

Revolution suite

20 years of printmaking at
Yirrkala Print Space

New acquisitions to the CDU Art Collection
displayed at CDU Art Gallery in conjunction with
Balnhdhurr – a lasting impression, 12 May – 15 July 2016

The *Revolution suite* of prints is a distinctive marker of 20 years of print production at the Yirrkala Print Space (YPS). Produced in 2015 and editioned by the YPS with Basil Hall Editions, these prints celebrate the successful operation of a limited edition print space as part of the Buku-Larrangay Mulka Art Centre in the remote North East Arnhem Land community, Yirrkala.

The *Revolution suite* of etchings was initially exhibited at the outdoor Gupun Gallery, suspended from stringy bark trees as part of the Garma Festival in 2015, while simultaneously exhibited at Nomad Art, Darwin under the title *Revolution*.¹ The term ‘revolution’ refers to the beginnings of the YPS back in May 1995 when the initiative to ‘seize the means of production into Yolŋu hands’ was instigated. However, ‘revolution’ can also relate, albeit lyrically, to the continuous turning and rotation of the wheel of the printing press, since the inception of YPS.²

The foundation of this ‘revolution’ was bubbling away long before 1995. Silk screen printing was taught at Dhupuma College as early as 1973 with students from North East Arnhem Land learning this technique from *balanda* teachers.³ An Australian National University Artist-in-Residence Program in 1978 resulted in Narritjin Maymuru (1916–1981) producing his first etchings.⁴ In 1982 woodblock printing began in Yirrkala. The success of this block printing medium was attributed to the use of ‘friendly technology’, hand tools and equipment that enabled artists to apply their pre-existing skills in wood carving to this ‘new’ printing medium.⁵ Woodblock printing has remained enduring in Yirrkala (see Figure 1). During 1984, Banduk Marika also participated in an Artist-in-Residence program at the Canberra School of Art, after mastering linocut techniques and becoming an established visual artist.⁶ Engagement between Yolŋu artists, such as Naminapu Maymuru in 1990 with the Canberra School of Art, Studio One printmaking workshop also fostered experimentation with linocut techniques.⁷

The CDU Art Collection is proud to be a repository for some of the prints created by Yirrkala artists over the past 20 years or more. The University’s Art Collection holds a diverse range of works on paper by Yirrkala artists including one of Banduk Marika’s early prints, *Mawuka* created in 1992 and acquired in 1995 (see Figure 2). This was the first print by a Yirrkala artist acquired by the CDU Art Collection.⁸ *Mawuka* depicts the Rirratjingu clan land at Dhambaliya, which is associated with *mawuka* (a yam-like tuber) that grows beneath the ground. The print depicts a *mawuka* and *bulpul mawuka* (the yam flowers) attached to lengths of bush strings. Men sing *manikay* (sacred clan songs), play *bilma* (clapsticks), and *yidaki* (didjeridoo) while other figures dance.⁹ This linocut is one of 59 limited edition prints that represent the creative output of 29 artists represented in the CDU Art Collection, all of whom have been associated with YPS and Buku-Larrangay Mulka Art Centre. Other artworks in the medium of bark painting and a collection of small wood painted sculptures are also held in the Collection.¹⁰

Another acquisition to the CDU Art Collection was a striking etching by Yananyumul Yunupingu, created in 1998 entitled *Dhatum* (see Figure 3). This bold and graphic screen print displays a command by the artist of secondary colours, which the printmaking medium has allowed Yolŋu artists to explore. While ochres and natural colours have remained closely associated with the



Figure. 1

Untitled

Yalmay Marika-Yunupingu

2004

Woodblock of Hauri pine ply on Hahnemule paper

19.5 x 29.5cm [image]; 39.5 x 54cm [paper]

Workshop proof; edition of 30

Collaborator Basil Hall

Published by Yothu Yindi Foundation and Northern Editions as part of the Garma Panel and print project 3-9 August, 2004

Gifted by Yothu Yindi Foundation and Northern Editions Printmaking Studio, 2010

Charles Darwin University Art Collection, CDU 2213

Figure 2

Mawuka ceremony

Banduk Marika

1992

Linocut on Arches paper

76 x 61.5cm [image]

106cm x 75cm [paper]

Edition 8 of 35

Printed by Diana Davidson; Collaborator Basil Hall

Published by Whaling Road Studio

Acquired by Charles Darwin University, 1995

Charles Darwin University Art Collection, CDU254



depiction of clan specific sacred *miny'tji* (sacred clan designs), the printmaking medium has encouraged a more decorative approach with the use of 'foreign media', such as inks in primary, secondary and even fluorescent colours, which are not appropriate to use to depict *miny'tji*.¹¹ (See Figure 4)

Various screenprints were created in Yirrkala between 1997–99 and in 2001. Many of these were then printed at the Charles Darwin University Northern Editions Printmaking Studio with Basil Hall as Editioning and Workshop Manager and Monique Auricchio, Leon Stainer, Simon White, Shaun Poustie and Gilbert Herrada as printers. In addition to multi-coloured screenprints, linocut prints were also editioned at the University's Printmaking Studio. Workshops were also held at the University's studio in which Yolŋu artist's, such as Mundul Wunungmurra participated.¹² In this way the University's facilities and staff contributed to this developmental phase of printmaking by Yirrkala's artists.

The acquisition of the *Revolution suite* of 20 works by the CDU Art Collection was an obvious choice, as a means of enhancing these considerable earlier holdings. With the addition of the *Revolution suite*, the Collection now holds 96 artworks by 39 Yolŋu artists from Yirrkala. The CDU Art Collection is delighted to exhibit 15 of the 20 *Revolution suite* prints in association with the exhibition *Balnhdhurr – a lasting impression*, presented by CDU Art Gallery and Artback NT with Buku-Larrngay Mulka Art Centre from 12 May–15 July 2016.

The following pages illustrate the diverse and technically sophisticated prints that make up the *Revolution suite*. We thank the artists and Buku-Larrngay Mulka Art Centre for permission to reproduce images of their artwork and the text associated with these prints. We also look forward to installing the *Revolution suite* on one of the University's campuses following the exhibition, so that a wide audience can continue to appreciate the artistry of Yolŋu printmakers from YPS.

Congratulations to the artists on their achievements of the past 20 years and we look forward to the next two decades of prints from YPS.

Joanna Barrkman

Curator, CDU Art Collection and Art Gallery

May 2016

¹ *Revolution: New work celebrating 20 years of printmaking at Yirrkala Print Space*, 6–29 August, 2015, Nomad Arts, Parap, Darwin.

² *Revolution: New work celebrating 20 years of printmaking at Yirrkala Print Space*, 6–29 August, 2015, Nomad Arts, Parap, Darwin. <http://www.nomadart.com.au/?p=9164>

³ Dhupuma College Year Book, 1973, p.11.

⁴ Steve Fox, 'Outsider coming in sometimes not really invited' in *Getting into Prints. A symposium on Aboriginal Printmaking*, Stephen Anderson and Tim Smith (eds.), ANCAAA and Northern Territory University, Darwin, 1993, p.19.

⁵ *Ibid.*, p. 18.

⁶ Hutcherson, Gillian, *Gong-Wapitja, Women and Art from Yirrkala, North East Arnhem Land*, Aboriginal Studies Press, 1998, p. 74.

⁷ *Ibid.*, p. 74.

⁸ The bark painting, 'Untitled' (Madarrpa fire story), by Bakulangay Marawili was the first artwork acquired by a Yirrkala artist in 1986; Charles Darwin University Art Collection, CDU101.

⁹ CDU Art Collection catalogue; also see Hutcherson, Gillian, 1998, p. 74 for a more extended interpretation.

¹⁰ These 11 wood sculptures were made by Nyapanyapa Yunupingu, 2008, using beach hibiscus, malwan (*Hibiscus tiliaceus* L.) and earth pigments with PVA glue; Charles Darwin University Art Collection, CDU1564- 1563.

