

# DJALKIRI

WE ARE STANDING ON THEIR NAMES

Blue Mud Bay





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# INTRODUCTION

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The concept for this project came about in 2009, during the 150<sup>th</sup> anniversary of the publication of *On the Origin of Species* by Charles Darwin with its evolutionary focus on relationships between animal species. Charles Darwin demonstrated that all species of life have evolved from common ancestors. His evolutionary theory of natural selection forms the foundation of modern biology and an explanation for Western understandings of the diversity of life.

The Yithuwa Madarrpa people have a different perception. Yolŋu belief and knowledge is contained within songs, stories, ritual and art. Paintings are conceptual maps depicting living things and earthly elements. All have meaning and are based on complex structures of knowledge and relationships. This is expressed through the Djalkiri, literally meaning foot or footprints, but when applied to Yolŋu law it takes on a more profound meaning referring to the underlying ‘foundation of the world’.

The objective of this project was to bring a group of artists, scientists and print makers together in a cross-cultural, cross-disciplinary, creative exchange. To juxtapose Western scientific view points and knowledge with the holistic perspective of Yolŋu people.

At times, as the project developed, the notion seemed assuming and even presumptuous, and yet in the end it was an experience the participants will never forget.

The title, *Djalkiri: We are standing on their names, Blue Mud Bay* are words spoken by Djambawa Marawili. It is an acknowledgement of cultural inheritance based on understanding and mutual respect. It is about walking together in the footsteps of the ancestors.

Angus Cameron  
Nomad Art Productions





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 ŋāpaki (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 ŋāpaki 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 Djalkiripuyŋu (people from the foundation, footprint people), made it really strong, the relationship with those artists and that is really important to me. Thank you.

Djambawa Marawili AM

Ŋarra dhuwala Djambawa, nhän, yana ŋarra yurru dhäwu lakarama ŋurukiya what was happened on that day ŋunhi we got together, the artists got together.

A, manymak ŋunhi ŋanapurruŋ Yolŋuw, ŋanapur ŋunhi marŋgithirr walalangala, ga walala ŋunhi ŋanapurruŋgu milkuma walalangu djuŋuny ga mayali, nhaltjan ŋunhi walala ŋuli ... djäma ga rumbalkuma ŋulanuru wäŋaŋuru, Ga bala ŋuli rumbalkumana ŋunhi picture, wuŋi i malana wäŋapuy a djuŋunymirri, dhäwumirri, a mayali'mirri.

A ŋanapurru ŋunhi marŋgithu walalangalanuw, walanguw techniquegu ŋuriki mala, nhaltjan walal ŋanapurruny a milkuŋal balanya nhakun walala picture djaw'yun a camera-y a bulu nhakuna walala miny'tji yarpuma ŋunha mala, a boardlili, bulu walala ŋunhi, a rumbalkuma ŋanya ŋapiri-ŋalmarama ŋunhiyi wiripu djourra ga wiripu djourra, ga plate ŋunhiyi balanya steel plates nhakuna ŋunhi walala wukirri.

Djambawa Marawili AM



# MAKING ART WORK TOGETHER ON BLUE MUD BAY

**THE JOURNEY** • The idea was for collaboration between leading Yolŋu artists from eastern Arnhem Land and four distinguished visiting artists from elsewhere in Australia. Angus and Rose Cameron initiated the project. In the year of Charles Darwin the theme of the project was artistic engagement with natural world and the species dwelling within it. The visiting artists were Fiona Hall, Judy Watson, John Wolseley and Jörg Schmeisser. They were joined by the botanist Glenn Wightman, the photographer Peter Eve, and myself as the engaged observer. Perhaps most important of all was Basil Hall, for this was to an adventure in etching at Yilpara in Madarrpa clan country on the north of Blue Mud Bay.

We set off from Buku Larrnggay Mulka art centre in Yirrkala in two vehicles heavily laden with artists' materials and food on the four-hour journey on dirt roads. There was a hint of tension in the air. The etching plates were to have arrived a week before we set off, but had been delayed. We received advice that they had been dropped off the previous evening by the lorry driver in the bush just off the Central Arnhem Highway on the Yilpara road, third culvert on the left. Half an hour into our journey one of the vehicles broke down at the Giddy River Crossing. The remaining vehicle set off for Yilpara laden with supplies and Judy, Jörg and Fiona. The rest of us remained behind for six hours waiting for a replacement vehicle. Djambawa Marawili and the Yilpara community waited patiently and welcomed us at dusk with song and ceremony. We were then led to the clearing in the bush that was to be our home for the next week. The clearing had been made in the shape of Lulumu, the ancestral stingray who had created this land in a short and angry foray inland before returning to the sea. Around the edge of the clearing a series of wooden platforms with roofs of stringy bark provided us with places to sleep. Djambawa sang of Lulumu and the branches of the trees that waved above our heads in the evening breeze.

**THE ARTISTS** • None of the visiting artists had been to Yilpara but all had intimations of synergy with the people and the place. John Wolseley has been on an extended artistic journey across Australia, always sensitive to the Indigenous presence, 'to discover how we dwell and move within landscape – a kind of meditation on how land is a dynamic system of which we are all a part'<sup>1</sup>. Fiona Hall equally acknowledges that 'this land and the plants that grow in it, and the people whose land it was [and is], have together a very long history of coexistence that must be acknowledged and respected'<sup>2</sup> (Hart 1998: 202)

The Waanyi artist Judy Watson has also explored closely the relationship between people and the environment, looking for the human footprint that manifests itself in different ways in the landscape — sometimes positive sometimes negative — and connects directly to the bodies of the living who inhabit it. An outstanding printmaker, she had worked for a while as a lecturer and resident artist at Charles Darwin University, passing on her knowledge to students and collaborating with Basil Hall at Northern Editions.

Jörg Schmeisser, Basil's teacher, played a crucial early role in contemporary Indigenous printmaking. In 1978, soon after he had arrived in Australia, he worked with the Yolŋu artist Narritjin Maymuru on a pioneering series of etchings. At the time Jörg was the head of printmaking at Canberra School of Art, and Narritjin and his son Banapana were Creative Arts Fellows at the Australian National University. Jörg recognised the potential of applying Indigenous artistic practice to the medium of printmaking. The initiative was further developed by Basil Hall who became Director of Studio One in Canberra before moving north to Darwin to develop the print workshop at Charles Darwin University. Jörg was returning to somewhere he had never been in body but which had been part of his imagination ever since working with Narritjin all those years ago.

The Yolŋu artists who took part in the project were all closely related to Yilpara. Gumbaniya Marawili and Djambawa Marawili of the land-owning clan are clan and community leader respectively. Mulkun and Liyawaday Wirrpanda belong to

the Dhudi Djapu clan whose country lies close by, and who for generations have intermarried with the Madarrpa. Liyawuday is a grand-daughter of Narritjin. Marrnyula Mununggurr is of the Djapu clan, and Yilpara is her mother's country. The Yolŋu artists and the community saw their role initially as making people welcome in place and showing them the ancestral footprint (djalkiri) on their land. The day's events and the landscapes we crossed were recorded by Peter Eve's analytic and photographic eye to be re-experienced later on. A pattern of interaction developed. During the day the artists journeyed together or shared the same 'studio' space, and in the evening showed photographed examples of their work, screened in the open air around the warmth of the campfire.

**BEING THERE** • Art is a way of establishing connections between people across cultures — work becomes the memory of an event, an impression of what has been seen, heard and felt. The project began by establishing connections, exploring country, visiting places, and in the case of the visitors, making collections. The visitors were new to the place and the resident artists deeply connected. But both were equally excited by the idea of exploring new ways. The first morning we left our Lulumu-shaped campsite, and followed the route that the stingray took in ancestral times. We saw the bites in the ground that Lulumu made as he headed back towards the sea from inland. We stopped at an enormous sand sculpture in the shape of Lulumu and together walked around its contour. We stood by the shade of the single tree where the great Yolŋu leader Wonggu had sat some eighty years ago with Gumbaniya's father Mundukul and made this Lulumu sculpture. We looked into the stingray's eyes where for many years hunters had cast the bones of fish and shell fish hoping for a beneficent catch. We travelled closer to the shore pausing at a place in the dunes that too had been carved out by Lulumu's body. Djambawa dug deeply into one of the eyes, the bites in the ground left behind by Lulumu, to find the fresh water hidden beneath the surface. And then in the distance we saw the beginnings of the reef that is Lulumu's tail extending out into the bay. When we returned to our camping

ground we were uncertain of the boundaries between ancestral design and the human hand and the division between 'nature' and 'culture'.

