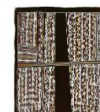




Object number:
00033752
Title: Marrakulu Monuk
Date: 1999



Object number:
00033754
Title: Gunda at Djarrakpi
Date: 1999



Object number:
00033776
Title: Yathikpa I
Date: 1999



Date: 1998

Primary Maker: Wukun Waṇambi

Medium: Natural pigments on bark

Name: Bark painting

History: The Yolṟu people are intrinsically linked to the land and the saltwater coastline. They inhabit a landscape that was formed by the actions of ancestral beings. In 1996 an illegal fishing camp was discovered at Garranali, a sacred Aboriginal area in East Arnhem Land. It instigated the local Yolnu people to begin painting a series of barks that demonstrated the rules, philosophies and stories of their region. The end result was the production of 80 barks portraying the Saltwater Country of East Arnhem Land. In 1963 a Swiss mining company began plans to build a mine on sacred Yolnu lands. In opposition the Aboriginal community organised a petition that was signed on bark and sent to Parliament. The proposed development by the mining company and Australian Government was challenged by the Yolṟu in court. However their claims of land ownership were dismissed. This historic event highlighted the issue of Aboriginal land rights in Australia. In 1976 the Aboriginal Land Rights Act was passed in the Northern



Date: 1998

Primary Maker: Nyuka Marawili

Medium: Natural pigments on bark

Name: Bark painting

History: The Yolṟu people of East Arnhem Land inhabit a landscape that was formed by the actions of ancestral beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral time is not just in the past but also the present and future. In light of this the sacred landscape and stories of East Arnhem Land are central to the Yolnu people's way of life and prominent themes in their bark paintings. In 1996 an illegal fishing camp was discovered at Garranali, a sacred Aboriginal site in East Arnhem Land. This sacred area is home to the ancestral crocodile Bāru and found among the litter of the camp was the severed head of a crocodile. This discovery prompted the local Yolṟu people to produce a series of bark paintings that expressed the rules, philosophies and stories of their region. The project culminated in the production of 80 barks that stressed the importance of Yolnu land ownership, laws and codes of behaviour for



Date: 1998

Primary Maker: Bakuḷaṇay Marawili

Medium: Natural pigments on bark

Name: Bark painting

History: The Yolṟu people of Arnhem Land inhabit a landscape that was formed by the actions of ancestral beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral time is not just in the past but also the present and future. In light of this the sacred landscape and stories of East Arnhem Land are central to the Yolnu people's way of life and prominent themes in their bark paintings. The Saltwater Project was initiated in 1996 after an illegal fishing camp was discovered at Garranali, a sacred Aboriginal site in East Arnhem Land. This sacred area is home to the ancestral crocodile Bāru and found among the litter of the camp was the severed head of a crocodile. This discovery prompted the local Yolṟu people to produce a series of bark paintings that expressed the rules, philosophies and stories of their region. The project culminated in the production of 80 barks that stressed the importance of Yolnu land ownership

was passed in the Northern Territory, now seen as the benchmark in the recognition of Aboriginal land rights. The Yolngu were decreed the legal owners of northeast Arnhem Land, however their ownership did not extend into the Saltwater coastline. Only in July 2008 have Indigenous rights and use of the Arnhem Land coast been given precedence over commercial interests and fishing. The issue of Aboriginal land rights, customs and laws continues to be contentious in the Australian legal system and wider community.

and codes of behaviour for those who interacted with the landscape. The Yolngu have been involved in the land rights struggle since the 1960s. They are currently recognised as the traditional owners of northeast Arnhem Land under the Aboriginal Land Rights Act. This act was passed in the Northern Territory in 1976 and is seen as the benchmark for the recognition of Aboriginal land ownership in Australia. Despite this the issues surrounding Indigenous land, rights, customs and law continue to be contentious in the Australian legal system and wider community.

Yolngu land ownership, laws and codes of behaviour for those who interacted with the landscape. The Yolngu have been involved in the land rights struggle since the 1960s. They are currently recognised as the traditional owners of northeast Arnhem Land under the Aboriginal Land Rights Act. This act was passed in the Northern Territory in 1976 and is seen as the benchmark for the recognition of Aboriginal land ownership in Australia. Despite this the issues of Indigenous land ownership, rights, customs and law continue to be contentious in the Australian legal system and wider community.



Object number:
00033756
Title: Djunungayanu at
Yathilma



Object number:
00033757
Title: Burrut' tji II
Date: 1999



Object number:
00033758
Title: Gunda Muruwirri
Date: 1999



ratnikpa

Date: 1998

Primary Maker: Bakuļanjay Marawili

Medium: Natural pigments on bark

Name: Bark painting

History: The Yolŋu people of Arnhem Land inhabit a landscape that was formed by the actions of ancestral beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral time is not just in the past but also the present and future. In light of this the sacred landscape and stories of East Arnhem Land are central to the Yolŋu people's way of life and prominent themes in their bark paintings. The Saltwater Project began in 1996 after an illegal fishing camp was discovered at Garranali, a sacred Aboriginal site in East Arnhem Land. This sacred area is home to the ancestral crocodile Bāru and found among the litter of the illegal camp was the severed head of a crocodile. This discovery prompted the local Yolŋu people to produce a series of bark paintings that expressed the rules, philosophies and stories of

their region. The project culminated in the production of 80 barks and stressed the importance of



Date: 1998

Primary Maker: Bakuļanjay Marawili

Medium: Natural earth pigments on bark

Name: Bark painting

History: The Yolŋu people of Arnhem Land inhabit a landscape that was formed by the actions of ancestral beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral time is not just in the past but also the present and future. In light of this the sacred landscape and stories of East Arnhem Land are central to the Yolŋu people's way of life and prominent themes in their bark paintings. The snake Burrut'tji is associated with the story of the people from the Madarrpa clan. In the time of the clan's ancestors Burrut'tji made its way underground to the people's homeland. The snake tasted the fresh water in the river and spat lightning bolts into the sky to herald the beginning of the wet season. This painting tells the story of the saltwater landscape and the connection of the Madarrpa clan with their ancestors and the land. Burrut'tji is represented as a hollow log in the mortuary ceremonies of the Yolŋu. In 1996 an illegal fishing camp was



Date: 1998

Primary Maker: Mawalan #2 Marika

Medium: Natural pigments on bark

Name: Bark painting

History: The Yolŋu people of Arnhem Land inhabit a landscape that was formed by the actions of ancestral beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral time is not just in the past but also the present and future. In light of this the sacred landscape and stories of East Arnhem Land are central to the Yolŋu people's way of life and prominent themes in their bark paintings. In 1996 an illegal fishing camp was discovered at Garranali, a sacred Aboriginal site in East Arnhem Land. This sacred area is home to the ancestral crocodile Bāru and found among the litter of the illegal camp was the severed head of a crocodile. This discovery prompted the local Yolŋu people to produce a series of bark paintings that expressed the rules, philosophies and stories of their region. The project culminated in the production of 80 barks and allowed the Indigenous community to educate others about the social history, geography and

Yolŋu land ownership, laws and codes of behaviour for those who interacted with the landscape. The Yolŋu have been involved in the land rights struggle since the 1960s. They currently are recognised as the traditional owners of northeast Arnhem Land under the Aboriginal Land Rights Act. This act was passed in the Northern Territory in 1976 and is seen as the benchmark for the recognition of Aboriginal land ownership in Australia. Despite this the issues surrounding Indigenous land, rights, customs and law continue to be contentious in the Australian legal system and wider community.

