

# BALNHADHUR

## A LASTING IMPRESSION

An Artback NT Touring Exhibition 2017-2019

AN ARTBACK NT EDUCATION KIT  
FOR SCHOOL STUDENTS

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## STUDENT ACTIVITIES



**Artback NT**

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## Exhibition Activities

### Exhibition Activities

Ranger Survey
Destination Miwatj
Dhuwa and Yirritja
Print Detective

### Exhibition Worksheets

Flora and Fauna Survey worksheet
Destination Miwatj worksheet
Dhuwa and Yirritja worksheet
Print Detective worksheet

### Key Artworks

<i>Dhanggi, Marrnyula Munungurr</i>
<i>Gararngali, Djambawa Marawili</i>
<i>Yoku, Nyampinapu #1 Maymuru</i>
<i>Garrimala, Malaluba Gumana</i>
<i>Garrapara, Nawurapu Wunungmurra</i>



## PRE-VISIT ACTIVITIES

# CLASSROOM ACTIVITIES

*Arnhem Land is in the tropical far north of Australia. It's a big place, a place that has always belonged to us Yolngu and that we belong to as well. It is full of story, ceremony and sacred places.*

Laklak Burarrwanga, in  
*Welcome to My Country*, p 17

### YOLNGU COUNTRY

**Look** at a map of Australia and **locate** Arnhem Land in the Northern Territory.

**Brainstorm** associations with this part of Australia and encourage anyone in the class who has been to Arnhem Land to share their experiences and impressions.

Use Google Maps to **zoom in** to the Gove Peninsula and find the community of Yirrkala.

**Locate** the road between Darwin and Yirrkala. **Visualise** driving the road. How long would it take to get there from Darwin? **Imagine** and **describe** the view from the window.

Break into groups to **find out** more about the environment of the East Arnhem Land region including the landforms, the vegetation, the animals and the climate.

**Share** your group findings with the class.

Is the weather and the environment similar or different to where you are now?

### YOLNGU MATHA

There are many different Aboriginal languages spoken in Australia today.

The artists represented in the exhibition *Balnhdhurr – A Lasting Impression* speak Yolngu Matha.

**Compare** a map of Australia that denotes the state and territory borders with a map of Indigenous language groups and **identify** the language groups where you live. **Find** Yolngu Matha on the map.

**Refer** to the Language List provided in this kit and practice saying some Yolngu Matha words.

[Hint: Download the *Balnhdhurr - A Lasting Impression* Digital App for assistance with pronunciation]

**Make** a class set of Pictionary-style cards with Yolngu Matha words and corresponding images on separate cards. **Create** at least three pairs each to contribute to the pack.

**Play** a game of Memory or Snap (where an image and a word are a snap). Say the Yolngu word as you snap.

**Listen** to music from Yolngu bands such as Yothu Yindi and other bands from Arnhem Land while you play the game. Can you recognise any words in the songs?

## YOLNGU KINSHIP

*Everyone has blood relatives such as parents, brothers and sisters. However, Yolngu also have another system of relationships, called gurrutu, where everybody is related. Each Yolngu person is born into a group called a moiety. There are two moieties – Dhuwa and Yirritja. People stories, language, land, food, animals and even cars belong to one of these groups.*

*Within each moiety there are four skin groups. Each skin group has a name for males and a corresponding name for females. There are rules about the way people with different skin names can mix, and who they can marry.*

*Mothers and fathers are opposite moieties. Children inherit their moiety from their father and their skin name from their mother. A mother who is Dhuwa will have Yirritja children. Usually, when a child is born, he or she inherits the skin name that comes after their mother's skin name in the opposite moiety.*

*All the brothers and sisters with the same mother will have the same skin name and the same moiety as their father – the opposite to their mother's moiety. Children may be called by 4 different names – Yolngu name, skin name, clan (totem) name, English name.*

From WORLD KNOWLEDGE SERIES:  
*Life in Indigenous Australia Communities*

**Hold a class discussion** about family relationships.

**Brainstorm** the different names used for relatives such as mother, father, sister, brother, aunty, uncle, cousins, grandparents, great grandparents.

**Look at** some family trees and analyse these diagrams. How do they set out family relationships?

**Discuss** the terms ancestry and lineage? What do they mean? How far back in time are family histories recorded? Where is the information kept? Who keeps it?

**Compare and contrast** this system of mapping relationships to the Yolngu concepts of Yirritja and Dhuwa and to the mother and child relationship called yothu-yindi. Are family relationships in Yolngu society just about biological relationships to people? Who and what else do Yolngu consider kin?

**Map** your family relationships as a tree and as a continuous cycle (like Yolngu do grandmother-mother-daughter-grandchild)

**Share** a family story with the class. How are family stories and family knowledge passed on from one generation to the next in your family?

## MIRROR IMAGE

**Introduce** students to basic printmaking techniques using rubber stamps and stamps pads.

**Explore** making images with monoprinting techniques using the natural environment as inspiration for subject matter.

**Paint** simple designs onto A4 sized sheets of perspex, or rollup perspex sheets with a layer of paint, and **draw** into the surface with your finger or other markmaking tools.

Lay another sheet of paper on top and **rub** evenly with your hand, or a bunched piece of cloth, or Japanese buren, to transfer the image from the perspex plate to the paper.

**Compare** the original painting and the print and discuss the differences.

Have fun **experimenting** with different thickness of paint, applying varying amounts of pressure and layering images on top of one another to create different effects.

**ES**

**ANG**

## WATER CREATURES

<b><i>guya</i></b>	fish
<b><i>baru</i></b>	crocodile
<b><i>daymirri</i></b>	whale
<b><i>miyapunu</i></b>	turtle
<b><i>ganngal</i></b>	catfish
<b><i>wakun</i></b>	mullet fish
<b><i>yathini</i></b>	jelly fish
<b><i>maranydjalk</i></b>	stingray
<b><i>djinydjalma</i></b>	crab

## PLANTS

<b><i>yoku</i></b>	water chestnut
<b><i>rakay</i></b>	water reed
<b><i>dhatham</i></b>	water lilly
<b><i>yukuwa</i></b>	yam
<b><i>dharpa</i></b>	tree
<b><i>mulmul</i></b>	grass

## PEOPLE

<b><i>dhiramu</i></b>	man
<b><i>miyalk</i></b>	woman
<b><i>nandi</i></b>	mother
<b><i>bapa</i></b>	father
<b><i>momo</i></b>	grandmother
<b><i>mari</i></b>	grandfather
<b><i>mukul</i></b>	aunt
<b><i>napipi</i></b>	uncle
<b><i>wawa</i></b>	brother
<b><i>yapa</i></b>	sister
<b><i>miny'tji</i></b>	clan design

## LAND CEATURES

<b><i>djirikitj</i></b>	quail
<b><i>wayin</i></b>	bird
<b><i>dhamilingu</i></b>	blue tongue lizard
<b><i>djet</i></b>	sea eagle
<b><i>dapal</i></b>	caterpillar
<b><i>wan'kurra</i></b>	bandicoot
<b><i>gunytjulu</i></b>	gecko
<b><i>bapi</i></b>	snake

## OBJECTS

<b><i>larrikitj</i></b>	ceremonial pole
<b><i>bathi</i></b>	dilly bag
<b><i>gunga</i></b>	weaving
<b><i>dharpa</i></b>	carving
<b><i>girringirrin</i></b>	necklace
<b><i>nuwayak</i></b>	bark painting
<b><i>yidaki</i></b>	digeridu
<b><i>lipalipa</i></b>	canoe
<b><i>dhawurr</i></b>	fish trap

## NATURE

<b><i>ngarlidi</i></b>	moon
<b><i>gan'yu</i></b>	stars
<b><i>gapu</i></b>	water
<b><i>raypiny</i></b>	fresh water
<b><i>monuk gapu</i></b>	salt water
<b><i>waltjan</i></b>	rain
<b><i>mayak</i></b>	river
<b><i>gurtha</i></b>	fire
<b><i>djari</i></b>	rainbow



## ART AND ENVIRONMENT

### MIWATJ NATURE PROGRAM

*There are connections between plants, animals and people, there are patterns that underlie our universe.*

Laklak Burarrwanga in  
*Welcome to Country*, p26

Using the 'field notes' taken in the exhibition, **compile** a class list of animals. Now **collate** all the data collected by taking it in turns to share individual observations about the animals on the list.

As a class, **consider** a variety of ways to **categorise and group** the different animals. What sorts of qualities or characteristics can you use to define these groups?

Yolngu classify and order beings from within the natural world in distinct ways. Work in groups to further **research** the animals of Miwatj using the Yolngu classification system for warrakan, miyapunu, maranydjalk and guya as a starting point. [see YOLNGU ANIMAL CLASSIFICATIONS information box]

**Choose** a habitat from the list as the primary organising principle and **include** any relevant animals that appear in the exhibition.