On the mornings that followed, the visiting artists proved to be the hunters and gathers respectfully finding out about the land. The Yolŋu, knowing the country, felt they stood on firm foundations. We went to the floodplains of Garrangari, waterless at the height of the dry season. We crunched our way across the middens and the dry corrugations of the plains decorated by the imprints of brolga punctuated and punctured by the heavy feet of buffalos. We learnt that in ancestral times it was two brolga women Barrnyili and Ganaypa who had walked across the dry plain, creating waterholes as they journeyed, piercing the ground with their digging sticks. The clumps of trees dotted across the plain are signs of those ancestral acts.

The visiting artists shared in common a passion for collecting — the desiccated skin of a snake, a crab's carapace, a stingray barb, seeds, shells, feathers, broken toys, mechanical debris. And they collected images with their cameras and sketched in their notebooks. Yolŋu guided, interpreted and made connections; and made the process of collecting into a process of exchange of ideas and knowledge. They were aided by Glenn Wightman whose linguist's ear and profound knowledge of the botany of Arnhem Land made him a great cross-cultural interlocutor. Artists shared things with one another, talked about where else they had found such things, where their paths may have crossed in Moscow, Sydney, Darwin. It is the fate of artists — Yolŋu and non-Yolŋu — to be travellers.

We travelled on to Yathikpa on the coast the place of Bärü, the ancestral crocodile. Djambawa talked about the importance of the place in the Blue Mud Bay Native Title Claim, the court case that recognised Yolŋu ownership of the intertidal zone, clarifying ambiguities in the *Aboriginal Land Rights (Northern Territory) Act*. It was the dance of Bärü, bringer of fire, that greeted Mr Justice Selway when he arrived at Yilpara, and paintings of Bärü were submitted in evidence to the court. It was Bärü who in Yolŋu thought laid the firm foundations for the court action. When we

1 <http://www.johnwolseley.net/johnwolseley>

2 Deborah Hart 'Fiona Hall's Garden: fertile interactions' *Art and Australia* Vol. 36 number 2 (1998).

returned to Yilpara we saw the blue and white flags standing in the sea just below the low water mark. The flags, symbolic of the saltwater country called Mungurru had been placed there when the High Court finally determined the court case in favour of the Yolju applicants.

**ARTWORK** · After travelling and collecting, the art work began. The places we visited made sense of the etchings the Yolju artists worked on. Gumbaniya's Lulumu was where we slept and where we walked, and the stringray barbs we could find in the middens. Djambawa's Bäru took us to the waters of Yathikpa where the angry crocodile tormented by fire dived into the waters. The pattern of fire stretched across the acetate sheet, apparently engulfing the crocodile. Yet when the work was completed the crocodile remained strongly visible carrying the fire into his surroundings. Mulkun and Liyawaday in their different ways represented their country on the Garrangari floodplains. In Mulkun's work we could see the footprints of the ancestral Brolga connected to the circles that represented the waterholes and the overall pattern represented the flow of water across surface and the waving fields of grass. Liyawaday's focussed on the waving grasslands and evoked the quivering forms of grass caught by the wind. Marrnyula's first work belonged to a place we had not visited, the Djapu clan fish trap at Larritpira. Her second referenced the past times when Macassan voyagers had visited the coast. The central image was the sail of a Macassan ship (Bawu) divided into two sections one blue and the other white the same as the celebratory flags. The white represents the clouds and the blue the water — Mungurru.

The Macassans too had been visitors and they too had exchanged dances, designs and songs with Yolju at the same time as acknowledging their sovereignty over their land. In their long history interacting with outsiders Yolju have learnt of the importance of cultural exchanges and often reference past histories. Marrnyula dreamed about the Bawu and asked Gumbaniya if she could paint her mother's design. They agreed and she was able to use it for the first time. Mulkun too produced a design, Birrkuda or wild honey, from her mother's clan,

Dupuditj, which is close to extinction. In this case Mulkun's own clan the Dhudi Djapu are holding the ancestral law on its behalf. Thus the project became a context for passing on Yolju law.

As an outside observer I became entranced with watching all the artists at work, almost obsessed by the movements of their hands and their exceptional control over their work. The Yolju artworks were built up in stages beginning with a structuring of the overall design and then adding increasing detail and effect through the process of cross-hatching with a *marwat*, the long thin brush of human hair. The cross-hatching styles differ — Gumbaniya lays each line in place with the length of the brush while Liyawaday covers the surface with rapid and elegant strokes — each technique having its own subtle effect.

The visiting artists brought their collections back to the camp and worked on them meticulously in their different ways. I saw Judy Watson use the powerful light of the sun to transform the shape of a plant into a sharply defined outline shadow and then paint it exquisitely on the surface of the plate. Fiona Hall engraved in detail the form of a green ant, photographed in the bush and then with apparent impatience hammered a series of dots across the surface that turned out to be equally thoughtfully placed. And Jörg Schmeisser having brought a crab's skeleton from the beach, etched it onto the copperplate at such a speed that the image seemed to appear magically before one's eye.

It seems to me that all artists must have a remarkable capacity to switch scale from the grandest of ideas to the most detailed execution of forms, to keep a composition in mind without which the most exquisite execution of the part will result in failure. The process of producing the parts is the magic of execution, the process of producing the whole reflects the magic of composition, thought and imagination. The visiting artists built up their final compositions over different periods of time taking images away in notebooks, engraving them directly onto the plate, or holding them in their memory. Each had their own ways of building up a whole in dialogue with evolving ideas and sense of form — and all carried with them the potential to add new parts.

John Wolseley produced one version of a whole before one's eyes through the process of contemplating and documenting his vast collection of accumulated debris from nature, and finally creating a composition he was satisfied could be transferred to a more durable medium. But that too was only a stage in a process.

Judy Watson's work grew over her time away from Yilpara as she thought deeply about the landscape she had encountered and the historic significance of the Blue Mud Bay native title claim. She sought images that brought the two together and then had the task of creating the whole.

In each case the artists seemed to build up a work in dialogue with an idea. Although in this project Yolju artists were working on an established trajectory that connected them to their history in place, their works were no less a dialogue with time and the product of technique, thought and the exercise of the imagination. The patterns associated with ancestral beings in place are part of the ancestral law of the country, the blazing diamonds of the Bäru and the rectangular pattern of the Djapu clouds. But in executing the design Yolju lay an emphasis on thought. The *marwat*, the brush of human hair becomes the metaphor for the mind that guides the hand. And the dangerous dialogue between composition and technique is as present in Yolju art as in any other. The complexity of Djambawa's painting was such that it was only in the final stages that it was possible to see how the whole would come together.

**ETCHED TOGETHER** · Etching is a magical process in which unique ideas are created in reproducible form, where technique and the imagination come together, where the question that recurred was 'is it possible?'. During the entire time we were at Yilpara and in the months that followed Basil Hall had to be dedicated to the tasks of working with the individual artists to help their ideas materialise. Basil had spent many years working with Yolju artists collaboratively developing methods that transferred Yolju technical processes and aesthetic effects to the medium of print. The transfer of techniques from one medium to another is integral to the creative process and the ideas that

have been developed over time have been important to the success of the print workshop at Buku Larrnggay Mulka. Basil's relationship with the visiting artists was equally one of dialogue, though perhaps in the case of Jörg Schmeisser it entered the more esoteric domain of discourse between master printmakers as artists.

Basil had little time to enjoy the journeys through the country with the rest of us. He remained in the camp working with the artists who had stayed behind and getting things ready. His journey required him to follow the artists to the final stage of production, as the inks were impressed onto the paper. At Yilpara Basil moved constantly between the artists, thinking of the consequences of their every action on a later stages of the etching process and the final form of the print. In Brisbane he worked with Judy Watson on the complex possibilities of combining very different forms. In Darwin he worked with the Yolju artists and with John Wolseley and Fiona Hall as they continued to develop their works. And in Canberra he worked with Jörg Schmeisser in his studio.

Etching has the advantage, in a collaborative project, of requiring that the dialogue with the artists continues long after the first encounter. It has the second advantage that many can share in its results. The relationship with the printmaker is something the artists all share in common connecting to a history of image making that cuts across time and place. I have been a privileged observer able to experience the magic of engagement and knowledge exchange out of which appeared miraculous and individual works.

Professor Howard Morphy • 2010





## ANCESTRAL FIGURE

In the distant past there was an ancestral figure with mythic powers and wisdom, who moved through the landscape connecting different estates through his extensive travels and bestowing names and dispensing Law that the people still abide by today. The kinship system which asserts that Yolŋu are all one family stems from his actions.

It was his revelation of the Law which outlined the foundational links between the people and the land and between people and all living things. His Law continues to manifest in the people he left behind. And its expression remains etched on the landscape itself.

