BALMHIDHURR

A LASTING IMPRESSION

An Artback NT Touring Exhibition 2017-2019

AN ARTBACK NT EDUCATION KIT
FOR SCHOOL STUDENTS

TEACHERS' NOTES

Artback NT

BALNHDHURR
A LASTING IMPRESSION

TOUR ITINERARY

2017

Castlemaine State Festival
1 March – 26 March

University of Newcastle Gallery
19 April – 15 July

Bayside Arts and Cultural Centre
22 September – 5 November

2018

Tasmanian Museum and Art Gallery
14 December – 11 March

Griffith Regional Gallery
21 April – 27 May

Bega Valley Regional Gallery
20 June – 12 August

Caboolture Regional Art Gallery
3 October – 22 November

Warwick Art Gallery
14 December – 20 January

2019

Wollongong Art Gallery
2 March – 26 May

Cowra Regional Gallery
22 June – 28 July

The Whitlam Institute,
University of Western Sydney
9 August – 23 October

WARNING: Indigenous people are respectfully advised that names and images of deceased people may appear in the *Balnhdhurr – A Lasting Impression* Education Kit.

The Education Kit was prepared by Jo Foster, Visual Arts Manager at Artback NT. The Teachers' Notes were written by Denise Salvestro and Jo Foster. The Student Activities were written by Jo Foster. Designed by Oscar Waugh.

Artback NT would like to thank Buku-Larrnggay Mulka Art Centre staff and artists for their support. Special thanks to Denise Salvestro, Artback NT chairperson, for her assistance in the preparation of these materials.

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BALMHDHURR
A LASTING IMPRESSION

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Prints hanging up to dry in the Yirrkala Print Space. Photo © Buku-Larrnggay Mulka Art Centre.

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BALNHDHURR
A LASTING IMPRESSION

INTRODUCTION

BALNHDHURR: *a mark made as a sign for people to follow*

Buku-Larrnggay: *the feeling on your face as it is struck by the first rays of the sun*

Mulka: *a sacred but public ceremony*

THE EXHIBITION

Balnhndhurr – A Lasting Impression celebrates twenty years of printmaking through the Yirrkala Print Space based at Buku-Larrnngay Mulka Art Centre.

Buku-Larrnggay Mulka Art Centre, located in the coastal Arnhem Land community of Yirrkala, was established in 1975 as a resolute act of self-determination. Coinciding with the withdrawal of the Methodist Overseas Mission and the Land Rights and Homeland movements, the artists saw the founding of a community controlled art centre as critically important to further their economic independence, ensure cultural security over sacred designs and maintain political and intellectual sovereignty.

Today Buku-Larrnggay Mulka Arts is a vibrant and multifaceted arts and cultural organisation, dedicated to the maintenance and preservation of Yolngu law and culture, encompassing the Yirrkala Art Centre as well as the Mulka Project. The Yirrkala Art Centre supports the creation, exhibition and sale of contemporary Yolngu art and includes the Yirrkala Print Space. The Mulka Project acts as a digital production studio and archiving centre, and incorporates a museum housing a collection of great historical and cultural significance.

Yirrkala Print Space began in 1995 when a purpose built area was designed to host a printing press and to enable artists to 'seize the means of production'. With a philosophy to provide an environment to educate and engage, Yirrkala Print Space acts as a training area for emerging artists and is staffed by Indigenous printmakers.

The Print Space has seen Yolngu artists embrace a variety of printing techniques and mediums with enthusiasm and proficiency including woodblocks, linocuts, etchings, screenprints, collography and lithography to produce a diverse array of stunning prints on paper. Over the years, important works have been realised through key projects inspired by significant cultural and historical stories, fruitful cross-cultural collaborations and focused youth programs. These suites of prints have entered into major public and private collections and been a source of pride for those involved.

Balnhdhurr – A Lasting Impression showcases a diverse range of fine art prints that map the chronological evolution of the Print Space and its activities from the first black and white linocuts produced, to the technically diverse and innovative outcomes of major community projects. The prints on display are both visually engaging and rich with cultural content providing a wealth of material to be drawn out for student engagement.

BALNHDHURR
A LASTING IMPRESSION

THE EDUCATION KIT

The *Balnhdhurr – A Lasting Impression* education kit includes:

Teachers' Notes

- Background information about Miwatj Country, Yolngu People, the Buku-Larrnggay Mulka Art Centre and the Yirrkala Print Space
- Map
- Recommended Resources List

Student Activities

- Pre-Visit Classroom Activities
- Exhibition Activities and related Exhibition Worksheets
- Post-Visit Classroom Activities
- Six Key Artworks with related Looking and Responding Activities

The Student Activities are designed to promote student engagement with the exhibition and to enhance self-expression, self-directed learning, cooperation, social understanding and cultural awareness with a focus on Yolngu cultural perspectives.

The Exhibition Activities facilitate students to gather a broad range of material during their visit to the gallery which may then be used for further engagement back in the classroom.

The Classroom Activities can be linked or sequenced in a variety of ways to develop units of study or used as independent activities. They are written generically, with an emphasis on middle school students, and can be adapted for student age and aptitude as required.

The Key Images can be used as starting points for pre-visit engagement or for guiding whilst in the gallery and are designed to engage junior students.

Two broad themes can be drawn out for student engagement

ART and ENVIRONMENT

- The plants and animals of Arnhem Land
- The qualities of the natural environment
- The significance of water
- Communal activities such as hunting, fishing and gathering bush foods

ART and IDENTITY

- Artworks as significant documents that encode personal, cultural and political identity
- Key concepts that inform Yolngu worldview

  Wangarr – creation time/ancestral beings and the songs, stories, dances and law they brought to Yolngu

  Moieties – the complimentary concepts of Dhuwa and Yirritja that underpin and connect everything and everyone in a continuous cycle of yothu-yindi (mother and child) relationships

  Kinship – 'skin' relationships to all other people and everything in the known world making everyone and everything family

  Miny'tji – sacred clan designs, particular patterns that represent family places and totems and also suggest the shimmering presence of spiritual energy

Along with the exhibition catalogue *Balnhdhurr – A Lasting Impression* and Buku-Larrnggay Mulka Art Centre website [www.yirrkala.com.au], we strongly recommend referring to two key resources that have been produced in close association with the Yolngu people of the Yirrkala region.

- Laklak Burarrwanga, Dr Sarah Wright, Dr Sandie Suchet-Pearson and Dr Kate Lloyd, *Welcome to My Country*, Allen and Unwin, 2013
- Dhimurru Land Management Aboriginal Corporation website [www.dhimurru.com.au].

Extracts from these key resources are embedded in the Teachers' Notes.

CURRICULUM LINKS

The Australian National Curriculum identifies Aboriginal and Torres Strait Islander histories and cultures as a key cross-curriculum priority, recognising the fundamental and holistic relationships between PEOPLE, CULTURE, COUNTRY and IDENTITY.

A visit to ***Balnhdhurr – A Lasting Impression*** will provide students with a meaningful engagement with Aboriginal and Torres Strait Islander cultural perspectives and worldview with particular relevance for studies of HASS and The Arts from Foundation through Year 10.

Primary School children, Mount Alexander Shire, Central Victoria enjoying the exhibition during 2017 Catlemaine State Festival. Photo by Christine Sayer.

CROSS-CURRIULUM PRIORITIES: Aboriginal and Torres Strait Islander Histories and Culture

Key Concepts

- Aboriginal and Torres Strait Islander communities maintain a special connection to and responsibility for Country/Place
- Aboriginal and Torres Strait Islander people have holistic belief systems and are spiritually and intellectually connected to land, sea, sky and waterways
- Aboriginal and Torres Strait Islander peoples' ways of life are uniquely expressed through ways of being, thinking, knowing and doing
- Aboriginal and Torres Strait Islanders societies have many Language Groups
- Aboriginal and Torres Strait Islanders Peoples' family and kinship structures are strong and sophisticated

GENERAL CAPABILITIES

- Critical and creative thinking
- Intercultural understanding
- Information and communication technology (ICT) capability
- Personal and social capability
- Literacy
- Ethical Understanding

Intercultural Understanding

Through intercultural understanding students learn to value their own cultures, languages and beliefs and those of others. They come to understand how personal, group and national identities are shaped and the variable changing nature of culture. This capability involves students in learning about and engaging with diverse cultures in ways that recognise commonalities, create connections with others and cultivate mutual respect.