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history, geography and personal stories of their traditional homeland. It also stressed the importance of Yolŋu land ownership, laws and codes of behaviour for those who interacted with the landscape and sacred Indigenous places. The Yolŋu have been involved in the land rights struggle since the 1960s. They currently are recognised as the traditional owners of northeast Arnhem Land under the Aboriginal Land Rights Act. This act was passed in the Northern Territory in 1976 and is seen as the benchmark for the recognition of Aboriginal land ownership in Australia. Despite this the issues of Indigenous land ownership, rights, customs and law continue to be contentious in the Australian legal system and wider community.

customs and law continue to be contentious in the Australian legal system and wider community.



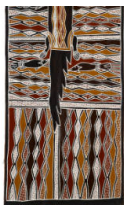
Object number:
00033760
Title: Bāru at Yathikpa
Date: 1999



Object number:
00033761
Title: Lungurr tjä
Date: 1999



Object number:
00033764
Title: Djapu Turtle Hunt
Date: 1999



Date: 1998

Primary Maker: Donald Nuwandjali Marawili

Medium: Natural pigments on bark

Name: Bark painting

History: The Yolŋu people of Arnhem Land inhabit a landscape that was formed by the actions of ancestral beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral time is not just in the past but also the present and future. In light of this the sacred landscape and stories of East Arnhem Land are central to the Yolŋu people's way of life and prominent themes in their bark paintings. The Saltwater Project began in 1996 after an illegal fishing camp was discovered at Garranali, a sacred Aboriginal site in East Arnhem Land. This sacred area is home to the ancestral crocodile Bärü and found among the litter of the illegal camp was the severed head of a crocodile. This discovery prompted the local Yolŋu people to produce a series of bark paintings that expressed the rules, philosophies and stories of their region. The project

culminated in the production of 80 barks and stressed the importance of Yolŋu land ownership, laws



Date: 1998

Primary Maker:

Djangirrawuy Garawirritja
Medium: Natural pigments on bark

Name: Bark painting

History: The Yolŋu people of Arnhem Land inhabit a landscape that was formed by the actions of ancestral beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral time is not just in the past but also the present and future. In light of this the sacred landscape and stories of East Arnhem Land are central to the Yolŋu people's way of life and prominent themes in their bark paintings. In 1996 an illegal fishing camp was discovered at Garranali, a sacred Aboriginal site in East Arnhem Land. This sacred area is home to the ancestral crocodile Bärü and found among the litter of the illegal camp was the severed head of a crocodile. This discovery prompted the local Yolŋu people to produce a series of bark paintings that expressed the rules, philosophies and stories of their region. The project culminated in the production of 80 barks and allowed the Indigenous community to educate others about the social history, geography and



Date: 1998

Primary Maker: Dhukaḷ Wirrpanda

Medium: Natural pigments on bark

Name: Bark painting

History: In 1996 an illegal fishing camp was discovered at Garranali, a sacred Aboriginal area in East Arnhem Land. It instigated the local Yolŋu people to begin painting a series of barks to demonstrate their rules, philosophies and stories in the region. The end result was the production of 80 barks portraying the Saltwater Country of East Arnhem Land. The Yolŋu people are intrinsically linked to the land and the saltwater coastline. In 1963 a Swiss mining company instigated a bauxite mine on their traditional lands. In opposition the Aboriginal community organised a petition that was signed on bark and sent to Parliament. The proposed development by the mining company and Australian Government was challenged by the Yolŋu in court. However their claims of land ownership were dismissed. This historic event highlighted the issue of Aboriginal land rights in Australia. In 1976 the Aboriginal Land Rights Act was passed in the Northern Territory and is now seen as the benchmark in the recognition of Aboriginal

and codes of behaviour for those who interacted with the landscape. The Yolŋu have been involved in the land rights struggle since the 1960s. They currently are recognised as the traditional owners of northeast Arnhem Land under the Aboriginal Land Rights Act. This act was passed in the Northern Territory in 1976 and is seen as the benchmark for the recognition of Aboriginal land ownership in Australia. Despite this the issues of Indigenous land ownership, rights, customs and law continue to be contentious in the Australian legal system and wider community.

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recognition of Aboriginal land rights. The Yolŋu were decreed the legal owners of northeast Arnhem Land, however their ownership did not extend into the Saltwater coastline. Only in July 2008 have Indigenous rights and use of the Arnhem Land coast been given precedence over commercial interests and fishing. The issues surrounding Aboriginal land rights, customs and laws continue to be contentious in the Australian legal system and wider community.



Object number:
00033765

Title: Gurrtjpi at Lulumu I
Date: 1999



Object number:
00033769

Title: Gapuwarriku at
Date: 1999



Object number:
00033770

Title: Galkama at
Date: 1999



Date: 1998

Primary Maker: Marrirra Marawili

Medium: Natural pigments on bark

Name: Bark painting

History: The Yolŋu people are intrinsically linked to the land and the saltwater coastline. They inhabit a landscape that was formed by the actions of ancestral beings. In 1996 an illegal fishing camp was discovered at Garranali, a sacred Aboriginal area in East Arnhem Land. It instigated the local Yolŋu people to begin painting a series of barks that demonstrated the rules, philosophies and stories of their region. The end result was the production of 80 barks portraying the Saltwater Country of East Arnhem Land. In 1963 a Swiss mining company began plans to build a mine on sacred Yolŋu lands. In opposition the Aboriginal community organised a petition that was signed on bark and sent to Parliament. The proposed development by the mining company and Australian Government was challenged by the Yolŋu in court. However their claims of land ownership were dismissed. This historic event

highlighted the issue of Aboriginal land rights in Australia. In 1976 the Aboriginal Land Rights Act



Lutumba

Date: 1998

Primary Maker: Dhukal Wirrpanda

Medium: Natural pigments on bark

Name: Bark painting

History: The Yolŋu people of Arnhem Land inhabit a landscape that was formed by the actions of ancestral beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral time is not just in the past but also the present and future. In light of this the sacred landscape and stories of East Arnhem Land are central to the Yolŋu people's way of life and prominent themes in their bark paintings. The Saltwater Project began in 1996 after an illegal fishing camp was discovered at Garranali, a sacred Aboriginal site in East Arnhem Land. This sacred area is home to the ancestral crocodile Bärŋ and found among the litter of the illegal camp was the severed head of a crocodile. This discovery prompted the local Yolŋu people to produce a series of bark paintings that expressed the rules, philosophies and stories of their region. The project culminated in the production of 80 barks and stressed the importance of Yolŋu land ownership laws



Garraparra

Date: 1998

Primary Maker: Nawurapu Wunŋmurra

Medium: Natural pigments on bark

Name: Bark painting

History: The Yolŋu people of Arnhem Land inhabit a landscape that was formed by the actions of ancestral beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral time is not just in the past but also the present and future. In light of this the sacred landscape and stories of East Arnhem Land are central to the Yolŋu people's way of life and prominent themes in their bark paintings. The Saltwater Project began in 1996 after an illegal fishing camp was discovered at Garranali, a sacred Aboriginal site in East Arnhem Land. This sacred area is home to the ancestral crocodile Bärŋ and found among the litter of the illegal camp was the severed head of a crocodile. This discovery prompted the local Yolŋu people to produce a series of bark paintings that expressed the rules, philosophies and stories of their region. The project culminated in the production of 80 barks and stressed the importance of Yolŋu land ownership laws

was passed in the Northern Territory, now seen as the benchmark in the recognition of Aboriginal land rights. The Yolngu were decreed the legal owners of northeast Arnhem Land, however their ownership did not extend into the Saltwater coastline. Only in July 2008 have Indigenous rights and use of the Arnhem Land coast been given precedence over commercial interests and fishing. The issue of Aboriginal land rights, customs and laws continues to be contentious in the Australian legal system and wider community.