Although the track of this ancestor does not enter northeast Arnhem Land, the Law he brought is widely honoured, to the extent that the capital of the Northern Territory is named after him.

In this region there are always other laws and songlines that web together over the landscape autonomously. Usually inert to the other, but sometimes intersecting, sometimes even conflicting. It is familiar to pass from one mental landscape to another. Like people crossing from Tweed Heads to Coolangatta strain to feel the difference. In the air, or the vegetation, or in some other invisible dimension. “It’s so much more Queenslandy now”.

Another exotic songline which has zones of power within our district is the Jesus ceremony. This hops along the coast landing in small consecrated sites at Yirrkalā, Galiwinku and Milingimbi to name a few.

These two songlines contradict each other and tangle and intertwine and push each other back and forth like the tides and entities in Yolŋu law. They are each oblivious to other laws that they cover or are submerged by. Being autonomous they act as if there is no other source of power or wisdom on the landscape.

This is not uncommon with such elemental forces. Barama who

dispatched his disciples from Gāngan̄ to elucidate the Law did so by right, without reference to Darwin or Christ. Neither did he depend on the Djan’kawu who were themselves on a distinct voyage as they progressed from their paradise at Buralku Island to their landfall at Yalangbara. Their journey across Arnhem Land giving birth to each separate Dhuwa clan is a law which holds strong amongst Yolŋu, whereas Darwin is unknown.

But it is common to find the shape of a law replicated in more than one place. In several places an ancestor chops a tree, which is full of honey, in an escarpment place, where the crashing tree forms a watercourse, which is filled with the honey, and carries that tree to the sea. In each place the ancestor can have a different name, so can the tree, the river and the sea. The language spoken or bequeathed and the clan identity of the places created can all be different, but the shape of this story is the same. It happens this way at Trial Bay, Melville Bay and Arnhem Bay.

And so it is with *On the Origin of Species*. Darwin says that we are all related. We are, in literal fact, one family. Not just with all other humans but with all life forms.

Yolŋu law is identical. This is the same shape that the law of Barama, Djan’kawu and Wuyal has.

Gurruṯu (or kinship) is the root law which governs all Yolŋu life. Yolŋu action and thought is guided by the principle of this family relationship with the entire world.

As a result of this Project, the sacred songline of Darwin that stretches from Shropshire to the Galapagos and Darwin has come ashore at Yilpara and kissed the ground only lightly, as other older tracks course by powerfully.

Autonomous and powerful it does not displace the forces already at work.

Will Stubbs





## DJALKIRI MAGIC

When Angus and Rose Cameron first begun talking about this project, it was catalysed by the 150th anniversary of the publication of *On The Origin of Species* by Charles Darwin in London in 1859. The initial concept was to involve a group of high-profile artists and a fieldtrip to a biological diverse and culturally strong location in the Top End of the Northern Territory.

A previous art and biocultural knowledge project we had undertaken at Nauiyu on the Daly River, with a couple of the same artists had been highly successful from an artistic, scientific and biocultural perspective. The beautiful prints and associated interpretive materials developed in 2006 are still travelling around Australian art galleries, botanic gardens and scientific institutions telling a powerful story about biodiversity, people and cultural connections.

One of the great joys of working on pristine country, with countrymen and biodiversity in the cultural landscapes of north Australia is that even the best plans generally do not follow script. This of course negates the need for all but the most rudimentary planning, which is good, but it means you have to follow the script as it evolves and ‘stay on the horse’, which may not be good.

In line with basic gist of Charles Darwin’s *On The Origin of Species* this is exactly what happened during Djalkiri. While the field trip and the artistic process followed the basic bones of the plan, the flesh was added in a seemingly unstructured evolution of artistic discovery and biocultural knowledge exchange.

Watching the artists interact with the incredible biodiversity of Yilpara and the Blue Mud area, with the senior biocultural knowledge custodians who accompanied us on country, with each other and with the other members of the Dajlkiri team was both enthralling and highly educational.

While undertaking a welcoming-introductory walk around Yilpara with Djambawa and Marriarra Marawili and Mulkun Wurrpanda on the first morning of our visit, I was overcome by a feeling of desolation and sadness of such intensity that I quietly wept. This has not happened to me before or since. However, the thoughts of the wonderful elders I have worked with over the last few decades, who have now left us, came to me strongly.

The cultural and emotional power of the artwork prepared during Djalkiri comes to me now as I look at the plates, the detail, the range of biodiversity, the stories behind it, the memories of the artists and Djalkiri group working together to ‘stay on the horse’ as the project evolved with us.

Blue Mud Bay is a famous and wonderful place, in a famous and wonderful region. Northeast Arnhem Land is a bastion of Australian Aboriginal cultural and biological knowledge. It is linguistically diverse and biologically rich and is the home of the unanimously respected Yolngu clans. The region is famous for a number of spectacular episodes that have occurred there since settlement. There have been notorious killings of Japanese fishermen and police, famed bark paintings and large mining operations. However, Blue Mud Bay is most famous for the momentous High Court decision in 2008 to give traditional owners exclusive rights over tidal waterways fringing Aboriginal Land.

Yilpara on Blue Mud Bay is a special place. Djalkiri is a special word. It has several meanings, one of which relates to footprints, but it also refers to deep, hidden knowledge.

Visual art is a powerful mechanism for telling stories, it is a primary vector for knowledge transmission. All humans relate to art in some way.

Biodiversity, mainly plants and animals, have cultural importance for all *Homo sapiens*, no matter how far removed we might be from our traditional cultural and survival-based links.

This combination of visual art and biodiversity is a wonderful mechanism for preserving and promoting biocultural diversity, which is north Australia’s most threatened biological and cultural heritage.

How does a book about human evolution written by Charles Darwin in southern England 150 years ago lead to the preparation of these magnificent plates from Arnhem Land drenched in artistic detail, cultural knowledge, visual beauty and scientific accuracy?

Djalkiri magic from Blue Mud Bay.

Glenn Wightman



## DJAMBAWA MARAWILI AM

**GARRANGALI.** Garrangali is the sacred and dangerous area where Bâru, the crocodile nests on Madarrpa clan land. This Garrangali is away inland up a creek to an area marked by an oasis of tall trees and forest surrounded by the expanses of a 'featureless' flood plain. Here freshwater bubbles to the surface to mix with the surge of saltwater tidal contamination. During the dry, considerable heat shimmers across the dust, remaining inaccessible without rights of passage when inundated with flood waters during the wet.

Bâru, the ancestral crocodile ventures here from Yathikpa, bringing the power and authority of the Ancestral Fire with him. The sacred clan design of cross hatched, ribbon swirling flame indeed denote this fertile mix of waters and fire in this sacred area. Garrangali is revered as a reservoir of Madarrpa soul.

To venture into these parts is for those with appropriate knowledge and the preparedness for the intense heat of fire and the ire of the crocodile.





## FIONA HALL

Our journey began with a dance: in this ceremonial way the Blue Mud Bay community welcomed us to their country. Over the following days as they showed us around; they unfolded for us the living map of their land and sea, which charts Yolŋu culture and embodies Yolŋu ancestry. We learned that their homeland is a story place; it is the larder and the medicine chest, the almanac and vast encyclopedia. We saw that their sea and land and sky are home to many creatures, and learned they harbour sacred places where past and present manifest perpetually.

The time when we visited was the lead-up to the Wet. The last of the burning was in progress, washing the land with fire in readiness for the rain. Some of the plants were already pushing out fresh new growth and bursting into flower, eager to get a head start. I felt that I could hear them singing out to the rains to hurry up and come.

Not long before traveling to Blue Mud Bay, I listened to Djambawa Marawili sing a song of his country to his bark paintings at an exhibition in Moscow. I didn't know the words of his song, but I sensed that through his singing his saltwater world flowed into the space around them, easing them into a strange land and culture, for his paintings and their stories were very far from home.

For each of us, home is a place that is not only fixed on a map but floats along the tributaries of our consciousness. The place I come from is, I think, located somewhere on the ebb tide of the world at large, a place in a culture in a continual state of flux, drifting without an anchor. It is a place which is sharing less and less of its space with its kindred plants and animals, and which is inundated time and again by the tidal waves of its own gross superfluities. Too often the world I belong to absolves itself of guilt and responsibility for its actions by washing away the traces of its murky history. I have a sinking feeling that I'm from a society that is now foundering out of its depth, which laid down its foundation on quicksand.

