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## our lives as artists nganampa ara: walka tjutatjara



### ANGKALIYA (TULAPA) PURAMPI ANGKALIYAKU TJUKURPA

*(With Margaret Dagg, transcription by the Institute for Aboriginal Development,  
translation Ute Eickelkamp and Kanytjupai Armstrong)*

Nganana kuulangka nyinapai  
mungawinki munula dinnerngka  
malangka wiyaringkupai munula  
ankupai kukaku Irupulainalakutu  
tangkiyingka munula kukatjanu  
malaku pitjapai mungartjikutu  
kampurarpa kulu mantjintjatjanu.  
Munu nganana kuulangka malangka  
Saturday ankupai kuula wiyaringkula  
Donalds Wellalakutu munu  
Wintuwintutjaralakutu kampurarpaku  
tangki tjutatjara. Munula Saturday  
Sunday ma nyinapai palu Anapalala  
ngurula unytju ankupai munu kutjupa  
ara mungartji malaku pitjapai  
kungkawara tjuta tjitji pulka tjutala  
ankupai munula homeland tjutangka  
ma ngaripai, homeland wiya palu  
shepherd tjutaku tjipi kanyilpai  
tjutaku ngurangka.

*Margaretalu: Ka ngunytyu mamangku tjipi  
tjuta kanyilpai iriti Shirley Wellala?*

We went to school in the morning and finished at noon, when we would ride on donkeys out to Aeroplane to go hunting for game and to collect witchetty grubs and bush-tomatoes, and we'd return in the late afternoon. On Saturdays, after school, we all rode to Donalds Well or Wintuwintu to gather bush-tomatoes. So we didn't stay in Ernabella over weekends, but all the young women and older children went out to the homelands, which were sheep camps in those days.

*Margaret: And your parents were shepherding at Shirley Well then?*

As a young woman, but still going to school, I had some training in the clinic together with my older sister. I worked in hospital for two years after I had finished school and then I took

Ka kuula wiyaringkula ngayulu kungkawara tjukutjuku kuulitja clinicangka warkaringi munu nintiringi ngali kutjara paluru kungkawara pulkatu. Ka ngayulu kuula wiyaringkula haspitalangka warkaringi tjukutjuku ngayulu warkaringi mununa yiya kutjara wiyaringkula piruku warka kutjupangka ngayulu bakeringka warkaringi kungkawaralta breadala pauningi panya anangu community winkiku. Mununa palulanguru bakery wiyaringu munu warka kutjupangka piruku warkaringu craftroomangkalta. Mununa ngayuku katja number one mantjinu craftroomangka warkarira munu ngayulu warka wantintja wiya warkaringi alatjitu.

Tjaatarirana palyanu craftroomangka floor rug munula weavemilalpai kulu kulu nganalu Miss Bairdalulanya nintiningi rugakaku munu weavemilantjaku munu, nyaa, tinaku panya malu miringuru palyantjaku paluru winkiku nganananya nintiningi. Miss Hilliardalulanya nintinu floor rug palyantjaku munu weavemilantjaku kulu nyara paluru tjanaya ngarangi. Uwa, tjukurpa nyangatjana ngayulu wangkangi.

*Margaretalu: Munu panya nyuntu paint kulu walkatjunkupai mulapa?*

Painting paperangka kulu ngarapai paper munu panangka kulu kulula walkatjunkupai. Ngayuku walkana nyangatja walkatjunanyi alatji alatjila palyalpai. Rugala nyanga palu purinyapa palyalpai.

*Margaretalu: Palumpa walka mulapa uti ngurkatankunytjaku tjukutjuku nyaranyi*

up another job in the bakery, where the young women were making bread for the whole community. I left the bakery to commence work in the craftroom and I had my first son then, whom I took with me to the craftroom. I didn't stop working when I had my children.

The craftroom began with the women making floor rugs and weaving, taught by Miss Baird, and we also made leather shoes from kangaroo skin with her. Then Miss Hilliard supervised the rug and shoe-making as well as weaving, yes, this is how I remember it.

*Margaret: And you also did painting?*

We painted on paper and we also made sand drawings. This is how I create my design.

The designs on rug were similar to this.

*Margaret: Her design is easily recognisable since it resembles Nyukana's design. Maybe white people can't see that and try to identify it in vain, and only Pitjantjatjara people have a trained eye.*

Yes, we painted that design at school and I also create it in batik now.

The spun wool was dyed in hot water: we had to light a fire under a drum to boil the water and poured in the dye. A lot of wool was dyed in this way and we made rugs for sale (with the money going back into the craftroom). When a rug was finished, we would dye some more wool to create the design in different colours again.

*Nyukanaku walka purunypa. Palu tjinguru  
piranypa kutjupa tjuta ninti wiya munu  
putu ngurkantankupai walka  
Pitjantjatjara tjutaku tjana kutju ninti.*

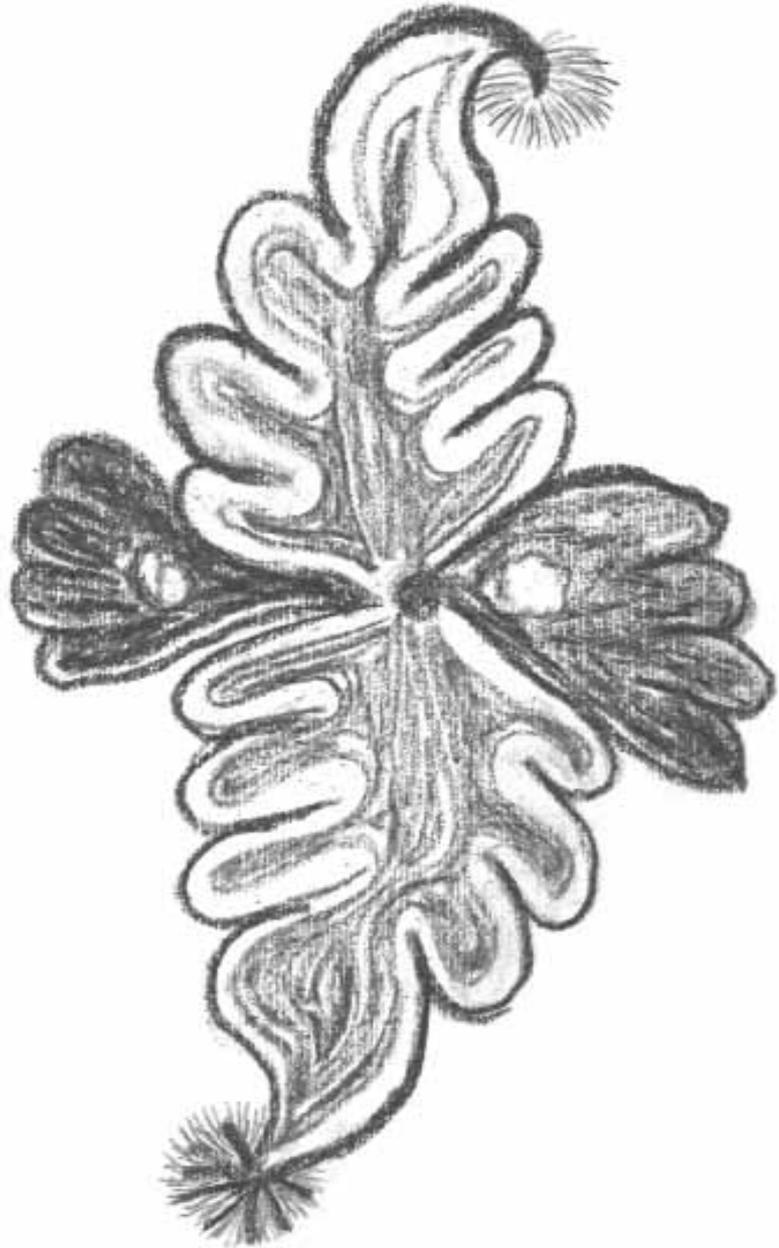
Uwa, kuulangka nganana  
walkatjungkupai walka palapalunya  
munu kuwari kulu ngayulu batikingka  
walkatjungkupai. Ngayulu  
craftroomangka warkarira kana  
palulanguru ngayulu warkarinyi  
wantinytja wiya.

