

INTRODUCTION

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I want to talk about that day when the artists got together Manymak, it was good. It was really good for us the Yolŋu people. We learned very much from them. The techniques they were using to show us, and the Balanda (white persons) way of doing art. For us we were learning from them. And the others, those people who were working with us, the *ŋäpaki* (foreigners) have learned from us, how we make the patterns, careful and tight. We told them and we showed them that this country has the stories. And those stories were there from beyond, from our ancestors to us, our grandfathers to our fathers and to us.

When those *ŋäpaki* artists were walking around in that country, they were walking about the land, but the patterns and the designs are beneath, they come from our ancestors. The way we were working together was really important because we were looking from both worlds, the Balanda world, the Balanda way of significance in how to describe and how to paint it and how to make those pictures real, those paintings of country, with substance, with story, with meaning.

We did the same thing too. We gather the information we made it really happen in a partnership. We were both working together to show ourselves that we are both artists in the Balanda world and also in the Yolŋu world. And it was really important.

So that is what I felt on that day. And the other artists were feeling the same thing too. It was a good team. We were learning together and having a good partnership. Working together to lift the art from the country to make it really strong. It was really important for us to be working at the foundation. It was Djalkiri-puyŋu (people from the foundation, footprint people), made it really strong, the relationship with those artists and that is really important to me. Thank you.