**Find out** everything you can about these animals and research others to add to the list. How many more can you discover?

**Stage** a class Miwatj Nature Program where each habitat group works together to create a Powerpoint story for presentation to the class. (Alternately create large cardboard displays for the classroom)

**Include** images from the exhibition, as well as observational drawings and sourced imagery, along with scientific and cultural information.

### YOLNGU ANIMAL CLASSIFICATIONS

*Miyapunu...* turtles and marine animals with bones

*Maranydjalk ...* stingrays and sharks

*Guya...* fish

*Warrakan...* all birds, land or freshwater mammals and reptiles except snakes.

#### Warrakan:

- a. *warrakan butthunamirr* (flying warrakan)
- b. *warrakan martjinyamirr* (walking warrakan)
- c. *warrakan gal'yunamirr* (crawling warrakan)
- d. *warrakan djuryunamirr* (sliding warrakan)

#### Habitats

*retjapuy...* belonging to the monsoon forest or jungle

*diltjipuy...* belonging to the open eucalyptus forest

*baralapuy...* belonging to sand dune country

*gulunbuy...* belonging to the freshwater holes, swamps and their fringes

*rangipuy...* belonging to the beaches

*Adapted from [www.dhimurru.com.au](http://www.dhimurru.com.au)*



#### *Miyapunu, 2007*

Nyapanyapa Yunupingu  
Woodblock print

The image represents miyapunu (turtle) swimming in the ocean and the waters off Biranybirany the artist's homeland. Miyapunu are eaten by Yolngu.

© Buku-Larrnggay Mulka Art Centre

## ART AND ENVIRONMENT

### GO FISH

*We use Yolngu knowledge to catch fish with a yambirrpa, a fish trap made with rocks. We lay all the stones in a group. As the tide goes out it leaves a pool inside the stones and the fish get trapped. There are lots and lots of different traps. That's just one.*

Laklak Burarrwanga, in  
*Welcome to My Country*, p 93



**Nyungala**, 1997  
Dhuwarrwarr Marika  
Linocut print

*We go out into the bush and sit near the river bank and catch nyungala (estuarine blue-eye). It is a fish which has a lot of bones, you can see it clearly in the crystal water, when you're fishing for dakawa (freshwater yabby). The colour is silvery and shiny, and swims around the weeds.*

Dhuwarrwarr Marika, © Buku-Larrnggay Mulka Art Centre

**Research** Indigenous fishing practices across Australia, including both historical and contemporary methods.

**Find out** everything you can about bamboo and stone wall traps, nets, hooks, spears and other tools and equipment. **Investigate** how they are made and how they are used.

[Check Buku-Larrnggay Mulka Art Centre website [www.yirrkala.com.au](http://www.yirrkala.com.au) for videos produced by The Mulka Project - Wandawuy Fish Trap and Gurrumur Fish Trap - as a starting point]

**Make** a series of drawings of the different fish traps and fishing tools you discover and **write** a fishing story to accompany the drawings.

**Identify and list** all the fish represented in the exhibition and use as a starting point to **research** the different varieties of fish found in the waters of North East Arnhem Land.

**Compile** a class chart of freshwater and saltwater species where each student contributes a detailed drawing of a specific fish.

**Include** Yolngu, common and scientific names for the fish where you can and **identify** which species are considered good to eat.

**Discuss** the difference between recreational and commercial fishing.

**Research** commercial fishing methods used in Australian oceans today such as drift netting and compare them to traditional practices such as the use of fish traps.

**Identify** the pros and cons of these different fishing practices and evaluate their impact on marine environments. **Consider:** How environmentally sustainable are these different methods?

**Investigate** what the terms 'ghost fishing' and the 'Great Pacific Garbage Patch' refer to.

**Research** the work of ranger groups in Arnhem Land, Cape York and Torres Strait Islands.

**Utilise** your research to design a poster that tells the story of good fishing practice.

## ART AND ENVIRONMENT

### THE BUSH SUPERMARKET

*In Yolngu science we learn through observing the seasons, we see the changes in time... we see changes in the weather patterns. Through different seasons different food items are ready. Yolngu don't just hunt for everything at once but they go according to the different seasons. Also Yolngu sing about these different seasons... they observe and see and learn.*

Dr R. Marika from  
[www.livingknowledge.anu.edu.au](http://www.livingknowledge.anu.edu.au)

*At low tide we walk along the beach to collect oysters from the rocks. We use fishing lines, traps and spears to catch fish, crabs, crayfish, sharks, stingrays and turtles. Turtles come ashore and dig holes in which to lay their eggs. Then they cover the nest with sand and swim away. We look for turtle tracks and dig up the eggs to eat. In the creeks where the sea water runs in and out, we find mud mussels and mangrove worms. We wade into the billabong to pull up waterlily bulbs and in the bush we find food such as yams, apples, honey, wallabies, snakes and goannas.*

From WORLD LIBRARY SERIES: *Life in Indigenous Australia Communities*, p29

**Research** the different bush foods, including plants and animals, eaten by Yolngu people.

[Use YOLNGU BUSH FOODS information box as a starting point]

**Collect** pictures and information about where the foods are found and how they are collected and hunted.

**Write** a descriptive story about collecting food in the bush supermarket.

**Illustrate** your story with pictures of the different foods.

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**Bring** some fruits and vegetables into the classroom as inspiration for drawings.

How do they grow? What sort of plants do they grow on? Which season do they grow in?

Yolngu recognise six to eight different seasons. How many seasons do you observe?

**Make** some detailed 'botanical style' drawings that include the whole plant, the fruit, the flower and the seeds as well as some more expressive drawings that capture the qualities of it as a food - its flavour and texture.

**Create** a seasonal food chart for the classroom incorporating everyone's drawings.

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**Discuss** as a class the different ways food is grown and consumed globally eg wild harvesting, market gardening, large scale agriculture.

**Consider** the different ecological impacts of the different methods.

**Investigate** the path of an item of food from its place of origin to the shelf in your local supermarket.

**Find out** how it was grown, processed and transported and **design** a diagram for display in the classroom that maps the journey.

Stage a class **panel discussion** about sustainable food production and consumption that debates the pros and cons of different methods of growing and distributing foods.



## YOLNGU BUSH FOODS

**MURNYAN** plant or vegetable food

**Borum**  
fruits

**Guku**  
honey and bee products

**Ngatha**  
root foods

**Manutji ngatha**  
seeds

**Mudhunay**  
cycad foodstuffs

**GONYIL** meat, shellfish, eggs

**Warrakan**  
land animals and birds

**Miyappuna**  
marine mammals and turtles

**Maranydjalk**  
stingrays and sharks

**Guya**  
fish

**Maypal**  
shellfish, crabs

**Mapu**  
eggs

From *Welcome to My Country*, p. 176

*Dhuwarrwarr Marika with datham (water lilies). Photo Edwina Circuit.*



## ***The Hunter*, 2012**

Ruby Djikarra Alderton  
Screenprint

*This print has three photos within it. Each photo is of the same person walking alongside mangroves looking for anything to catch at low tide, like crabs, stingrays or fish. The same three photos also represent different times during a day of hunting. At the bottom of the print is my mother's clan's design for water. I didn't want the water to be too obvious so I chose silver as the colour to print the water.*

Ruby Djikarra Alderton, © Buku-Larrnggay Mulka Art Centre



## ART AND ENVIRONMENT

### GAPU

*We [Yolngu] use the concept of gapu, water, for space. In space there's gapu. The big space that the morning star travels through and the sun travels through and the different constellations. Then we see the literal sea, which is like fresh water and salt water and then we see creatures travelling through that space also; animals.. sea animals ..sea creatures.. and fresh water animals and creatures.*

Dr R. Marika from A Yolngu Worldview,  
[www.livingknowledge.anu.edu.au](http://www.livingknowledge.anu.edu.au)