Aboriginal land ownership, laws and codes of behaviour for those who interacted with the landscape. The Yolngu have been involved in the land rights struggle since the 1960s. They currently are recognised as the traditional owners of northeast Arnhem Land under the Aboriginal Land Rights Act. This act was passed in the Northern Territory in 1976 and is seen as the benchmark in the recognition of Aboriginal land ownership in Australia. Despite this the issues of Indigenous land ownership, rights, customs and law continue to be contentious in the Australian legal system and wider community.

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Object number:
00033771
Title: Balamumu Gapu
Date: 1998



Object number:
00033772
Title: Galkama at
Date: 1998



Object number:
00033773
Title: Lamamirri Monuk
Date: 1998



Date: 1998
Primary Maker: Minyapa Mununggurr
Medium: Natural pigments on bark
Name: Bark painting
History: The Yolŋu people of Arnhem Land inhabit a landscape that was formed by the actions of ancestral beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral time is not just in the past but also the present and future. In light of this the sacred landscape and stories of East Arnhem Land are central to the Yolŋu people's way of life and prominent themes in their bark paintings. The Saltwater Project began in 1996 after an illegal fishing camp was discovered at Garranali, a sacred Aboriginal site in East Arnhem Land. This sacred area is home to the ancestral crocodile Bärü and found among the litter of the illegal camp was the severed head of a crocodile. This discovery prompted the local Yolŋu people to produce a series of bark paintings that expressed the rules, philosophies and stories of their region. The project culminated in the production of 80 barks and stressed the importance of Yolŋu land ownership, laws



Date: 1998
Primary Maker: Yanggarriny Wunungmurra
Medium: Natural pigments on bark
Name: Bark painting
History: The Yolŋu people of Arnhem Land inhabit a landscape that was formed by the actions of ancestral beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral time is not just in the past but also the present and future. In light of this the sacred landscape and stories of East Arnhem Land are central to the Yolŋu people's way of life and prominent themes in their bark paintings. The Saltwater Project began in 1996 after an illegal fishing camp was discovered at Garranali, a sacred Aboriginal site in East Arnhem Land. This sacred area is home to the ancestral crocodile Bärü and found among the litter of the illegal camp was the severed head of a crocodile. This discovery prompted the local Yolŋu people to produce a series of bark paintings that expressed the rules, philosophies and stories of their region. The project culminated in the production of 80 barks and stressed the importance of Yolŋu land ownership, laws



Date: 1998
Primary Maker: Deturru Yunupingu
Medium: Natural pigments on bark
Name: Bark painting
History: The Yolŋu people of Arnhem Land inhabit a landscape that was formed by the actions of ancestral beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral time is not just in the past but also the present and future. In light of this the sacred landscape and stories of East Arnhem Land are central to the Yolŋu people's way of life and prominent themes in their bark paintings. The Saltwater Project began in 1996 after an illegal fishing camp was discovered at Garranali, a sacred Aboriginal site in East Arnhem Land. This sacred area is home to the ancestral crocodile Bärü and found among the litter of the illegal camp was the severed head of a crocodile. This discovery prompted the local Yolŋu people to produce a series of bark paintings that expressed the rules, philosophies and stories of their region. The project culminated in the production of 80 barks and stressed the importance of Yolŋu land ownership, laws and codes of behaviour for

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Object number:
00033774
Title: Yikawana ga
M... ..



Object number:
00033775
Title: Contemporary
M... ..



Object number:
00033783
Title: Wirriku Island
Date: 1998



nurruguyamirr

Date: 1998

Primary Maker: Djambawa Marawili

Medium: Natural pigments on bark

Name: Bark painting

History: The Yolŋu people of Arnhem Land inhabit a landscape that was formed by the actions of Ancestral Beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral Time is not just in the past but also the present and future. In light of this the sacred landscape and stories of East Arnhem Land are central to the Yolŋu people's way of life and prominent themes in their bark paintings. The Saltwater Project began in 1996 after an illegal fishing camp was discovered at Garranali, a sacred Aboriginal site in East Arnhem Land. This sacred area is home to the Ancestral crocodile Bärü and found among the litter of the illegal camp was the severed head of a crocodile. This discovery prompted the local Yolŋu people to produce a series of bark paintings that expressed the rules, philosophies and stories of

their region. The project culminated in the production of 80 barks and stressed the importance of



maqarrpa

Date: 1998

Primary Maker: Djambawa Marawili

Medium: Natural pigments on bark

Name: Bark painting

History: The Yolŋu people of Arnhem Land inhabit a landscape that was formed by the actions of Ancestral Beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral time is not just in the past but also the present and future. In light of this the sacred landscape and stories of East Arnhem Land are central to the Yolŋu people's way of life and prominent themes in their bark paintings. The Saltwater Project began in 1996 after an illegal fishing camp was discovered at Garranali, a sacred Aboriginal site in East Arnhem Land. This sacred area is home to the ancestral crocodile Bärü and found among the litter of the illegal camp was the severed head of a crocodile. This discovery prompted the local Yolŋu people to produce a series of bark paintings that expressed the rules, philosophies and stories of their region. The project culminated in the production of 80 barks and stressed the importance of Yolŋu land ownership laws



Date: 1998

Primary Maker: Djalupurruiwi

Medium: Natural pigments on bark

Name: Bark painting

History: The Yolŋu people of Arnhem Land inhabit a landscape that was formed by the actions of ancestral beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral time is not just in the past but also the present and future. In light of this the sacred landscape and stories of East Arnhem Land are central to the Yolŋu people's way of life and prominent themes in their bark paintings. The Saltwater Project was initiated in 1996 after an illegal fishing camp was discovered at Garranali, a sacred Aboriginal site in East Arnhem Land. This sacred area is home to the ancestral crocodile Bärü and found among the litter of the camp was the severed head of a crocodile. This discovery prompted the local Yolŋu people to produce a series of bark paintings that expressed the rules, philosophies and stories of their region. The project culminated in the production of 80 barks that stressed the importance of Yolŋu land ownership laws

Yolngu land ownership, laws and codes of behaviour for those who interacted with the landscape. The Yolngu have been involved in the land rights struggle since the 1960s. They currently are recognised as the traditional owners of northeast Arnhem Land under the Aboriginal Land Rights Act. This act was passed in the Northern Territory in 1976 and is seen as the benchmark in the recognition of Aboriginal land ownership in Australia. Despite this the issues of Indigenous land ownership, rights, customs and law continue to be contentious in the Australian legal system and wider community.