Munula wuul dyemilalpai nganana  
nyangangka mina waruntjaku  
ngarapai ka nganana waru tjungkupai  
unngu dyemilantjikitjangku munu  
nganana dyemilalpai wuul tjuta munu  
nganana rugka palyalpai  
manikitjangku munula palyara  
wiwaringkula piruku kutjupa ngapartji  
boilamilalpai dye, walka kutjupa  
palyantjikitjangku. Munu nganana  
rugangka palyalpai munu  
weavemilalpai dyemilantjatjanungku  
malangka.

*Margaretalu: Uwa, tjana mulapa floor rug  
weaving tjutakulu palyalpai nyanga  
purunypa tjukutjuku, wuul tjana  
rungalpai tjukutjuku mulapa ka palula  
malangka kalarmilalpai munula paltjilpai  
munu kilinankupai munu dyengka  
tjungkupai kalaringkunyjaku ka palula  
malangka piltiringkupailta kaya katalpai.*

Ka nganana kuwari nguwanpalta  
Win Hilliardanya nyinantja arangka  
nganana batiki palyanu munula nyara  
palula ara batiki palyara nintiringangi  
munu batikingka piruku palyaningi.  
Walka panya palunyat.

Munu palulanguru ngayulu warka  
nyara palula warkarinytjatjanu anu  
ngura kutjupakutu, Japanalakutu  
warkaku. Win Hilliardanya ngali anu



Angkaliya's design  
(Ute Eickelkamp collection)

don't ask for stories

batik exhibitionku punu kulu  
palyantjikitja Panmanya kutjutjarala  
anu. Munu ngayulu pitjangu mununa  
anu warka kutjupa kutu anangu  
kutjupa tjuta Cedunala warka nyanga  
ngura nyara palunya palyantjikitja.  
Anangu panya ngurpa tjutala  
nintiningi.

*Margaretalu: Uwa, nganana batik  
palyaningi munu nintiningi anangu  
kutjupa tjuta.*

Mununa piruku palulanguru pitjangu  
mununa tjukutjuku warkaringi  
mununa palulanguru piruku anu  
Wupatintakutu anu mununa nyara  
palula warkaringi mununa malaku  
pitjangu mununa pikatjararinguna  
mununa pikatjararingkula warka  
nyara palunya wantintja wiya.

Mununa kuwari nyanga  
warkarinyitu homelandangka  
craftroomanguru ngayulu pakanu  
munu ngayuku craftroom tjunu  
tjitangka kana warkarinyi.  
Holidayangka kutju ngayulu  
warkaringkupai panya weekendangka  
Saturday Sunday kutju panya ngayuku  
warka kutjara bakery munu craftroom.  
Ngayuku untalpa kulu paluru  
kuulangka warkaringi munu weekend  
warkaringkupaitu.



*Margaretalu: Nyura  
warka nyangatja  
ngura kutjupangka  
nyangu munu  
nintiringu?*

Wiya warka  
nyanga palunyala  
nganana warara  
tjartamilanu Anapalala

*Margaret: Yes, the wool was spun into a  
fine thin thread, it was coloured and  
washed and dyed again, then hung out to  
dry. It could then be woven into a rug,  
which was completed by cutting the loose  
ends of the threads to an even edge.*

And some time after Win Hilliard had  
been the craft adviser, batik was  
introduced. We learnt the batik  
technique (in a workshop at Ernabella)  
and we have been creating this design  
in batik ever since.

Just after we had started batik, I  
travelled to Japan to do some work  
there. Win Hilliard and I went to an  
exhibition of batik, and woodcarving  
was demonstrated by Sandy, who was  
with us. I came back home and left  
again for Ceduna, where I conducted a  
batik workshop to teach Anangu from  
other places in this medium.

*Margaret: Yes, they demonstrated batik  
and passed on their knowledge to other  
Anangu.*

Again, I returned to Ernabella to work  
for a short while before I went to  
Warburton, where I also worked.  
When I came back from there, I fell ill,  
but I would nevertheless go to the  
craftroom.

Nowadays, I have my own studio  
on my homeland. We set up a shed  
where I can work on Saturdays and  
Sundays, or during holidays. I have  
another job in the bakery. My  
daughter works at school and she  
joins me in the craftroom on  
weekends.

*Margaret: Didn't you all go to another  
place to watch and learn?*

minyma pirantulanya nintinu warka nyanga palunya floor rug palyatjaku weavemilantjaku munu wuul (inyu) rungkatjaku. Mayawaranya Nura Rupertanya munu Mayawaranya wiyaringu munu Nyingutanya weavemilalpai ninti. Nyingutanya munuya nyara Fregonta nyinanyi kutjupa tjuta munu Amatala nyinanyi. Anapalala kutjungkala nintiringu nganana uwankaraya anu Anapalala kutjunguru.

*Ute: Where do you buy your material?*

Craftroomangka palu nganampa kuwari nyanganguru ordermilalpai ka pitjapai material tjuta craftroomakutu kala palyara katipai craftroomakutu munula tjalamilalpai.

Uwa palya.

No, our work grew in Ernabella, where it started when a white woman came and taught us how to make woven floor rugs and how to spin wool for that purpose. Mayawara and Nura Rupert were the first to make floor rugs and when Mayawara dropped out, Nyinguta learnt weaving, Nyinguta and women who now live in Fregon and Amata.

Ernabella is the place where we all trained in craft. It all started in Ernabella.

*Ute: Where do you buy your material nowadays?*

I purchase it in the craftroom, where it is ordered and sent to, and I also sell my work to the craftroom.

Alright? I finish here.