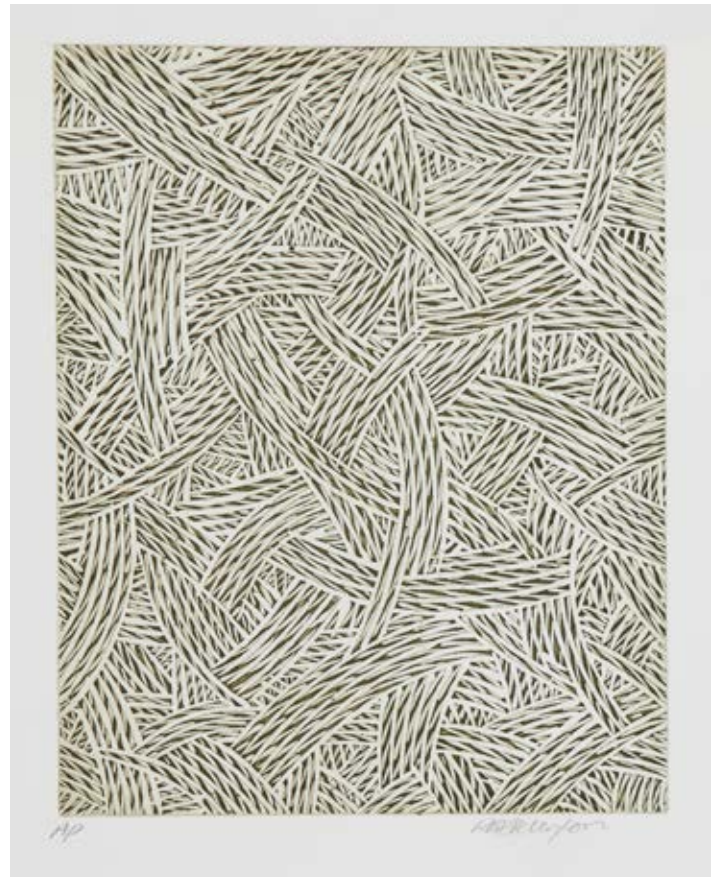
*Water, or gapu, is a powerful symbol in a climate where a distinct dry season is followed by a season of monsoonal storms with rivers flooding down to the sea. Yolngu express complex ideas through metaphors that draw analogies between the flow and character of water, Yolngu kinship relationships and the human body.... Yolngu have many names for different states of the sea. Some of these are associated with the way that people feel.*

From [www.livingknowledge.anu.edu.au](http://www.livingknowledge.anu.edu.au)

The exhibition *Balnhdhurr – A Lasting Impression* includes many representations of water.

**Consider:** Why do you think this would be such a popular or significant subject matter for Yolngu artists?

**Identify** artworks from the exhibition that refer to specific bodies of water eg, waterholes, rivers, channels, oceans, billabongs; as well as the qualities of water eg, fresh water and saltwater, muddy water, stagnant and flowing water; and the activities carried out in water such as food gathering and fishing.



**Rulyapa**, 2013

Ruby Djikarra Alderton  
Etching

This print design is my own more contemporary version of my mother's clan's design. The water in this artwork is a water channel between the mainland of Yirrkala and the small island of Gutjangan just off shore. The name of this water channel is Rawu. The print also shows the roughness of the water and the different currents.

Ruby Djikarra Alderton, © Buku-Larrnggay Mulka Art Centre

**Choose** three different works to examine in detail.

**Compare and contrast** the patterning used to describe the different qualities of water eg, saltwater drying on skin, water caught in ripples on the beach, bubbles, currents and tidal marks, and **find out** about the stories and places represented by these works.



## ART AND ENVIRONMENT

### GAPU

There are many words in Yolngu Matha to describe the different qualities of water, for example, dhalatj refers to calm waters after a storm, manarri to waves dashing against rocks and gunbilk shimmering seas on the horizon. As a class, **brainstorm** as many words as you can think of to describe the different qualities of water, for example, rough, calm, flowing, choppy, rippling....

**Visit** the coast, a river, a lake or the local pool to watch water.

**Study** the surface of the water, the way it moves, how light reflects from it as well as seeing through the water.

**Make** some observational drawings, take photos or record short videos.

**Research** additional still and moving images of water on the internet and in books.

**Using** black ink on squares of thick paper, create a series of designs depicting the different states and qualities of water based on your observation and research.

**Experiment** with markmaking using different sort of brushes and pens, and also with unconventional tools, such as sticks, feathers, string, cotton buds. **Research** the special brush Yolngu use for painting fine lines, called a marwat, and try making something similar to use.

**Consider** pattern, repetition and rhythm when creating the designs.



Photo Jo Foster

**Display** all the water designs as a class mural and hold a discussion about the different qualities of water, its emotive associations as well as its significance for the well-being of the planet.



Photo Jo Foster

**List** the many different ways water is used in daily life.

**Imagine** a world without water. What would that be like? What would it mean for plants and animals and human beings?

**Discuss** the water cycle and the different states of water in this cycle, ie evaporation, condensation, precipitation and collection.

**Create** a long list of all the different ways water collects in the natural world, for example, oceans, rivers, billabongs, creeks, lakes, puddles and its connection to weather, for example, clouds and rain, frosts and dews.

**Design** a pictorial diagram to explain the water cycle.

**Select** some water designs to turn into lino block prints to include in the diagram.

**Write** a paragraph to accompany the diagram that explains the significance of water to you and to the planet.

## ART AND ENVIRONMENT

### MIWATJ COUNTRY

*Country has many layers of meaning. It incorporates people, animals, plants, water and land. But country is more than just people and things, it is also what connects them to each other and to multiple spiritual and symbolic realms. It relates to laws, custom, movement, song, knowledges, relationships, histories, presents, futures and spirits.*

*...Country can be talked to, it can be known, it can itself communicate, feel and take action. Country for us is alive with story, Law, power and kinships relations that join not only people to each other but link people, place, animals, rocks, plants, stories and songs within land and sea. So you see, Country is important because it's about how and where you fit in the world and how you connect to others and to place.*

Laklak Burarrwanga, in  
*Welcome to My Country*, p 128-9

*In the same way that Country cares for us we must care for Country. The well-being of all beings, of wind, water, sky and land is related.*

Laklak Burarrwanga, in  
*Welcome to My Country*, p 9

### ARTWORKS AS TITLE DEEDS



**Bawu**, 2010  
Marnyula Mununggurr  
Etching

*This is my first painting from my mother clan. It tells the story of sea rights.*

*The ceremony for sea rights at Yilpara had this flag situated in the sea connecting clouds and water.*

*Bawu represents the sailing cloth. It is the Madarrpa and Mangalili clan design. The design in the middle is Bawu. On the top the white represents the clouds and the blue represents the water. The lines around Bawu represent the saltwater - Mungurru connected to Yilpara and Djarrakpi homelands.*

Marnyula Mununggurr © Buku-Larrnggay Mulka Art Centre

What are sea rites? Why would they be so important for Yolngu people?

Find out more about the Saltwater Petition and how Yolngu used their bark paintings as legal documents to demonstrate their ownership of land.

**Investigate** other instances where artworks have been used in this manner by Yolngu such as the Yirrkala Church Panels and the Bark Petition.

**Research** the history of Land Rights in Australia and create a class timeline including major events and key personnel.

**Incorporate** relevant artworks created by Yolngu and other Aboriginal and Torres Strait Islanders.

**Think of and list** all the different ways we map the physical world, for example, street directories, weather maps, topographical maps, geographical maps, political maps, Google Maps....

**Find** examples of these different types of maps and compare and contrast as a class.

**Discuss:** What is the different information contained in these maps and how do we read them? How do they inform a perception of, and relationship to place?

**Read** the quotes by Laklak Burarrwanga and **discuss** what the term 'country' means for Yolngu people.

**Consider:** Is country the same as landscape? Why or why not?

**Research** the significance of clans and totems. How do they connect people and place?

Refer to the Clan Groups chart and locate the different clan lands on a geographical map or zoom in with Google Maps. **Find** the artists and artworks in the exhibition connected to these places.

In groups of three, choose an artwork each, and together draw out the different meanings of these visual documents through looking, discussing and researching.

**View** the artworks as 'maps' that communicate a relationship to country and **investigate** how the artists have brought their personal and cultural perspectives to bear on their representations of place.

**Analyse** the visual language used in these artworks, including the use of line, shape, colour and pattern.

**Find out** about miny'tji. What information is communicated through these designs?

**Formulate** your responses in a page of writing each and present your findings to the class as a group.

Begin your page with an explanation, in your own words, about your understanding of what the term 'country' means for Yolngu.



**Baniyala story, 2008**  
Nonggirnga Marawili  
Etching

*In this story the blue running up the middle is darpa (wood). This wood is lying in the gapu (water) at Baniyala. This is Madarrpa miny'tji (design). The raypiny gapu (fresh water) is the blue. The yellow design and the red represents the fire.*

*The water is dry and shallow, a little bit muddy, just a little bit of gapu (water). There are bubbles in the water called Nyenygarr. There are fish swimming near the darpa (wood) they are called Gunbirrdirr.*

*When I saw the pictures of the Berndt crayon drawings, I wanted to do the same raypiny story that my father had done.*

© Buku-Larrnggay Mulka Art Centre



Mangroves. Photo Edwina Circuitt.



## CLAN GROUPS REPRESENTED IN THE EXHIBITION and their clanlands

DHUWA		YIRRITJA	
Clan	Clanland	Clan	Clanland
Rirratjingu	Gutjangan /Dhambaliya	Gumatj	Biranybirany and Bawaka
Rirratjingu	Yalangbara	Manggalili	Djarrakpi
Djapu	Wandawuy	Dhalwangu	Gangan and Gurrumurru
Dhudi-Djapu	Dhuruputji	Madarrpa	Yilpara (Baniyala)
Marrakulu	Gurka'wuy		
Ngaymil	Yangunbi		
Galpu	Ngaypinya		

Adapted from [http://livingknowledge.anu.edu.au/learningsites/seacountry/04\\_kinship.htm](http://livingknowledge.anu.edu.au/learningsites/seacountry/04_kinship.htm)

Refer to Buku-Larrnggay Mulka Arts Centre website for information about the specific clans listed here.