¹¹ Salvestro, Denise, *Balnhdhurr – A lasting impression*, IMPRINT, Vol 50, number 4, Summer, 2015, p.13.

¹² Hall, B. and Cameron, R., n.d., *Land Mark: Mirror Mark*, pp. 20-21.

Figure 3

Dhatum

Yananymul Yunupingu

1998

Etching on Hahnemuhle paper

40.3 x 38.3cm [image]

Workshop proof; edition of 99

Printed by Basil Hall, Monique Auricchio and
Leon Stainer

Published by Buku-Larrngay Mulka Arts
centre

Gifted by the artist and Northern Editions
Printmaking Workshop, 1999

Charles Darwin University Art Collection,
CDU556



Figure 4

Untitled (Brolgas)

Djakangu Yunupingu

2001

Screenprint on Magnani Pescia paper

45.7 x 38.5cm [image]; 76 x 55.8cm [paper]

Workshop proof; edition of 20

Printed by Simon White

Collaborator Gilbert Herrada

Published by Buku-Larrngay Mulka Art Centre

Gifted by the artist and Northern Editions
Printmaking Workshop, 2001

Charles Darwin University Art Collection,
CDU944





Rapiny Gapu

Marrnyula Mununggurr

2015

Etching

40 x 40 cm

Edition number: 24/30

Edited by Yirrkala Print Space and Basil Hall

Acquired with support from the Charles Darwin University Foundation, 2015

Charles Darwin University Art Collection, CDU2941

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The cross hatching grid pattern is the sacred design for the freshwaters of the Djapu clan at their homeland Wandawuy now an outstation about 150 kilometres south of Yirrkala and inland from Blue Mud Bay.

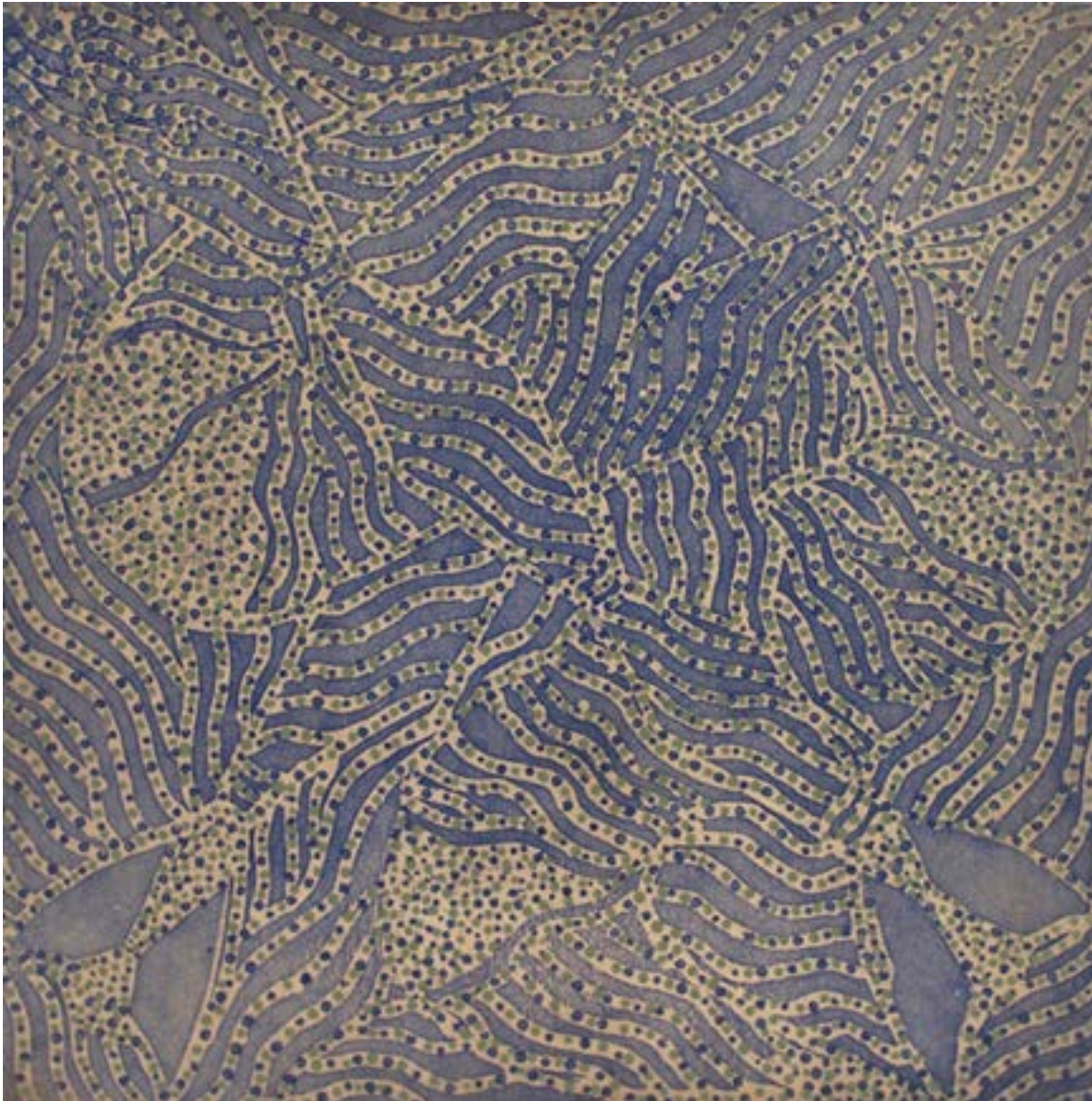
This Djapu clan outstation (and spiritual residence for Ancestral Beings Måna the Shark and Bol'ŋu the Thunderman) is surrounded by permanent freshwater. Rains inspired by the actions of Bol'ŋu feed the rivers and fill the billabongs. Catfish and mussels, freshwater crayfish and others feed the Yolŋu and wild life. The waters are home for the shark Måna. The grid refers to the landscape of Wandawuy – a network of billabongs surrounded by ridges and high banks. Its structure also having reference at one level to woven fish traps.

Ancestral Hunters set a trap here to snare the Shark but to no avail. These Yolŋu people are called Bårngbarng and Monuļa who came to cut the trees named Guluwu, Gathurmakarr, Nyenyi, Rulwirrika and Gananyarra – all Dhuwa trees.

Måna the Ancestral Shark in its epic travels comes through this way. These ancestors try to trap Måna in the freshwater by means of these traps in the waterways. They fail. The powers and physical strength of the Shark overcome the efforts of mere mortals. Måna's ire and thrashing tail smash the trap and muddy the water. They witness however the strength of Måna and sing his actions, the thrashing of his tail for one, the muddying or contamination of the water. The lines having reference to the trap, the verticals referring to differing states of the freshwater – the source of Djapu soul.

Recent surveys by Anglo scientists in Top End rivers in Kakadu have revealed the existence of a species of shark whose life cycle takes place entirely in the freshwater. A genus otherwise unknown to Western thought in Australia but present in PNG now known in English as Speartooth.

Wandawuy literally means place of the Shark's head where in the larger context of the song cycles of Mana's journey his head came to rest after being butchered and distributed through the land.