I learnt at Blue Mud Bay, that Yolŋu culture is a fluid one, with a deep knowledge of and respect for the source from which it flows. A tide of goodwill from the community there invited us to walk and sit together, to create Djalkiri. In the slipstream of this collaboration our different worlds are flowing together, making ripples on the surface where our cultures meet. I think I see a shimmer on the horizon.





## LIYAWADAY WIRRPANDA

**YALATA.** Liyawaday is the daughter of artists Dhukal Wirrpanda and Galuma Maymuru and third wife of Djambawa Marawili. She has painted her Dhudi-Djapu clan's design of country that was transformed by the principal creator beings for the Dhuwa moiety - the Djan'kawu. They passed through the plains country of Yalata towards where the Dhudi-Djapu live today at Dhuruputji. These the Djan'kawu, two Sisters with names in this country of Ganaypa and Banyali, sang the brolga (Dhangultji) as they went with their walking sticks (Wapitja). With these they dug waterholes as they went, naming, and thus sanctifying them with special qualities.

Today they retain these same qualities for the Yolŋu, the water and knowledge that surfaces from these wells by their actions are sung in ceremony for this country. Wan'kawu the sacred goanna for Djapu clans and associated Dhuwa emerged from one of these waterholes by the upper reaches of the plain, a place called Dhakarra or Walirrwan. Wan'kawu witnessed the first sunrise over this area to see Dhangultji walking over the plain, waterhole to waterhole, leaving their footprints in the drying mud.

This image depicts these plains inundated with flood-waters of the Wet. Grasses are suspended by this sacred water, its gentle flow is towards the sea of Blue Mud Bay. Both the Sisters and the brolga are manifest in the footprints.





## JOHN WOLSELEY

Since the early days of European settlement there has been a tradition of heavy-footed artists drawing and documenting parts of the continent about which they know little. As for myself, when I arrived at Banyala I was just plainly discombobulated! Here I was with Yolŋu artists of such distinction and with such brilliant ways of expressing in paint their vast knowledge about the place that I thought - goodness me - I'm starting from scratch here!

In these etchings I may have found a way of making ignorance a virtue - or even a valid stratagem for drawing. There I was on the edge of the sea with a blank unmarked etching plate and an empty mind. At least a mind 'trying' to be empty. I watched the ebb and flow of the waves and how sometimes the energy and openness of the sea would deposit some leaf or coral to add to the random scatterings at my feet. As I drew each fragment, carefully mimicking the placement of each one as it rested on the sand, I was fascinated by the idea that there was a hidden order in the pattern of disparate objects as they rested on the sand.

Djambawa told me that a mangrove leaf (*Aegialitis annulata*), with an odd resemblance to a stingray was used by children at play when they are re-enacting the mythic stories about a giant ray which created some of the landforms of Banyala. Glenn then identified some little water chestnut corms as Biwiya (*Eleocharis spacelata*). Sprouting from these important edible corms are the slender leaves which figure in the marvellous paintings of the Garangalli flood plains by Mulkan Wirrpanda. Howard then told me that a feather I had found was that of a Brolga, and how those magnificent birds play a significant role in the great creation stories about Garangalli. And then Glenn said that Brolgas feast on these Biwiya. When I showed him a Koel feather which blew away before I could put it in my etching, he said they say here that when the Koel sings it is ripening the black Plums (*Vitex glabratus*).

Each day as we all worked in the centre, these gems of information - given so generously - mediated our printmaking. And as these images of small things slowly spread across the dark velvety ground of my etching plate I felt as if some invisible ordering force was at play. Now when I look at the finished etchings I hope that I may have learnt just a little bit about some of the mysterious systems of correspondences and interconnections which are a part of the Yolŋu cosmic understanding of the nature of the world.

On the last days I took a number of sheets of etching paper to an area of recently burnt Sand palm and Stringy bark scrub. The papers were firmly clipped to a board and I moved them over the burnt stems and twigs of the charred trees. The black fingers and flanks of the trees drew themselves on the paper. They made grazings and stipplings, skid marks and staccato dots. Each species made different marks - the little palmate hands of the sand palm made filigree versions of themselves; while the crocodile scales of the cycad stems caused more sonorous blotches. Then I took the papers to Basil Hall's amazing print workshop and we floated passages of my other etching onto them. The etched images of the sand palm bits and burnt cycad nuts I had picked up on the beach then found themselves next to the carbon marks they had unwittingly made further inland - and these combined to tell their own story without, I hope too much interference from a discombobulated artist.

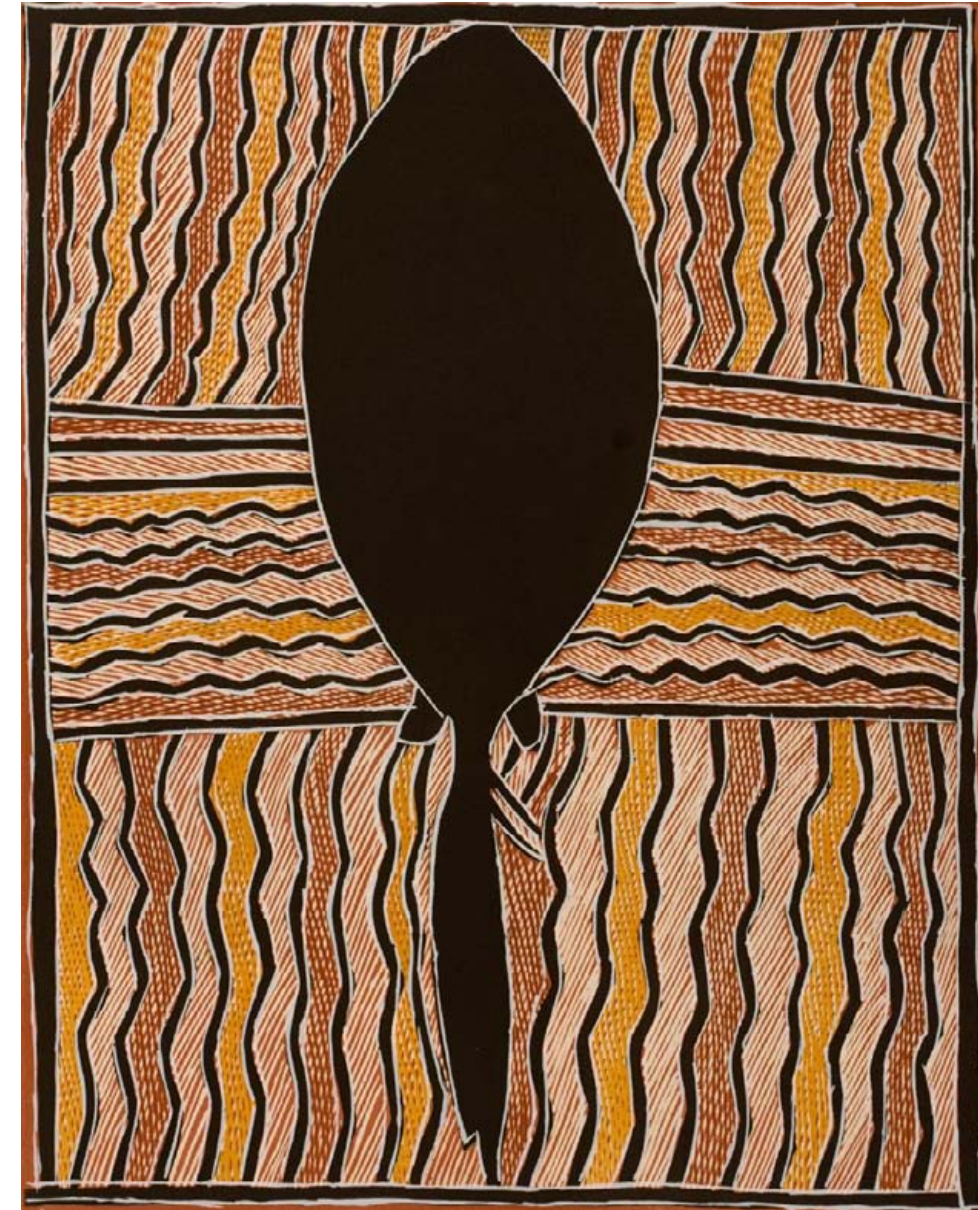




## MARRIRRA MARAWILI

**GURRTIPI.** The depicted Gurrtipi is the stingray hunted much on the shallow shores of Blue Mud Bay. It is also a totem for the Madarrpa at Baniyala as they talk of Gurrtipi having a path of creation at there. A few hundred yards down the beach, a small tidal creek cuts through the dunes to the flat country immediately behind. This creek named Mawangga was used by Gurrtipi to track back into the bush. Here he bit into the ground forming several small billabongs, a source of water for Yolŋu living there. His path continued along the direction that is now the Baniyala air strip to flat sandy country before heading out to the point Lulumu to become a white rock surrounded by the slow tides.