**Dhambaliya, 2008**

Dhuwarrwarr Marika  
Etching

*This story is about Dhambaliya, my island home.*

*This is the main, important area, Ruwakpuy, where the ancestors stay and live today. Tiger snakes and death adders used to come underground up in to three water holes and clean their teeth and then go down again into the saltwater and clean their teeth there.*

*At the top is Gunbulpul. When people die their spirit goes there. It is a large cave. We go there and talk with the spirits. We ask them to prepare stuff for us and to give us ngatha (food) like guya (fish), maranydjalk (stingray) and*

*borum (fruit). We ask them to help us hunt for these foods. Sometimes they come and talk with us.*

*The clear area is called Ninytjiya. We go there to get dhanbala (mud mussel). There is a special coloured ochre there called Bularrarr. We go and paint ourselves with this colour, the spirits come and join us there. It's a good place to go to heal sores. The brolga live there too. There are houses, school, an airstrip, pump and water tank.*

*In the sea area, at the top, there is a rock called Gawarrk in the shallow water. It is a miyalk (woman). It is a mermaid. When*

*we go hunting we place small coral or rocks at this place to wish for fish, turtle, mussels and clams. Sometimes we ask the mermaid to protect the children while we go hunting. She always looks after us and so do the spirits from the cave.*

*Everything on the land has a name, all the plants, animals and even the sea currents.*

© Buku-Larrnggay Mulka Art Centre

## MY MAP

**Go for a walk** around the school, the local neighbourhood or a favourite place.

**Gather and record** as much visual data as you can about the qualities, usage and significance of this place to you and to others.

**Make** macro and micro drawings of the terrain and the environment, whether it be built or natural.

**Look** for patterns and shapes and make rubbings of textured surfaces.

**Collect** found materials such as leaves, twigs, sand, gravel, paper, plastic...

**Observe** how humans and animals access this place and make some notations about patterns of movement and activities.

**Create** a word list that describes this place.

**Use** all this collected data as inspiration to create a visual document, map or diagram that communicates your relationship to/observations of this place.

Start by **experimenting** with drawing, photocopying and collage to create a design incorporating shapes, textures and lines.

**Create** a number of versions until you are satisfied then use the final design as a blueprint for a collograph.

**Experiment** with making rubbings as well as prints from the surface of your collograph and compare and contrast the different effects obtained from the different methods used.

**Choose** your favourite collographic image and **write** a short descriptive paragraph, poem or word list to accompany it.

**Display** the collographs and text panels together as a class mural.



*Pandanus Palms. Photo Edwina Circuitt.*



*Bawu Gurruwiwi surveying water lillies. Photo Edwina Circuitt.*



## ART AND IDENTITY

### WANGARR WORLD

**Discuss** these comments by Yolngu people.

**Investigate** Yolngu relationships with animals. What is meant by the term Wangarr? What is an Ancestral Being? How did these Beings create the landforms? How do they inform relationships today?

What is a totem? Is it the same as a coat of arms or a mascot for a sports team? Why or why not?

**Choose** an animal represented in the exhibition such as a snake, crocodile, bird, lizard, fish, bandicoot or kangaroo, as a starting point to research its representation in the art of Arnhem Land.

**Collect** as many different images and stories as you can to share with the class.

**Compare and contrast** the styles and techniques used and note the artists' names and where they live.

**Create** a class anthology of Animals in Arnhem Land Art where each student contributes a double page spread about their favourite artwork including images and text.

**Include** information about totems and Ancestral Beings within the text and design the double page spread to look engaging and communicate information clearly.

*Sometimes animals can turn into humans, transforming from animal form to human form and back again, carrying story and song, and creating and passing on Law.... Both animals and people exist as part of Country – in fact animals are co-creators of Country.*

Laklak Burarrwanga, in *Welcome to My Country*, p 127

*A totem is a symbol that can be used to represent clans or an individual person. A totem could be an animal, bird, fish or plant. People are often called by their totem name. For example, a girl whose totem is frill neck lizard is called Mayawa, which means frill-necked lizard. When we draw a picture of a frill-necked lizard, everyone knows it is her. Yolngu artists are only allowed to use their totems in their art. Certain colours and designs are owned by certain clans, and must not be painted by anyone else.*

From WORLD LIBRARY SERIES: *Life in Indigenous Australian Communities*, p21

*Ancestral Spirit Beings of the Dhuwa and Yirritja moieties created us and the known world – the celestial bodies, land, sea, living plants and animals.*

*The journeys of these ancestral creators crisscrossed the sea and the land creating the land and seascape and breathing life into the living things that inhabit it. The origins of these ancestral beings, their behaviour as they crossed the landscape, their meetings with other ancestral beings and their resting places have marked our sea and landscape with sites of great significance to us.*

*From these ancestral journeys and the network of important sites created across the land and sea, we gain our names, our identity and our way of life.*

Djawa Yunupingu, Dhimurru Director  
from [www.dhimurru.com.au](http://www.dhimurru.com.au)



**Baru**

Gaymala Yunupingu  
Screenprint

These two crocodiles are the caretakers of a creek at Biranybirany. This area is sacred to the Gumatj clan. These two crocodiles are protecting the creek as well as their own nests.

© Buku-Larrnggay Mulka Art Centre

**Consider** the diverse relationships between human beings and animals, for example, as beasts of burden, domesticated pets, tamed and living wild, for food and clothing, as zodiac and mascot....

**Brainstorm** some everyday sayings about animals such as cagey as a fox, wise as an owl, stubborn as a mule, fierce as a lion, slippery as a snake...

**Consider:** If you could become an animal which one would it be? Why? What are the physical and behavioural characteristics you identify with?

**Choose** an animal you feel an affinity with to research in depth. **Investigate** and record information about its habitat, behaviour and lifecycle. **Collect** images and **watch** moving pictures.

**Make** a series of drawings based on your research that captures the inherent character of this animal including the movement; the quality of skin, fur or feather; and the 'personality' of this creature.

**Create** detailed observational drawings as well as expressionistic or abstract ones and use a range of materials and tools.

**Use** these drawings as a starting point to develop a symbolic representation of this animal that represents both you and the animal and communicates something of a kindred spirit.

**Apapt** your animal symbol into a screenprint design for a t-shirt.



## ART AND IDENTITY

### NGARRA

*We [Yolngu] use painting to talk about where we belong, about Country. Painting is like writing or recording the story about your place. Our paintings are more than just colours or lines, they are about how we relate to each other, a social history, a ritual, an ancestral history and a personal history.*

Laklak Burarrwanga, in  
*Welcome to My Country*, p 129

*A Yolngu person can only paint something that belongs to them and that they belong to. We use painting to tell story from the beginning to the end. We can only paint about our own particular land, our particular sacred clan design, our country.*

Laklak Burarrwanga, in  
*Welcome to My Country*, p 130



Napuwarri Marawili preparing a soft ground etching for the *After Berndt* series. The artists responded to crayon drawings made by their families in 1948.

**Hold** a class discussion about identity.

What do we mean by identity? Is it just how you look and when you were born?

**Brainstorm** some public documents that are used to define our identities, for example, birth certificates, drivers licence, family photos and school photos, Facebook page, fingerprint...

How else do we define ourselves?

How are we defined by others?

What is the connection between personal, cultural and social identity?

**Consider** how the place you live and the people around you contribute to your sense of belonging and personal identity.

**Brainstorm** and list other things that contribute to your sense of who you are, for example, your interests, activities, worldview, family and cultural heritage.

**Choose** two artworks from the exhibition *Balnhdhurr – A Lasting Impression* and investigate what the artists have communicated about their identity through their artworks.

**Consider** cultural, social and personal identity and the significance of family and country.

**Analyse** how family stories been articulated, shared and passed down through these artworks.

In pairs, take it in turns to **role play** being one of the artists and answer questions from your classmate about the artwork.

**Create** your own artwork about a family story that expresses something of your individual, family and cultural identity and write an artist's statement to accompany it.