After Berndt suite of etchings displayed in the Balnhdhurr - A Lasting Impression exhibition

NATIONAL CURRICULUM: Humanities and Social Sciences syllabus

Key Ideas

- The ways people, places, ideas and events are perceived and connected
- How people exercise their responsibilities, participate in society and make informed decisions
- Who we are, who came before us, and traditions and values that have shaped us
- How societies and economies operate and how they are changing over time

Geography

How place may be perceived, experienced, understood and valued differently

Important interrelationships between human beings and environment

- The influence of culture on the organisation of places and their representations
- Aboriginal and Torres Strait Islander peoples' special connection to County/Place
- The role of people's environmental worldviews in shaping societies
- Peoples' perceptions of places and how these influence their connections to different places

History

- Family identity and family stories
- Difference in family structures and family roles
- How stories shape culture and history
- The diversity of Australia's first people and their long and continuous connection to place

Ruby Alderton & Dhapanbal Yunupingu in the Yirrkala Print Space.
Photo © Buku-Larrnggay Mulka Art Centre

NATIONAL CURRICULUM: Visual Arts syllabus

The exhibition includes one hundred and one prints made using a variety of graphic techniques and drawing on diverse subject matter to express Yolngu cultural perspectives from contemporary and historical viewpoints.

Making

- Using and experimenting with different materials technique and technologies
- Exploring different ideas, experiences, observations and imagination
- Engaging with critical and creative thinking to produce artworks that communicate ideas

Responding

- Considering viewpoints of artists and audiences
- Identifying visual conventions
- Investigating societal, historical and cultural contexts for the production of artworks
- Analysing and interpreting artworks to identify purpose and meaning

TEACHERS' NOTES

MIWATJ COUNTRY

Miwatj or 'sunrise country' is home to the Yolngu people of Northeast Arnhem Land in the Northern Territory of Australia. Miwatj country stretches east from the communities of Milingimbi and Ramingining across the Gove Peninsula. It is bordered by the Arafura Sea to the north, the Gulf of Carpentaria to the east and the Walker River to the south.

Miwatj Country is a tropical place host to savannah woodlands, wetlands and pockets of monsoon forest, cut through by networks of billabongs, creeks and rivers that make their way to the sea. The coastline is characterised by estuarine mud flats, mangrove swamps and arcing bays of white sand beaches bounded by rocky headlands and chains of offshore islands. Yolngu have lived in this region for millennia.

Yolngu creation stories tell of Ancestral beings, Wangarr, coming from the east travelling with the sun across the region and creating the known world - all the features of the land and sea, the flora and fauna and the people with their languages and laws. Narratives of these epic journeys, such as the Djang'kawu Sisters and the Wagilag Sisters, connect Yolngu people and tracts of country across the penninsula and further throughout Arnhem Land, mapping the region through networks of songs and designs connected to story. The exhibition *Balnhdhurr – A Lasting Impression* includes numerous prints that refer to the places, people and stories associated with the Ancestral crocodile Baru, the fire quail, Djirrikitj, the stingray, Gurrpitji and the sea eagle, Djet amongst others.

Miwatj Country is monsoonal. Wet season downpours transform open country, scorched and blackened by dry season fires, into flood plains teaming with life. Boundless freshwater from inland catchments and river systems flows out into the sea and mixes with the saltwater of the ocean.

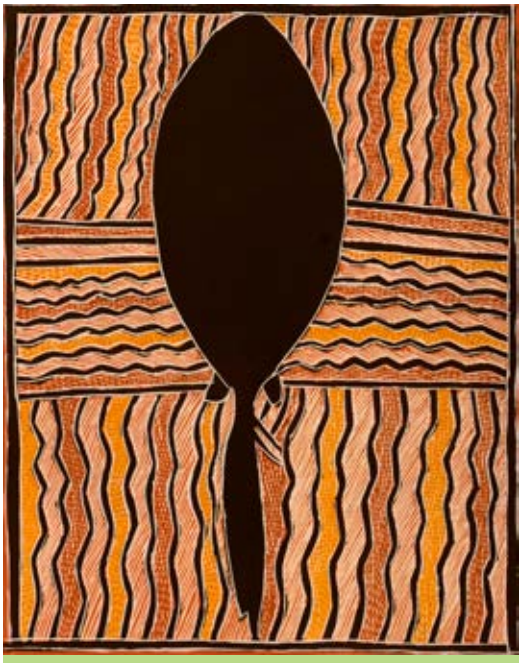
Freshwater and saltwater stories abound and many prints in the exhibition encode the nuances of water in its many states and forms – named and known waterholes, channels of water, creeks and billabongs, bays and oceans – as well as the myriad movements and qualities of water. Designs represent the sea turbulent and calm, the clarity of lagoons freshly filled with rain water, the play of sunlight and wind across the waters' surface, shallow dry season pools and deep ocean currents. Equally symbolically, patterning may denote river waters muddied by the actions of fishing, the traces of salt water and sea foam on rocks and skin or the marks left in mud and sand by the ebb and flow of the tides or the feeding and nesting of water creatures.

Yolngu connect on a spiritual and emotional level with water. The clouds, symbolising Ancestral beings and their descendants, are 'pregnant' with life giving water. Milngurr refers to the sacred waterhole of knowledge, while the deep water of the mighty saltwater ocean, that connects all clan waters at the horizon, is known as Mungurru. The full metaphorical and physical forces of fresh water meeting saltwater are evident in the landscape and out to sea, and are manifest in Yolngu art.

http://livingknowledge.anu.edu.au/learningsites/seacountry/06_map.htm

Pandanus palms. Photo Edwina Circuitt.

Billabong. Photo Edwina Circuitt.

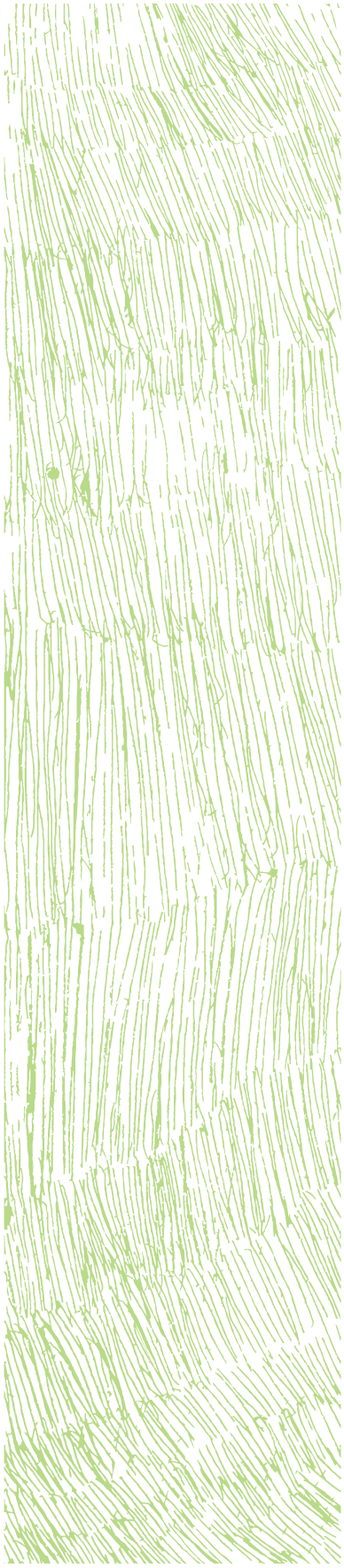


Gurrtjpi, 2010
Marrirra Marawili
Etching and screenprint

The mythical saltwater stingray Gurrtjipi, or Lulumn, is an important creation figure of the spiritual landscape of Madarrpa country. The ancestral stingray helped form coastal landscapes in the region.

Gurrtjipi tracked back into the bush from Baniyala following a small tidal creek that exists today. Here he bit into the ground forming several small billabongs, which are still used as a source of freshwater. Heading out to the point named Lulumn, he became a white rock surrounded by slow tides.

A sand sculpture of a stingray near Yipata is a powerful symbol of human-animal connection. Gurrtjipi's two eyes are now holes in the ground, where people pick up sand and throw it towards the rock for good luck and plenty of fish.



WANGARR

The land and waters of each clan were bestowed on the forebears of living clan members long ago in Wangarr Time, which Yolngu may refer to in English as 'Creation Time'; or sometimes they just say long ago. Some follow the common Australian English practice of using the terms 'Dreamtime' or 'Dreaming'.