During the days of Wongu, the Djapu warrior, an area in the shape of the stingray was cleared by him and others who came to country to hunt Gurrtipi mid way through the Dry season. The area is still clear today, his two eyes holes in the ground where the current inhabitants pick sand to throw in the direction of the rock at Lulumu for good luck and plentiful fishing. The stingray, Gurrtipi has been depicted in these waters.





## JÖRG SCHMEISSER

**A NOTE ON TRAVELING WITH A PLATE.** The distant mountains and the small objects are right here with me, on the plate. I am touching the cliff of the distant rock-face with the etching needle. I follow the confusing lines of the mangrove-roots with a pencil. The tip of the lead and the needle's point are my fingertips. I draw and get my bearing. I get closer connected to where I happen to be. Or is my surrounding closing in on me?

Time seems to slow down as I work. The moment is extended, the flow of time measured, departure delayed. While I observe, the other senses are alert: I taste the air and the dust, I feel the rough stones, hear the cicadas, smell the smoke. And somehow this will find its way into the picture. The sketched lines of first thoughts remain on the surface, together with the defined marks of the final image. On the way back to base: baggage, precariously close to the plates, the copper is bruised by the movement of the travelling car, cold weather cracks the ground, the heat will let the block-out stick to my hands. In the end it is both the travel and I, who create the marks, which will make the print of the journey.





## MARRNYULA MUNUNGGURR

**BAWU.** In October 2009 I had a trip to Yilpara with other artists Fiona Hall, Judy Watson, John Wolseley and Jörg Schmeisser. We worked with Marrirra Marawili, Djambawa Marawili, Liyawaday Wirrpanda and Mulkun Wirrpanda.

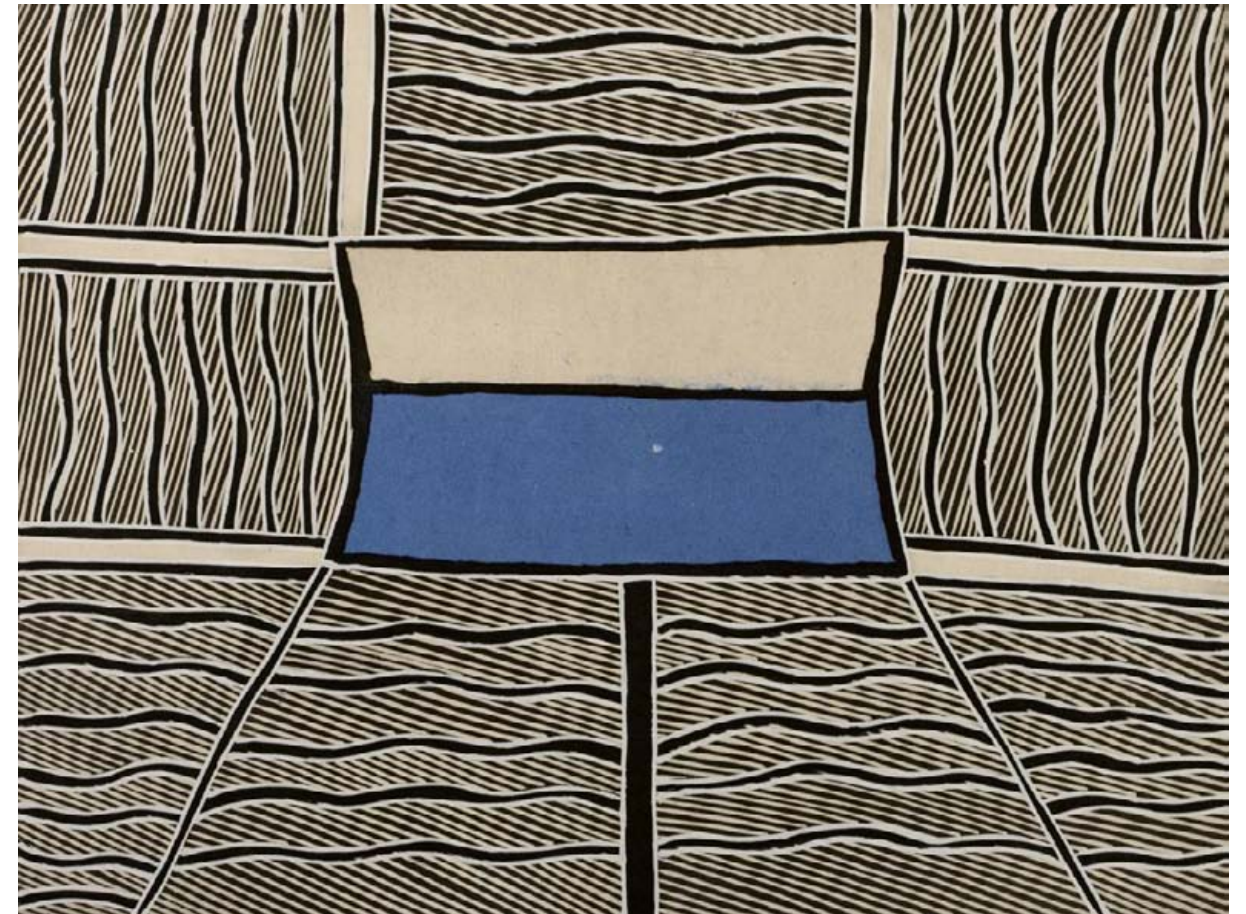
Basil Hall came along to help with the printing process. He took the images back to his studio for printing in Darwin. Winsome Jobling made the paper for the Bawu to go on to the print.

Ethno-biologist Glenn Wightman and anthropologist Howard Morphy were also part of this group. Rose and Angus from Nomad Art organised the workshop. Peter Eve took photos of the workshop and Yilpara. The next day we were sitting under the tamarind tree and Djambawa was telling us a story about Yilpara and the sea rights ceremony. He told us about the flag.

That night I dreamt about the Bawu (the sails of the Macassan ships) and then asked Marrirra and Djambawa if I could paint my mother's design. I got the permission from them and this is the story for my print.

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.

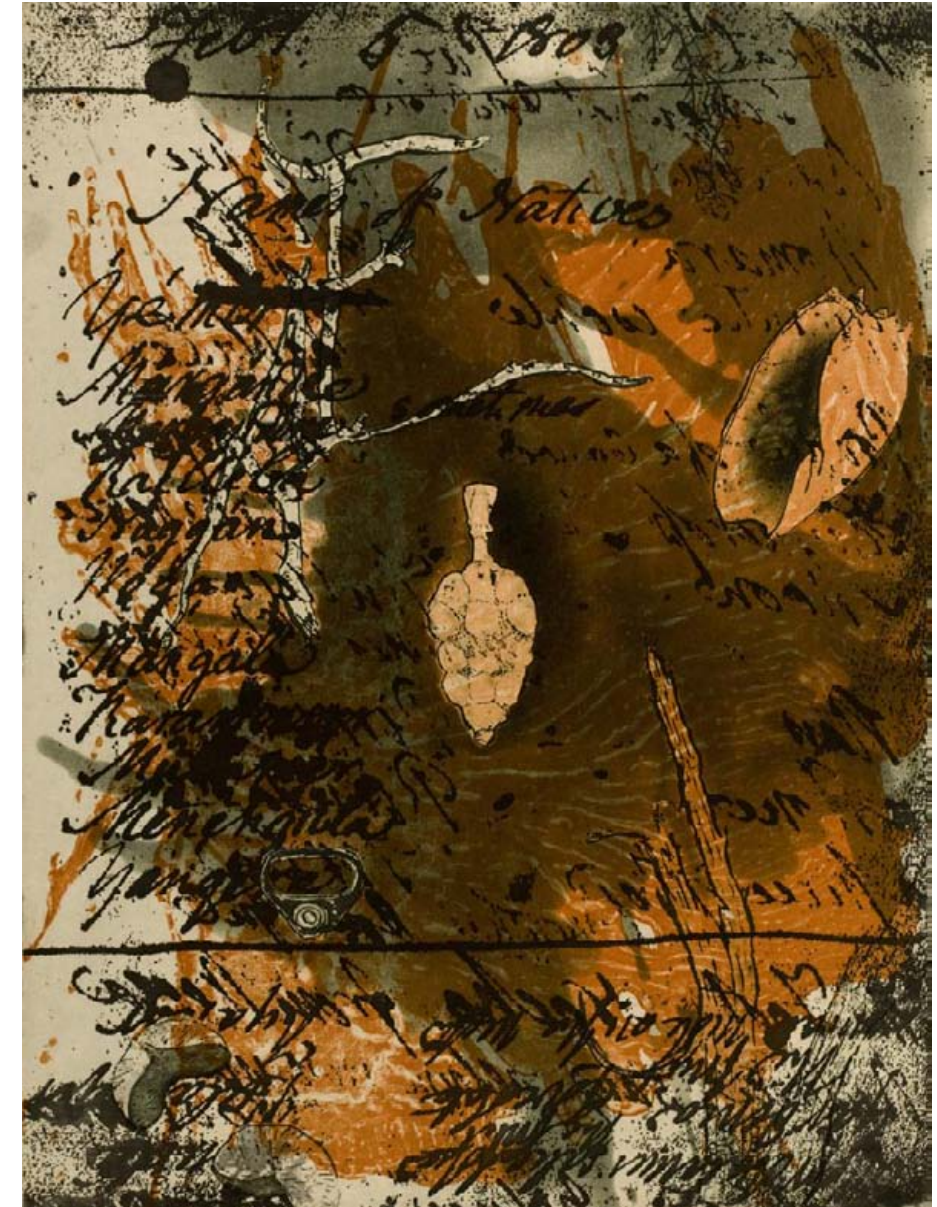
The lines around Bawu represent the saltwater-Munurru connected to Yilpara and Djarrakpi homelands. This is my first painting from my mother's clan. It tells the story of sea rights. The ceremony for sea rights at Yilpara had this flag situated in the sea connecting clouds and water.