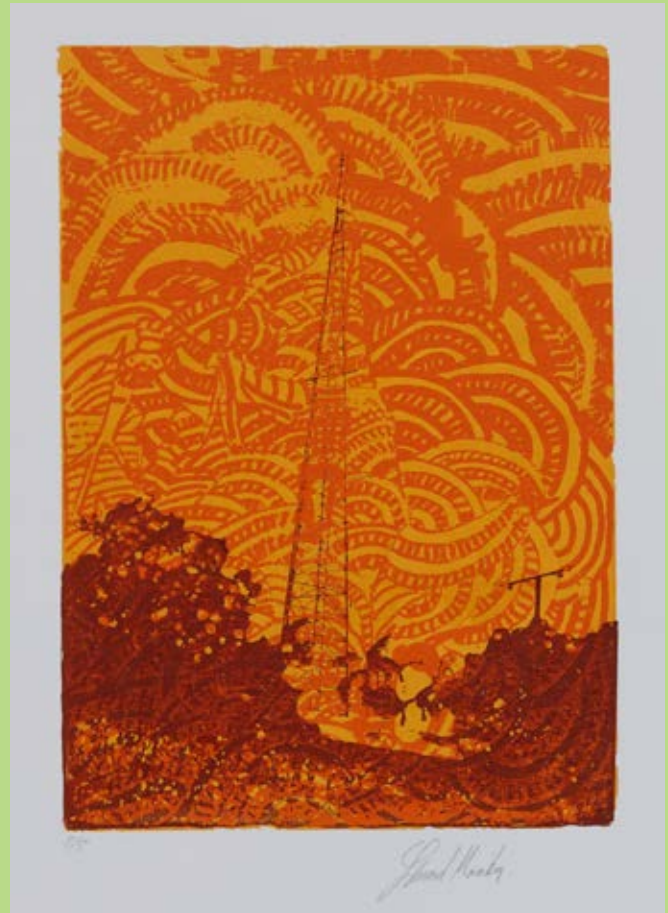


## NGARRA



**Djamarrkuli II**, 2012  
Gandhurrminy Yunupingu  
Screenprint

*The reason I chose this picture is because the djamarrkuli (children) remind me of my childhood, and how I used to play around and engage with the other djamarrkuli. The other image I did is the diamond, the design of the Gumatj clan, which is my clan.*



**Sunset Tower**, 2012  
Ishmael Marika  
Screenprint

*The background I drew is the Rirratjingu design for gapu (water) - but I turned the water into an afternoon sunset in colour. There is a baru (crocodile) hidden in the sky - more like a crocodile shaped cloud. There is also a buffalo hidden in the clouds, or a cloud shaped like a buffalo. I can see this tower on the hill at Yirrkala every morning when I walk to work and every afternoon when I walk home.*

These young artists have used clan designs in the backgrounds of their self-portraits.

Can you pick which is Dhuwa and which is Yirritja?

**Look** for clan designs in other works in the exhibition.

**Compare and contrast** with miny'tji designs illustrated in this kit.

**Consider:** Are miny'tji just pretty patterns? What sorts of things do they symbolise?

## ART AND IDENTITY

### A LASTING IMPRESSION

Hold a class discussion to **share** impressions about the exhibition and the experience of visiting the gallery.

**Reflect** on the different works and the different artists. Which were your favourite works and why?

**Discuss** how the exhibition was displayed and organised. How were the works grouped together? What was the main story or theme being highlighted?

**Consider** how the title and the exhibition texts contributed to the experience of the works.

As a class **compare and contrast** some of the individual works from the exhibition. What sorts of connections can be made between the works in style, subject matter and motivation?

**Consider** how the works in the exhibition could be grouped differently to highlight a different story.

Break into small exhibition teams to **develop** a mini exhibition of up to ten works using a different theme to organise the works, for example, gender, subject matter, moiety or technique.

**Debate** amongst the group why certain works belong or don't belong in the final selection.

**Write** a paragraph about each artwork and an introductory label to accompany the exhibition that details the connections between the works and the underlying theme of the exhibition. **Think** of a title.



Installation of Balnharr - A Lasting Impression at Charles Darwin University Gallery in Darwin, 2015.



Bitharr Marika in the Buku-Larrnggay Muka Art Centre store. Photo Jo Foster.

**Use** the Buku-Larrnggay Mulka Art Centre website [www.yirrkala.com.au](http://www.yirrkala.com.au) as a starting point to investigate the different range of artworks made by Yolngu people including bark paintings, yidaki, wood carvings, weavings and jewellery.

**Compare and contrast** the different artforms and investigate the connections with printmaking.

**Compare** art practice in North East Arnhem Land with work produced in other parts of Arnhem Land.

**Research** other exhibitions of Yolngu art from Arnhem Land.

[There are some catalogues listed in the RECOMMENDED RESOURCES section of this kit]

Select one and **write** a short review of the exhibition that details the major themes and the sorts of artworks included.

**Consider:** How can exhibitions be utilised to tell stories about individual and cultural identity?

# EXHIBITION ACTIVITIES

## RANGER SURVEY

**Imagine** you are a Parks and Wildlife Ranger conducting a flora and fauna survey.

**Look carefully** at the prints on display and identify as many different creatures and plants as you can.

**Record** animal and plant sightings in your field diary.

**Make** quick identifying sketches of all the different fish, birds, reptiles, mammals, insects and plants and note how many of each you find.

**Include** the English and Yolngu name where you can and any other pertinent information.

[See RANGER SURVEY WORKSHEET provided]

## DESTINATION MIWATJ

Miwatj is the Yolngu name for the North East Arnhem Land region.

All the artists in the exhibition were born in this region and make work about where they live.

What can you glean from the artworks on display about the people, the environment and the weather of Miwatj?

**Imagine** you are a journalist visiting Miwatj to do a story on the region for a blog, newsletter or magazine.

**Describe** the fresh water and saltwater, rivers, coastlines and islands, skies, plants and animals, foods, people and activities that you encounter.

**Choose** three or four artworks from the exhibition to represent your experience.

**Make** a quick sketch of the artwork and **write** some descriptive notes in your journal.

**List** words to describe the colours, textures and impressions of the place, the animals, plants and activities that you see.

Be sure to **look carefully** and record your impressions thoroughly.

[See MIWATJ COUNTRY WORKSHEET provided]

## DHUWA AND YIRRIITJA

Working in pairs, **identify** works made by artists of Dhuwa and Yirritja moieties in the exhibition and compare and contrast.

Is there specific subject matter, places, plants or animals that artists of different moieties represent in their work? Are there particular designs or a particular look to the work? To which clans do the different artists belong?

**Choose** two works from each moiety to examine in depth including one each from Rirratjingu (Dhuwa) and Gumatj (Yirritja) clans.

**Make** annotated sketches of the chosen works and detail all your impressions and perceptions.

**Record** the clan the artists belong to and the family name. Make a note of how many other artists from this family are represented in the exhibition. What family stories are being told?

[See DHUWA AND YIRRIITJA WORKSHEET provided]

## PRINT DETECTIVE

The artists in the exhibition have produced images using a variety of different printmaking techniques.

**Focus** your detective's eye and acute powers of observation to deduce how they have been made.

Working in pairs, **choose** two very different works that incorporate at least three colours to examine in detail.

Start with **identifying** whether it is a screen print, a relief print, an etching or a collograph.

**Discuss** and **note** down the evidence that leads you to this conclusion.

**Look** for clues by **reading** the extended labels and **examining** the tools on display.

Step inside the artist's mind and **trace** the artistic journey that lead to the final outcome.

**Consider:** What was the first step in the process, what was the last? How were the marks made? How were the colours added and in what order where they printed? Present your evidence to the group.

[See PRINT DETECTIVE WORKSHEET provided]

## Look for animals and plants in the exhibition

GUYA fish - BARU crocodile - WAYIN bird - MARANYDJALK stingray - DJINYDJALMA crab  
MIYAPUNA turtle - MANDA octopus - BIYAY lizard - DHALPINI plant - DHARPA tree

Record your sightings with a sketch. Write the Yolngu name and keep a tally.

<div style="height: 300px; border: 1px solid black; position: relative;"> <div style="position: absolute; bottom: 10px; left: 10px;"> <div style="width: 100px; height: 10px; background-color: black; margin-bottom: 5px;"></div> <div style="width: 100px; height: 10px; background-color: black; margin-bottom: 5px;"></div> <div style="width: 100px; height: 10px; background-color: black; margin-bottom: 5px;"></div> <div style="width: 100px; height: 10px; background-color: black;"></div> </div> </div>	<p style="text-align: center; color: teal;"><b>fish</b></p>
<div style="height: 300px; border: 1px solid black; position: relative;"> <div style="position: absolute; bottom: 10px; left: 10px;"> <div style="width: 100px; height: 10px; background-color: black; margin-bottom: 5px;"></div> <div style="width: 100px; height: 10px; background-color: black; margin-bottom: 5px;"></div> <div style="width: 100px; height: 10px; background-color: black; margin-bottom: 5px;"></div> <div style="width: 100px; height: 10px; background-color: black;"></div> </div> </div>	<p style="text-align: center; color: teal;"><b>crocodiles</b></p>

## Look for animals and plants in the exhibition

GUYA fish - BARU crocodile - WAYIN bird - MARANYDJALK stingray - DJINYDJALMA crab  
MIYAPUNA turtle - MANDA octopus - BIYAY lizard - DHALPINI plant - DHARPA tree

Record your sightings with a sketch. Write the Yolngu name and keep a tally.

