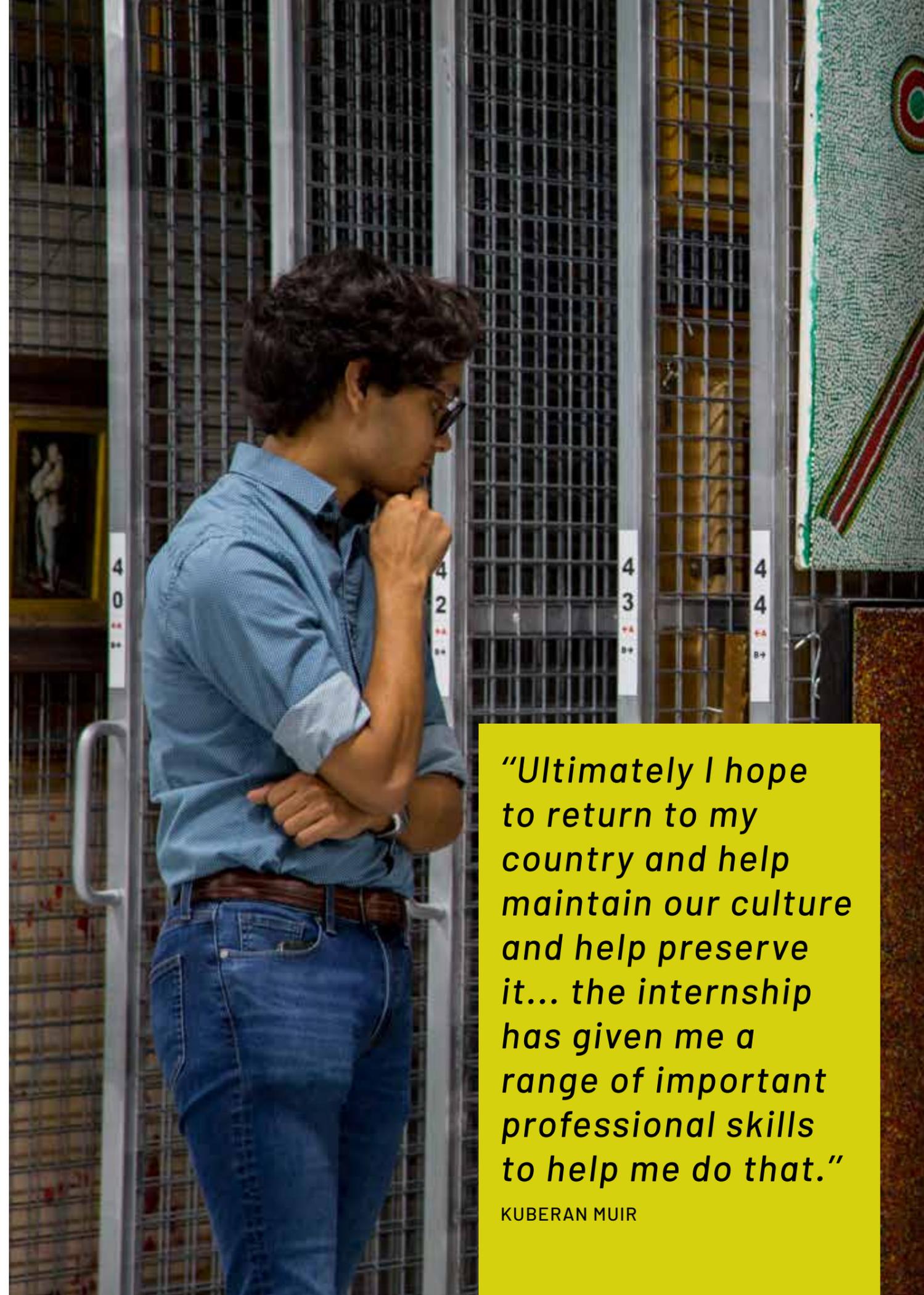
"Ultimately I hope to return to my country and help maintain our culture and help preserve it... and the internship has given me a range of important professional skills to help me do that."



Kuberan Muir. Photo: Balthazar Media



Kuberan Muir undertaking an artwork condition report at ART ON THE MOVE. Photo: Ron Bradfield Jnr. (Right) Kuberan Muir exploring the Janet Holmes à Court Collection. Photo: Balthazar Media



*"Ultimately I hope to return to my country and help maintain our culture and help preserve it... the internship has given me a range of important professional skills to help me do that."*

KUBERAN MUIR

# CAMILIA SAMSON

ROEBOURNE ART GROUP, ROEBOURNE

Camilia Samson is an arts worker from Roebourne Art Group. Camilia is relatively new to arts work, but her role with her art centre includes cataloguing artworks, ordering art supplies and making sales of artworks; organising events and community activities, as well as logistics and transport of artists to the arts centre and supporting artists in the community.