## JUDY WATSON

When the red flowers appear on the kurrajong, the mud crabs have good flesh on them  
We ate the crabs and fish, tasted buffalo stew, heard the buffalo snuffling around our camp  
People danced and welcomed us with blue flags and great ceremony  
Our camp is in an open area where the stingray came in and bit the ground in different places  
The eyes of the stingray are waterholes where freshwater bubbles up out of the ground  
Boat/sails/prau, the dreaming Macassans  
“We had those designs”, said an old man  
Wangarr – ancestral presence in the country, in the land  
Past, present, future  
Djalkirri - strong spirit places  
Different currents that go under and over each other  
mungurru – great current  
Waters – shared between the clans  
Bâru, crocodile, diamond, fire  
Mâna, the shark came inland up the river from the sea  
Casuarina, Wangupini, the cloud of this tree  
That arises in the sea  
We sing about this tree  
11 clans in the map of Blue Mud Bay, different dialects  
Matthew Flinders met a captain of the Macassan fleet who had exchanged names,  
Pobasso with Yolŋu – Wirrpanda  
Garrangali the name of the band, is the crocodiles’ nest, a jungle area on the floodplain  
Garrangari, the flood plain  
Djambawa: I am still living and surviving with all those stories  
The sand is still alive  
The shape is still alive  
The story is still alive  
Blue – sea  
White – cloud  
Invisibility





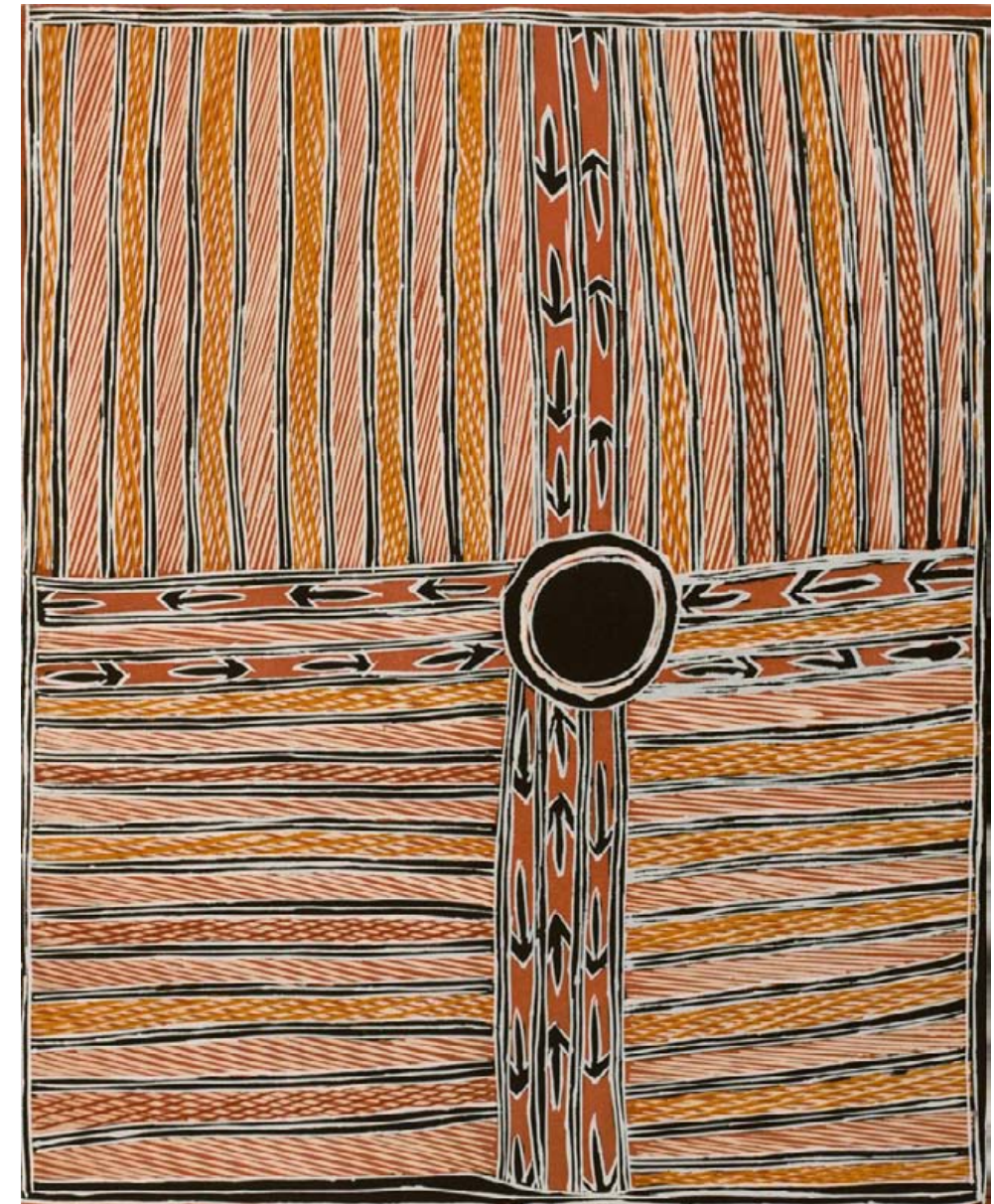
## MULKUN WIRRPANDA

**YALATA** This work depicts early events during Ancestral (and present) times at Yalata close to the Dhudi-Djapu clan homeland of Dhuruputjpi (about three hours drive southwest from Yirrkala). The Dhudi-Djapu homeland is a coastal fringe area that has territory leading up a river through plains country behind an area of coast on Blue Mud Bay. The plain is tidal and during the Wet season it is flooded by the rains and tidal surge creating areas of brackish water. During the Dry season the grass and black earth dry out. Then the fires come, turning a swamp into a huge plain of cracked black earth. Fresh water springs dot this sun baked plain forming small islands of vegetation and as Rarrandada (the hot time) builds the thirsty birds come to these sacred springs in their thousands. The noise of the guturrku or dhangultji (brolgas) and gurrumatji (magpie geese) are deafening, the mud is scored with their tracks and the sky dark with the flocks of wheeling birds.

In Ancestral times, activities of Māna the shark and the Djan'kawu took place here. The Djan'kawu (the Dhuwa moiety Creator Beings), in naming this country for the Dhudi Djapu, created these sacred fresh water, springfed waterholes by plunging their sacred digging sticks in the ground.

Freshwater sprang from these wells as did a sacred goanna, a manifestation in some circles of the Djan'kawu themselves. Story has it that on surfacing, the goanna saw the first sun rise. Also on the wet clays around the wells the goanna observed the footprints of Danguktji the brolga. The prints of the Danguktji passing from spring to spring are an echo and a present day manifestation of the Sisters who adopted the form of the brolga in their travels between springs as portrayed by the roundels.

The design repeated throughout represents Dharrangi - a freshwater plant associated with this homeland for the Dhudi Djapu and the Ancestral Shark. This painting by a senior Dhudi-Djapu elder is a close comparison to the designs used in ceremony. It is a classic representation of the sacred miny'tji of the Dhudi-Djapu clan.