## MARGARET DAGG MARGARETAKU TJUKURPA

*(Written and translated by the artist)*

I was born just southwest of Ernabella as the fourth child. My parents came from out west, they lived here in Ernabella all their lives. That's where I grew up, and spent my first school years here in Ernabella. Miss Nicholson was my teacher and she taught me in my own language, which has helped me a lot in my work as a translator.

My family then moved to Fregon, where I continued my schooling. After lunch we were sent to homes for domestic duties as work experience. That is where I met Kanytjupai and she became my best friend. We

Ngayulu iti ngaringu Ernabellala itingka ka ngayuku mama ngunytju ngura nyangatja ngurara wiya panya paluru pula pitjangu ngura wiluraranguru palu wilurara pararinguru wiya nyanga ilanguru munu paluru pula nyangangka alatjitu nyinara pamparingkula tjilpiringu ngura nyanga Ernabellala. Ka ngayulu nyanga palula tjitji pulkaringu mununa kulangka tjatarira tjarpangu nyanga palula. Ka ngayuku teacher Miss Nicholsonga mununi paluru wirungku nintinu wangka pitjanytjaraku ngayuku wangkaku kana nyara palulanguru ngayulu

don't ask for stories

continued to work together in Fregon after I finished my schooling. It was in Mrs Fletcher's house. We did the cleaning every morning, as in doing the dishes, making the beds, sweeping the floors, washing the clothes and hanging them out to dry before we sat down for a cup of tea outside. The next job would be to do the vegetables for lunch, then we went off to have lunch with our own relations. After lunch we returned to continue the work, washing dishes and saucepans. This was a Monday to Friday job and we were paid a little bit of money, which we spent on food for the weekend. We sometimes came in on the weekend just to help with the dishes only.

On weekends we would go out hunting for rabbits with other women. We spent the rest of the weekends out bush. We learn a lot of our culture when we are children. Other things we learned from our relations were how to make wiltja, how to get witchetty

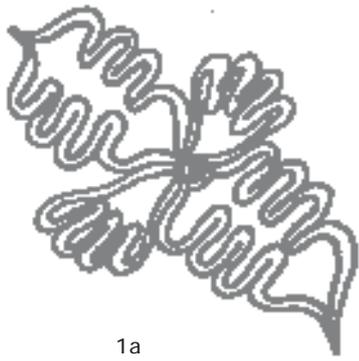
Margaret Dagg in the craftroom at Fregon, 1968 (photograph Dudley Dagg)



nintiringkunyjtjanungku tjukurpa walkatjunkupai.

Ka ngula ngayuku mama ngunytyju ngura nyangatja wantikatira anu Fregontakutu kana nyara palula piruku kulangka tjarpangi. Panya kulitjana anu nyanganguru kalanya tinangka malangka wali tjuta kutu iyalpai warkarira nintiringkunytyjaku. Kana ngula nyara palula Kanytyjupainya nyangu ka paluru ngayuku malparingu, munu paluru ngali nyara palula tjungu warkaripai panya ngayulu kula wiyaringkula ngulalta. Mrs Fletcherku walingkali warkaripai. Ngali rawa warkaku pitjapai tjintu uwankarangka munuli pulita tjuta paltjilpai, munu pita tjuta palyalpai, floor sweepamilalpai, munu ulytja tjuta paltjira utitjunkupai piltiringkunytyjaku kapati tjikintja kuwaripangka. Munuli palulanguru kapatingka malangka mai ukiri tjutalta kutjalpai tjanampa paluru tjana lunch ngalkunytyjaku, munuli ngali ankupai ngalimpa walytja tjutangka mai ngalkunytyjikitja. Munuli palulanguru maingka malangka pitjapai tjana panya mai ngalkunytyja kilinankunytyjikitja pulita tjuta saucepan tjuta kulu kulu. Warka nyanga alatjili rawangku palyalpai Mondaynguru Fridaykutu munuli mani tjukutjuku mantjilpai munu payamilalpai mai Saturdayku munu Sundayku. Kutjupa arali pitjapai Saturdayngka munu Sundayngka tjana panya mai ngalkunytyja pulitja tjuta kutju paltjira alpamilantjikitja.

Munu wiki kutjupangka nganana rapitaku ankupai minyma kutjupa tjutangka tjungu, munula kutjupa ara ma nyinapai putingka kukaku ankula munula mungartji kutju pitjapai. Nganana nganampa ara tjutaku



1a



1b



1c

Margaret's illustration of a selection of her designs, coloured pencil on paper, 1995 (Ute Eickelkamp collection)

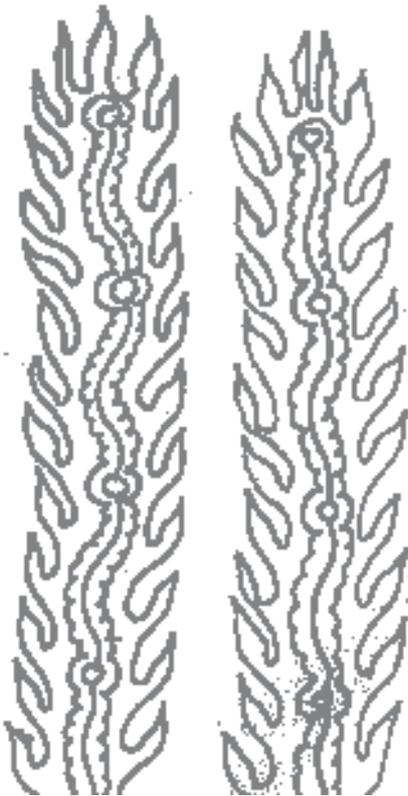
**Selection of design elements by Margaret Dagg**

1. Designs developed during her years at the craftroom in Fregon

- a. painted on small cards
- b. painted on bookmarks
- c. improved design used in miniature paintings

2. A major design used in the batik medium. The artist commences the creation with the circles, then connects these with a line which is then bracketed by curvy lines on either side. The design is finally completed with the flame-like outer line.

3, 4 and 5. Various other designs from Margaret's repertoire, which is ever-increasing, with new combinations of her developed design elements providing scope for innovation while her individual style is maintained.



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3



4



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grubs and honeyants, and collect wild tomatoes, bush-onions, and many other fruits in the wild.

My job was interesting in the beginning but I grew tired of doing the same thing all the time. So I disappeared for a while for a holiday and when I came back I decided to do a different job.

I went to work in the craftroom, where I started to paint small cards in watercolours and moccasins with designs in oils. Other women would sew the moccasins, which were cut out of kangaroo skins, together. I learned all the crafts from the other women and I still do many of them as a hobby. Win Hilliard was the manager and teacher of the craftroom.

And now I live just outside of Ernabella, where my house has a room just for craft.



nintiringu tjitji tjukutjukulpi. Munula kutjupa tjutaku kulu nintiringu nganampa ngunytjunguru munu kutjupa tjutanguru kulu. Wiltja palyantjaku walytjangku munu maku mantjintjaku tjala tjawantjaku, kampurarpa mantjintjaku munu tjanmata mantjintjaku, munu mai putitja kutjupa tjuta kulu.