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Object number:
00033784
Title: Dhalwanu at
Carnarvon



Object number:
00033785
Title: Djambawal
Date: 1999



Object number:
00033786
Title: Yathikpa after
Wathikpa



Garraparra

Date: 1998

Primary Maker: Gawirrin
Gumana

Medium: Natural pigments
on bark

Name: Bark painting

History: The Yolŋu people of Arnhem Land inhabit a landscape that was formed by the actions of ancestral beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral time is not just in the past but also in the present and future. In light of this the sacred landscape and stories of East Arnhem Land are central to the Yolŋu people's way of life and feature prominently in their bark paintings. In 1996 an illegal fishing camp was discovered at Garranali, a sacred Aboriginal site in East Arnhem Land. This sacred area is home to the ancestral crocodile Bärü and found among the litter of the illegal camp was the severed head of a crocodile. This discovery prompted the local Yolŋu people to produce a series of bark paintings that expressed the rules, philosophies and stories of their region. The project

culminated in the production of 80 barks and allowed the Indigenous community to educate



Date: 1998

Primary Maker: Wanyubi
Marika

Medium: Natural pigments
on bark

Name: Bark painting

History: The Yolŋu people of Arnhem Land inhabit a landscape that was formed by the actions of ancestral beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral time is not just in the past but also the present and future. In light of this the sacred landscape and stories of East Arnhem Land are central to the Yolŋu people's way of life and feature prominently in their bark paintings. The thunderman Djambawal is an important ancestral being in Yolŋu life, associated with the saltwater region known as Galariya near the island of Dhambaliya. Djambawal is able to command the weather and control rainfall with his spear and water spout. The Yolŋu people communicate with him through sacred song and dance, calling for rain by speaking to Djambawal in Nhanu'yan, the language of the ancestors. The Saltwater Project was initiated in 1996 after an illegal fishing camp was discovered at Garranali, a sacred Aboriginal site in East Arnhem Land. This



wakutni

Date: 1998

Primary Maker: Donald
Nuwandjali Marawili

Medium: Natural pigments
on bark

Name: Bark painting

History: The Yolŋu people of Arnhem Land inhabit a landscape that was formed by the actions of ancestral beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral time is not just in the past but also in the present and future. In light of this the sacred landscape and stories of East Arnhem Land are central to the Yolŋu people's way of life and feature prominently in their bark paintings. In 1996 an illegal fishing camp was discovered at Garranali, a sacred Aboriginal site in East Arnhem Land. This sacred area is home to the ancestral crocodile Bärü and found among the litter of the illegal camp was the severed head of a crocodile. This discovery prompted the local Yolŋu people to produce a series of bark paintings that expressed the rules, philosophies and stories of their region. The project culminated in the production of 80 barks and allowed the Indigenous community to educate others about the social

others about the social history, geography and personal stories of their traditional homeland. It also stressed the importance of Yolŋu land ownership, laws and codes of behaviour for those who interacted with the landscape and sacred Indigenous places. The Yolŋu have been involved in the land rights struggle since the 1960s. They currently are recognised as the traditional owners of northeast Arnhem Land under the Aboriginal Land Rights Act. This act was passed in the Northern Territory in 1976 and is seen as the benchmark for the recognition of Aboriginal land ownership in Australia. Despite this the issues of Indigenous land ownership, rights, customs and law continue to be contentious in the Australian legal system and wider community.

EAST ARNHEM LAND. THIS sacred area is home to the ancestral crocodile Bärü and found among the litter of the camp was the severed head of a crocodile. This discovery prompted the local Yolŋu people to produce a series of bark paintings that expressed the rules, philosophies and stories of their region. The project culminated in the production of 80 barks that stressed the importance of Yolŋu land ownership, laws and codes of behaviour for those who interacted with the landscape. The Yolŋu have been involved in the land rights struggle since the 1960s. They are currently recognised as the traditional owners of northeast Arnhem Land under the Aboriginal Land Rights Act. This act was passed in the Northern Territory in 1976 and is seen as the benchmark in the recognition for Aboriginal land ownership in Australia. Despite this the issues surrounding Indigenous land ownership, rights, customs and law continue to be contentious in the Australian legal system and wider community.

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Object number:
00033787

Title: Mana at Rorruwuy
Date: 1999



Object number:
00033789

Title: Gumatj Monuk
Date: 1999



Object number:
00033790

Title: Nanydjaka
Date: 1999



Date: 1998
Primary Maker: Mowarra Ganambarr
Medium: Natural pigments on bark
Name: Bark painting
History: The Yolŋu people of Arnhem Land inhabit a landscape that was formed by the actions of ancestral beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral time is not just in the past but also the present and future. In light of this the sacred landscape and stories of East Arnhem Land are central to the Yolŋu people's way of life and prominent themes in their bark paintings. The Saltwater Project was initiated in 1996 after an illegal fishing camp was discovered at Garranali, a sacred Aboriginal site in East Arnhem Land. This sacred area is home to the ancestral crocodile Bärü and found among the litter of the camp was the severed head of a crocodile. This discovery prompted the local Yolŋu people to produce a series of bark paintings that expressed the rules, philosophies and stories of their region. The project culminated in the production of 80 barks that stressed the importance of



Date: 1998
Primary Maker: Gaymala Yunupingu
Medium: Natural pigments on bark
Name: Bark painting
History: The Yolŋu people of Arnhem Land inhabit a landscape that was formed by the actions of ancestral beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral time is not just in the past but also the present and future. In light of this the sacred landscape and stories of East Arnhem Land are central to the Yolŋu people's way of life and prominent themes in their bark paintings. The Saltwater Project was initiated in 1996 after an illegal fishing camp was discovered at Garranali, a sacred Aboriginal site in East Arnhem Land. This sacred area is home to the ancestral crocodile Bärü and found among the litter of the camp was the severed head of a crocodile. This discovery prompted the local Yolŋu people to produce a series of bark paintings that expressed the rules, philosophies and stories of their region. The project culminated in the production of 80 barks that stressed the importance of



Date: 1998
Primary Maker: Miniyawany Yunupingu
Medium: Natural pigments on bark
Name: Bark painting
History: The Yolŋu people of Arnhem Land inhabit a landscape that was formed by the actions of ancestral beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral time is not just in the past but also the present and future. In light of this the sacred landscape and stories of East Arnhem Land are central to the Yolŋu people's way of life and prominent themes in their bark paintings. The Saltwater Project began in 1996 after an illegal fishing camp was discovered at Garranali, a sacred Aboriginal site in East Arnhem Land. This sacred area is home to the ancestral crocodile Bärü and found among the litter of the illegal camp was the severed head of a crocodile. This discovery prompted the local Yolŋu people to produce a series of bark paintings that expressed the rules, philosophies and stories of their region. The project culminated in the production of 80 barks and stressed the importance of Yolŋu land ownership, laws and codes of behaviour for

Yolngu land ownership, laws and codes of behaviour for those who interacted with the landscape. The Yolngu have been involved in the land rights struggle since the 1960s. They are currently recognised as the traditional owners of northeast Arnhem Land under the Aboriginal Land Rights Act. This act was passed in the Northern Territory in 1976 and is seen as the benchmark for the recognition of Aboriginal land ownership in Australia. Despite this the issues of Indigenous land ownership, rights, customs and law continue to be contentious in the Australian legal system and wider community.