Yarrinya

Barayuwa Mununggurr

2015

Etching

40 x 40cm

Edition number: 24/30

Edited by Yirrkala Print Space and Basil Hall

Acquired with support from the Charles Darwin University Foundation, 2015

Charles Darwin University Art Collection, CDU2932

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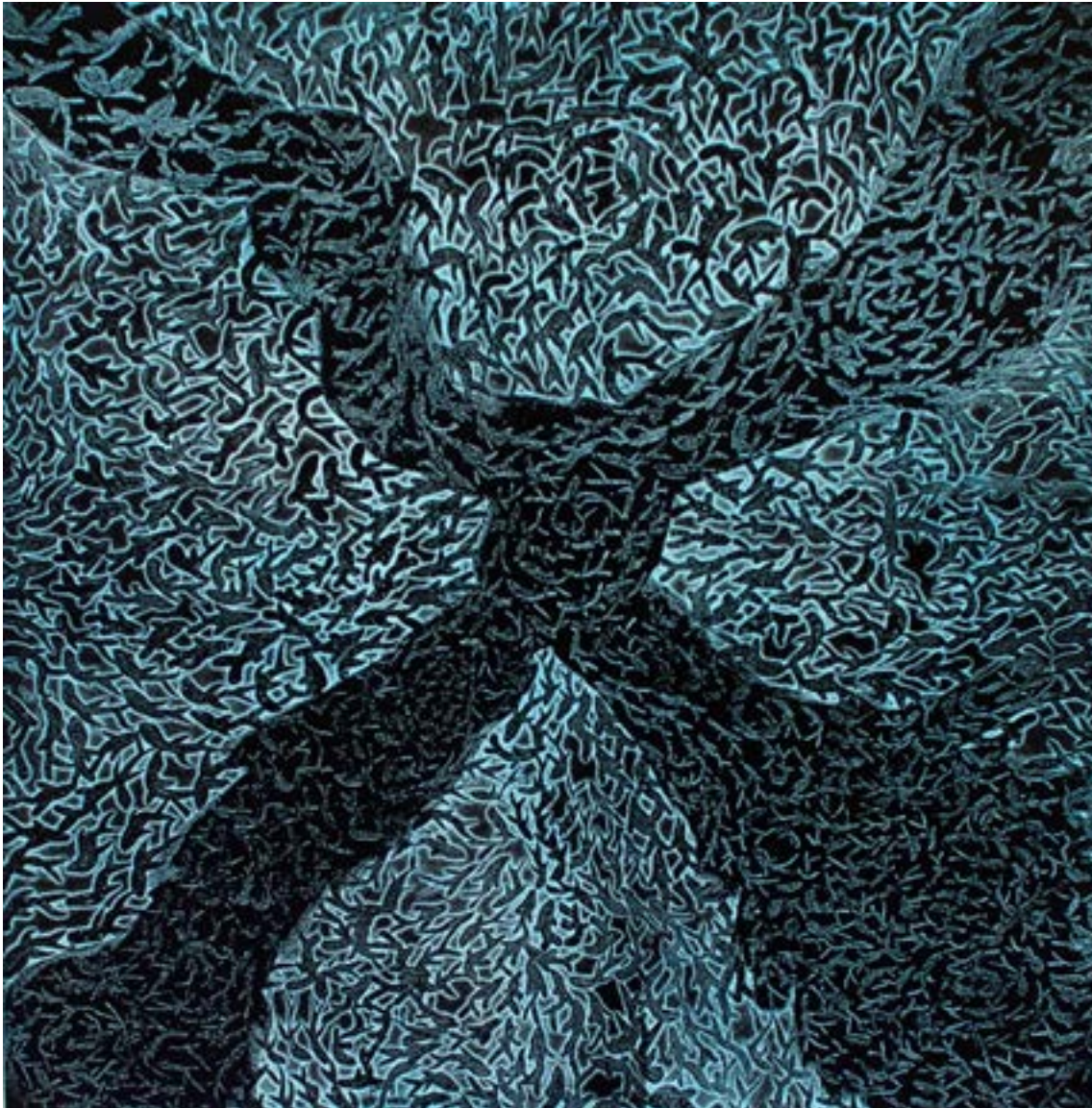
This story is of my mother's Munyuku clan design, inspired by the late Dula Njuruwuttun. It is associated with the ancestral events relating to the death of the ancestral whale called Mirinyuṅu on the beaches of the Munyuku saltwater estate of Yarrinya within Blue Mud Bay.

In ancestral times the ancestral whale Mirinyuṅu was living in the ocean at Yarrinya. The whale, being Munyuku, was in its own country. Munyuku spirit men called Wurramala or Matjitji lived and hunted in this country too. According to Yolṅu kinship classifications, the whale is the brother of these men. The Munyuku spirit men killed their brother Mirinyuṅu, who eventually washed up on to the beach, contaminating it with blood and fat turning putrid. When the Wurramala found the whale on the beach they used stones knives called garapana to sever the tail from its body. The men then cut the body of the whale into long strips. In (self) disgust they then threw the knives out to sea.

The direction of the bands of miny'tji (sacred clan design) relate to the sacred saltwater of Yarrinya; the chop of the surface of the water and the ancestral powers emanating from it.

The name for this water is Munbuyṅa. This print represents the gapu (water) around the bones of the whale coming up to the surface. The dots on top of the lines represent the bubbles.

If you look out to sea from Yarrinya you can see a rock with rough water around it. This is the place for Njara (bones) of the Mirinyuṅu.



Wawuritjpal

Wukun Wanambi

2015

Etching

40 x 40cm

Edition number: 20/30

Edited by Yirrkala print Space and Basil Hall

Acquired with support from the Charles Darwin University Foundation, 2015

Charles Darwin University Art Collection, CDU2947

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Bamurungu, a sacred and solitary rock in the mouth of Trial Bay lies submerged within its waters surrounded by fish; Buku-Dunggulmirri or Wawurritjpal, Sea Mullet. It is set in a field of white seafoam associated with turbulent and agitating waters created by a particular tide and wind. The waters of Gurka'wuy River flow out through Trial Bay past this rock.

The fish depicted jump the 'trap' created by the rock in the same way that the soul slips its earthly bonds. According to the artist these were once people of the stone country behind where the Marrakulu have now settled close to the mouth of the Gurka'wuy River. Yolju of this area speak of a hole submerged under the rock, from where bubbles are seen rising to the surface, sometimes bursting forth with a rush. The bubbles are seen as a life force and a direct ancestral connection for the Marrakulu. When the Marrakulu perform ritual dance for the events depicted in this painting, participants move towards a held spear representing the steadfastness of the rock, splitting the dancers who then surround Bamurungu moving, as does the sea to song and rhythm of yidaki (didgeridoo) and bilma (clapsticks).

Bamurungu is a spiritual focus for an alliance of clans who share identity connected with the felling of the Stringybark tree by the ancestral being Wuyal.

Wuyal the ancestral Sugarbag Man cut the sacred Wanambi (hollowed Stringybark tree) while in Marrakulu clan country, looking for native honey. One such tree was hollow, its falling path gouging the course for the Gurka'wuy River that has flowed ever since into Trial Bay. The Marrakulu sing these events (with other clans) during ceremony associated with the Wawalak myth. In other clan's lands these actions were repeated. These groups dance songs of honey flowing like rivers of freshwater from fonts deep in the saltwater under the rock. The rivers belonging to these clans (Marrakulu, Golumala, Marrangu and Wawilak) flow spiritually towards this rock.



Macassan Prah

Dhuwarrwarr Marika

2015

Etching

40 x 40 cm

Edition number: 24/30

Edited by Yirrkala Print Space and Basil Hall

Acquired with support from the Charles Darwin University Foundation, 2015

Charles Darwin University Art Collection, CDU2934

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For some 300 years, until the beginning of the twentieth century, Macassan fishermen from what is now Sulawesi in Indonesia used to sail to the northern shores of Australia every monsoon season to collect sea cucumbers (trepang). They introduced metal to the Yolngu (Aboriginal people of Eastern Arnhem Land) as well as words which are still in use today: the Yolngu word for 'outsider' is 'balanda', a variation on the word 'Hollander'. The prahu, with its distinctive sails and two rudders, is shown with its crew, the cargo of sacks of rice, trepang, and swords and axes. The background design is the Rirratjingu clan design for water.