Uwa ngayulu nganmanypa warkaku mukuringangi palu ngulana ma pakuringu warka kutjungka rawa, warkarira warkarira. Kana palulanguru ankupai alatai mununa malaku pitjala kulinu warka kutjupangka warkarinytjikitjangku.

Mununa palulanguru anu craftroomangka warkarinytjikitja. Mununa nyara palula warkarira ngayulu cards kulunypa tjutangka paintamilalpai Anapalaku walka, munu oil colourngka walkatjungkupai walka moccassinta. Minyma kutjupa tjutangkuya nganmanytju walkatjura katalpai munuya wakara wiyara tjunkupai kala nganana malangka walka palyalpai. Ngayulu warka nyanga palumpa nintiringu minyma kutjupa tjuta nyakula nyakula, munu ngayulu kuwari warka nyanga palunya tjananya walytjangku kanyini mununa rawangku palyalpai. Win Hilliardanya nyangangka nyinangi iriti nintilpai munu craftroomaku mayatja.

Ka ngayulu kuwari Anapalala nyinanyi palu tjukutjuku patu nguwanpa ka ngayuku walingka craftroom tjukutjuku ngaranya ngayulu warkarinytjuku.

## MARIE WARREN

### MARIEKU TJUKURPA

*(Written by Marie in Ernabella, 1996)*

*(Translation by Nura Ward, proofreading by Kanytjupai Armstrong)*

I came from Marree, and I lived on our grandfather's cattle station called Finnis Springs. So when the Ghan stopped shunting through Marree, my mother, Nancy Dodd, moved to Port Augusta. While living in Port Augusta, I didn't get on with my mother.

After all the trouble I ran away from home and I lived on the streets in Adelaide, down the River Torrens with the other street kids, for about one and a half years. This happened when I was twelve and a half years old.

After all that I met my children's father and I came to live in Ernabella, and I ended up working at Ernabella Arts in 1991. I was taught how to do silk printing and went on to doing screenprinting. I have been doing all of the colour ways for Ernabella Arts since then.

I don't live in Ernabella, but I live in Mintabie at the moment. When Ernabella Arts needs any work done I will go over and do all the printing for them.

I love screenprinting so much that I am hoping to get my own business going in screenprinting in the near future.

But I will never forget about all the years with Ernabella Arts in which it was a privilege to work there. If it wasn't for them I wouldn't know where or how I would have survived.

Nganmanypa ngayulu pitjangu  
Marreelanguru mununa nyinangi  
ngayuku tjamuku ngurangka ngura  
pulukaku ngura paluru ini Finnis  
Springsnya. Ka traina ankunytja  
wiyaringu Marreela ka ngayuku  
ngunytju Nancy Doddanya anu Port  
Augustalakutu palu ngayulu  
ngunytjula tjungu ankunytja wiya palu  
troublela pulka wirkanu malangka.

Kana nyara palula ara anu  
Adelaidalakutu mununa karu panya  
Torrensala itingka nyinangi tjitji  
kutjupa tjutangka tjunguringkula yiya  
kutju nguwanpa nyangatjana  
kungkawara tjukutjuku alatjiringi  
twelve yiya nguwanpa nyinara.

Nyangangka malangka ngayulu  
kuritjararingu mununa tjitji mantjinu  
mununa anu Anapalalakutu. Mununa  
wakaringi craftroomangka Anapalala  
1991ta. Ngayulu nintiringangi walkaku  
mununa walkatjunangi Kuwari  
ngayulu kutjupa kutjupa palyani.

Palu ngayulu nyinanyi Anapalala  
wiya Mintabaila kuwari. Mununa  
ngalya pitjapai Anapalala  
wakarinytjikitja rawa.

Ngayulu pulkara mukuringanyi  
walka nyanga palumpa mununa  
nintiringangi waltjangku kanyintjikitja  
munu palyantjikitja.

Ngayulu watarkurintja wiya rawa  
pitjapai Anapalaku. Nyangatja warka  
wiru mulapa. Nganmanypa watarku  
nyinangi nyanganpa kulintja wiya  
mununa kuwari pulkara nintiringanyi  
mununa tjinguru nintilku anangu  
kutjupa tjuta Mintabaila.

## MAKINTI MINUTJUKUR MAKINTIKU TJUKURPA

I was born in Alice Springs in 1957 because my parents were working in church there. They brought me back to Ernabella as a baby, and when I grew older, I lived in a different place.

### School years in Adelaide

My first schooling was here in Ernabella, and I learnt in Pitjantjatjara. A young woman, Miss Hill, spoke a lot of Pitjantjatjara, so she taught it and only very little English. But it was hard to learn, slowly, but Pitjantjatjara was quick. I read Pitjantjatjara, write Pitjantjatjara and speak Pitjantjatjara. But when I grew up – I was 12 or 13 years old – I started to learn English.

That time, my family wanted me to go to Adelaide to go to college or high school there. So they put me there for one year, and I was alone. There were no Anangu in the school, but I got a lot of friends there. Still, it was too hard for me to be alone.

I was very good at school and young for my class, and the teachers chose me to say that I was good in English. I was trying hard and so they gave me a certificate. I was also the only one from my class to be on a stage with other girls. That was at the end of school.

I stayed with friends who used to work in Ernabella when I was little. They were good friends, they looked after me and I lived with them.

### Return to Ernabella – the craftroom

I came back to Ernabella at Christmas time. I was thinking, 'I don't want to go back', 'cause it was too hard. It was good to learn from a different life and different people.

When I finished school, I started working in the craftroom. Ernabella wasn't a mission anymore, and Win Hilliard was still the art adviser.

It was different from today: there were lots of women working, older women, younger women, and me. The craftroom has been important for the women. In the old days, mothers and daughters were working together. They all worked and we grew up in there, making art. And it is still important to keep that craftwork going.

### The first designs

Maybe the Ernabella design is really a women's design. I saw an old video that shows Nungalka and Tjikalyi as children drawing these designs in the sand. It looked like this:



And the white man was saying, 'Ai, Nungalka, this is the first design!' They started in the sand first, and I thought, 'So, that's how it was'.

Perhaps they were all sitting together telling stories, doing walkatjunanyi and drawing the stories in the sand: making lines with three fingers to show rocks or a creek, drawing a semicircle with one finger for a person, a larger one for a wiltja, then short crossing lines as a campfire, and little filled-in circles showing spinifex grass and bushes. All this is shown as if looking from the top, from above. Then they went to school and there they made these drawings on paper, using chalk.

These first designs were different, pretty bad. They started with shapes different from today, maybe like this:



And they filled in colours – green, yellow – and discovered 'That's a beautiful design!'.