Yolngu land ownership, laws and codes of behaviour for those who interacted with the landscape. The Yolngu have been involved in the land rights struggle since the 1960s. They are currently recognised as the traditional owners of northeast Arnhem Land under the Aboriginal Land Rights Act. This act was passed in the Northern Territory in 1976 and is seen as the benchmark for the recognition of Aboriginal land ownership in Australia. Despite this the issues of Indigenous land ownership, rights, customs and law continue to be contentious in the Australian legal system and wider community.

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Object number:
00033791
Title: Baraltja
Date: 1999



Object number:
00033795
Title: Garrawan
Date: 1999



Object number:
00033796
Title: Murunamirriwuy at
Date: 1999



Date: 1998
Primary Maker: Djarraḡayḡ Wunungmurra
Medium: Natural pigments on bark
Name: Bark painting
History: The Yolḡu people of Arnhem Land inhabit a landscape that was formed by the actions of ancestral beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral time is not just in the past but also the present and future. In light of this the sacred landscape and stories of East Arnhem Land are central to the Yolḡu people's way of life and prominent themes in their bark paintings. The flood plain of the Baraltja is significant to the traditional owners of Arnhem Land, who reenact the movement of the water in the river systems through song and dance. The start of the wet season signals the flushing out of the waterways and the regeneration of life. A number of clans of the Yulno share this floodplain and use it at different times of the year. The snake Burrut'tji is associated with the story of the people from the Madarrpa clan. In the time of the clan's ancestors Burrut'tji made its way underground to the



Date: 1998
Primary Maker: Djanapala Wanambi
Medium: Natural pigments on bark
Name: Bark painting
History: In 1996 an illegal fishing camp was discovered at Garranali, a sacred Aboriginal area in East Arnhem Land. It instigated the local Yolḡu people to begin painting a series of barks that demonstrated the rules, philosophies and stories of their region. The end result was the production of 80 barks portraying the Saltwater Country of East Arnhem Land. The Yolḡu people are intrinsically linked to the land and the saltwater coastline. In 1963 a Swiss mining company began plans to build a mine in their traditional lands. In opposition the Aboriginal community organised a petition that was signed on bark and sent to Parliament. The Yolḡu went to court to challenge the proposed development of the mining company and Australian Government. Their claims of land ownership were dismissed and the development of the mine continued. This historic event highlighted the issue of Aboriginal land rights to the Australian public. In 1976 the Aboriginal Land Rights Act was passed in the Northern Territory, now seen as the



Manydaiara
Date: 1998
Primary Maker: Boliny Wanambi
Medium: Natural pigments on bark
Name: Bark painting
History: The Yolḡu people of Arnhem Land inhabit a landscape that was formed by the actions of ancestral beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral time is not just in the past but also the present and future. In light of this the sacred landscape and stories of East Arnhem Land are central to the Yolḡu people's way of life and prominent themes in their bark paintings. The Saltwater Project began in 1996 when an illegal fishing camp was discovered at Garranali, a sacred Aboriginal site in East Arnhem Land. This sacred area is home to the ancestral crocodile Bāru and found among the litter of the illegal camp was the severed head of a crocodile. This discovery prompted the local Yolḡu people to produce a series of bark paintings that expressed the rules, philosophies and stories of their region. The project culminated in the production of 80 barks and allowed the Indigenous

people's homeland. The snake tasted the fresh water in the river and spat lightening bolts into the sky to herald the beginning of the wet season. In 1996 an illegal fishing camp was discovered at Garranali, a sacred Aboriginal site in East Arnhem Land. This sacred area is home to the ancestral crocodile Bäru and found among the litter of the illegal camp was the severed head of a crocodile. This discovery prompted the local Yolŋu people to produce a series of bark paintings that expressed the rules, philosophies and stories of their region. Their effort known as the Saltwater Project resulted in 80 barks that stressed the importance of Yolŋu land ownership, laws and codes of behaviour for those who interacted with the landscape and sacred Indigenous places. The Yolŋu have been involved in the land rights struggle since the 1960s. They currently are recognised as the traditional owners of northeast Arnhem Land under the Aboriginal Land Rights Act. This act was passed in the Northern Territory in 1976 and is seen as the benchmark for the recognition of Aboriginal land ownership in Australia. Despite this the issues of Indigenous land ownership, rights,

territory, now seen as the benchmark in the recognition of Aboriginal land rights. The Yolŋu were decreed the legal owners of northeast Arnhem Land, however their ownership did not extend into the Saltwater coastline. Only in July 2008 have Indigenous rights and use of the Arnhem Land coast been given precedence over commercial interests and fishing. The issue of Aboriginal land rights, customs and laws continues to be contentious in the Australian legal system and wider community.

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Object number:
00033797
Title: Djarrwark ga
Shakwarr



Object number:
00033798
Title: Milniyawuy
Date: 1999



Object number:
00033799
Title: Yathikpa
Date: 1999



Dnaiwanu

Object Names: Still image

Date: 1998

Primary Maker: Gawirrin
Gumana

Medium: Natural pigments
on bark

Name: Bark painting

History: In 1996 an illegal fishing camp was discovered at Garranali, a sacred Aboriginal area in East Arnhem Land. It instigated the local Yolŋu people to begin painting a series of barks that demonstrated the rules, philosophies and stories of their region. The end result was the production of 80 barks portraying the Saltwater Country of East Arnhem Land. The Yolŋu people are intrinsically linked to the land and the saltwater coastline. In 1963 a Swiss mining company began plans to build a mine in their traditional lands. In opposition the Aboriginal community organised a petition that was signed on bark and sent to Parliament. The Yolŋu went to court to challenge the proposed development of the mining company and Australian Government. Their claims of land ownership were dismissed and the development of the mine continued. This

historic event highlighted the issue of Aboriginal land rights to the Australian public. In 1976 the



Date: 1998

Primary Maker: Naminapu
Maymuru-White

Medium: Natural pigments
on bark

Name: Bark painting

History: In 1996 an illegal fishing camp was discovered at Garranali, a sacred Aboriginal area in East Arnhem Land. It instigated the local Yolŋu people to begin painting a series of barks that demonstrated the rules, philosophies and stories of their region. The end result was the production of 80 barks portraying the Saltwater Country of East Arnhem Land. The Yolŋu people are intrinsically linked to the land and the saltwater coastline. In 1963 a Swiss mining company began plans to build a mine in their traditional lands. In opposition the Aboriginal community organised a petition that was signed on bark and sent to Parliament. The Yolŋu went to court to challenge the proposed development of the mining company and Australian government. Their claims of land ownership were dismissed and the development of the mine continued. This historic event highlighted the issue of Aboriginal land rights to the Australian public. In 1976 the Aboriginal Land Rights Act was passed in the Northern Territory, now seen as the