One person explained it as 'sacred time shining, long time ago'. A clan's land and waters were bestowed on it by one or a particular set of the many sacred and powerful Wangarr Beings who travelled across the landscape during this time of creation.

'Spirit man', or 'Spirit woman', 'ancestor', 'totem', or various combinations of these, are some of the English terms used by both Yolngu and non-Yolngu speakers attempting to explain the complex concept of Wangarr.

The Wangarr Beings hunted animals, gathered a variety of vegetable foods, held ceremonies and generally behaved in the same way as Yolngu people did. There were important differences, however.

For one thing, the Wangarr created through their activities the present features of the landscape and seascape such as rivers, rocks, sandhills, trees and islands, and left the land and waters imbued with their spiritual essence.

They also 'sang' the names of everything they created or interacted with, making certain species sacred to the clan on whose land or in whose waters the naming took place.

Additionally, although the Wangarr were manifested in human form during their creative travels and activities, many, though not all, are also considered to have had the attributes of a particular species, such as crocodile or shark.

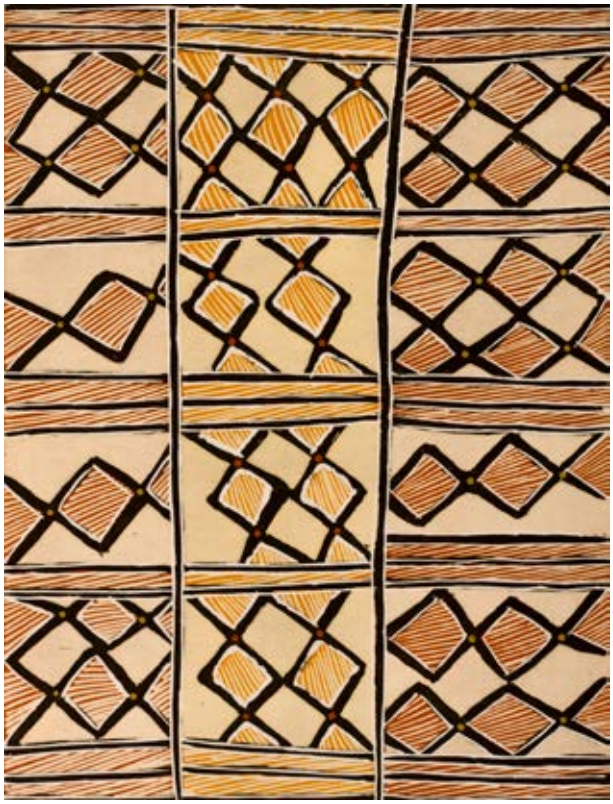
Eventually, the Wangarr was transformed into that species. Subsequently, this species became a major 'totem' of the clan associated with the site of such events. Indeed, members of that clan may think of themselves as being, for example, water goanna, while another clan's members may think of themselves as being shark.

As well as the landscape they had created, the Wangarr also left behind for the clan sacred objects, designs and names that were manifestations of themselves, imbued like the land and water with their spiritual essence and power.

They passed on, too, to the founding members of each clan their language, law, paintings, songs, dances, ceremonies and creation stories, all emanating from the Wangarr presence and activities in clan land and waters. Together, the land and waters and this sacred clan property, both tangible and intangible, form a clan member's djalkiri, his or her 'foundation', as Yolngu translate this important concept.

In its metaphorical sense it represents the 'footprints' of the Wangarr as they travelled across the clan's land and waters, all the signs and traces they left in their tracks: the evidence of their presence and land-shaping activities and transformations in the land itself and in the sacred designs, paintings, songs and ceremonial objects. It is the djalkiri, this foundation, that provides each individual with meaning and identity.

http://www.dhimurru.com.au/yolngu-culture.htm



Djirikitj, 2007
Barrupu Yunupinggu
Japanese wood block

Garrangali, 2010
Djambawa Marawili
Etching

Birrkuda, 2010
Mulkun Wirrpanda
Etching and screenprint

Fire is as basic as water and land to the Gumatj, one of the largest clans of the Miwatj area. Fire in Ancestral times scorched ground where creators had gathered to enact the lore that was the secret knowledge that held the power. This was spread to other Gumatj lands carried by various means across the country imbued by the fire.

In Ancestral times, the leaders of Yirritja moiety clans used fire for the first time during a ceremony at Ngalarrwuy in Gumatj country. This came about as fire brought to the Madarrpa clan country by Bäru the ancestral crocodile, spread north and swept through the ceremonial ground. From this ceremonial ground the fire spread further to other sites. Various Ancestral animals were affected and reacted in different ways. These animals became sacred totems of the Gumatj people and the areas associated with these events became important sites.

The fire spread inland from the ceremonial ground and burnt the nest of Wangkurra forcing him to hide in a hollow log (larrakitj) to save himself. Wangkurra is thus danced and sung at mortuary ceremony as he is associated with the burial log used to contain the bones of the deceased.

Djirrikitj, the quail, (sometimes called the 'fire making bird'), picked up a burning twig from this fire and flew away with it, dropping it at Matamata. There is a large paperbark swamp at Matamata, where native honey bees live. Fire from the burning twig dropped by Djirrikitj took hold of the tall grass in the swamp area and the native bees fled to Djiliwirri in Gupapuyngu clan country. Thus Gupapuyngu honey and Gumatj fire are linked through these ancestral events and also refer to a relationship between these two clans which is played out in ceremony.

Gumatj clan design associated with these events, a diamond design, represents fire; the red flames, the white smoke and ash, the black charcoal and the yellow embers. Clans owning connected parts of this sequence of Ancestral events share variations of this diamond design. Owners of country with rights to the knowledge of their land, the Gumatj are also evoked, the skin, the blood, bone and fat.

Marrangu, 2015
Garawan Wanambi
Etching and screenprint

This painted surface depicts country close to Raymangirr, on the coast of Arnhem Bay. It is a sacred and restricted area where freshwater is known to spring to the surface of the beach at the low tide region.

A site of the mosquito Ancestors. It has been said that if you go too close to this area you'll become sick such is the malevolent power of this site. The mosquito is a symbol of aggression and the Ancestral mosquitoes fight with spears as on an avenging expedition. The mosquito Ancestors are associated with places of spiritual danger that cause boils. Fighting is a release of tension just like the bursting of a boil.

The design represents the different character of the waters moving from anger and turbulence to the calm of resolution, bathed in the warmth of the sun's rays.

Yalangbara, 2012
Ruby Djikarra Alderton
Etching

The design here contains within it the identity of the coastal place of Yalangbara. This is as important a place as any for the Yolngu people, especially the Dhuwa moiety, as it is the landing site of the Djang'kawu who are the major creator beings for everything associated with the Dhuwa.

Matalatj (the elder sister) and Bitjiwurrurru (her younger sister) have just paddled their canoe a long way and then climbed the sand dunes to where they stop for a rest as the sun rises. The grid like design shows salt water drying off on the skin.

The sisters plunge their sacred digging sticks, Mawalan, into the sand, creating the first Milngurr, or fresh waterhole on the beach. The sun rises as two Djanda (goannas) drink from Milngurr and Ngatili hears the crashing of the waves and sees the foam created by the meeting of fresh and salt water.

Freshwater from wells created by the Djang'kawu mixes with salt. The Djang'kawu 'sang' the site and as they travelled sang the various animals that were to become totems for the respective clans.

The inland country is for us to live in, to sleep in, to eat from the freshwater. The saltwater is where our feelings are, it soothes our head, the saltwater. Saltwater makes our head think and feelings are bound to the ocean and the saltwater country……We can feel the water as it goes out and comes in.

Gawirrin Gumana in
Saltwater, Bark Paintings of Sea Country, p13

The old people knew the mix of fresh water and saltwater. Women and men and children now, we know what's rough, calm, heavy, light: what's floating or not floating; where the gapu is salty, where it is fresh. We know what to look for, we know what the distance, the weight, the height, the colour means.

Laklak Burarrwanga in
Welcome to My Country, p 7

While the Western concept of life may be seen as linear in character, that of the Yolngu reflects the cyclical patterns of nature. The ongoing cycle of thunderstorms and rain feed the rivers that flow to the sea and the clouds that form on the horizon to bring rain again. Similarly, the life cycle of plants and animals and creatures of the sea follow the seasons in coming alive and dying off. Yolngu recognise six seasons heralded by distinct changes in the activity of animals and plants, the movements of stars, acutely observed changes in the land, the water and the weather, all interwoven into a view of the natural environment as a total integrated system of which Yolngu are merely part. These cycles are reflected in ceremonial cycles, song cycles and kinship cycles and the seasonal cycles of food gathering and hunting.