<div></div> <div>_____</div>	<div>birds</div>
<div></div> <div>_____</div>	<div>stingrays</div>



GUYA fish - BARU crocodile - WAYIN bird - MARANYDJALK stingray - DJINYDJALMA crab  
MIYAPUNA turtle - MANDA octopus - BIYAY lizard - DHALPINI plant - DHARPA tree

Record your sightings with a sketch. Write the Yolngu name and keep a tally.

[illegible]

GUYA fish - BARU crocodile - WAYIN bird - MARANYDJALK stingray - DJINYDJALMA crab  
MIYAPUNA turtle - MANDA octopus - BIYAY lizard - DHALPINI plant - DHARPA tree

**lizards**



**Artback NT**

## Look for animals and plants in the exhibition

Record your sightings with a sketch. Write the Yolngu name and keep a tally.

[illegible]

### Travel through Miwatj country and record the journey in pictures and words

Describe the activities, the sights and sounds, the country and the weather you experience. Sketch the plants, animals and people you encounter.

## For Yolngu everything in the world is either Dhuwa or Yirritja

Compare and contrast works by Dhuwa and Yirritja artists.  
Choose two artworks by Dhuwa artists and two artworks by Yirritja artists.  
Make a sketch, take some notes and record the clan the artists belongs to.

**Dhuwa**

**artist:**

**clan:**

**artwork:**

**medium:**



## For Yolngu everything in the world is either Dhuwa or Yirritja

Compare and contrast works by Dhuwa and Yirritja artists.  
Choose two artworks by Dhuwa artists and two artworks by Yirritja artists.  
Make a sketch, take some notes and record the clan the artists belongs to.

**Yirritja**

**artist:**

**clan:**

**artwork:**

**medium:**

## Record observations about subject matter, colours, type of marks, process and motivation

How were the marks made? What tools and techniques were used?

What order were the colours printed in?

- Visual evidence (make sketches and examine tools displays)
- Textual evidence (read information labels)
- Deduction (discuss possibilities with your partner)

### artwork evidence

artist:

clan:

artwork:

medium:

**guya** fish  
**ganngal** catfish  
**dhawurr** fish trap  
**gapu** water



*Dhanggi*, 1997  
Marnnyula Mununggurr  
Linocut

*Dhanggi*, 1997

Marrnyula Mununggurr

Linocut

## ABOUT THE ARTWORK

As told by Marrnyula Mununggurr

*When I did this print I was thinking about freshwater and how Yolngu used to catch fish a long time ago. This print tells children how we used to catch fish in the old days. There are two ways of making the fish come out. In this way, first thing the people go into the water to feel for the ganngal (catfish) and then the men put the fish trap called dhawurr to stop ganngal (catfish) coming out. Then Yolngu go out to get dhanggi (bark tree used to stun fish). The bark makes the water turn black and the guya (fish) go to the top, then Yolngu catch them in the ganypu (net) or with the spear. This is a freshwater story. In the other way, instead of using dhanggi, Yolngu cut gunga (pandanus) and drag it through the water to make it muddy so the fish come out looking for clean water.*

© Buku-Larrnggay Mulka Art Centre

## LOOKING AND RESPONDING ACTIVITIES

**Count** the number of fish you can see.

These fish are ganngal or catfish. **Brainstorm** some other varieties of fish.

**Find** and **describe** the dhawurr (fish trap). **Suggest** what it is made of and how it has been made.

**Decide** which ganngal are swimming free and which have been caught.

**Imagine** touching the ganngal. What would they feel like? Would it be easy or hard to catch them?

**Describe** the colour of the water they are swimming in. Is it the ocean or a river? What makes you think this?

**Discuss** the different places you might go fishing and the different ways you might catch fish.

Have you ever been fishing? What sorts of tools and methods did you use?

**Share** a fishing story with the group.

Now **go fishing** in the exhibition and see how many other fish you can catch.





*Garrangali*, 2010  
Djambawa Marawili  
Etching and screenprint

**baru** crocodile  
**gapu** water  
**gurtha** fire  
**yalu** nest  
**mapu** egg

*Garrangali*, 2010

Djambawa Marawili

Etching and screenprint

## ABOUT THE ARTWORK

Garrangali is an area sacred since time began. It is the ancient home of Baru, a primal force which took both human and crocodile form and whose descendants, the Madarrpa clan, have always lived on the shores of Blue Mud Bay.

Garrangali is the place where Baru the crocodile nests. It is away inland up a creek to an area marked by an oasis of tall trees and forest, surrounded by expanses of flood plain. Here freshwater bubbles to the surface to mix with the surge of saltwater tidal contamination. The straight lines represent the fresh water where the crocodile nests, the wavy lines represent the saltwater where they generally live and hunt. During the dry season, heat shimmers across the dusty plain. During the wet season it is inaccessible when inundated with flood waters.

Baru the Ancestral crocodile ventures here from Yathikpa, bringing the power and authority of the Ancestral Fire with him. Yathikpa was the first place the Yolngu of North East Arnhem Land received fire. The fire was started by Baru the crocodile Ancestor and burnt the country next to the sea. Baru moved with the burn to the coast and entered the saltwater, making the country sacred with the power and essence of fire.

The sacred clan design of cross hatched ribbon, swirling flame-like, denote the fertile mix of waters and fire in this sacred area. To venture into these parts is for those with appropriate knowledge and the preparedness for the intense heat of fire and the fierceness of the crocodile. Garrangali is revered as a reservoir of Madarrpa soul.

© Buku-Larrnggay Mulka Art Centre

## LOOKING AND RESPONDING ACTIVITIES

**Look** closely at this print and **find** the animal. **Point out** the nose, the eyes, the nostrils, the tail, the legs and the claws. What sort of animal is it? Is it the sort of animal you would have as a pet? Where do animals like this live? **Suggest** where this one might be.

**Locate** the two nests and **count** the number of eggs in each. What sorts of animals might hatch out of the eggs?

**List** some other animals that lay eggs.

**Follow** a line with your eyes from beginning to end and trace the shape in the air with your finger. **Describe** the quality of the line you draw. **Identify** the straight lines that are freshwater and the wavy lines that are saltwater. Is the water moving or still? What makes you think this?

**Discuss** where in the natural world freshwater is found and where saltwater is found. Where do these different waters mix?

**Brainstorm** words to describe the feeling and the mood of the image. Is it a scary picture? Why or why not?

**Imagine** being this crocodile and **describe** what you are doing and what you can see.

**Mimic** the crocodile moving and make some noises to go with your actions.

Baru the Ancestral crocodile brought fire down a river and out to sea. **Suggest** which parts of the image represent the flickering flames of the fire.

**Look** for other images of crocodiles and other representations of fire in the exhibition.





**ngatha** food  
**yoku** lily corm  
**wapangi** mud  
**gapu** water  
**nyeneygarr** bubbles

**Yoku**, 2007  
Nyampinapu # 1 Maymuru  
Woodblock

*Yoku*, 2007

Nyampinapu # 1 Maymuru

Woodblock

## ABOUT THE ARTWORK

*This Yoku is the corm of the lily being carried away by the flood waters of the Wayawu river. This is the children of the Manggalili women being nurtured within its water.*

*Nyampinapu #1 Maymuru*

The bubbles are created when people collect the Yoku in these waters. Yolngu walk in the water and the bubbles come up from the soft mud at their feet. The dots represent the bubbles and it shows that people have been walking in the water as they collect Yoku.

The hollow green flower stems of the water lily are edible. They are juicy and taste a little like celery sticks. The roots contain starchy seeds that can be ground into a paste and formed into small cakes. The cakes can be baked in a ground oven wrapped up in lily leaves and paperbark.

© Buku-Larrnggay Mulka Art Centre

## LOOKING AND RESPONDING ACTIVITIES

**Imagine** this was the label on a packet of food. What might be inside?

**Imagine** eating it and **suggest** what it might taste like. **Describe** the texture in your mouth.

**Identify** the corm and suggest what part of the lily plant it is. Is it the flower? the leaves? the roots? the seed? the stem?

**Brainstorm** some other food plants and the different parts of these plants that are eaten. What are some of your favourite plant foods?

**Think about** how the plants we eat are grown and harvested. Where do fruits and vegetables in the supermarket or the green grocers come from? Does anyone have a vegetable garden at home? What grows in your garden?