Date: 1998

Primary Maker: Djambawa
Marawili

Medium: Natural pigments
on bark

Name: Bark painting

History: In 1996 an illegal fishing camp was discovered at Garranali, a sacred Aboriginal area in East Arnhem Land. It instigated the local Yolŋu people to begin painting a series of barks that demonstrated the rules, philosophies and stories of their region. The end result was the production of 80 barks portraying the Saltwater Country of East Arnhem Land. The Yolŋu people are intrinsically linked to the land and the saltwater coastline. In 1963 a Swiss mining company began plans to build a mine in their traditional lands. In opposition the Aboriginal community organised a petition that was signed on bark and sent to Parliament. The Yolŋu went to court to challenge the proposed development of the mining company and Australian government. Their claims of land ownership were dismissed and the development of the mine continued. This historic event highlighted the issue of Aboriginal land rights to the Australian public. In 1976 the Aboriginal Land Rights Act was passed in the Northern Territory, now seen as the

Aboriginal Land Rights Act was passed in the Northern Territory, now seen as the benchmark in the recognition of Aboriginal land rights. The Yolngu were decreed the legal owners of northeast Arnhem Land, however their ownership did not extend into the Saltwater coastline. Dr Gawirrin Gumana became a major litigant in the 2005 Federal Court Blue Mud Bay decision that granted inter-tidal rights to traditional owners. Yet it was only in July 2008 have Indigenous rights and use of the Arnhem Land coast been given precedence over commercial interests and fishing. The issue of Aboriginal land rights, customs and laws continues to be contentious in the Australian legal system and wider community.

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Object number:
00033802
Title: From Biranybirany
Date: 1999



Object number:
00033803
Title: Balanaynu
Date: 1999



Object number:
00033804
Title: Wanguri Gapu
Date: 1999



Date: 1998

Primary Maker: Miniyawany Yunupingu

Medium: Natural pigments on bark

Name: Bark painting

History: In 1996 an illegal fishing camp was discovered at Garranali, a sacred Aboriginal area in East Arnhem Land. The sacred area is home to the ancestral crocodile Bāru and found among the litter of the illegal camp was the severed head of a crocodile. It instigated the local Yolŋu people to begin painting a series of barks that demonstrated the rules, philosophies and stories of their region. The end result was the production of 80 barks portraying the Saltwater Country of East Arnhem Land. The Yolŋu people are intrinsically linked to the land and the saltwater coastline. In 1963 a Swiss mining company began plans to build a mine in their traditional lands. In opposition the Aboriginal community organised a petition that was signed on bark and sent to Parliament. The Yolŋu went to court to challenge the proposed development of the mining company and Australian government. Their claims of land

ownership were dismissed and the development of the mine continued. This historic event highlighted



Date: 1998

Primary Maker: Galuma Maymuru

Medium: Natural pigments on bark

Name: Bark painting

History: The Yolŋu people of Arnhem Land inhabit a landscape that was formed by the actions of ancestral beings, who take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral time is not just in the past but also the present and future. In light of this the sacred landscape and stories of East Arnhem Land are central to the Yolŋu people's way of life and feature prominently in their bark paintings. The Saltwater Project was instigated in 1996 when an illegal fishing camp was discovered at Garranali, a sacred Aboriginal site in East Arnhem Land. The sacred area is home to the ancestral crocodile Bāru and found among the litter of the illegal camp was the severed head of a crocodile. This discovery prompted the Yolŋu people to produce a series of bark paintings that expressed the rules, philosophies and stories of their region. The project culminated in the production of 80 barks that stressed the importance of Yolŋu land ownership, laws and codes of behaviour for



Date: 1998

Primary Maker: Gāṇḍa Munyarryun

Medium: Natural pigments on bark

Name: Bark painting

History: The Yolŋu people of Arnhem Land inhabit a landscape that was formed by the actions of ancestral beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral time is not just in the past but also in the present and future. In light of this the sacred landscape and stories of East Arnhem Land are central to the Yolŋu people's way of life and feature prominently in their bark paintings. The Saltwater Project was instigated in 1996 when an illegal fishing camp was discovered at Garranali, a sacred Aboriginal site in East Arnhem Land. This sacred area is home to the ancestral crocodile Bāru and found among the litter of the illegal camp was the severed head of a crocodile. This discovery prompted the local Yolŋu people to produce a series of bark paintings that expressed the rules, philosophies and stories of their region. The project culminated in the production of 80 barks and allowed the Indigenous community to educate

the issue of Aboriginal land rights to the Australian public. In 1976 the Aboriginal Land Rights Act was passed in the Northern Territory, now seen as the benchmark in the recognition of Aboriginal land rights. The Yolngu were decreed the legal owners of northeast Arnhem Land, however their ownership did not extend into the Saltwater coastline. Only in July 2008 have Indigenous rights and use of the Arnhem Land coast been given precedence over commercial interests and fishing. The issue of Aboriginal land rights, customs and laws continues to be contentious in the Australian legal system and wider community.

and codes of behaviour for those who interacted with the landscape. The Yolngu have been involved in the land rights struggle since the 1960s. They currently are recognised as the traditional owners of northeast Arnhem Land under the Aboriginal Land Rights Act. This act was passed in the Northern Territory in 1976 and is seen as the benchmark in the recognition of Aboriginal land ownership in Australia. Despite this the issues of Indigenous land ownership, rights, customs and law continue to be contentious in the Australian legal system and wider community.

community to educate others about the social history, geography and personal stories of their traditional homeland. They stressed the importance of Yolngu land ownership, laws and codes of behaviour for those who interacted with the landscape and sacred Indigenous places. The Yolngu have been involved in the land rights struggle since the 1960s. They currently are recognised as the traditional owners of northeast Arnhem Land under the Aboriginal Land Rights Act. This act was passed in the Northern Territory in 1976 and is seen as the benchmark in the recognition of Aboriginal land ownership in Australia. Despite this the issues of Indigenous land ownership, rights, customs and law continue to be contentious in the Australian legal system and wider community.



Object number:
00033806

Title: Bul'manydji at Gurala
Date: 1999



Object number:
00033807

Title: Ancestral Turtle Hunt.
Date: 1999



Object number:
00033808

Title: Baru at Baraltja
Date: 1999



Date: 1998

Primary Maker:

Bunbatjiwuy Dhamarrandji

Medium: Natural pigments on bark

Name: Bark painting

History: The Yolŋu people of Arnhem Land inhabit a landscape that was formed by the actions of ancestral beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral time is not just in the past but also in the present and future. In light of this the sacred landscape and stories of East Arnhem Land are central to the Yolŋu people's way of life and feature prominently in their bark paintings. The story of Bul'manydji is significant to the clans of north-east Arnhem Land, who reenact the slaying of the shark through ritual song and dance. Dancers carry pronged spears as they perform the Mana (the common term for shark). The Saltwater Project was instigated in 1996 after an illegal fishing camp was discovered at Garranali, a sacred Aboriginal site in East Arnhem Land. This sacred area is home to the ancestral crocodile Bāru

and found among the litter of the illegal camp was the severed head of a crocodile. This discovery