Mungurru

Gunybi Ganambarr

2015

Etching

40 x 40cm

Edition number: 24/30

Edited by Yirrkala Print Space and Basil Hall

Acquired with support from the Charles Darwin University Foundation, 2015

Charles Darwin University Art Collection, CDU2938

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This describes an incident in Gunybi's life from which he still bears the scars. Whilst fishing in Blue Mud Bay with his family and two other men at the age of 12 an accident happened.

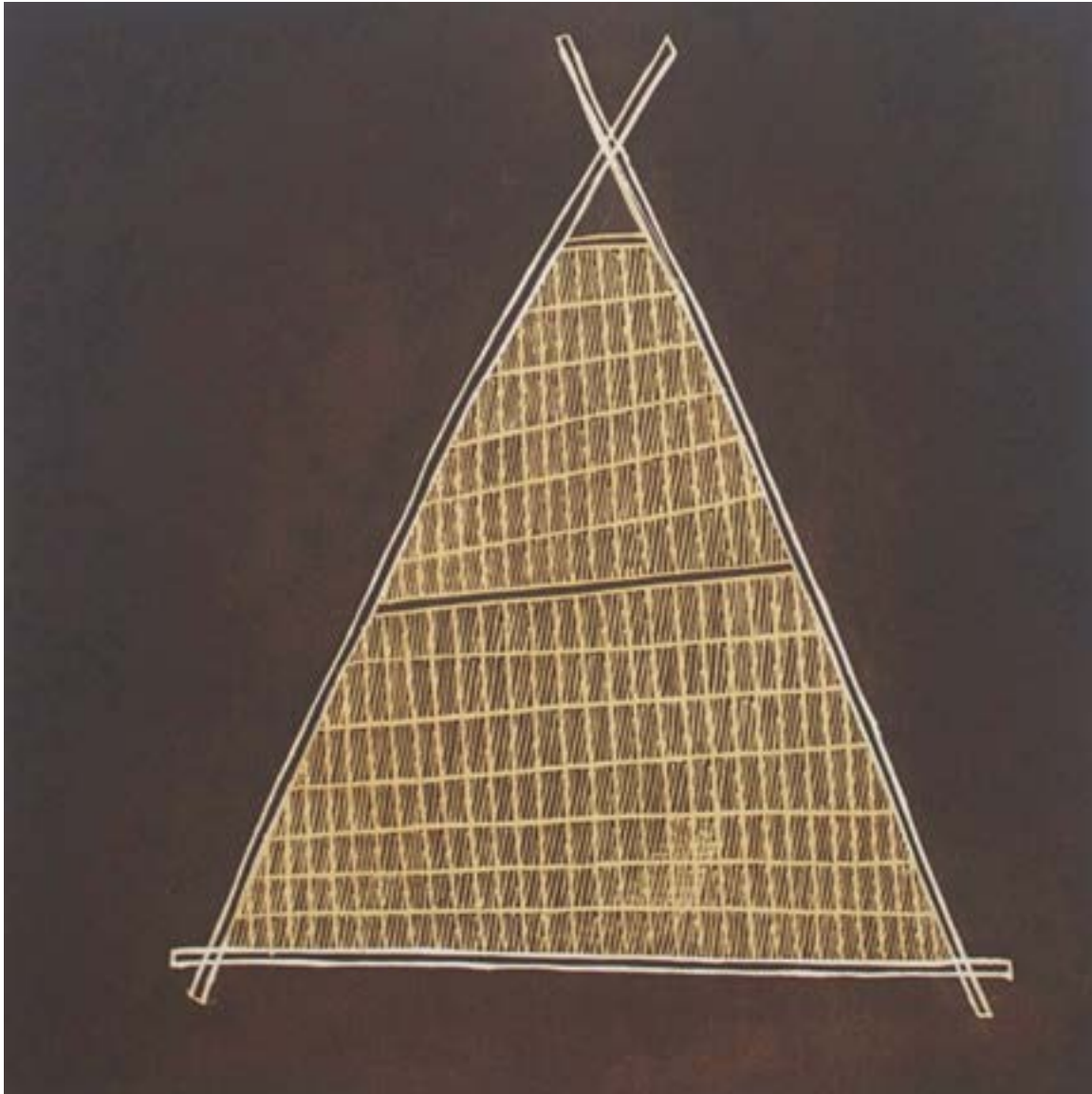
A large wave came and struck the boat. His father and the other man were washed overboard. The boat was running at full throttle in widening circles. The young Gunybi was not able to control the boat. This image shows the moment where he chose to jump overboard to stay with his father.

The boat continued to circle and ran over his father as he tried to climb aboard. He was badly wounded in these shark and crocodile infested waters adjacent to Woodah Island.

Gunybi tried and was also sliced into by the propeller the scars of which are still very obvious today on his leg and torso.

Eventually to save themselves they swam and drifted the several kilometres to Woodah Island. The boat continued to careen and eventually grounded still revving on an offshore rock bar. The young uninjured hunter Maluminy steeled himself and swam a couple of kilometres to the reef, retrieved the boat and returned to get Gunybi and his father to safety. This incident occurred in the oceanic region known as Garrapara which is depicted in the zigzag design. This belongs to Gunybi's mother clan, the Dhalwangu.

The parallel wavy lines take the flow of water to the open ocean, Mungurru. It is here on the horizon that the waters from other Yirritja clans, the Madarrpa, Manggalili and Munyuku merge and mingle. The hunter's harpoon floats incessantly between the various coastal saltwater estates of these clans. It is also here that the feminine thunderclouds take up life-giving water to rain back over the hinterlands, thence to flow through the river systems and meet the saltwater tidal surge. The transformation of saltwater into fresh and back into salt mirrors the soul as it changes its outward form from corporeal to ethereal and so on.



Ganybu

Rerrkirrwanga Mununggurr

2015

Etching

40 x 40 cm

Edition number: 24/30

Edited by Yirrkala Print Space and Basil Hall

Acquired with support from the Charles Darwin University Foundation, 2015

Charles Darwin University Art Collection, CDU2946

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Long ago, two spirit men called Djirrawit and Nyålun made a fish trap (dhawurr) in the Gurriyalayala River at Wandawuy. The fish trap was made of upright posts forked at the top with a long crosspiece sitting in the forks. The space between was filled in with more upright sticks (dharpa) interwoven with horizontal sticks.

Then Djirrawit and Nyålun cut pieces of bark from the dhanggi tree, pounded them to release the poison, and threw them into the river. The poison in the bark turned the water black and stunned the catfish (Ganjal).

To collect all the stunned fish they used their fishing spears (gara) and double-sided triangular fishing nets (ganybu) made of bush string (raki'). Djirrawit and Nyålun got the idea for the special shape of these nets from watching pelicans (galumay) catching fish in their big bills.

Yolngu people learned from the two spirit men how to catch fish this way, and still do sometimes when there is a big gathering of people needing much food.

The central motif to this work represents the ganybu or hand held net used to scoop fish out of these waters in the style of a pelican's beak.

Galumay is the pelican that inhabits the flood plains. When the waters begin to dry up and the waterholes become smaller, the cat fish called Ganjal are hunted by Galumay.