During the internship she was most interested to extend her existing skill set adding more targeted skills specifically in art handling and installation.

During the internship all participants spent 2 very productive days at the ART ON THE MOVE studios in Fremantle, where they undertook ART ON THE MOVE's intensive workshops in art handling and installation preparation.

Camilia says that her internship experience "will go a long way in the small community of Roebourne. I'm now ready to get more of the community and young people involved."



Camilia Samson undertaking an artwork condition report at ART ON THE MOVE. Photo: Art on the Move



Camilia Samson and Kyra Johnson visiting the *Carrolup Revisited* exhibition at the Berndt Museum. Photo: Balthazar Media



Camilia Samson and Kyra Johnson undertaking professional development at ART ON THE MOVE. Photo: Balthazar Media



Interns helping Waringarri artists, Agnes Armstrong (senior woman) and Jan Griffiths install their work *Wirnan for Desert, River, Sea: Portraits of the Kimberly* at the Art Gallery of WA. Photo: Art Gallery of WA

# MEET THE MENTOR

# RON BRADFIELD JNR

Ron Bradfield Jnr is a saltwater fella from Bardi Country, north of Broome but grew up in Geraldton, Western Australia! He now calls Whadjuk Boodjar (Perth) his home; where he runs *Yarns R Us* - using the latent power of personal stories - to challenge the way in which Aboriginal and Islander peoples and their cultures, are viewed throughout our modern society.

Having served ten years in the Australian Defence Force; worked in youth and community development

work through regional and remote WA; managed Artsource's membership and regional and Indigenous development program and; represented Western Australian countrymen in the UK as part of the British Council of Australia's *ACCELERATE* program - Ron is well versed in assisting and hosting artists - across most of Western Australia.



Ron Bradfield Jnr. Photo: Balthazar Media

(Left) Megan Schlipalius, Collection Registrar Janet Holmes à Court Collection with Chad Creighton, CEO AACHWA. Photo: Balthazar Media



# AACHWA

The Aboriginal Art Centre Hub of Western Australia (AACHWA) is the peak body for Aboriginal art centres across Western Australia.

Our primary objective is to encourage sustainable growth and stability for Aboriginal art centres across the state. We do this by providing a range of support services to Aboriginal art centres, including advocacy and promotion, human resources and operational advice, professional development relevant to the environment art centres operate in regional and remote Australia.

Our services respond to the challenges facing art centres as they work to build the creative and economic potential of their communities. Art centres usually operate in remote and regional locations. They are vitally important to the community as one of the few ways to make an income, generating economy in the remotest areas of our nation, they

engage youth and the elderly and provide health and wellbeing benefits, and other general community services that if not for the art centre would not exist. They keep Aboriginal and Torres Strait Islander people close to their country and are places that stimulate and encourage the longevity of language, culture and knowledge. AACHWA exists to support these often small-scale, yet high impact arts organisations, ensuring our services and programs are highly relevant and effective in allowing them to survive and thrive into the long-term future for the benefit of their local Aboriginal artists and communities.

# THE BOARD

AACHWA was established in 2009 and became an independent, not-for-profit Aboriginal corporation in 2015. Our board is driven by a strong Aboriginal majority, comprised of representatives from our member art centres. This Aboriginal leadership ensures key strategic decisions are relevant to the art centres and are culturally appropriate.

Lyn Yu Mackay  
**CHAIRPERSON**

Debbie Millard  
**TREASURER**

Kuberan Muir  
**DEPUTY CHAIRPERSON**

Veronica Jones, Loreen Samson, Ezzard Flowers and Christina Araujo  
**AACHWA BOARD OF DIRECTORS**



AACHWA Strategic Planning 2018 (left to right) Claire Canham, Ezzard Flowers, Kuberan Muir, Debbie Millard, Jan Teagle Kapetas, Christina Araujo, Lyn Yu Mackay, Ronnie Jones, Gloria Mengil, Kay Warrie, Chad Creighton, Jylene Warrie, Susan Congreve, Lindsay Malay

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 PROJECT  
 CULTURAL CENTRE

## ABORIGINAL ART CENTRE HUB

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We acknowledge Aboriginal and Torres Strait Islander people as the traditional custodians of this country and its waters. We wish to pay respect to the elders past and present and extend this to all Aboriginal and Torres Strait Islander people.

AACHWA is registered as a charity with the Australian Charities and Not-for-profits Commission.

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