Date: 1998

Primary Maker: Mänman' Wirrpanda

Medium: Natural pigments on bark

Name: Bark painting

History: The Yolŋu people of Arnhem Land inhabit a landscape that was formed by the actions of ancestral beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral time is not just in the past but also in the present and future. In light of this the sacred landscape and stories of East Arnhem Land are central to the Yolŋu people's way of life and a prominent part of their bark paintings. The Yolŋu (Aboriginal people) are connected with each other through a complex system of kinship. This social structure is made up of a number of clans whose members belong to one of two moieties, the Dhuwa or Yirritja. Yolŋu clans share ownership and rights of the land and saltwater. This ownership means they are both accountable for protecting and governing the Saltwater Country. The Saltwater Project began in 1996 when an illegal fishing camp was discovered at Garranali, a sacred Aboriginal site in East Arnhem Land. This sacred area is home to the



Date: 1998

Primary Maker: Nongirrŋa Marawili

Medium: Natural pigments on bark

Name: Bark painting

History: The Yolŋu people of Arnhem Land inhabit a landscape that was formed by the actions of ancestral beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral time is not just in the past but also the present and future. In light of this the sacred landscape and stories of East Arnhem Land are central to the Yolŋu people's way of life and prominent themes in their bark paintings. The snake Burrut'tji is associated with the story of the people from the Madarrpa clan. In the time of the clan's ancestors Burrut'tji made its way underground to the people's homeland. The snake tasted the fresh water in the river and spat lightning bolts into the sky to herald the beginning of the wet season. The Saltwater Project began in 1996 after an illegal fishing camp was discovered at Garranali, a sacred Aboriginal site in East Arnhem Land. This sacred area is home to the ancestral crocodile Bāru and found among the litter of the illegal camp was the

prompted the local Yolŋu people to produce a series of bark paintings that expressed the rules, philosophies and stories of their region. The project culminated in the production of 80 barks and allowed the Indigenous community to educate others about the social history, geography and personal stories of their traditional homeland. They stressed the importance of Yolŋu land ownership, laws and codes of behaviour for those who interacted with the landscape and sacred Indigenous places. The Yolŋu have been involved in the land rights struggle since the 1960s. They currently are recognised as the traditional owners of northeast Arnhem Land under the Aboriginal Land Rights Act. This act was passed in the Northern Territory in 1976 and is seen as the benchmark in the recognition of Aboriginal land ownership in Australia. Despite this the issues of Indigenous land ownership, rights, customs and law continue to be contentious in the Australian legal system and wider community.

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of the illegal camp was the severed head of a crocodile. This discovery prompted the local Yolŋu people to produce a series of bark paintings that expressed the rules, philosophies and stories of their region. The project culminated in the production of 80 barks that stressed the importance of Yolŋu land ownership, laws and codes of behaviour for those who interacted with the landscape and sacred Indigenous places. The Yolŋu have been involved in the land rights struggle since the 1960s. They currently are recognised as the traditional owners of northeast Arnhem Land under the Aboriginal Land Rights Act. This act was passed in the Northern Territory in 1976 and is seen as the benchmark in the recognition of Aboriginal land ownership in Australia. Despite this the issues of Indigenous land ownership, rights, customs and law continue to be contentious in the Australian legal system and wider community.

percent of the northern
Territory coastline.



Object number:
00033809
Title: Yathikpa
Date: 1999



Object number:
00033811
Title: Baru at Murrmurna I
Date: 1999



Object number:
00033812
Title: Baraltja and Yikariwuy
Date: 1999



Date: 1998

Primary Maker: Marawili

Medium: Natural pigments on bark

Name: Bark painting

History: The Yolŋu people of Arnhem Land inhabit a landscape that was formed by the actions of ancestral beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral time is not just in the past but also the present and future. In light of this the sacred landscape and stories of East Arnhem Land are central to the Yolŋu people's way of life and prominent themes in their bark paintings. The Saltwater Project was instigated in 1996 after an illegal fishing camp was discovered at Garranali, a sacred Aboriginal site in East Arnhem Land. This sacred area is home to the ancestral crocodile Bāru and found among the litter of the illegal camp was the severed head of a crocodile. This discovery prompted the local Yolŋu people to produce a series of bark paintings that expressed the rules, philosophies and stories of

their region. The project culminated in the production of 80 barks and allowed the Indigenous



Date: 1998

Primary Maker: Miniyawany Yunupingu

Medium: Natural pigments on bark

Name: Bark painting

History: The Yolŋu people of Arnhem Land inhabit a landscape that was formed by the actions of ancestral beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral time is not just in the past but also the present and future. In light of this the sacred landscape and stories of East Arnhem Land are central to the Yolŋu people's way of life and prominent themes in their bark paintings. The Saltwater Project began in 1996 when an illegal fishing camp was discovered at Garranali, a sacred Aboriginal site in East Arnhem Land. This sacred area is home to the ancestral crocodile Bāru and found among the litter of the illegal camp was the severed head of a crocodile. This discovery prompted the local Yolŋu people to produce a series of bark paintings that expressed the rules, philosophies and stories of their region. The project culminated in the production of 80 barks and allowed the Indigenous community to educate



Date: 1998

Primary Maker: Datjirri #2 Wunummurra

Medium: Natural pigments on bark

Name: Bark painting

History: The Yolŋu people of Arnhem Land inhabit a landscape that was formed by the actions of ancestral beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral time is not just in the past but also the present and future. In light of this the sacred landscape and stories of East Arnhem Land are central to the Yolŋu people's way of life and prominent themes in their bark paintings. The Saltwater Project began in 1996 after an illegal fishing camp was discovered at Garranali, a sacred Aboriginal site in East Arnhem Land. This sacred area is home to the ancestral crocodile Bāru and found among the litter of the illegal camp was the severed head of a crocodile. This discovery prompted the local Yolŋu people to produce a series of bark paintings that expressed the rules, philosophies and stories of their region. The project culminated in the production of 80 barks and allowed the Indigenous community to educate others about the social

community to educate others about the social history, geography and personal stories of their traditional homeland. It also stressed the importance of Yolŋu land ownership, laws and codes of behaviour for those who interacted with the landscape and sacred Indigenous places. The Yolŋu have been involved in the land rights struggle since the 1960s. They are currently recognised as the traditional owners of northeast Arnhem Land under the Aboriginal Land Rights Act. This act was passed in the Northern Territory in 1976 and is seen as the benchmark for the recognition of Aboriginal land ownership in Australia. Despite this the issues of Indigenous land ownership, rights, customs and law continue to be contentious in the Australian legal system and wider community.