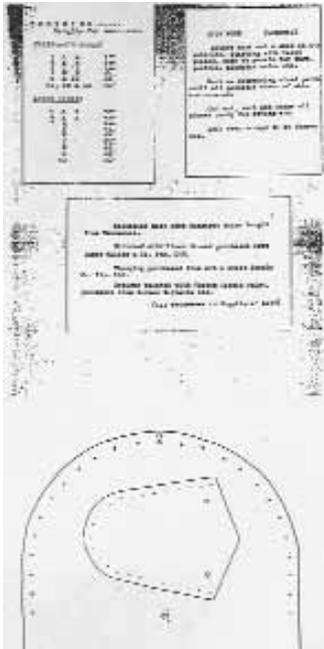


don't ask for stories

But today, they do it different:



Pattern for cutting a moccasin (from the undated handwritten booklet by Winifred Hilliard, 'General Information', Ernabella Arts collection)



I was eight or nine years old when I first saw the women painting the design on moccasins made from kangaroo skins. The older women cut out the patterns in different sizes and sewed them up. A fur sole was put inside and they painted the design on the shoe.

Then I started to learn batik. My aunty Tjunkaya and Nyukana showed me; they all know. And I learnt and made beautiful designs on batik and canvas.

I also had the job of doing bookkeeping, filling in timesheets, and organising the payments. The men all had good jobs, but there was no other work for women in Ernabella. The craftroom kept us busy from Monday to Sunday.

### The community today

At present, I am the chairperson of the Women's Council and was the mayor of Pukatja [Ernabella] until that position was cut by ATSIC [the Aboriginal and Torres Strait Islander Commission] in 1996. I am supervisor for CDOs [community development officers] now.

Community work is important for Anangu and also church is important for all the Christian people. We should have a strong church.

In mission times, a white man, Bill Edwards, was the superintendent. He runs two positions in the community: the money and work side, and the church – he was a reverend too. There were also Anangu church elders and they worked together on both sides.

Now it's different: people like the CDOs only run community business, and Christians work only for the church. It's good for Anangu to control, but I think, maybe it's too hard.

Perhaps the children need better education. Today, our children should learn for our future. They should go to school and to university, and when they have learnt they should come back to run the community, truly by Anangu.

**LEXIE INKATJI**  
**LEXIEKU TJUKURPA**

*(Translation by Kanytjupai Armstrong)*

I grew up in Ernabella where I went to school. Carol Williams was in my class; now she also paints on silk in the craftroom.

I came to the craftroom a short while ago and I started painting on canvas. Not stories about bushfood, just designs.

I don't think I will start batik, I like painting silk scarves. One lady came from Adelaide and we had a workshop to learn the technique. This is how you do it: first, you choose a piece of white silk and then it is pinned on a frame. The design is

Nyanga palulana pulkaringu  
Anapalala panya ngayulu schoolangka  
tjarpapai Carolta tjungu ka kuwari  
paluru ngalitu paintamilalpai silkangka  
craftroomangka.

Panya craftroomangka ngayulu  
warkaringu kuwari nguwanpa  
mununa paintamilalpai canvasangka  
mai putitjatjara wiya panya walka  
kutjula palyalpai.

Batikakuna ngurpa palu silka  
kutjuna paintamilalpai panya kungka  
piranpa kutju mungatu pitjangu  
Adelaidalanguru nganananya  
nintitjikitja nyanga alatjila palyaningi

Painted silk scarves, 1996  
(Ernabella Arts collection,  
photograph Ute Eickelkamp)



don't ask for stories

painted on the silk with gutta, using a little plastic bottle with a long neck. This stops the colour from running. Then, the colours are filled in with a paint brush. It dries quickly. It's finished now. Jenni [the art coordinator] will steam the scarf.

When I come to work at the craft room, I bring my little son with me. My sister Yilpi also does silk painting here, as well as batik.

nganmanytjula raiki piranpa mantjira framengka tjakatjunangi munula walkatjunangi. Patala tjaa warangkala tjutiningi munu kala wiyaringkunyjakutawara kala uwankara brushangka mantjilpai ka mapalku piltiringkupai munu wiyaringkupai. Ka Jennilu mantjira tjunkupai raiki panya ngayulu craftroomakutu warkaku pitjala. Ngayuku katja kulunypa kulu katipai ngali kangkurura warkaripai paintangka munu batikangka kulu.

Lexie Inkatji painting on silk, with her son Ushmer, 1995 (photograph Ute Eickelkamp)



## NYUKANA BAKER NYUKANAKU TJUKURPA

*(Translation by Margaret Dagg)*

I first started drawing and painting at school. After school, I came to the craftroom, right? And I worked in the craftroom, maybe painting small cards.

Win Hilliard was working in the craftroom, it used to be over there where the trees are. We came there to work – Yangkuyinya, Tjikalyinya, and me. We worked together. And Nuranya Ward. We worked in the craftroom in the afternoon, after school hours.

After I finished school, I started working in the craftroom; I didn't take any other job, like working in the clinic or in a household. I painted cards, and I made floor rugs, and – when was it? – in 1963, I went to New South Wales. For weaving. There was a workshop: weaving and tapestry. Winifred and I went together for three weeks.

In 1974, Jillian Davey, Carol's mother, and I went to Indonesia [to the batik research centre in Yogyakarta]. Winifred did not come, but a teacher, Kunmanara Finch, came with us. We flew from Alice Springs to



Ngayulu iriti kulangka nyinara tjitjingku walka palyalpai mununa paintamilalpai. Mununa palulanguru kula wiyaringkula ngayulu kuliningi craftroomangka warkarinytjikitjangku mununa pitjangu nyanga palula kutu munula tjinguru paintamilaningi card kulunypa tjutangka.

Ka Win Hilliardanya nyanga palula warkaringi nganmanypa craftroom nyangangka palu craftroom nganmanyitja nyarangka ngarangi nyara punu tjuta kuwari ngaranyi palula. Kala warkaku pitjapai nyara palula ngaranyangka. Munula warkarlpai Nuranya Yangkuyinya Tjikalyinya munu ngayulu nganana tjungu alatjitu warkaripai. Nganmanypala kulangka malangka pitjala nintiringkupai.

Palula malangkana kula wiyaringu mununa craftroomangka pitjala warkaringi, ngayulu warka kutjupa tjutaku mukuringkunyitja wiyatu panya clinicaku munu walingka warkarinytjaku kulu palu ngayulu ngurkantanu warka nyangatja paintamilantjikitjangku munu floor rug tjuta palyantjikitjangku. Mununa 1963angka anu New South Walesala kutu weaving nintiringkunyitjikitja nyara palulana warkaku nintiringangi weavemilantjikitja munu warka kutjupa tjutaku kulu. Win Hilliardanya ngali nyara palula kutu anu munuli wiki mankurpa manyinangi nyura nyara palula.