Ngamarra

Banduk Marika

2015

Etching

40 x 40 cm

Edition number: 23/30

Edited by Yirrkala Print Space and Basil Hall

Acquired with support from the Charles Darwin University Foundation, 2015

Charles Darwin University Art Collection, CDU2931

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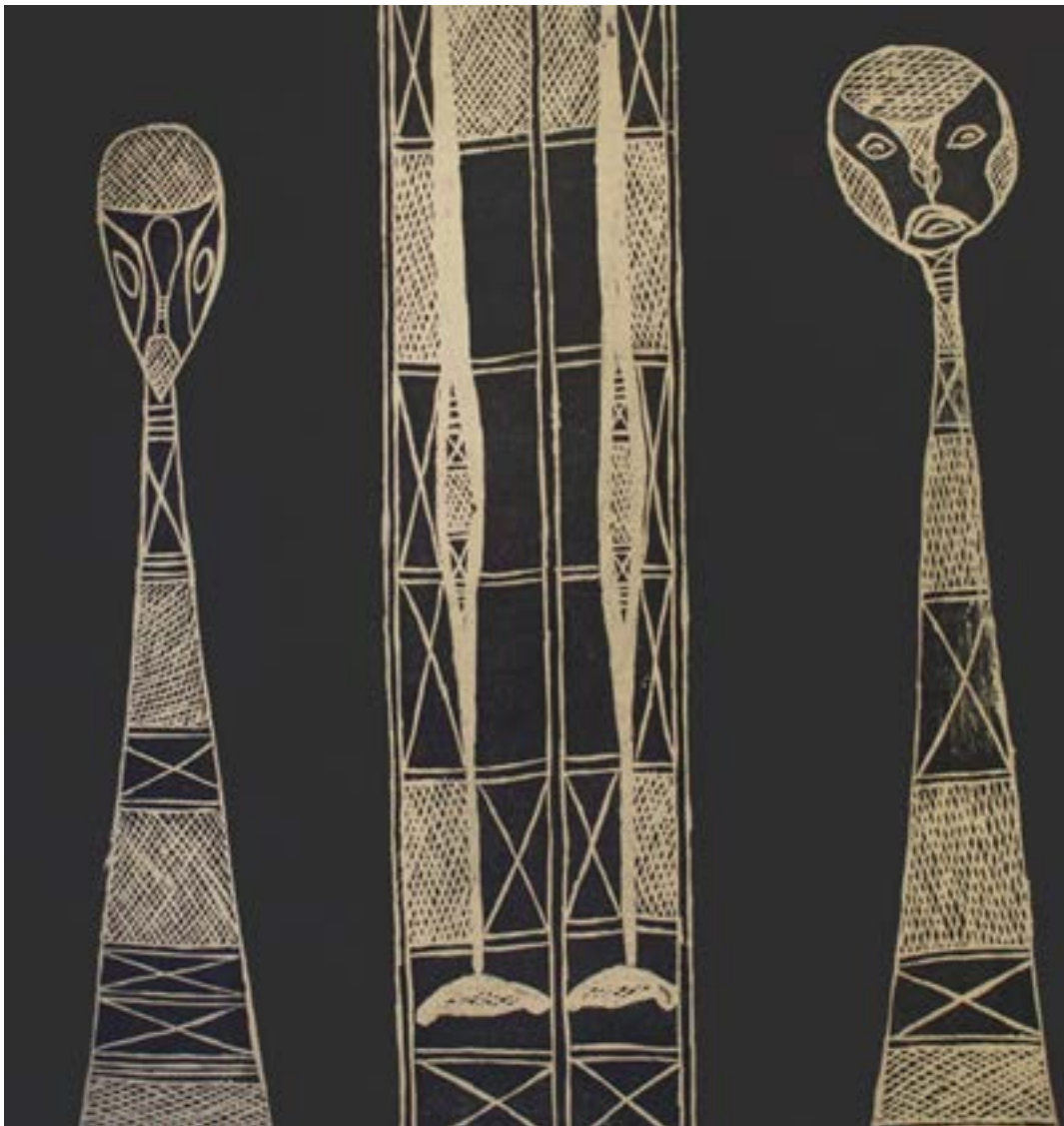
Extract from *Yalangbara: art of the Djang'kawu*, Banduk Marika and Margie West, Charles Darwin University Press, 2008, page 146

The distribution and use of the conical mat among Dhuwa moiety clans follows the trajectory of the Djang'kawu sisters' journey across North-East Arnhem Land brought with them to Yalangbara from Burralku. In the Djang'kawa narratives the mat is made by twining pandanus fibre. The conical mat concealed the Sisters' sacred sacra during their creative journey but most commonly mentioned as the meta-containers in which the Sisters' carried their sacred objects – that is, the spirits of all the humans and other species they would create during their journey. All the animals were wrapped up inside their own mats – the brown duck, goanna and other animals.

The genesis of the mat is suggested in part of the Djang'kawu song cycle recorded by Ronald Berndt. In this the Djang'kawu encounter a sea monster or a whale that they describe as a mat floating under the water as they journeyed to Yalangbara. Mawalan#1 Marika later confirmed from a scientific photograph that this symbolic conical mat was actually a sunfish (*Mola ramsayi*), which does often float sideways in the ocean, like a big round disc.

Mawalan#1 Marika provided the following account with Wanduk's assistance to Anne Wells for the Dhuwa church panels:

“So the two Sisters set still in the tossing canoe, watching the great sea creature with eyes that ere full of fear and half of wonder. Surely it is like a great mat they say to one another softly, and the older one said she would weave a mat like it out of pandanus as we weave our hunting bags; only for the Nganmarra we will make a fringe all around like the fins or ripples that are round the edge of that great fish's body. Then when we see our sacred Nganmarra we will remember this giant sunfish for it is a wonder out in the deep water.”



Nyapiliṅu

Baluka Maymuru

2015

Etching

40 x 40cm

Edition number: 24/30

Edited by Yirrkala Print Space and Basil Hall

Acquired with support from the Charles Darwin University Foundation, 2015

Charles Darwin University Art Collection, CDU2930

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Nyapilingu is a spirit woman who lived in Wangarr times, the Dreaming. Nyapilingu set out from Ambakamba (Groote Eylandt) in a paper bark canoe and travelled across to the mainland and ten north and west as far as the central Arnhem Land coast. Wherever she went she marked the country with her activities. She is remembered by the people at these sites, who sing and dance her story.

Nyapilingu gave important culture to the people whose country she passed through. She wrapped herself in a sheet of paperbark so that men could not see her body, so women followed her in this. She used Wapitja (digging stick) to collect food and to peel the bark from the stringybark tree and she made containers from paperbark which she carried on her head. These are identified with her today. Nyapilingu also taught women how to look for the water lily 'yuku' and prepare it for eating, and how to make string and weave pandanus for bathi (dilly bags). The possum fur string which she wore in a cross shaped arrangement across her chest is a signature of hers. The wavy lined pattern on the rest of the image belongs only to the Mangalili and has very many levels of meaning.

Nyapilingu is particularly important to Mangalili people. One of their most important sacred sites, Djarrakpi is associated with her activities. She also passed through Dhalwangu and Madarrpa country, and these people may also paint or dance her Dreaming. The part of her story belonging to each clan refers to her activities in that clan's country. In her travels through Mangalili country, Nyapilingu travelled with Marrngu (possum) and with Guwak (nightbird) making Mangalili totems, giving the people sacred objects and ceremony, and using Wapitja, her digging stick, for stripping bark from trees, and making Mangalili water holes – as she plunged her Wapitja into the ground, water would spring up.