## ARTIST AND PARTICIPANT BIOGRAPHIES

### DJAMBAWA MARAWILI AM

Clan: Yithuwa Madarrpa - Nyungudupuy Madarrpa  
Moiety: Yirritja, Homeland: Baniyala

Djambawa Marawili is a leader of the Madarrpa clan and an activist and administrator on the interface between non-Aboriginal people and the Yolŋu people of northeast Arnhem Land.

Djambawa's art is closely related to his role as a leader and he draws on the sacred foundation of his people to represent the power of Yolŋu and to educate others in the justice of his people's struggle for recognition. Living at Baniyala, three hours from Yirrkala, he is immersed in the country he paints and carves.

His work is represented in most major Australian collections, and in several overseas collections. In 1996 he won the prestigious National Aboriginal and Torres Strait Islander Art Award Best Bark Painting Prize.

### FIONA HALL

Fiona Hall is a prolific and highly regarded artist. She began her career as a photographer in the 1970's but has expanded her practice to include such diverse mediums as knitting, beading, painting, printmaking, sculpture/installation garden design and construction and costume.

Much of Hall's work over the past 15 years has had botany and/or ethno botany as central themes, in particular the series *Paradisus Terrestris Entitled* (Collection National Gallery of Victoria), in which Australian Indigenous flora is aligned with scientific and Aboriginal botanical naming systems. This series led her to do extensive research into the botany and Aboriginal ethno botany of several Australian regions, including the Top End.

Fiona Hall is very interested in science and the role of the museum and how this institution orders language and knowledge through the creation of taxonomies. She is represented in eleven state art collections nationally.

### MARRIRRA MARAWILI

Clan: Madarrpa, Moiety: Yirritja, Homeland: Baniyala

The artist's father is Mundukul, a name for the Ancestral Lightning Snake and the Black Headed Python found amongst other places at Baraltja on Madarrpa clan land. These ancestors and places are the subject of many of Marrirra's paintings. He is the oldest surviving son of Mundukul. His brother artists are Watjinbuy (dec 2000), Bakulangay (dec 2002) and Ngulwurr. He resides at Baniyala, and his active role as chief lieutenant under Wakuthi (dec 2005) has been documented on film by Ian Dunlop.

Marrirra is also known as Gumbaniya. He has had health issues of his own, which he has dealt with in a customary courageous and phlegmatic style. As he ages his output has slowed considerably but the quality of his pieces is unchanging. It is not unusual for the arts centre to receive queries about works of his from the 1970s in collections or private hands. He recently exhibited at the 17th Biennale of Sydney and 2009 Perth Festival.

### MARRNYULA MUNUNGGURR

Clan: Djapu, Balamumu, Moiety: Dhuwa, Homeland: Wandaway

Marrnyula's father is Djutjadjutja Mununggurr, a senior Djapu Leader and major artist, her mother is Nogirra Marawili senior advisor to children at Yirrkala school, also an artist. Marrnyula's first occupation was homelands teacher. Marrnyula now resides at Yirrkala where she manages the Buku Larrnggay Mulka print workshop.

In 1994, Marrnyula produced an aids awareness poster for Aboriginal communities. In 1997, she was invited by the Cultural Olympiad to partake in ORIGINS portfolio, a unique opportunity to bring together printer and printmaker in an exciting, innovative and collaborative project.

One of the many accomplished women painting on bark in Arnhem Land, Marrnyula readily extends her visual practice to print medium, both traditional values and practices and images of contemporary Arnhem Land life find a place in her art.

### LIYAWADAY WIRRPANDA

Clan: Dhudi-Djapu, Moiety: Dhuwa, Homeland: Dhuruputji

Liyawaday is the third wife of Djambawa Marawili. She lives with him at his homeland of Yilpara where she has assisted him with most of his major works over the last ten years. She also helps with her mother, Galuma Maymuru, and her father, Dhukal Wirrpanda's work. It is often her role to complete the fine cross hatching or marwat with a fine brush made of a few human hairs. She has consistently produced work in her own right drawing on her own Dhudi-Djapu clan designs which her father has shared with her.

Liyawaday is the granddaughter of the famous artist Narritjin Maymuru. Her first exhibition was at Annandale in 2009 and marked her coming of age as an artist.

### JOHN WOLSELEY

John Wolseley was born 1938 in England and settled in Australia in 1976. He has travelled and painted all over the continent from the deserts of central Australia to the forests of Tasmania and the tidal reaches of the far northwest. His work over the last twenty years has been a search to discover how we dwell and move within landscape – a kind of meditation on how land is a dynamic system of which we are all a part. In his most recent exhibitions he has documented the different stages of a bushfire and the miraculous re-generation of the blackened trees and scrubs in an eternal cycle of destruction and renewal.

Much of the artist's work in recent years has been about the evolution of the earth's surface through continental drift as seen in the 1996 exhibition *Tasmania to Patagonia* and the 2001 installation *Tracing the Wallace Line*. Both these exhibitions described how the earth's geological structures have metamorphosed over time and how the microcosmic world of species evolved and changed as an integral part of those greater movements. These projects looked at how even the land beneath our feet is moving and unfolding and included painting, drawings and installations which related the minutiae of natural forms to the abstract dimensions of geology.

### MULKUN WIRRPANDA

Clan: Dhudi-Djapu-Dha-malamirr, Moiety: Dhuwa, Homeland: Dhuruputji

Mulkun Wirrpanda is the daughter of the great Yolŋu leader Dhakiyarr Wirrpanda. As the eldest and most knowledgeable for the Dhudi-Djapu clan from Dhuruputji, Mulkun Wirrpanda is acknowledged as a leader. Mulkun is one of the few Yolŋu women to have this status.

Mulkun Wirrpanda paints Dhudi-djapu miny'tji (sacred clan design) that depicts her land at Dhuruputji. Mulkun was an early practitioner of works without figurative imagery within the miny'tji. Until recently the painting of this 'raw' miny'tji was restricted to ceremonial use. The work is always done using natural earth pigments (ochres).

Mulkun paints on bark, larrakitj (memorial poles) and yidaki (didgeridus) and is a talented carver, weaver and printmaker. Her work has been exhibited throughout Australia and in Asia.

Mulkun Wirrpanda is widow to Wakuthi Marawili, a Madarrpa clan leader. She is also mother (by kinship) to senior artist Djambawa Marawili who chairs the Buku-Larrnggay Mulka Art Centre and Museum.

Dhakiyarr's descendents have taken steps to restore his honour. Seventy years after his disappearance, the Wirrpanda family held a Wukidi or burial ceremony in Darwin, a ceremony to resolve a conflict between tribes that have wronged each other. A commemorative artwork was installed in the Darwin Supreme Court.







## JÖRG SCHMEISSER

Jörg Schmeisser was born in Germany in 1942 and has lived in Australia since 1978 when he was appointed Head of Printmaking and Drawing at Canberra School of Art, Australian National University. Schmeisser's distinguished printmaking career is informed by a restless curiosity about the perception and essence of the visual world. From the beginning, Schmeisser has been inspired by travel, his imagination fired by regular experiences of the unfamiliar and unknown.

His love of travel has taken him to Israel, Thailand, Japan, China, USA, Europe and India. He has participated in numerous solo and group exhibitions nationally and internationally. In 1968, he was awarded a German Academic Exchange Scholarship to Japan and in 1974, he received the Aldegrever- Gesellschaft Scholarship.

Jörg Schmeisser's work is part of many high profile, public and private collections throughout Australia and overseas including, the National Gallery of Australia; Australian National University; National Gallery of Victoria; Museum of Modern Art, New York.

## PROFESSOR HOWARD MORPHY

Professor Howard Morphy is Director of the Research School of Humanities at the ANU. He was previously Professor of Social Anthropology at University College London. Morphy has published widely in the anthropology of art, aesthetics, performance, museum anthropology, visual anthropology and religion. He is writing a biography of the Aboriginal artist Narritjin Maymuru in text and multi-media form.

He is currently leading a multidisciplinary team of researchers looking at the interrelationship between culture, society and ecology over time among the Yongu people of Blue Mud Bay. A major interest is in developing digital publishing in the social sciences and humanities through ANU's Consortium for Research and Information Outreach (CRIO).

## JUDY WATSON

Judy Watson is an Aboriginal descendant of the Waanyi people of northeast Queensland who has gained wide national and international recognition. She was one of three Australian Aboriginal women artists chosen to represent Australia in the 1997 Venice Biennale.

Trained in painting and printmaking much of her art is concerned with tracing ancestral roots. Some of her activities as a printmaker could be compared with charting topographical maps in which the cultural, spiritual and historical heritage of her people is recorded, almost like a visual parable which can be interpreted on many levels. Watson's work often explores her connection with Waanyi country, the land of her grandmother and great grandmother but she is also interested in women's issues, political issues and the environment.