Munu 1974angka Jillian Daveynya Carolku ngunyitju munu ngayulu anula Indonesiala kutu panya batikaku

don't ask for stories

Darwin, but we had to go back to Ernabella because of the cyclone. There was nothing left in Darwin, no hotel, no shops. We started again and went from Sydney to Indonesia. They wanted us to stay for six weeks, but after four weeks we came back: no food in Indonesia! We only got a little bit of meat and it rained a lot. The Indonesians eat different food, no meat. Not Australian food. There was only one Australian shop, which had lots of chicken, lots of meat, and tin

Nyukana Baker with her daughter, Tanya Kunmanara, 1996 (photograph Ute Eickelkamp)



nintiringkupai ngarangi Jakartala. Ka Win Hilliardanya ngananala tjungu pitjanytja wiyatu palu kungka panya teacher pitjangu ngananala tjungu panya kunmanara Finchanya. Munula Alice Springsala nguru Darwinta kutu ma pakanu irupulaina pulkangka palu wiya nyara palula ngurula malaku pitjangu Anapalata kutu panya ngura nyara palula walpa pulka ngarangi. Ka kutjupa kutjupa ngaranytja wiya Darwinta uwankara alatjitu katantara minyaminyanu tjikilpai tjuta munu tjuwa tjuta kulu kulu. Kala ngula piruku tjataringu munula Sydneyla wanu anu Indonesiala kutu. Ka paluru tjana nganananya tjapinu six wiki nyinanytjaku, palu four wiki kutjula nyinara wiyaringkula pitjangu. Panya ngura nyara Indonesiala mai wiya. Kala ngura nyara palula kuka tjukutjuku kutju mantjilpai. Ka minangu kulu rawangu alatjitu puyilpai. Panya Indonesiala nyinapai tjutangkuya mai kutjupa ngalkupai, kuka wiya. Australiaku mai wiya. Ka nyara palula Australiaku tjuwa kutju ngarangi. Kuka tjutatjara munu chicken munu kuka walpayatangka kulu kulu. Ka ngayulu pulkara pukularingu kukaku.

Ka batikaku panya nintiringkupainya wali pulka alatjitu, kaya wati tjuta munu minyama tjuta kulu tjungu warkaripai nyara palula. Ka ngura nyara Indonesiala tjana raiki wara pulkangka alatjitu palyalpai warka wiru mulapa. Ka nyara palula ara ngayulu ngurpangu. Putu nguwanpa palyaningi batik putu alatjituna kuwaripatjana palyaningi.

Nyara Indonesiala, palu ngura nyara katu kuluya wati tjuta warkaripai batikakangka munuya tjatangka kulu walka tjunkupai

meat. I was really happy about the meat.

The batik workshop was big: many men and women took part. The Indonesian materials are huge and they make beautiful batik. At that stage, I didn't know how to make batik. I couldn't do it.

In Indonesia, but also in the top end of Australia, men work with batik, as well. They make T-shirts and screenprints. I don't know why only women work in the Ernabella craft room.

### The craft room

In the past, many women came to the craft room, working together like this: six women were making large floor rugs, three sitting on one side and three on the other, the floor rug in between them. One woman would make the design: she painted it on the hessian and the others hooked the wool. They made the design out of coloured wool, the outline in black on a grey or brown background. The women chose the colours themselves and they still do it that way nowadays.

Yes, the craft room is a place for women to work. As the chairperson, I look after it: I might make sure that it's clean and I oversee the work, yes. I select works for exhibitions, have meetings, do the budget and make suggestions to the coordinator.

Nowadays, the art coordinators don't stay for too long. After maybe two years they go and we get a new one. I think that's good – a new person might have different ideas, might bring new things to learn.

Kukika is my little niece. I'm looking after her. She's already learning in the craft room. She knows a

munuya paintamilalai ka ngayulu  
putu kulini nya kula panyatja minyama  
kutju warkaripai craftroomangka.

### Craftroomatjara wangkanytja

Kuwaripatjara mulapaya minyama tjuta  
mulapa warkaku pitjapai  
craftroomakutu, munuya nyanga alatji  
warkaripai minyama mankurpaya  
kampa kutjupa nyinapai ka minyama  
mankurpa kutjupa kampa kutjupa  
nyinapai floor rug ngururpa tjunkula.  
Ka nganmanytju minyama kutjungku  
walkatjungkupai kaya palulanguru wool  
kalatjara tjuta katalpai munuya  
wakalpailta. Munuya wakara uwankara  
wiyara mala patilpai marungka munta  
tjinguru kala greyngka munta tjinguru  
brownta walka utiringkunyjtaku.  
Minyama tjutangkuya walytjangku kala  
palunya tjananya ngurkantankupai  
munu tjana kuwari kulu nyanga palu  
purunypa palyalpai.

Panya craft room nyanga paluru  
minyama tjutaku nyinara  
warkarinytjaku. Ka ngayulu chairperson  
nyinara tjananya nyakupai wirura  
warkarinyangka panya kuranyitjangku  
alatji nyakupai wirura warkarinyangka  
munu kilina kanyinnyangka mununa  
warka wiru mulapa palyantjitja nguru  
raiki tjutanguru ngurkantara tjunkupai  
exhibition kutu katinytjaku ka panya  
tjana utitjungkunyangka kutjupa  
tjutangku nyakula payamilapailta  
munula tjunguringkula wangkara kulira  
palyalpai.

Ka ara nyanga kuwaritjangka  
piranpa panya mayatja  
nyinanytjatjanu paluru rawa nyinapai  
wiya tjukutjuku nyinara paluru  
ankupai tjinguru yiya kutjara  
nyinanytjatjanu munuya ankupai kala  
kutjupa mantjilpai. Munula kulilpai  
nyangatja wiru tjingurulanya mayatja

little bit. She practises on canvas and paints witchetty grubs and honeyants.

Yes, the craftroom is a good place, but it's true, there are problems outside. It was different in mission times, no petrol – that was locked away in a wooden hut, no rubbish. It was really beautiful, but nowadays – I think it's over.

### Life on the mission

It used to be nice. In the morning, we were at our places, in the wiltja, and then we went and had a shower. And in the kitchen, we ate breakfast. There was plenty of meat in the kitchen, we had porridge and bread. The women made bread early in the morning and at noon.

When breakfast was over, we went to church. And after church, to school, or to work. The women would go and pick up some wool for spinning. Not the men. They had different jobs, but the old men didn't work, they sat down. It was hard for the old people: no pension money. All the young fellows were working. Those who didn't work got only a little bit of food, very little.

And all the children went to school, had lunch, and then, after school, we went out bush. The children got no supper, only breakfast and lunch. So we went out on donkeys, looking for rabbits and witchetty grubs. We might

kutjupangku kulintja wirutjarangku warka wiruku kuwaritjaku nintilku.