The beginning of a season comes with a wind or a flower or the appearance of an animal or a feeling. The land tells us when there is a new season not the calendar.

Laklak Burarrwanga in
Welcome to My Country, p 2

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

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 yidaki. In the middle of the print is the Milngurr going out to the people who need to learn.

In this print I have shown Yolngu doing things in a cultural way, like going turtle hunting... getting crabs and oysters... Some women are weaving pandanas into a mat or dillybag.

Dundiwuy #2 Mununggurr

YOLNGU PEOPLE

Yolngu simply means 'person' in Yolngu Matha language while the terms balanda or napaki are used to refer to non-Aboriginal people.

Yolngu understand the world in terms of their relationship to it. Yolngu believe that a person comes from the land of the spirit Ancestors and when they die they return to the land of the spirits. Consequently, the relationship that Yolngu have with the land is a sacred one – they do not consider that they 'own' the land but are custodians of the land and are 'of the land': they come from the land and when they die they return to the land. As such, Yolngu identity is fundamentally linked to place.

Yolngu live in extended family groups called clans on their clan lands given them by Ancestral Wangarr. Today there are sixteen major clan groups living at Yirrkala and in the surrounding homelands on the Gove Peninsula. Each clan group always had, and still has, its own traditional land (wanga), its own totems (rannga), its own dialect of Yolngu Matha (language), its own songs (manikay), ceremonies (bunggul), and stories (dhawu).[1]

In Yolngu thought to understand something properly you have to link it to one place. Your family place.

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

Each clan, along with all its land, songs, plants and animals, belongs to one of two moieties – Dhuwa or Yirritja. For Yolngu everything in the known world is either Dhuwa or Yirritija. This symbiotic relationship is central to a holistic worldview that embraces interconnectivity as a fundamental principle. The complimentary moieties of Dhuwa and Yirritja exist in a cyclical relationship where one begets the other, understood in terms of the mother and child relationship, known as yothu-yindi, and the grandmother-grandchild relationship known as mari-gutharra.

For us the land is not one big mass but is made up of different wanga, different homelands. These are like a patchwork as they go from Dhuwa to Yirritja and Yirritja to Dhuwa.

Laklak Burarrwanga in *Welcome to My Country*, p 5

MOIETIES

Yirritja and Dhuwa tells us how everything is connected and how things are woven together. Everything in the world is either Yirritja or Dhuwa, together they make a whole, and these two things give birth to each other – the Yirritja to the Dhuwa and the Dhuwa to the Yirritja – so that everything in the world is in relationship of being mother and child to all things.

This relationship between mother and child is very, very important to Yolngu. It exists between people and between people and the land. This mother-child relationship is what we call yothu-yindi….The yindi is mother, yothu is the child. One is always Dhuwa and one Yirritja…It is a web that weaves and holds everything together

It is not just people that have a moiety: trees, animals, rocks and soil, winds, spirits, ancestors, clouds, stories and songs are either Yirritja or Dhuwa also. We are connected as kin to animals and plants and to things that aren't even considered living in other cultures.

It is as if the whole world is contained in that relationship, one that holds and brings everything together. It is breathing, it is everyday life, it is every part of the body and how it works. It works through the land, language, dance, song.

Laklak Burarrwanga, in *Welcome to My Country*, p2-4

Each moiety is further subdivided into eight 'skin' groups. In the Yolngu kinship system, a young person could be a grandfather or an uncle to someone much older. The relationship of people in terms of their rights and responsibilities is not only determined by the age but equally by their position within the kinship system. This complex and refined social and familial kinship system structures relationships, obligations and behaviour towards other people as well as to other living creatures, places and even objects.

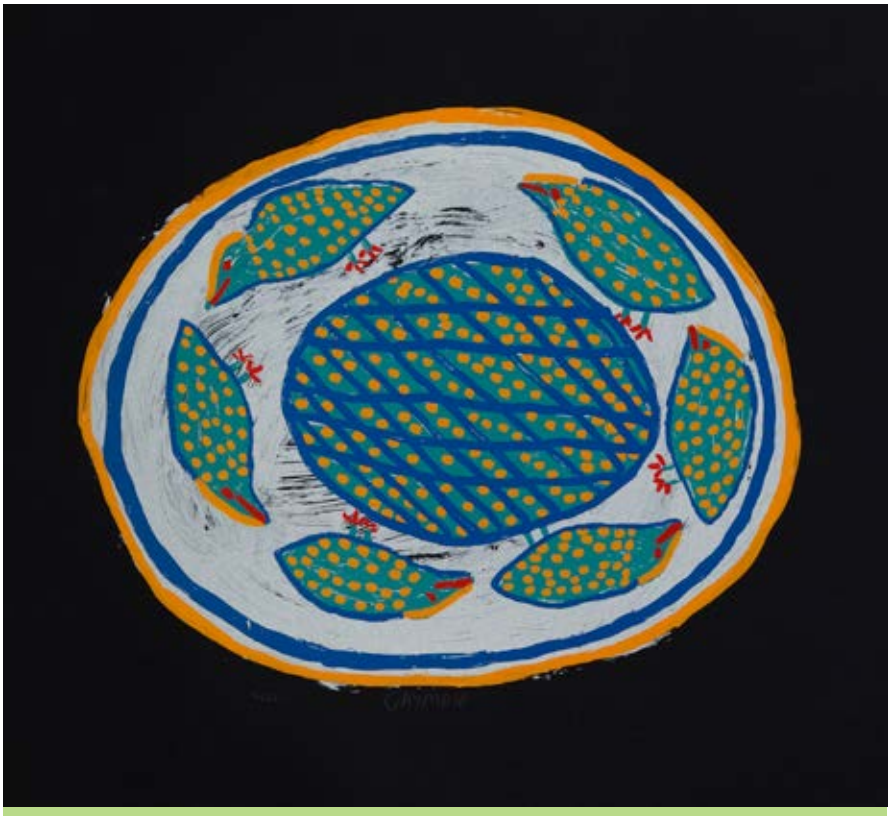
The clans and clan lands are connected to each other through this kinship system which provides a unique way for people to live with each other in harmony and share the resources of the land. Sharing is a fundamental part of the system.[2]

GURRUTU kinship

Gurrutu is our pattern of kinship. Who is related to whom? Who is related to what and how? These patterns of kinship cover all people and all things. It is an interlocking system that includes everyone and everything in relationship to each other. 'Who are you related to?' means 'How are you connected?' How do you fit? Where are your ties, your obligations, where is your place in the world?'

Gurrutu is what binds us together, what makes our underlying pattern of life… It is a web of life that goes from one person to another person, to land, to trees, to rocks, to water, wind, clouds, rivers, creeks, waterholes. The network of Gurrutu makes a person who they are. It is what links a person to their land, to Nature and to other people. Everything fits and makes a whole. It's an everlasting web, and very strong. It's the core of Yolngu culture, the essence.

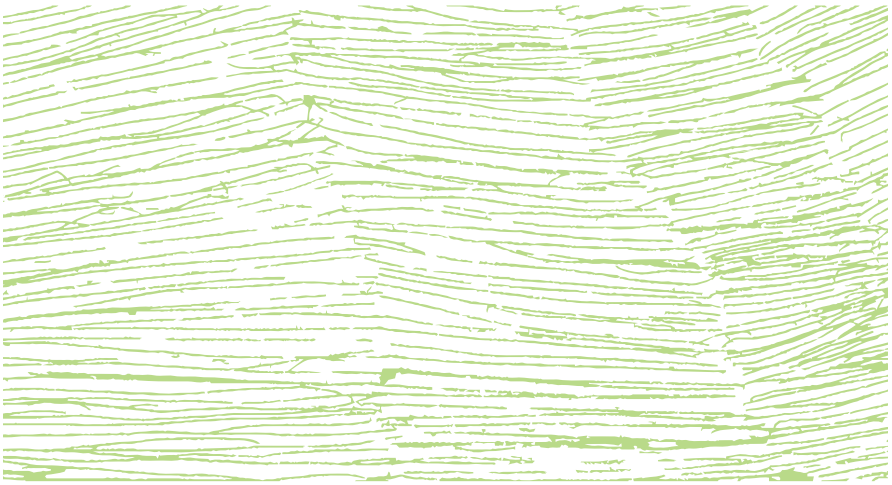
Laklak Burarrwanga in
Welcome to My Country, p 151



Djirikitj (quail), 1998
Gaymala Yunupingu
Screenprint

This is a picture of a mother quail, who is Yirritja and her babies. It is the story of yothu-yindi, the mother-child relationship. This is gurrutu too. It is a cycle going to infinity. We all fit in this cycle….the rules of gurrutu underpin our life. Gurrutu is the world… For us kinship lies at the heart of everything. A world with no kinship is a world that does not have a true existence. Kinship gives everything meaning, order, balance.