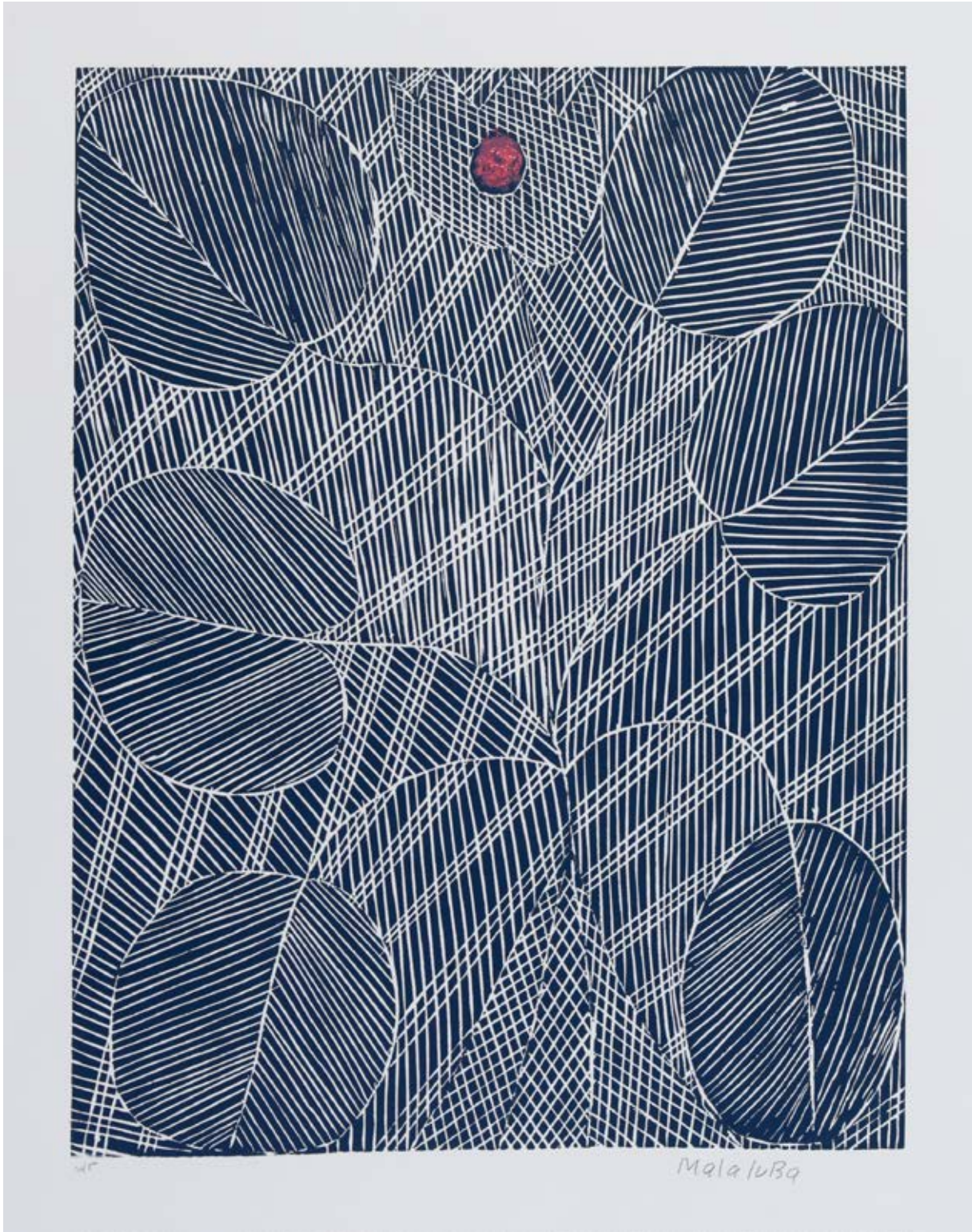
**Imagine** collecting these lily corms with Yolngu women. Where are they growing? What makes you think this? What does the background patterning suggest? **Find** the bubbles and the mud.

**Mime and describe** the experience of walking in the soft mud. How does it feel between your toes?

**Imagine** grinding the seeds to make small patties, wrapping them in lily leaves and cooking them in an earth oven. What is an earth oven?

**Role play** a scene from a TV program called *My Bush Kitchen* where some students are the cooks and some are the audience. **Demonstrate** the cooking process for the audience and offer them a taste.





*Garrimala*, 2011  
Malaluba Gumana  
Linocut

**miny'tji** clan design  
**raypiny gapu** freshwater  
**datham** waterlily  
**bir'yun** shimmer

*Garrimala*, 2011  
Malaluba Gumana  
Linocut

## ABOUT THE ARTWORK

This print represents Garrimala, a billabong near the artist's residence; the Dhal'wangu clan homeland at Gangan. Witiitj is the rainbow serpent (olive python) that travelled through Galpu clan lands and on further, during the days of early times called Wangarr. Djaykung, the Japanese file snake, is a companion living in amongst the Dhatham, or waterlilies, causing ripples and rainbows (djari) on the surface of the water.

The Galpu clan miny'tji (sacred clan design) behind the lilies represents djari (rainbows) and the power of the lightning within them. The sun shining against the scales of the snake form a prism of light like a rainbow. It also refers to the power of the storm created by Witiitj. The diagonal lines represent trees that have been knocked down as Witiitj moves from place to place.

Says the artist, *This is Garrimala, my ngandi wanga (my mother's place). It is a Galpu clan design.*

© Buku-Larrnggay Mulka Art Centre

## LOOKING AND RESPONDING ACTIVITIES

**Find** the plant in this print, **name** all the different parts and **count** the leaves.

**Imagine** being an ant and crawling all over this plant.

**Trace** a journey with your eye then stop somewhere and **describe** the experience from where you are. Did the stems bend as you crawled along them?

Are the leaves rough or smooth? Does the plant have a perfume? What does it smell like? Is it a windy or a sunny day? Where is the plant growing? Is it in the desert, the mountains, the city, a lake or somewhere else? What makes you think this? **Describe** the environment around you.

**Imagine** wading into the water and **describe** the experience.

**Use** your x-ray vision to look through the water and **describe** what you see under the surface.

**Consider:** Is this plant real or a reflection in the water? Above the water or under the water?

**List** some other plants that grow by or in the water.

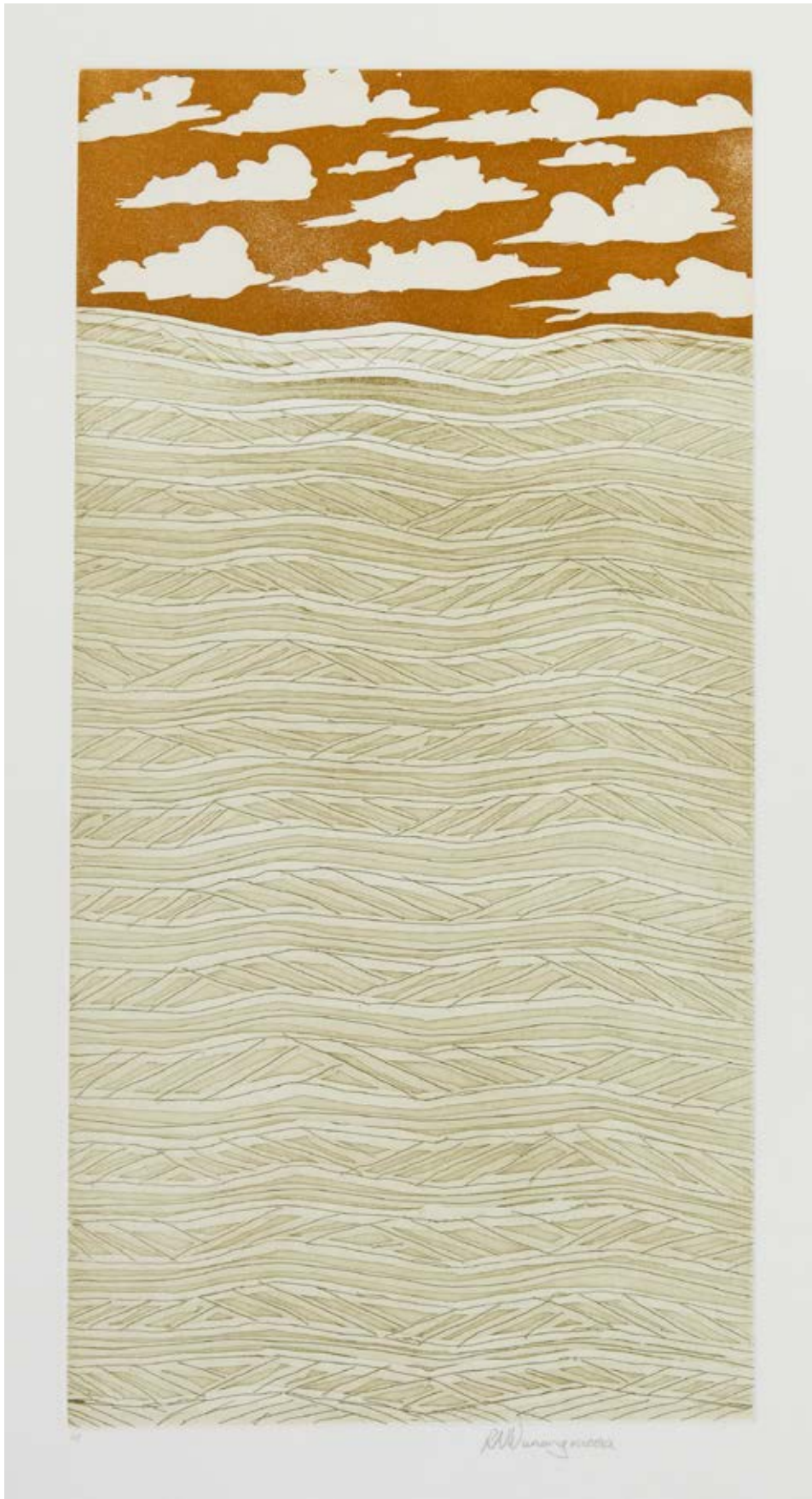
**Imagine** being the artist and describe how you made the work. What sort of tools did you use to make the marks? Which was the first mark you made? Which was the last? **Mime** the action of carving the block.