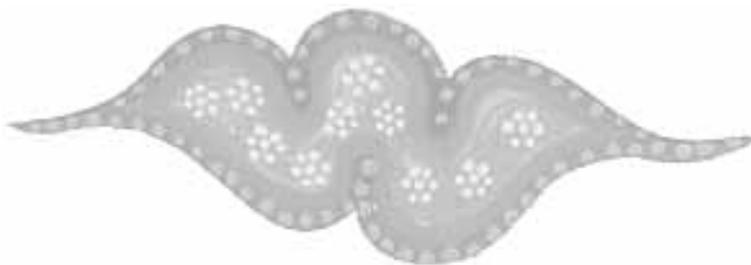
Uwa tjitji nyanga Susangga ngayuku ukari, ka ngayulu palunya atunymankupai. Ka paluru mukuringkupai nintiringkunyjtikitja munu paluru nganmanytju alatjitu walkatjura nintiringangi canvasangka paintamilara maku munu tjala paluru nganmanypa alatjitu nintiringangi paluru mukuringkula.

Uwa craftroom nyangatja wiru mulapa, palu tjukarurungkuna wangkanyi, panya kura kutjupa kutjupa tjuta urilta ngaranyitu kuwari nyanga. Palu iriti wiru mulapa ngarangi munu kutjupa alatjitu pitulu wiya kaya piranpa tjutangku tjanampa pitulu patira tjunkupai wali tjukutjukungka munu ngura kulu raputji wiya ngarangi kilina alatjitu, palu kuwari nyanga wiyaringu munu kurakura ngaranyi.

### Mission dayngka nyinanytja

Uwa iriti wiru mulapa ngarangi. Kala wiltja walytjangka walytjangka nyinapai, munula mungawinki pakara ankupai showerngka paltjintjikitja. Munula palulanguru kitjinangka mai ngalkupai. Ka nyara palula kuka pulka ngaripai ngulaku palu maila ngalkupai munu paritji kulu. Kaya minyma tjutangku mai bread tjuta pitjala paulpai mungawinki mulapa munu mungartji kulu.

Kala palulanguru mai ngalkula wiyaringkula uwankara ankupai church kutu inmaku munula churchangka malangka ankupai kulakutu munta tjinguru kutjupa tjuta warkakutu. Kaya minyma tjutangku ankula wool mantjilpai rungkantjikitjangku, palu wati wiya. Tjana warka kutjupangka warkaripai. Kaya wati tjilpi tjuta warka wiya



go to Aeroplane. The girls went together. And at night-time, we slept in our wiltja. Yes, we still look for witchetty grubs today, but we don't go on donkeys anymore. And sometimes, we still camp out bush.

Yes, the old people talk about what it was like before mission times. A long time ago, there was always water running in the creek. That was truly beautiful in the old days.

### Talking about art

I first learnt the Ernabella design as a schoolgirl, by telling stories in the sand – milpatjunanyi, the storytelling game.

I have always made the Ernabella design and my own design has changed only a little bit over the years, and yes, each artist has got her own design. Margaret Dagg's looks a bit like mine, that's right.

Before I draw the design with wax on the scarf, I have an idea. Yes, some people think this is spinifex, or stars, something, but wiya, it's not.

But I also make dot paintings. This is when I paint spinifex, trees, witchetty grubs. But not with the design in batik. The dot paintings were started by Tjulkiwa and Makinti in the mid-1980s. It was not brought here by other people. I had no idea how to do it, and then I learnt a little bit; I watched them.

I also travelled to Fiji and to Japan, and yes, they've got their own design. But the Ernabella design is different. It has changed over the years, and with different mediums, but yes, it's still the same. I have never wanted to paint something totally different.

Painting a walka is telling a story in your mind. Old ladies don't do it, only girls and younger women. They

nyinapai. Ka ara nyanga paluru wituwitu mulapa ngarangi kuwaripatjara wati tjilpi tjutaku panya iritiya tjilpi tjutangku pension mani mantjilpai wiya. Yangupala tjuta kutjuya warkaripai mani mantjintjikitja. Kaya kutjupa tjutangku panya warka wiya nyinapai tjutangku mai tjukutjuku kutju mantjilpai iriti.

Kala tjitji tjuta kuulangka nyinapai munula palulanguru kula wiyaringkula pakara ngura kutu ankupai. Panya nganana supper ngalkupai wiya kitjinangka pinpatja munu dinner kutjula ngalkupai kitjinangka. Munula palulanguru ankupai donkey tjutangku tatira kuka rapitaku munu makuku kulu. Uwa Irupulainala kutula rawa ankupai munula mungaringkunyangka nganana kungka tjuta wiltjanga ngaripai. Palu nganana kuwari kulu makuku ankupai palu donkey tjutala kuwari kanyintja wiya munula putikutu ankupaitu antjaki ngarinytjikitja.

Kaya tjilpi tjutangku ara irititja rawangkutu wangkapai panya tjana ngura wirungka nyinanytjatjanungku. Ka iriti mulapa mina pulka karungka rawa ukalingkupai ka wiru mulapa ngarapai nyara palula arangka.

### Warkatjara wangkanytja

Uwa ngayulu kuwaripatjara mulapa nintiringu Anapalaku walka palyantjikitja tjitji kulitja mununa milpatjunkula mantangka walka palyalpai tjukurpa wangkara.

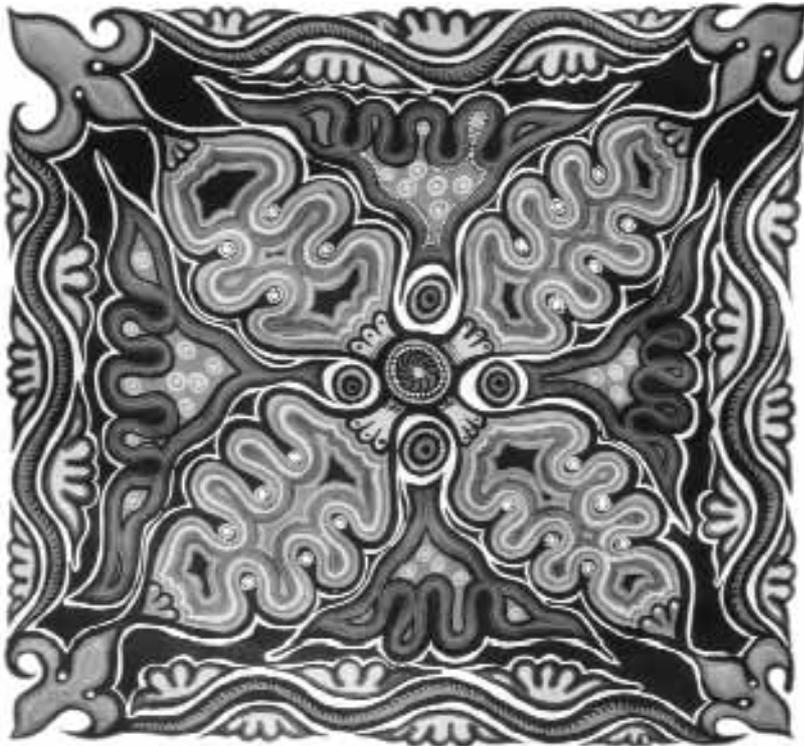
Ngayulu rawangku Anapalaku walka palyalpai ka ngayuku panya walka kutjuparingu munu ngalya wiruringangi yiya panya nyara malakitja tjutangku palu minyma uwankarangkula walka kutjupa kutjupa katangu kanyini walytjangku

don't ask for stories

didn't do it in the old days – iriti wiya!  
I also make carvings. I like small  
carvings: little cats, tinka and  
wombats.