Laklak Burarrwanga in
Welcome to My Country, p 151



Artback NT

MINY'TJI

Historically, having no written language, Yolngu passed on their creation stories and knowledge of country, through song, dance, ceremony and art. Clan specific patterns and designs called miny'tji are a representation of the acts of the Wangarr Ancestors and the laws they gave the people. They are painted onto the torso of the initiate during ceremony, onto sacred objects such as the larrakitj (ceremonial hollow log), onto carved artefacts and bark sheets, using the fine hairbrush, marwat. Through the act of reproducing miny'tji, Yolngu are linked to their ancestors and reaffirm their identity and association with country.

Miny'tji designs are usually geometric in style incorporating a combination of diamonds, triangles, curving and straight parallel lines. Each design relates to a story associated with particular clan groups and their Ancestral beings. Diamonds are associated with clans (eg. Gumatj) that have Baru (the crocodile), Birrkuda (wild honey) and Gurtha (fire) as their Wangarr. Intersecting parallel lines and combinations of circle and line motifs identify those clans (eg. Rirratjingu) associated with the story of the Djang'kawu creating fresh waterholes with their digging sticks and populating the land.[3]

Within this fixed geometric repertoire meaning varies according to context. As Aboriginal curator Djon Mundine explains,

Diamond patterns have multiple meanings within Arnhem Land art depending on the context in which they appear. They can represent bees and honey, flowing water moving in reedy grass in swamp country, freshwater flowing from its source and forming billabongs on its way to the sea, pools of saltwater trapped in holes as the tide recedes, the inside grain of the swamp paperbark, tongues of fire, amongst other things.[4]

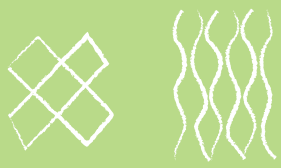
Clan designs are inherited through family and encode connections to people and land, affirming kinship relationships and custodial responsibilities. The fine geometric patterns are intended to produce an optical brilliance or shimmering effect called bir'yun, a flash of light signalling the presence of Ancestral forces. Clan designs are part of the intellectual property rights of the clan and only those people with the rights to certain designs are allowed to paint them. In this way they can be seen as title deeds to country.

MINY'TJI clan designs

The principal element of social organisation in Yolngu society is the clan. Each clan possesses its own clan design or miny'tji.

The brightness or 'shimmer' of intricate miny'tji signifies the presence of spiritual powers. The patterns were produced by the actions of Ancestors as they travelled across and interacted with the land. They form part of the sacred inheritance of each clan, handed down as title to the country formed by their Ancestors and as a reflection of natural processes.

The patterns of miny'tji allow you to see water in its many states: shallow or deep, turbulent or calm or dancing with light.



Examples of Yirritja miny'tji Gumatj clan and Madarrpa clan

Yirritja clan designs

In general, the miny'tji of Yirritja moiety clans consists of diamond shapes. There are variations in size and shape of the diamond pattern depending upon the clan.

In the case of Madarrpa miny'tji the lines are wavy rather than straight.

Examples of Dhuwa miny'tji Marakulu clan and Rirratjingu clan

Dhuwa clan designs

In general, the miny'tji of Dhuwa moiety clans consist of straight lines.

In the case of Rirratjingu clan designs the lines are curved to represent rough sea, but not wavy.

http://livingknowledge.anu.edu.au/learningsites/seacountry/15_minytji.htm

BUKU-LARRNGGAY MULKA ART CENTRE

Yirrkala is a remote Aboriginal community with a population of around one thousand people, located on Rirratjingu land, 21km south-east of Nhulunbuy on the Gove Peninsula in Northeastern Arnhem Land.

Buku-Larnggay Mulka Art Centre.
Photo © Buku-Larrnggay Mulka Art Centre

Prior to establishment of the Methodist Mission in 1935, the Yolngu had little contact with outsiders other than regular trade with Macassans, visits from Japanese fishermen and sporadic visits from Westerners exploring the region for mining and grazing possibilities.

The first missionary, Edgar Wells, and his wife Anne, actively encouraged the production of art and artefacts that were sold through the local shop, providing a source of income for the local people. Portable artwork was created in the form of bark paintings, painted hollow logs, carved artefacts and baskets woven from dyed plant fibre.

From as early as the 1930s, visiting anthropologists commissioned artwork for ethnographic research while art dealers and curators came to purchase bark paintings and sculptures for exhibition and for public and private gallery collections.

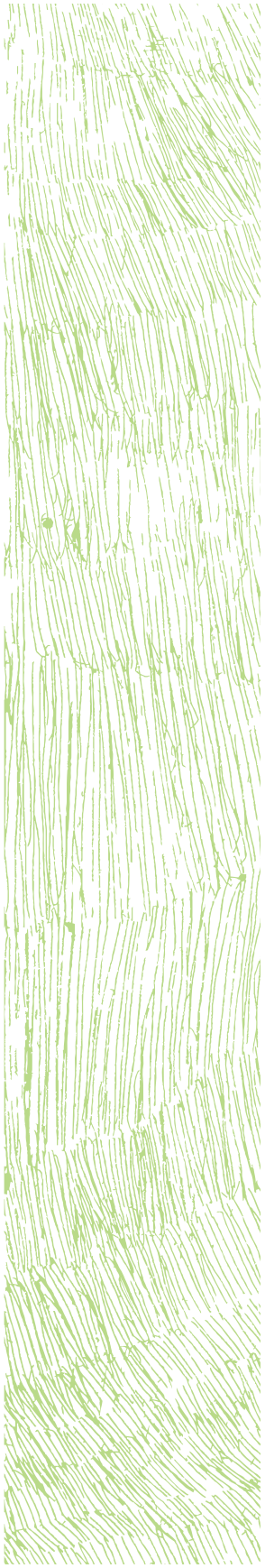
While providing a source of income for the Yolngu, their artwork was also used to educate outsiders about their history and culture.

Sydney University Anthropologist Ronald Berndt visited Yirrkala during a field trip to the region in 1948. Due to the lack of suitable bark at the end of the dry season and fearing fragile barks would not survive being transported long distances, Berndt introduced the Yolngu to crayons and paper. The Yolngu clan leaders adapted their traditional art practice of working with natural materials to accommodate these introduced materials and techniques. They produced close to four hundred brightly coloured reproductions of their traditional patterns in a form and in a colour palette completely new to them, which are held today in the permanent collection of the Berndt Museum at University of Western Australia. Later these drawings were to be the inspiration for a suite of thirty seven soft-ground etchings produced by their descendants for the *After Berndt Series* in 2008, nine of which are on display in this exhibition.

Bawu Gurruwiwi, Godut Ganambarr, Annie Studd and Munuy'ngu Marika working in the Yirrkala Print Space. Photo © Buku-Larrnggay Mulka Art Centre.

BALMHDHURR

A LASTING IMPRESSION



When their land was excised for a mining lease in the early 1960s, the clan leaders decided to reveal their creation stories using their traditional designs (miny'tj) as a means of affirming their long association with the land. The two panels they created in 1963 – one Yirritja and one Dhuwa - were hung in the Yirrkala Mission church to also demonstrate the commonality with Christian creation stories. They became known as The Church Panels and were seen as a form of title deed.

When this revelatory action failed to have the desired outcome it was decided to send a petition written in both Yolngu Matha and English, to Parliament House in Canberra. The two Bark Petitions, framed in bark painted with the clan creation stories, are on permanent display in Parliament House. Along with The Church Panels they represent a significant episode in the pursuit of Aboriginal land rights.

Encouraged by Edgar Wells, the Yolngu then took the mining company, Nabalco, to court with the hope of establishing their sovereign rights over the land. Milirrpun vs Nabalco, Australia's first native title litigation, was unsuccessful with the presiding judge, Justice Blackburn, stating that at the time of settlement and under British law the land was not recognised as being owned by the Yolngu. This case led to the Woodward Royal Commission into Aboriginal land rights and in 1975 the then Prime Minister, Gough Whitlam, drew up the Aboriginal Land Rights Act which gave the Aboriginal people inalienable title to their land. The Act was passed by his successor, Malcom Fraser in 1976.