**List** some words to describe the quality of the pattern. What sort of mood or atmosphere or effect is created by the pattern? **Visualise** the lines thicker or further apart. How would that alter the effect?

Yolgnu people refer to this special patterning as miny'tji. Each family has their own special pattern to represent their family places and particular stories about those places. In this print, the shimmering quality of the design alludes to the shimmering quality of sunlight, rainbows and rippling water and also to the sacred power of the place. **Brainstorm** some other shimmering or shining effects in nature.

**Go exploring** and look for other patterns, plants and places in the exhibition.





*monuk gapu* saltwater  
*wangupining* cloud  
*Mungurru* deep ocean

**Garrapara**, 2009  
Nawurapu Wunungmurra  
Etching

*Garrapara, 2009*

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## ABOUT THE ARTWORK

Garrapara is a coastal headland and bay area within Blue Mud Bay. It marks the spot of a sacred burial area for the Dhalwangu clan and a site where dispute was formally settled by Makarrata (a trial of ordeal by spear which settled serious grievance and sealed the peace forever).

During the times after the 'first mornings' Ancestral hunters left the shores of Garrapara in their canoe, paddling towards the horizon hunting for turtle. Sacred songs and dance narrate the heroic adventures of these two men as they passed sacred areas and saw ancestral totems on their way. Their hunting came to grief, with the canoe capsizing and the hunters being drowned. The bodies washed back to the shores of Garrapara with the currents, as the Wangupining (wet season storm clouds) followed with its rain and wind. Their canoe with paddle and the totems, queen fish Makani, and long tom Minyga, and turtle Garun, are all referred to in the songs and landscape.

Garrapara has been rendered by the wavy design for Yirritja saltwater in Blue Mud Bay called Mungurru. The Mungurru is deep water that has many states and connects with the sacred waters coming from the land estates by currents and tidal action. Other clans of Blue Mud Bay that share similar mythology of the Yingapungapu, ie the Madarrpa and Manggalili, also paint the deeper saltwater, the Mungurru. This sacred design shows the water of Djalma Bay chopped up by the blustery south easterlies of the early dry season.

From freshwater the waters migrate to Mungurru the mighty undifferentiated Yirritja saltwater ocean that plays at the horizon which receives and unifies all the Yirritja coastal saltwaters in one. It is from here that the water (soul) turns to vapour to enter the 'pregnant' Wangupining (wet season storm clouds) which carry the life giving freshwater back to the start of the cycle.

In the songs the terns (Gitkit) reel in the breeze around these statuesque clouds on the horizon and this stylised rendition of clouds in the scene at the top of this work is a new motif in this artist's oeuvre. Gapu means water.

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## LOOKING AND RESPONDING ACTIVITIES

**Imagine** being in a canoe and paddling out across the water. Where are you going? How far is it? How long will it take?

Stop paddling and **describe** the experience of being on the water. **Mimic** the motion of the water as you sit in the canoe.

**Describe** the view and the weather. What can you see around you? Can you feel the sun or a breeze on your face?

**Reach** over the side of the canoe and put your hand in the water. Is it warm or cold? Now, dive in and **describe** the experience. Is the water salty or fresh, deep or shallow?

**Give** an underwater report. What can you see?

**Imagine** a soundtrack for this image. Would it be fast or slow, loud or soft? What sorts of instruments might play? Would there be any singing? **Hum** the soundtrack you imagine and **suggest** some words to describe the mood.

**Locate** the clouds on the horizon. **Imagine** this picture in a storm. How would the seas look then? **Discuss** where the rain would come from and where it would go.

**Brainstorm** a list as long as you can of all the different ways water exists in the natural world eg rivers, ponds, waterfalls, oceans, creeks, lagoons....

**Discuss** the water cycle and how all the different sorts of water flow from one form to another.

**Imagine** a world without water. What would that be like? What would it mean for plants and animals and human beings?

There are many words in Yolngu Matha to describe the different qualities of water, for example, *dhalatj* refers to calm waters after a storm, *manarri* to waves dashing against rocks, *gunbilk* shimmering seas on the horizon.

**Brainstorm** as many words as you can think of to describe the different qualities of water, for example, rough, calm, flowing, choppy, rippling

Start a circle story about the sea and the rain and the rivers where each student contributes a line to the cycle.

**Look** for other images of water in the exhibition. How many different ones can you find?





*Yolngu Way of Life*, 2002  
Dandiway #2 Mununggurr  
Screenprint

**wanding** hunting  
**lipalipa** canoe  
**bathi** dilly bag  
**miyapuna** turtle

**djinydjalma** crab  
**maypal** oyster  
**guya** fish  
**miyalk** woman

**Yolngu Way of Life, 2002**  
Dundiwuy #2 Mununggurr  
Screenprint

## ABOUT THE ARTWORK

*Yolngu way is different to Balanda (non-Aboriginal) people. Our culture lies within our land, sea, rocks, rivers and trees. We are related to the nature of our land. Everything comes into our knowledge, telling us why we do things. It comes in from our Milngurr (sacred waterhole of knowledge). We give this knowledge back out through singing, dancing, telling stories, bark painting, weaving and playing the didgeridoo.*

*In the middle of the print is the Milngurr going out to the people who need to learn. Yolngu are very important in their own right. When you are in Yolngu country Yolngu have the right to teach or tell you what you must do in a Yolngu way. The radiant lines in the print show how the knowledge is passed onto others as you begin to understand the real life of Yolngu.*

*Yolngu now live in two worlds. We learn through school education, communication and media and we learn through the Milngurr. The Dhuwa moiety knowledge comes from the Milngurr. The Yirritja moiety call it Mungulk or Betj.*

*In this painting I have shown Yolngu doing things in a cultural way, like going turtle hunting. If you do not know how to cut or cook turtle you can go into a Yolngu community as part of your learning and experiencing. Our knowledge of going out hunting is performed in a seasonal way.*

*In the print, people are getting crabs and oysters. For crab you go into the mangroves. You need a strong stick. You try to get to the claws first before you put the crab into the billycan. The women go for oysters. They have a wire to smash open the shell and a small stick called binkul to scoop the oyster meat out. If it is rainy and windy the oysters are making (not fat and creamy).*

*In another area of the print, some women are weaving. First you go out and collect the pandanas, then dig in the ground for the natural bush colours. You boil them in the billycan, then dye the pandanas and weave it into a mat or dillybag. It takes a long while to make a basket.*

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## LOOKING AND RESPONDING ACTIVITIES

**Look** closely at this image now turn away and list all the things you remember about it.

Turn back and look again. How many different animals and objects can you find?

**Find** 3 wayin (birds), 2 guya (fish), 3 crabs and 4 maypal (oysters).

**Find** and **count** the bathi (dilly bags), baskets, pots, billy cans and spears.

**Locate** a canoe and a shelter and the sacred waterhole of knowledge.

**Imagine** walking into this scene and describe the experience. What are the sights, sounds and smells you encounter? How does the ground feel underfoot? **Imagine** looking for food and **tell** a hunting story.

Break into groups of 2 and 3 to **create** a living tableau where everyone **poses** like a group of people in the picture. You may need to help arrange each other to get into the right position.

Take it in turns to **tell** a story about where you are and what you are doing. What are you wearing? Are you holding anything in your hands? What is it made from? How does it feel in your hands? What are you doing with it? What can you see from where you are?

**Imagine** this living tableau is a stage set in a movie production called *Waterhole of Knowledge*.

When the director yells 'action' bring the frozen tableau to life with mime and movement. When the director yells 'cut' stop again.

In a frozen moment interview the 'actors' about their role in the movie. What is the movie about? Where is it set? What knowledge have they gained about Yolngu culture?

**Look** through the exhibition for other people and activities.