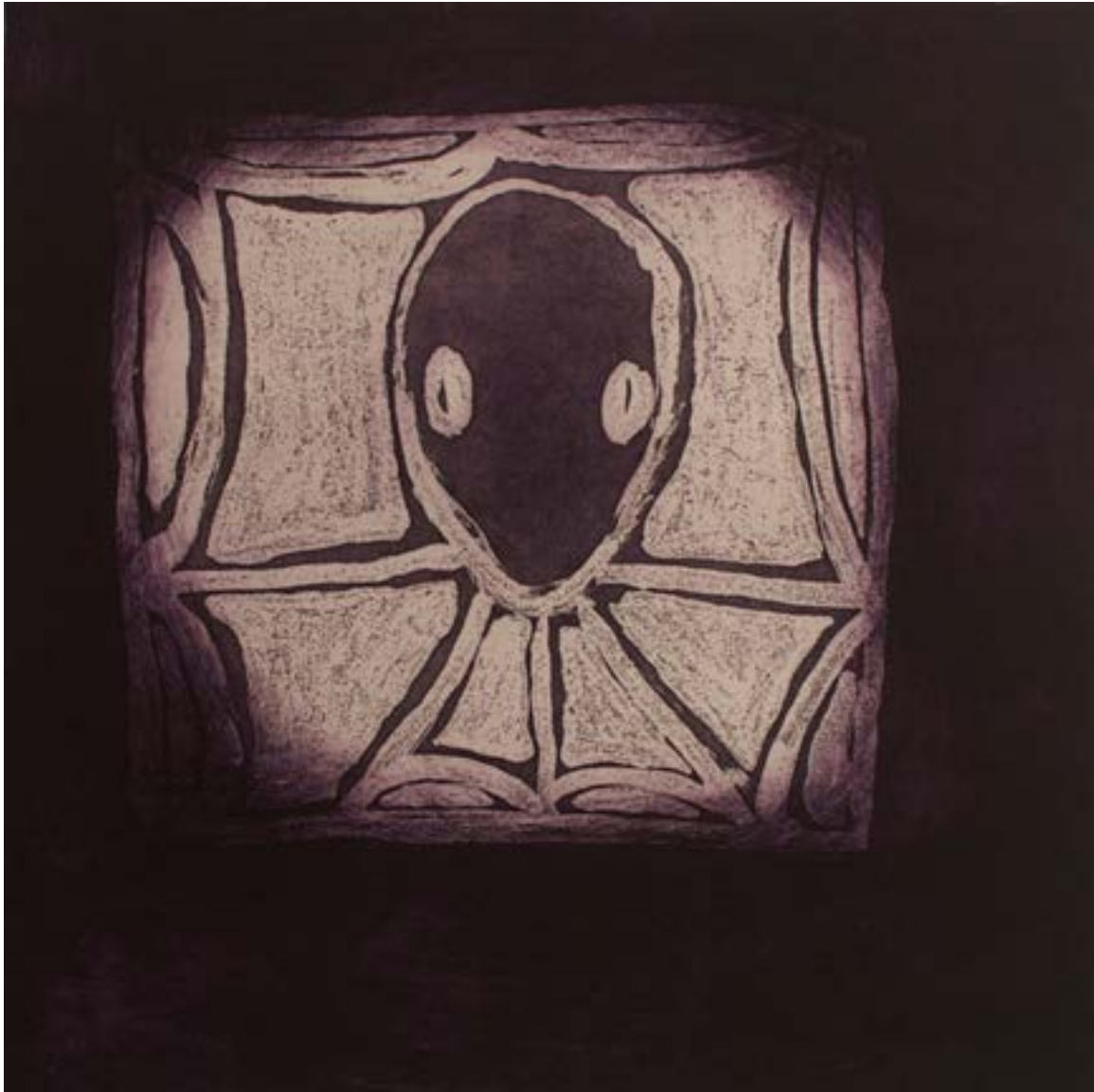
Nyapilingu's blood is very important. Mourning at the first Mangalili funeral ceremony, she tore her scalp as women do today, and the blood flowed down into the clan waterhole at Djarrakpi. This is the blood of the Mangalili people – Mangalili spirit children come from this waterhole.

The artist's sister, Naminapu, in talking about Nyapilingu used the following words:

"Nyapilingu was our woman ancestor. She was really important to Mangalili clan because she travelled all over the place claiming land for Mangalili people, and also for Yirritja Yolŋu. She was really a special woman because she owned all those places and to us it is really important because every clan should have its own totems. Nyapilingu herself was an important miyalk [woman] because she was the only woman in the rest of the clan group who was really special to us as a woman ancestor. Nge [Yes], for us Yolŋu, our land-when you go to Djarrakpi, you see all the wãnga [land] that she went through ... Messages come from the wãnga: it is like a spirit itself in the land ... Yolŋu

talking to land, and land talking to Yolŋu ga wayin [people and animals). That's how animals connect to human beings and human beings to land ... People that have lived there a long time and then came back, that thing remains there, the spirit, the spirit of the people and land itself. Yes ... you can talk to your own land and the spirit can hear you.

[She carried on her head] wutjumunggu [container] with munydjutj [wild plums]. Or she used to collect mengdung, snails, big ones ... ga yoku [lily bulbs] ga gapu gâma [and carry water] ... her dilly bag, she can put it on her head or also this one [wutjumunggu] on top of her head ... She was also like a teacher. She showed Mangalili people how to make coolamons ... ga digging stick, wapitja, ga raki [string], binggal [small sharp wooden tool] that she used [i.e. to jab her scalp with] when she mourned for ... her gurrutumi yol'ŋu [relatives], or used it on ngatha [food] like lăluk[pandanus fruit] when she opened it."



Ngarrpiya

Burrthi Marika

2015

Etching

40 x 40 cm

Edition number: 24/25

Edited by Yirrkala Print Space and Basil Hall

Acquired with support from the Charles Darwin University Foundation, 2015

Charles Darwin University Art Collection, CDU2933

Ngarrpiya is the ancestral octopus. Like the ocean he changes colour with the incoming tides. As Ngarrpiya goes back to his home – Dhuru – he changes colour. Like the setting sun changes the colour of the clouds.

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Lightning and The Rock

Nongirrŋa Marawili

2015

Etching

40 x 40cm

Edition number: 23/30

Edited by Yirrkala Print Space and Basil Hall

Acquired with support from the Charles Darwin University Foundation, 2015

Charles Darwin University Art Collection, CDU2944

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Baratjula is a Madarrpa clan estate adjacent to Cape Shield where the artist visited by canoe with her father and his many wives as a young girl. Her father's name was Mundukul and this is also the name of the serpent (also known as Water Python, Burrut'tji or Liasis Fuscus) which lives deep beneath the sea here.

This design shows the deep water and the 'curse' or oath that the snake spits into the sky in the form of lightning from this place. At the base of the image a rock sits firm in the Madarrpa land against which this sea crashes.