It was at this time that the Yirrkala Mission was closed and a local council, the Yirrkala Dhanbul Council comprised of Rirratjingu elders, took over the management of the community. One of their first actions was to establish an art centre, Buku-Larrnggay Mulka, to house and sell the artworks and artefacts being produced in the community. Although on Rirratjingu land, the Art Centre was considered ringgitj – 'a place that is sacred to special people'. Buku-Larrnggay –'the feeling on your face as it is struck by the first rays of the sun, i.e. facing east' refers to the location of the Art Centre and the people it represents - the people of the Miwatj region. The intention was that it identify the art centre as representing, and being a gathering place, a ringgitj, for all those Yolngu living in that part of Arnhem Land. It provided an area that was accessible to all clan groups. Buku-Larrnggay Mulka Art Centre was incorporated in 2008 and, with a predominantly Yolngu staff of twenty, services artists from Yirrkala and approximately twenty-five homeland centres within a radius of two hundred kilometres.

Today the Art Centre supports the production and sale of a diverse range of arts and crafts including painted larrikitj (ceremonial poles), yidaki (digeridoos), dharpa (carved wooden sculptures), gunga djama (woven baskets, mats and bags) and nuwayak (bark paintings). The complexity of Yolngu worldview is exemplified in the art produced, which simultaneously expresses peoples' social identity, Ancestral law and ownership of land. Through their art they tell their creation stories (Wangarr); stories (dhawu) about everyday activities of family life including hunting, gathering and preparing food (ngatha), weaving (buyu) and carving (derrung) and singing (manikay), dancing (burr'yun) and playing clapsticks (bilma) at ceremony (bunngul).

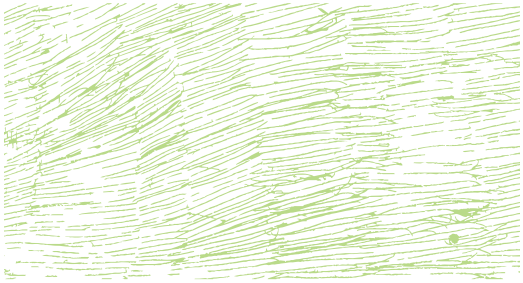
NABALCO STORY

In the early 1960's, bauxite (aluminium ore) was discovered near Yirrkala. That changed our life. The government in Canberra approved a mine to go ahead up here without even talking with us. They just talked to the head of the Methodist Mission overseas and that was all the consultation they thought they needed. Back then, Arnhem Land was an Aboriginal reserve and we weren't recognised as owners of the land, so we didn't have a say. Aboriginal people weren't recognised by the white law at all. There weren't any land rights. We weren't even counted in the census. We weren't seen as citizens.

A lot of Yolngu were pushed off the land to make room for the mine. The company – Nabalco – came in with bulldozers, trucks and other machinery and destroyed sacred land of our clan and people. They cut down the trees, bulldozed plants and animals, and drove other animals away. But we depended on the Country for our life, our food and our culture….

Every tree that might be cut down, every lizard that might be killed, every rock that might be ground up and taken away, these all were our mothers and our children. They are all Dhuwa or Yirritja, just like us. We are of our land and our land is of us. Nabalco started mining and it took part of us, killed our family.

Laklak Burarrwanga, in
Welcome to My Country, p 71



Nabalco Suite, 1999
Gaymala Yunupingu
Collograph

Gaymala has made a series of collagraphs depiciting the Nabalco mine and its impact on Gumatj clan country. She uses the metaphor of a djinydjalma or crab, moving around scooping up ngåtha (food) and crushing it up with its lirra (teeth) to describe the crushing plant and the processing of bauxite. Amongst the conveyor belts, operating plants and machinery she has included ghost like images of the animals that used to inhabit this area along with the new moon Ngalindi Yutha, Djulpan the evening star, Walu the sun and Banumbirr the morning star.

Gaymala explains, *Within the plant of Nabalco is a sacred banyan tree, a Dawu tree, a tree of knowledge. This is a special tree for mokuy (spirit people), Dhanburama, Ganbudal, Lawirrlawirr. It is the only tree left there. That tree represents all the Gumatj people….In this area along time ago there were lots of jungle fowl who would make their nests in the bush, before the clearing for the mine. It's been all damaged by the machine bathala (big) bulldozer. It used to be a good hunting place. Yolngu would hunt for ganguri (yams), guya (fish), maypal (oysters), miyapunu (turtle), burum (fruit). Yolngu would camp here but the only thing left from that long time ago is the Dawu tree, all the Wayathul are all gone.*

THE YIRRKALA PRINT SPACE

The Early Years

The first printmaking took place at the Yirrkala Art Centre in 1982 when hand-printed woodblocks were produced by Yilila Mununggurritj under the supervision of the then Art Centre Manager, Stephen Fox. The prints were created using a Japanese buren for burnishing the ink onto the paper. Fox was keen to introduce other printmaking techniques and, in the early 1990s, applied for a grant to establish a print workshop. The Print Space was established in 1995 under the supervision of the new Art Centre co-ordinators, Dianne and Andrew Blake and Will Stubbs, working with local artists, Marrnyula and Rerrkirrwanga Mununggurr and officially opened in 1996.

Using the marwat brush to paint bitumen onto an etching plate. Photo © Buku-Larrnggay Mulka Art Centre.

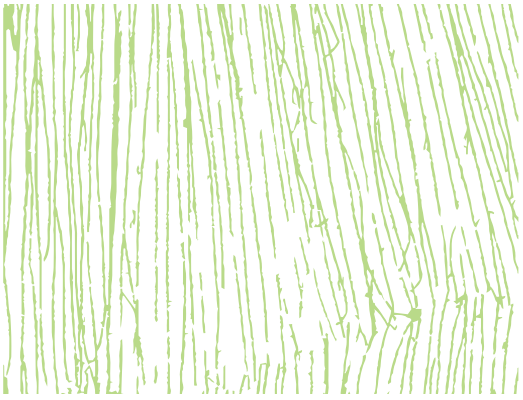
Printmaker Basil Hall who had already worked with some of the Yirrkala artists at workshops in Darwin, was called in to assist in setting up the equipment and to run the first workshop. The first technique taught was linocut as there were some similarities with the practice of wood carving with which the artists were familiar. The first linocut produced onsite was Dhuwarrwarr Marika's *Daymirri*. After that time, Hall returned regularly to run workshops in other techniques gradually introducing reduction linocut, collography and etching. In 2000, a whole new palette of colours was made available to the artists with the introduction of screenprinting.

There were some initial controversies in the early years of the Print Space. Traditionally, Yolngu used natural materials - bark, logs, fibres and ochres - to create their artworks, reproducing the land using the land, and when the Art Centre was established it was made a strict rule by the artist run board to continue to do so. The introduction of printmaking techniques, which incorporated a mechanical element, initially caused concern as it incorporated materials not 'of the land'. It was also deemed unacceptable for a machine to reproduce miny'tji, particularly that of a secret-sacred nature. The Yolngu belief system considers that the past, the present and the future co-exist and that when they paint their miny'tji this invokes the presence of their Wangarr, their creator Ancestors. In the act of reproducing the patterns the intervention of a machine was perceived as interfering with the intimate connection between the artist and their Ancestors.

Daymirri, 1996
Dhuwarrwarr Marika
Linocut

Two Yolngu whose clans were Rirratjingu and Djambarrpuyngu went turtle hunting when they saw a miyapunu (turtle) and caught it. Suddenly Daymirri just came up under the lipalipa (canoe) and the tail flipped and broke the lipalipa in half. One man grabbed hold of the lipalipa. When the whale hit the lipalipa and splashed, the movement of the waves went in all directions. Saltwater oysters are growing on the back of the Daymirri.

Dhuwarrwarr Marika



BALMHDHURR

A LASTING IMPRESSION

Buku-Larrnggay Mulka has been doing lino print workshops with artists from this community – Yirrkala - and the homelands of the Miwatj region since 1995, together with Basil Hall. When we first started working on lino prints we thought it was very exciting and something new for our community to learn. Every print has to be the design of the artist's own clan or connecting clans. The design has to be done very carefully so as not to mix them up, and to understand their story. We have to talk about it with other people in that clan, so when the design is printed there is no problem. It's a similar idea to the traditional designs used in the bark paintings and the wood carving, but in printmaking we get the direction from our elders to design the image of the outside story only. In the workshop a lot of Yolngu come and watch what we do in the print shop so they can understand the process.