She has been involved in many projects in the NT and resided in Darwin working as an artist and lecturer at Charles Darwin University before relocating to Brisbane in 2002.

## GLENN WIGHTMAN

Glenn Wightman is one of the few non-indigenous Australians to have developed a deep understanding of the country's traditional plant and animal knowledge.

Since graduating from Melbourne's Monash University in 1981, Wightman has been working closely with the many Aboriginal communities in the Top End of the Northern Territory, an area rich in biodiversity, to help them record this precious knowledge in a scientific and culturally sensitive manner. His books on the plants and animals of northern Australia are in some cases the last surviving record of knowledge that has been passed down through Aboriginal Australian generations over thousands of years.

Wightman has coordinated 15 books from clans of different languages throughout the top half of the Northern Territory and Western Australia. The books are always published in accordance with the wishes of the elders, who retain authorship and full copyright.

## BASIL HALL

Basil Hall was born in Victoria in 1954 and studied at the Australian National University and Canberra School of Art. In 1987, he was appointed Director of Studio One National Print Workshop, a position he held until 1994. During this period, the workshop developed a strong relationship with Aboriginal communities printing many editions for Aboriginal and Torres Strait Islander artists. In 1995, Hall won a Churchill Fellowship and travelled to Europe and the USA visiting print workshops. From 1996 to 1999, he was Lecturer in charge of the Aboriginal and Torres Strait Islander Printmaking Workshop at Northern Territory University and Editioning Manager at Northern Editions at the University until 2002. That year, Hall established Basil Hall Editions in Darwin. Over the past ten years, Hall has become increasingly more focused on Aboriginal art and has become one of Australia's most important producers of Aboriginal prints.

## PETER EVE

Peter Eve has been working as a freelance photographer and designer in Darwin since 2001. A constant traveler from Cairns to Kimberley and from Arnhem Land to the red centre, his photography celebrates Indigenous culture and the environment of remote Australia. His evocative images are regularly published in national editorial journals, newspapers, art magazines and shown in art galleries nationally. Well known for his versatile approach and fresh eye, Peter has a unique ability to capture community life and distinctive personalities in isolated and regional Australia, while his landscape images encapsulate the essence of wilderness and place.

## ANGUS CAMERON

Angus Cameron has 20 years experience as an arts educator and has been working in the Indigenous arts industry in the Top End since 1997.

With a Bachelor Visual Arts (Honours 2003) and Diploma of Education (1988) Angus has been involved in a range of art related projects including publishing, project coordination and exhibition development. In 2005 he was project manager for the redevelopment of the Aboriginal Gallery at the Museum and Art Gallery of the Northern Territory (MAGNT).

In 2003 he curated an exhibition titled Emerge - Discovering New Indigenous Art at MAGNT. More recently as Industry Development Officer with the Association of Northern, Kimberley and Arnhem Aboriginal Artists (2003 – 2005). Angus has worked closely with Indigenous art centres across the Top End and was the author of a consumer guide, designed to protect the rights of artists and promote ethical business practice in the Indigenous art industry.

## ROSE CAMERON

Rose is the Director of Nomad Art, she has been working in Darwin in the Indigenous arts industry since 1999 and has been involved in arts management since 1990. With a Graduate Diploma in Arts and Entertainment Management, her experience includes project and event management in Victoria and the Northern Territory.

Rose was Marketing Manager of Tiwi Art Network from 2002-2004 and Business, Projects & Marketing Manager at Northern Editions, CDU Printmaking Workshop from 1999-2002. She was Project Coordinator for the 18th National Aboriginal & Torres Strait Islander Art Award at the Museum & Art Gallery of the Northern Territory in 2001 and NT Curator for Sculpture by the Sea in 1998 (The National Olympic Games arts event).



## THE WORKS



Djambawa Marawili  
Garrangali  
etching and screen print 2010



Fiona Hall  
Pandanus - Gunga  
etching 2010



Fiona Hall  
Cycads - Ngathu  
etching 2010



Liyawaday Wirrpanda  
Yalata  
screen print 2010



Judy Watson  
blue mud bay  
etching 2010



Judy Watson  
kurajong, disc, sea rights 1  
etching 2010



Judy Watson  
sea rights 2  
etching 2010



Judy Watson  
baniyala blue mud bay  
etching 2010



Jörg Schmeisser  
Mangrove and Notes  
etching 2010



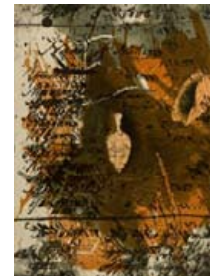
Jörg Schmeisser  
Termite Mounds  
etching 2010



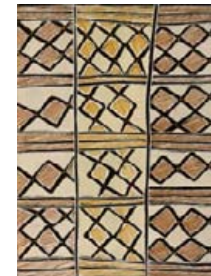
Jörg Schmeisser  
Mangrove Tree  
etching 2010



Marriira Marawili  
Gurrtpi  
screen print 2010



Judy Watson  
names of natives  
etching 2010



Mulkun Wirrpanda  
Birr-kuda  
etching and screen print 2010



Mulkun Wirrpanda  
Yalata  
etching and screen print 2010



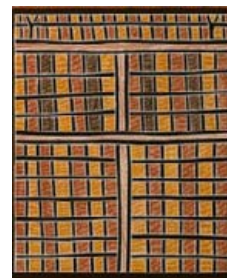
John Wolseley  
Sea Wrack: Tide after Tide - Baniyala  
etching 2010



John Wolseley  
Baniyala - The Sand Palm Burns and  
Draws the Sea. frottage and etching 2010



Marrnyula Mununggurr  
Bawu  
etching and chin cole' 2010



Marrnyula Mununggurr  
Dhang  
etching and screen print 2010





Judy Watson explores Giddy River Crossing while we wait for a replacement vehicle.



Locating the etching plates in the third culvert to the left.



Back on the road.



Welcoming ceremony at Baniyala.



Day one - orientation with Howard Morphy.



Howard Morphy and Marrnyula Mununggurr study the map of Blue Mud Bay. Photo Judy Watson.



A tour of the community with Djambawa Marawili.



Botanist Glenn Wightman with Djambawa Marawili.



John Wolseley explores the bush.



Discussing local knowledge with the Laynhapuy Rangers.



Laynhapuy Rangers.



History lesson under the Knowledge Tree with Djambawa Marawili.



Peter Eve. Photo Judy Watson.



John Wolseley and Jörg Schmeisser with senior custodian Waka Mununggurr.



Waka Mununggurr at the site of the sand sculpture of the ancestral stingray Lulumu.



Crab for dinner?



Mulkun Wirrpanda at the campsite.



Garangalli floodplain.



Exploring the flood plain.



John Wolseley with his collection.



Mulkun Wirrpanda and Marrnyula Mununggurr with Glenn Wightman in the makeshift-printing studio.



Liyawaday Wirrpanda discussing the next stage of her print with Angus Cameron and Basil Hall.



Glenn Wightman, Howard Morphy & John Wolseley exchanging information.



Angus and Rose Cameron take 5.



Glenn Wightman and Jörg Schmeisser at work.



Marrnyula Mununggurr and Liyawaday Wirrpanda at work.



Howard Morphy pointing out sites on Blue Mud Bay map.



Marrnyula Mununggurr with a green ant nest. Photo Jörg Schmeisser.



The women artists - Mulkun Wirrpanda, Fiona Hall, Judy Watson and Marrnyula Mununggurr.



The men - Glenn Wightman, Peter Eve, Jörg Schmeisser, Angus Cameron, Marrirra Marawili, Basil Hall, Howard Morphy, John Wolseley and Djambawa Marawili.



Printer, Mats Uden with a proof, back at Basil Hall Editions in Darwin.



Fiona Hall, John Wolseley and Jörg Schmeisser consider a proof at Basil Hall Editions.



## ACKNOWLEDGEMENTS

On behalf of the participants we acknowledge the Yithuwa Madarrpa Traditional Owners of the Baniyala region.

Congratulations to the artists for their enthusiastic participation in this project. Thank you to Djambawa Marawili and the people of Baniyala for hosting the group, Glenn Wightman for his bush knowledge and guidance, Professor Howard Morphy for his enthusiasm, knowledge and support, Will Stubbs, Dianne and Andrew Blake for opening the door to an extraordinary experience and their invaluable advice and facilitation, Basil Hall and Mats Uden for never ending patience, facilitating the workshops, proofing and editioning the prints and to Peter Eve for producing beautiful photographs and designing the catalogue.

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Angus and Rose Cameron

Nomad Art Productions

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