Dhawaka

Yumutjin Wunungmurra

2015

Etching

40 x 40 cm

Edition number: 24/30

Edited by Yirrkala Print Space and Basil Hall

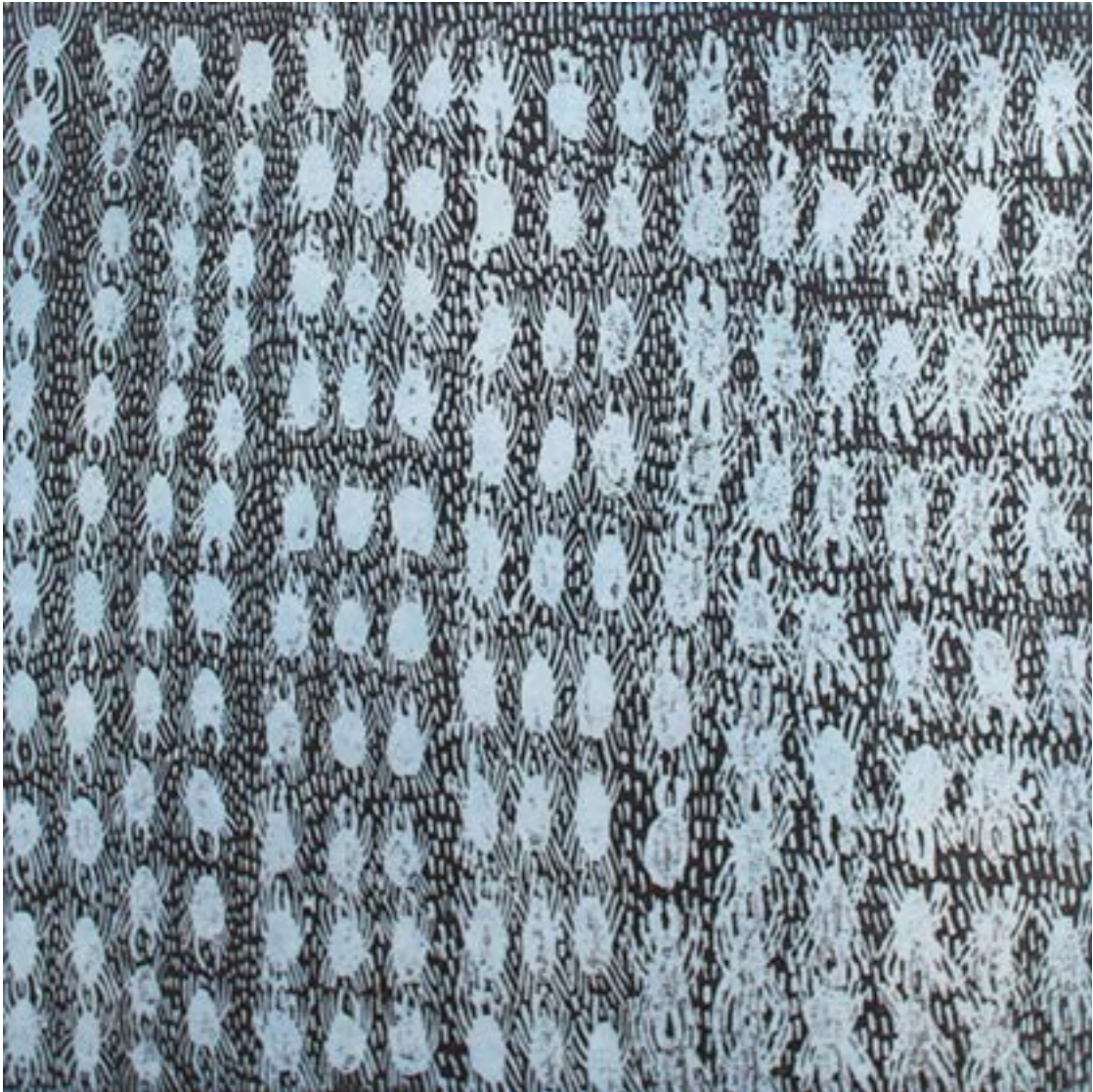
Acquired with support from the Charles Darwin University Foundation, 2015

Charles Darwin University Art Collection, CDU2949

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The varying states and movement of sacred water is pivotal to Yolŋu philosophies. The journey of freshwater down river to meet the salt, the tidal ebb and flow, the rough and the calm are the basis or rhythm of sacred manikay (ritual song). The fields of diamond design represent the sacred qualities of the freshwater of Gãngan. This design belongs only to the Dhalwaŋu clan. Barama (often shown as Minhala – the long necked fresh water tortoise came from the saltwater, that capacity coming up through the freshwater.

Gany'tjurr the Reef heron is an archetype of the Yirritja spear hunter who can be found in fresh or salt environs. Dhakawa the ancestral freshwater crayfish uses its gigantic tail to keep the entrance to the font from which Barama emerged clear of any obstacle. The power within the water has both entered the Diltji or bone and comes from it. This diamond design was imprinted at the moment the sanctified waters imbued with sacred silt streamed down the sunlit chest of Barama as he emerged.



Muthimuthi

Galuma Wirrpanda

2015

Etching

40 x 40cm

Edition number: 24/30

Edited by Yirrkala Print Space and Basil Hall

Acquired with support from the Charles Darwin University Foundation, 2015

Charles Darwin University Art Collection, CDU2936

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This is the sea crab that goes to shore when the tide goes out.

Galuma produced this work with reference to her own country at Djarrakpi which is at the base of Cape Shield, the northern perimeter of Blue Mud Bay.

This Mangalili country is also site of one of the Ancestral ceremonial/burial grounds called the Yinapunapu. The Yinapunapu is a low relief sand sculpture designed to keep any contamination of death at bay as traditionally the body of the deceased was placed within it for initial mortuary rites, to cleanse the bones of dangerous spirits held within the body tissue.

A metaphor for this action of cleansing is utilised by the Mangalili in their sacred paintings by way of depicting Mirriya or Gunyan the sand or ghost crab picking the bones of a fish carcass on the beach.

Contemporary Mangalili on the beaches of Djarrakpi put their food scraps in one place when at camp – the secular Yinapunapu.

This painting shows the totemic soldier crabs or muthimuthi. They convert the physical to the spiritual.

In traditional mortuary ceremony for this clan the last act is to catch and eat Yambirruku and dispose of the bones in the ceremonial sand sculpture for the crabs to pick clean overnight.



Djirrikitj

Yalpi Yunupingu

2015

Etching

40 x 40 cm

Edition number: 24/30

Edited by Yirrkala Print Space and Basil Hall

Acquired with support from the Charles Darwin University Foundation, 2015

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The Gumatj revere the Ancestral Crocodile B̄aru and its associations with the Ancestral Fire. This diamond design is that fire, and can only have reference to the Gumatj land around Biranybirany and Ancestral events that occurred there.

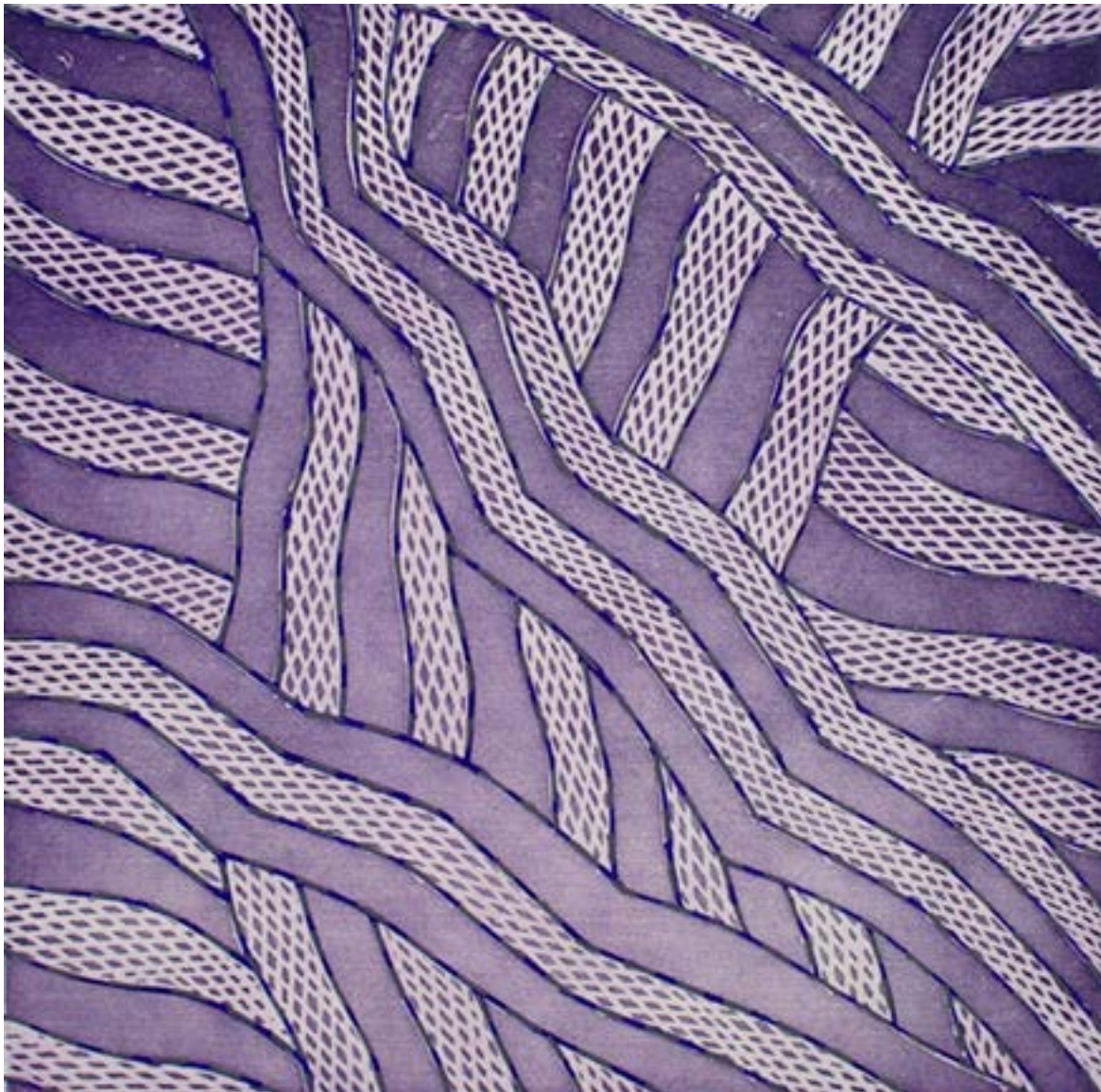
This Gumatj clan design is associated with ancestral events; the red flames, the white smoke and ash, the black charcoal and the yellow embers. Clans owning connected parts of this sequence of ancestral events share variations of this diamond design. Owners of country with rights to the knowledge of their land, the Gumatj are also evoked, the skin, the blood, bone and fat. 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 N̄alarrwuy in Gumatj country. This came about as fire brought to the Madarrpa clan country by B̄aru 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 Waṅkurra forcing him to hide in a hollow log ḷarrakitj to save himself. Waṅkurra is thus danced and sung at mortuary ceremony as he is associated with the burial log used to contain the bones of the deceased.