Marrnyula Mununggurr and Mundul Wununngmurra Mununggurr.

Coyne. C. *Buku-Larrnggay Mullka Printmakers.* 1995-1998, BLM. 1998

Marrnyula Mununggurr printing her etching, Djapu Design. Photo © Buku-Larrnggay Mulka Art Centre.

However, the women embraced the new technique (initially viewed as 'women's business') and played a role in the gradual acceptance of printmaking by the male artists who came to appreciate the many positive attributes of the technique. It was acknowledged that printmaking enabled a degree of freedom, encouraging innovation and diversity of subject matter, and that the multiplicity of the medium allowed wider dissemination of their artwork. The printing of 'outside' or non-sacred miny'tji gradually became acceptable to the elders with the realisation that only those with the appropriate knowledge could have access to or read the deeper, secret-sacred, 'inside' layers of miny'tji.

In Yolngu society, the production of art was traditionally the role of men, often assisted by their wives or sisters. With the increasing impact of Western society on their traditional lifestyle the senior men realised that much of their traditional art practices and stories could be lost. As a result they began to teach their daughters to paint their clan stories and clan miny'tji. Dhuwarrwarr and Banduk Marika, Gulumbu Yunupingu and Naminapu Maymuru-White, who are featured in this exhibition, were amongst the first women at Yirrkala to be taught by their fathers. The first male artist to produce a print on-site, was Djambawa Marawili. The subject matter of the linocut, Garrangali, related to the nest of his clan totemic crocodile (baru). It is a story that Djambawa often reproduces on bark and using other print techniques.

Ruby Djikarra Alderton and Dhapanbal Yunupingu printing a lino block. Photo © Buku-Larrnggay Mulka Art Centre.

The Print Space Today

Since its establishment, The Print Space at Yirrkala has trained and employed local printmakers in the continuous production of limited edition prints making it unique amongst remote community print workshops. Marrnyula Mununggurr was the first Yolngu printmaker to be trained by Basil Hall. She became the Print Space manager and printmaker, and with Dianne Blake, trained Dundiwuy Mununggurr Wununggmurra who worked for a time as her assistant printmaker. Local artists learn printmaking at the Print Space and are instructed in new techniques by visiting printmakers at on-site workshops or travel interstate to attend workshops and undertake Artist in Residence placements at tertiary institutions. In 2000, Araluen Naminapu#2 Maymuru joined Marrnyula to assist in managing the Print Space workshop. In 2011, Marrnyula and Araluen retired from the Print

Space leaving it to the next generation of young artists led by Ruby Djikarra Alderton (daughter of Banduk Marika) to foster creativity and ensure the sustainability of the print workshop.

The Print Space encourages innovation while maintaining respect for time-honoured cultural practices. Clan designs are incorporated often using traditional tools such as the fine hairbrush, marwat, to hand paint the delicate lines of miny'tji onto metal plates and acetate sheets, while utilising printmaking techniques incorporating photographic and computer technologies enables experimental image making. Here artists create a diverse range of prints that reflect their family stories and daily life, layering and combining the old and the new to reflect the complex and rich world in which they live.

While the artists are respectful of the discipline of miny'tji (sacred design) the nature of the printmaking process has allowed them to experiment more freely with colour, imagery, concepts and design without compromising their spiritual identity.

www.nomadarts.com.au

Political and Social Intent

The activities of the Print Space continue the practice of Yolngu using their artworks to educate and politicise. In 1999, artist Gaymala Yunupingu, created her *Nabalco Suite*, a series of prints to draw attention to the impact of mining on Gumatj land, while Marrnyula Mununggurr has created a number of prints drawing attention to social and health issues. Marrnyula's screenprint, *Love me Safely*, was initially commissioned as a poster designed for distribution around local communities to increase awareness of the risk of sexually transmitted diseases. A subsequent screenprint, *Michael Long*, celebrates the potential for sports to build pride and self-esteem amongst young community members. The artist was inspired after meeting the Australian Rules football star Michael Long in Melbourne and then watching how, during a visit to Yirrkala, he motivated the young men in the community to engage more actively in football and other sport.

Love Me Safely, 2002
Marrnyula Mununggurr
Screenprint

Michael Long, 2005
Marrnyula Mununggurr
Screenprint

Rakay #3, 2013
Mulkun Wirrpanda
Woodblock print

Senior artist Mulkun Wirrpanda has used the printmaking medium to create a series of works depicting the lesser known plant species of Miwatj such as the water reed, rakay and the yam, yukuwa. These plants were part of the diet that sustained her people in the days when 'the old people lived a long time without illness.' Mulkun has set upon the task of systematically cataloguing these native species and their traditional uses in order to renew the knowledge of these plants and to preserve it for future generations.

Collaborations

Printmaking is by its nature a collaborative exercise involving a close working relationship between artist and printmaker. Yolngu artists are accustomed to working collaboratively with family members in the creation of artwork and have extended this to cross-cultural interactions that have resulted in significant and innovative projects.

One such project, the Djalkiri project, involved a diverse group of individuals. Instigated in 2010 by curators Rose and Angus Cameron from Nomad Art in Darwin, the collaborative project involved established non-Yolngu artists from around Australia (Judy Watson, Fiona Hall, Jörg Schmeisser, John Wolseley), anthropologist Professor Howard Morphy, ethnobotanist Glen Wightman, photographer Peter Eve and printmaker Basil Hall working with Yolngu artists from Yilpara on Blue Mud Bay. The project sought to juxtapose Western scientific viewpoints and knowledge of art practice with the holistic perspective of the Yolngu. Clan leader, Djambawa Marawili, invited participants to his clan country to experience Yolngu culture first-hand and to be inspired by the elements of Country. The title Djalkiri, meaning footprints, when applied to Yolngu law refers to the foundation of all knowledge and was chosen to acknowledge cultural inheritance based on understanding and mutual respect.

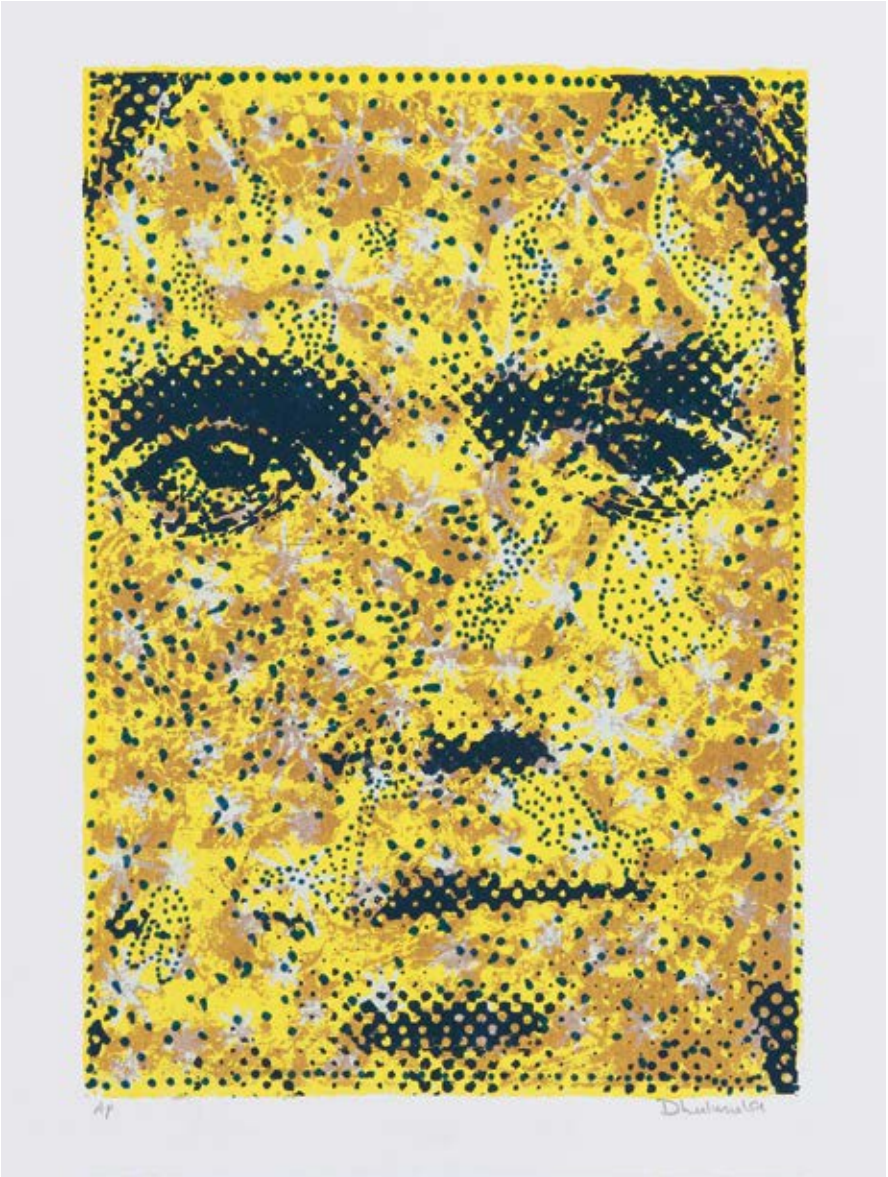
[Find more information about this project at www.nomadart.com.au/EDUCATION & CATALOGUES]