*What do you think about collecting your  
stories for a book?*

It's a good idea to write our stories  
down. One day, the young people can  
listen to the tapes and read the book,  
so they can learn about our history.  
The children should also learn English.



Gouache on canvas, by  
Alison Carroll, 1990s  
(Michelle Swanborough  
collection, photograph  
Ute Eickelkamp)

walytjangku, ka Margaretaku walka  
ngayuku purunypa.

Palu walkatjunkunytja  
kuwaripangkana kulilpai tjanpi munu  
kililpi palyannyangka palku palu wiya.

Panya dot painting nyanga  
palunya Tjulkiwalu walkatjunangi  
munu Makintilu kulu tjinguru  
1980ngka. Ngayulu ngurpa nyinangi  
nyara palulaara mununa tjanalanguru  
nyakula nintiringu.

Ngayulu iriti Fijilakutu anu munu  
Japantakutu kulu mununa nyangu  
panya tjanayanku walka walytjangku  
palyantjantjanungku kanyini ngura  
nyara palula tjanala. Palu Anapalaku  
walka kutjupa alatjitu. Munu walka  
paluru kutjuparingu yiya panya  
nyaranta palu kutjuparinytja mulapa  
wiya panya walka palunyaya  
kutjupangka kutjupangka palyalpai.  
Panya ngayulu mukuringkunytja  
wiyatu nguratjara walkatjunkunytjikitja.

Munu ngayulu walkatjunkula  
tjukurpa purunypa tjakultjunanyi. Palu  
minyma pampa tjutangkuya walka  
tjungkupai wiya, kungkawara tjutangku  
munu minyma malatja tjutangku  
kutjuya palyalpai palu iritiya palyalpai  
wiya.

Kana ngayulu punu palyalpai tjati  
kulunypa tjuta munu ngintaka tjuta  
munu wampata tjuta langka tjuta.

*Yaltjin kulini panya ngayulu tjukurpa  
mantjini nyiringka tjunkunytjikitjangku?*

Uwa palyana kulini nyangatja wiru  
alatjitu nganampa tjukurpa nyiringka  
tjunkunytjaku. Tjinguru ngula tjitji  
malatja tjutangku tapeanguru kulira  
ritamilanma. Munu tjana nyara  
palulanguru nganampa tjukurku  
nintiringkuku munu tjana uti  
ingkillitjaku kulu nintiringama.

## ALISON CARROLL ALISONAKU TJUKURPA

*(Translation by Kanytjupai Armstrong)*

I come from Ernabella, but for most of my school years I was in Alice Springs, staying at St Philips College. I came back to Ernabella for a short while after I had finished high school. Then I went to Alice Springs again, to Yirara College.

Back in Ernabella, I started working in the craftroom, only for a little while, maybe one or two years. Win Hilliard, that old lady, was the coordinator. At that time, I painted Ernabella design on bookmarks and cards, and I also made batik. I first learnt about walka as a schoolgirl. After school, we went and watched the women working in the craftroom.

Then I decided to become a health worker and I worked at the clinic for many years. I would still go to the craftroom sometimes. During holidays, I went to my aunty's homeland, Youngs Well.

My mother used to work in the craftroom. She did batik, weaving and painting. She taught me a lot. As schoolchildren we would come and watch the older women working on batiks. They let us try a little – this is how we learnt. The craftroom is a good place for young girls. They come here after school with their teachers; they also visit other places to have a look: EV/TV [Ernabella Video/Television], or the community office.

Nowadays, I come to the craftroom every day. I mainly do batik and sometimes silk painting, or gouache on canvas.

I have never tried to paint anything else, only Ernabella design. This is what we have always painted.

Ngayuluna Anapalalanguru palu ngayulu rawa nyinangi schoolangka yiya tjuta Alice Springsala ngura panya St Philip Collegeala mununa malaku pitjapai unytju munu tjukutjuku nyinara malaku ankupai mununa high school wiyaringkula piruku Yirara Collegeala nyinangi.

Palulanguruna malaku Anapalaku pitjala warkaringi craftroomangka unytju nguwanpana warkaringi tjinguru yiya kutju munta kutjara. Win Hilliardanya minyma piranpa panyatja nganampa mayatja ka nyara palula ara ngayulu paintamilalpai Anapalaku walka nyiri pulkangka munu nyiri tjukutjukungka mununa batikangka kulu warkaringi. Walka nyanga palumpara nintiringu tjitjilpi schoolangka mununa schoolangka malangka ankupai craftroomakutu. Minyma tjutanku palyannyangka nyakunyjtikitja.

Palulanguruna ngayulu mukuringu healthworker warkarinytjikitja

Alison Carroll painting  
on silk, 1995 (photograph  
Ute Eickelkamp)



don't ask for stories



A group of young artists (left to right), Lexie Inkatji with son Ushmer, Carol Williams, Nyuwara Tapaya, Yilpi Marks, 1996 (photograph Ute Eickelkamp)

clinic-angka mununa yiya tjuta  
warkaringi. Mununa kutjupa ara  
ankupai craftroomakutu holidayangka  
mununa ngayuku ngunytju malatjaku  
ngurakutu ankupai Youngs  
Wellalakutu panya.

Ngayuku ngunytju craftroomangka  
warkaripai munu paluru batika  
palyalpai weavimilalpai munu  
paintamilalpai paluruni nintinu warka  
tjutaku. Nganana schoolanguru pitjala  
nyakupai minyma tjutangku batik  
palyannyangka kalanya ungupai  
arkara palyantjaku kala palyara  
tjukutjuku nintiringangi nyanga alatjila  
nintiringangi.

Craftroom nyangatja warka wiru  
kungkawara tjukutjuku tjuta  
nintiringkunyjtaku. Panya tjananya  
teacher tjutangku katipai schoolangka  
malangka EV/TV kulu nyakunyjtaku  
munu office-angka kulu  
nintiringkunyjtaku.

Kuwari ngayulu rawa pitjapai  
craftroomakutu panya ngayulu  
palyalpai batik mununa kutjupa ara  
silk paintamilalpai munu canvasakulu.

Walka kutjupana paintamilantja  
wiyatu panya Anapalaku walka  
kutjuna walkatjunkupai nyanga  
palunya kutjula palyalpai rawangku.

'Pakuwiyaringkunyjtja . . .'

'It's time for a rest now . . .'