Djirrikij, the quail, (sometimes called the 'fire making bird'), picked up a burning twig from this fire and flew away with it, dropping it at Maṭamaṭa. There is a large paperbark swamp at Maṭamaṭa, where native honey bees live. Fire from the burning twig dropped by Djirrikij took hold of the tall grass in the swamp area and the native bees fled to Djiliwirri in Gupapuyṅu clan country. Thus Gupapuyṅu 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.

The 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 dust. Clans owning connected parts of this sequence of ancestral events share variations of this diamond design.



Garrapara

Manini Gumana

2015

Etching

40 x 40 cm

Edition number: 24/30

Edited by Yirrkala Print Space and Basil Hall

Acquired with support from the Charles Darwin University Foundation, 2015

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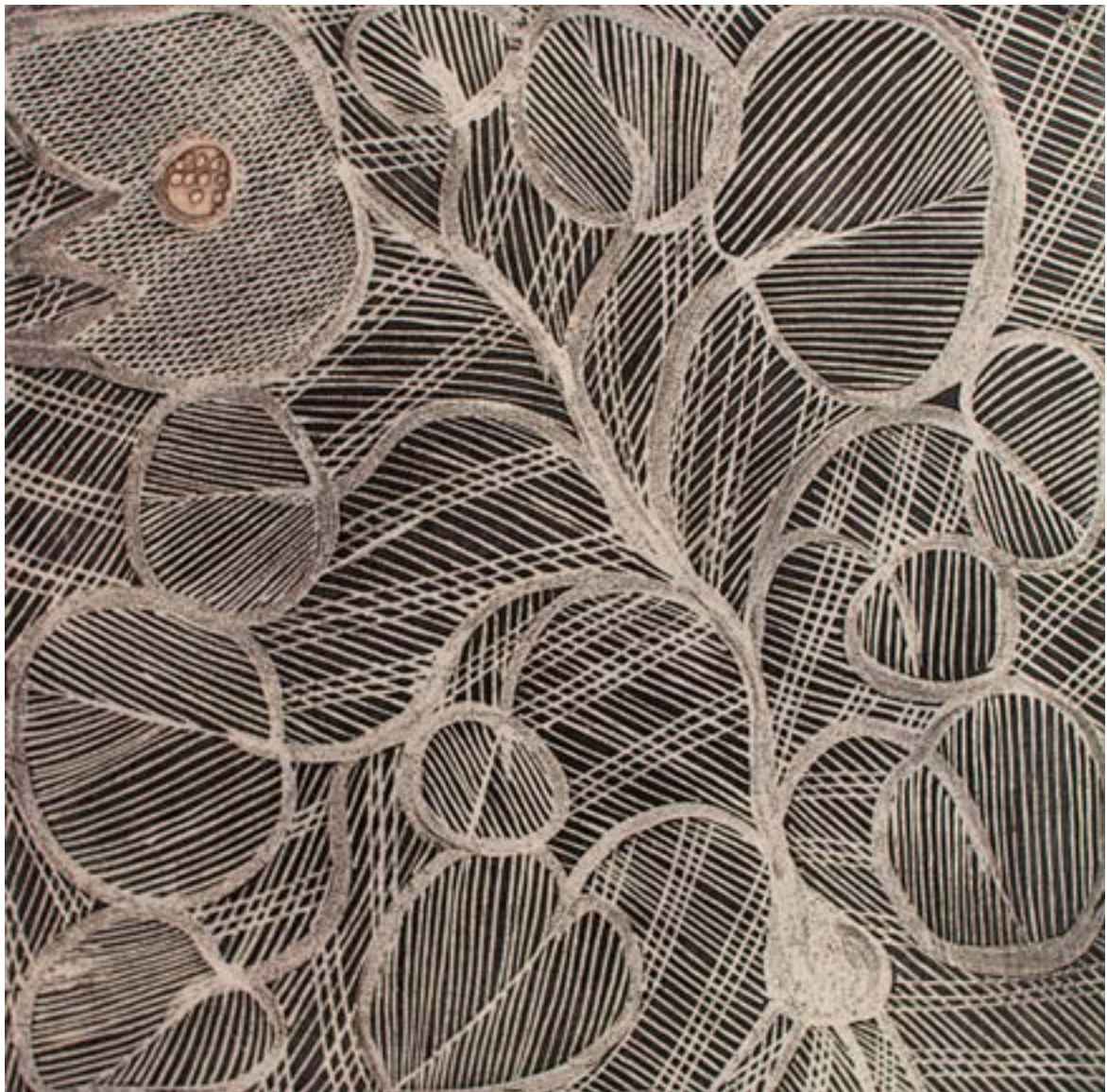
Garrapara is a coastal headland within Blue Mud Bay. This sacred design shows the water of Djalma Bay chopped up by the blustery South Easterlies of the early Dry season.

It marks the spot of a sacred burial area for the Dhalwaṅu clan and a site where dispute was formally settled by Makarraṭa (ceremony in which wrongdoers were subject to ordeal by spear).

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

Makarraṭa, the ritual throwing of spears at a miscreant of Yolṅu law took place here. At Garrapara sacred Casuarina trees held these barbed spears whilst not in use.

Garrapara has been rendered by the wavy design for Yirritja saltwater in Blue Mud Bay called Muṅurru. The Muṅurru is deep water that has many states and connects with the sacred waters coming from the land estates by currents and tidal action. Other clans of Blue Mud Bay that share similar mythology also paint this deeper saltwater which links them.



Garrimala

Malaluba Gumana

2015

Etching

40 x 40 cm

Edition number: 24/30

Edited by Yirrkala Print Space and Basil Hall

Acquired with support from the Charles Darwin University Foundation, 2015

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This print represents Garrimala, a billabong near the artist's residence; the Dhal'wangu clan homeland at Gangan.

Wititj is the rainbow serpent (olive python) that travelled through Galpu clan lands and on further, during the days of early times called Wangarr. Djaykung the Japanese file snake is a companion living in amongst the Dhatham, or waterlillies, causing ripples and rainbows (Djari) on the surface of the water.

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

Says the artist "This is Garrimala, my ngandi wanga (my mother's place). It is a Galpu clan design. Only Dhatham is all I can paint, I'm not allowed to make the deep story miny'tji – this is only for the men. I'm not allowed to paint this because this is important miny'tji."



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