Youth Projects

From 2010, in collaboration with the local school, the Print Space co-ordinated a series of print workshops to involve the 'disengaged' younger members of the community - those who had dropped out of school and were impacted by lack of employment and loss of motivation and self-esteem with many at risk from substance abuse, anti-social behaviour, teenage-pregnancy and suicide. In the first of these projects, Dianne Blake and Ruby Djikarra Alderton introduced a group of six young women to the technique of collography. The prints produced were exhibited to great acclaim at that year's Garma Festival and at Nomad Gallery in Darwin. This project proved so successful in increasing morale and engagement that other projects were instigated.

Gunariny Wanambi, Gurmarrwuy Yunupingu and Munuy'ngu Marika, with their self-portraits. Photo © Buku-Larrnggay Mulka Art Centre.

The next project, the Ngarra Project, overseen by Ruby Djikirra Alderton and Annie Studd, broke new ground in subject matter and technique. With guidance from printmaker Alicia Scobie, the larger group, including young men, employed a range of old, new and evolving technology. Digital photography and photocopying were



Milkarri (tear), 2012
Dhalmula Burarrwanga
Screenprint

This is a self-portrait but there are many layers behind my face. There is the saltwater on the rocks at low tide. There is the bubbles in the saltwater that are made as the waves crash and roll over the rocks, and behind the foam is Yathiny. Yathiny are small jelly fish like creatures which float along the top of the water. Turtles eat them.

My face is made of small dots, like the bubbles of the ocean, like the oxygen in the water. There is a collection of bubbles right below my eye, it looks like a tear. Perhaps I am crying, perhaps it is because I am sad, but maybe I am happy, happy to see the beauty in nature and to be a part of nature.

Dhalmula Burarrwanga

combined with chine collé and linocut printing. The 'young ones' familiarity with computers facilitated the use of Photoshop to manipulate, contrast and crop the photographic image. The final image was then photocopied and transferred onto a linocut using the chine collé technique. The young members of the community created self-portraits with no reliance on any sacred knowledge or previous experience in art production. Although they veered away from the established Yirrkala art styles and authority, each artist incorporated some element of clan identity into their work. The printed images revealed the central subject of 'self', surrounded by identifiable elements of family, clan or country: clan designs were replicated in background patterns; images of family members were included; traditional and other cultural practices such as hunting were referenced – all indicative of the fact that family and culture continue to be relevant to the perception of 'self'.

The enthusiasm for this project attracted not only those new to printmaking, but also many of the older artists who were curious to try out the new technique and create their own portraits. This was further evidence of a broadening of Yolngu art, in form, concept and subject matter. The young emerging artists were at the forefront of these changes, experimenting with and creating innovative works in new media. With the production of self-portraits they were breaking new ground in Yolngu art.

The following Yuta Projects were overseen by Ruby Djikirra Alderton and Annie Studd, and facilitated by visiting printmaker Sean Smith, who introduced the young participants to screenprinting.

They incorporated this technique with photography to capture scenes or events within the community that they perceived as being representative of everyday life in their community. As with the Ngarra Project each artist included either their clan design or some element of traditional practice or cultural identity in their imagery.

The Print Space provided a nurturing environment where the young participants were surrounded by older artists who could keep them in touch with their clan stories and history. The projects were successful in building self-confidence, getting many back to school or undertaking traineeships. Some of those who had participated in the projects sought employment at the Art Centre.

The dynamic nature of Yolngu art and culture has facilitated a process of change that has enabled the establishment of printmaking as an alternate and viable art form for the Yolngu. Since their introduction to print techniques in the early 1980s, Yolngu artists at Yirrkala have successfully incorporated printmaking into their art production using it to great effect in performing traditional as well as new functions. The freedom that printmaking has afforded Yolngu artists in allowing for experimentation and the expression of individual creativity has transferred to the more traditional methods of art production and in so doing has expanded the opportunities available to the Yolngu for artistic expression.

The print medium has provided an avenue for incorporating the old with the new, offering Yolngu an alternative art form for educating and passing on knowledge, thereby affirming and sustaining Yolngu cultural identity and connection to country.

Mari, 2012
Djuwakan#2 (DJ) Marika
Screenprint

This is a print of me and my mari (grandfather). The photo of him is from the Mulka archive and I took a photo of myself looking like he does in this old photo. In his photo he is holding raki (string) and in my photo I am listening to my music. It looks like he is holding my music. I drew the background design. I chose the colours and printed it myself. I like how the raki links my mari and me together even though he lived in the past and I am in the present.

Djuwakan#2 (DJ) Marika

FOOTNOTES

1 — www.miwatj.com.au

2 — www.miwatj.com.au (Ngarlirli video)

3 — Morphy H, in Yirrkala Drawings, AGNSW, 2013, p 29

4 — Djon Mundine in They are Meditating, Bark Paintings from the Arnott's Collection, p78

RECOMMENDED RESOURCES

WEBSITES

Buku-Mulka Larrnggay Art Centre

www.yirrkala.com

Information about the Art Centre, the Print Space, The Mulka Project, artists, artworks and clan lands

Australian institute of Aboriginal and Torres Strait Islander Studies [AIATSIS]

www.aiatsis.gov.au

Map of Indigenous Australia representing the language, tribal and nation groups

Charles Darwin University

Yolngu dictionary on-line

www.yolngudictionary.cdu.edu.au

Dhimurru Land Management Aboriginal Corporation

www.dhimurru.com.au

Wonderful explanation of Wangarr and also link to Living Knowledge site that explains moieties and kinship

Australian National University

www.livingknowledge.anu.edu.au

Living Knowledge, Indigenous knowledge in science education Learning Site. Excellent site with very accessible resources for students

http://livingknowledge.anu.edu.au/learningsites/seacountry/04_kinship.htm

Explanantion of moieties and clans

http://livingknowledge.anu.edu.au/learningsites/seacountry/05_language.htm

Short word list with audio pronunciation

http://livingknowledge.anu.edu.au/learningsites/seacountry/06_map.htm

Map of Eastern Arnhem Land

http://livingknowledge.anu.edu.au/learningsites/seacountry/09_organising_rudder.htm

Organising Knowledge – Yolngu classification

http://livingknowledge.anu.edu.au/learningsites/seacountry/11_gapu.htm

Water (gapu) metaphors

Miwatj Health Aboriginal Corporation

www.miwatj.com.au

Information about the history of the region and Yolngu culture

National Museum of Australia

www.nma.gov.au/exhibitions/yalangbara/home

Yalangbara – art of the Djangkawu exhibition website with useful information and education resources

Nomad Art

http://www.nomadart.com.au/?p=4045

Djalkiri – We are standing on their names, Blue Mud Bay exhibition website with relevant information and education resources

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AUDIO VISUAL

Mulka Project

www.yirrkala.com/the-mulka-project

Wundawuy fish trap, 6:14 mins, *Gurrumuru Fish Trap*, 24:41 mins, *Gawirrin Gumana – Sea Rights*, 6:41mins

Wanga Watangumirri Dharuk, 15:24mins – The Nabalco mine and landrites struggles

Yalangbara Opening, 10 mins – includes singing, dancing and information about the Djang'kawu Story

Mayang, 3.32 mins - a personal response about water by Ruby Alderton.

Also lots of music clips as well as audio of traditional songs in Yolngu Matha

National Film and Sound Archive Digital Learning Resource

www.nsfa.gov.au

Still Our Country

Ceremony

12 canoes