Alfonso Punuitjimi. The Ringing House 2004. natural ochre on Arches paper, 76 x 50cm (image & paper), purchased through the GCV Art Foundation at the NGV Art Collection 2005 - GCV1994


3 Nupukuniwku: A paper produced by the Northern Territory Government's Department of Family & Community Services. It is also assisted by the Department of Tourism with the support of Government funding from the Department of Tourism.
5 R. Burns, Kikinyapowanji. Milk of our hands. - Good craftsmanship and the Art (Aboriginal and Torres Strait) Muster Commission, Canberra, 1982, p.75.
6 Burn, p.75 a.
8 R. Burns, Kikinyapowanji. pp.7-9.
9 Burn, p.75 c. Letter from Inukuru Lander Ahe to Dick Nabul, 25 July 2013.
10 Burn, p.75 d. Letter from Dick Nabul to Inukuru Lander Ahe, 20 July 2013.
11 R. Burns, Kikinyapowanji. p.7, Burns lists the artists and assistants who originally worked on the buildings painted ceiling.
12 "The
15 Both "Metropolitan Arts and Crafts Association" (Melbourne) and "Regional Arts and Crafts Association" (Perth) and "Mediterranean Mural" (Melbourne) have supported more than 150 artists in a variety of cultural traditions. Keating, B. "Aboriginal Art," in Australian Heritage and Archaeology: A "Employed in different branches of art work." 1999, p.10-11.
16 Son, "Aboriginal Art," in Australian Heritage and Archaeology: A "Employed in different branches of art work.
18 Son, "Aboriginal Art," in Australian Heritage and Archaeology: A "Employed in different branches of art work.

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In 1979, the building received a new lease of life. Steve Anderson, then art adviser at Tiwi Design (1984-89), in situ commissioned by the Tiwi Cultural Centre. The project ‘resurrected’ the building, although the impetus for it to reopen as either a ‘museum’ or ‘keeping place’ had by then been superseded by the Patakijiyali Museum. Instead, it operated as a trading point for Tiwi people from different settlements across the Tiwi Islands. Historically, an economic or cultural imperative to trade, it has, in the words of Marius Puruntatameri, former Chairman of the CDU Art Collection, the role of The Keeping House and the work of Ngaruwanajirri artists, is a fruitless exercise that fails to recognise the experience of Ngaruwanajirri artists, is a fruitless exercise that fails to recognise the experience of Ngaruwanajirri.