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Object number:
00033813
Title: Dhäpuyŋu Mäna
Date: 1999



Object number:
00033814
Title: Gathulmakarr
Date: 1999



Object number:
00033819
Title: Lutumba
Date: 1999



Date: 1998

Primary Maker:

Rerrkirrwaŋa Mununggurr

Medium: Natural pigments on bark

Name: Bark painting

History: The Yolŋu people of Arnhem Land inhabit a landscape that was formed by the actions of ancestral beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral time is not just in the past but also the present and future. In light of this the sacred landscape and stories of East Arnhem Land are central to the Yolŋu people's way of life and prominent themes in their bark paintings. The Saltwater Project began in 1996 after an illegal fishing camp was discovered at Garranali, a sacred Aboriginal site in East Arnhem Land. This sacred area is home to the ancestral crocodile Bärü and found among the litter of the illegal camp was the severed head of a crocodile. This discovery prompted the local Yolŋu people to produce a series of bark paintings that expressed the rules, philosophies and stories of their region. The project

culminated in the production of 80 barks and allowed the Indigenous community to educate



Date: 1998

Primary Maker: Wukun

Waŋambi

Medium: Natural pigments on bark

Name: Bark painting

History: The Yolŋu people of Arnhem Land inhabit a landscape that was formed by the actions of ancestral beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral time is not just in the past but also the present and future. In light of this the sacred landscape and stories of East Arnhem Land are central to the Yolŋu people's way of life and prominent themes in their bark paintings. The Saltwater Project began in 1996 after an illegal fishing camp was discovered at Garranali, a sacred Aboriginal site in East Arnhem Land. This sacred area is home to the ancestral crocodile Bärü and found among the litter of the illegal camp was the severed head of a crocodile. This discovery prompted the local Yolŋu people to produce a series of bark paintings that expressed the rules, philosophies and stories of their region. The project culminated in the production of 80 barks that stressed the importance of Yolŋu land ownership, laws and codes of behaviour for



Date: 1998

Primary Maker: Minyapa

Mununggurr

Medium: Natural pigments on bark

Name: Bark painting

History: The Yolŋu people of Arnhem Land inhabit a landscape that was formed by the actions of ancestral beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral time is not just in the past but also the present and future. In light of this the sacred landscape and stories of East Arnhem Land are central to the Yolŋu people's way of life and prominent themes in their bark paintings. The Saltwater Project began in 1996 when an illegal fishing camp was discovered at Garranali, a sacred Aboriginal site in East Arnhem Land. This sacred area is home to the ancestral crocodile Bärü and found among the litter of the illegal camp was the severed head of a crocodile. This discovery prompted the local Yolŋu people to produce a series of bark paintings that expressed the rules, philosophies and stories of their region. The project culminated in the production of 80 barks and allowed the Indigenous community to educate

others about the social history, geography and personal stories of their traditional homeland. It also stressed the importance of Yolŋu land ownership, laws and codes of behaviour for those who interacted with the landscape and sacred Indigenous places. The Yolŋu have been involved in the land rights struggle since the 1960s. They currently are recognised as the traditional owners of northeast Arnhem Land under the Aboriginal Land Rights Act. This act was passed in the Northern Territory in 1976 and is seen as the benchmark in the recognition of Aboriginal land ownership in Australia. Despite this the issues of Indigenous land ownership, rights, customs and law continue to be contentious in the Australian legal system and wider community.

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Object number:
00033821
Title: Nugunambi
Date: 1999



Object number:
00033824
Title: Maywundji to Yarrinya
Date: 1999



Object number:
00033825
Title: Baraltja
Date: 1999



Date: 1998
Primary Maker: Boliny Waṇambi
Medium: Natural pigments on bark
Name: Bark painting
History: In 1996 an illegal fishing camp was discovered at Garranali, a sacred Aboriginal area in East Arnhem Land. It instigated the local Yolṁu people to begin painting a series of barks that demonstrated the rules, philosophies and stories of their region. The end result was the production of 80 barks portraying the Saltwater Country of East Arnhem Land. The Yolṁu people are intrinsically linked to the land and the saltwater coastline. In 1963 a Swiss mining company began plans to build a mine in their traditional lands. In opposition the Aboriginal community organised a petition that was signed on bark and sent to Parliament. The Yolṁu went to court to challenge the proposed development of the mining company and Australian Government. Their claims of land ownership were dismissed and the development of the mine continued. This historic event highlighted the issue of Aboriginal land rights to the Australian public. In 1976 the Aboriginal Land Rights Act was passed in the Northern



Date: 1998
Primary Maker: Dula ņurruwuthun
Medium: Natural pigments on bark
Name: Bark painting
History: The Yolṁu people of Arnhem Land inhabit a landscape that was formed by the actions of ancestral beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral time is not just in the past but also the present and future. In light of this the sacred landscape and stories of East Arnhem Land are central to the Yolṁu people's way of life and prominent themes in their bark paintings. The Saltwater Project began in 1996 when an illegal fishing camp was discovered at Garranali, a sacred Aboriginal site in East Arnhem Land. This sacred area is home to the ancestral crocodile Bāru and found among the litter of the illegal camp was the severed head of a crocodile. This discovery prompted the local Yolṁu people to produce a series of bark paintings that expressed the rules, philosophies and stories of their region. The project culminated in the production of 80 barks and allowed the Indigenous community to educate



Date: 1998
Primary Maker: Djambawa Marawili
Medium: Natural pigments on bark
Name: Bark painting
History: The Yolṁu people of Arnhem Land inhabit a landscape that was formed by the actions of Ancestral Beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral time is not just in the past but also the present and future. In light of this the sacred landscape and stories of East Arnhem Land are central to the Yolṁu people's way of life and prominent themes in their ceremonies and art. The annual flushing of the flood plain at Baraltja is significant to the existence of the Yolṁu people, who act out the important event through dance and song. The start of the wet season begins the flood of water that washes out the rivers and regenerates life. For the Madarrpa clan the mix of fresh and salt water at Baraltja is closely linked to concepts of fertility and the place where the Ancestral crocodile Bāru and the Barramundi breed. The Saltwater Project was initiated in 1996 when an illegal fishing camp was discovered at Garranali, a sacred Aboriginal site in

Territory, now seen as the benchmark in the recognition of Aboriginal land rights. The Yolŋu were decreed the legal owners of northeast Arnhem Land, however their ownership did not extend into the Saltwater coastline. Only in July 2008 have Indigenous rights and use of the Arnhem Land coast been given precedence over commercial interests and fishing. The issue of Aboriginal land rights, customs and laws continues to be contentious in the Australian legal system and wider community.

community to educate others about the social history, geography and personal stories of their traditional homeland. They stressed the importance of Yolŋu land ownership, laws and codes of behaviour for those who interacted with the landscape and sacred Indigenous places. The Yolŋu have been involved in the land rights struggle since the 1960s. They currently are recognised as the traditional owners of northeast Arnhem Land under the Aboriginal Land Rights Act. This act was passed in the Northern Territory in 1976 and is seen as the benchmark in the recognition of Aboriginal land ownership in Australia. Despite this the issues of Indigenous land ownership, rights, customs and law continue to be contentious in the Australian legal system and wider community.

sacred Aboriginal site in East Arnhem Land. This sacred area is home to the Ancestral crocodile Bärŋu and found among the litter of the camp was the severed head of a crocodile. The discovery prompted the local Yolŋu to produce a series of bark paintings that expressed their rules, philosophies and stories. It culminated in the production of 80 barks and gave the Indigenous community a chance to educate others about their social history, geography and personal stories. They stressed the importance of Yolŋu land ownership, laws and codes of behavior for outsiders who interacted with the landscape and sacred Indigenous places, bringing into focus the question of Indigenous land rights. The Yolŋu have been involved in the struggle to gain land rights since the 1960s. They are currently recognised as the traditional owners of northeast Arnhem Land under the Aboriginal Land Rights Act, passed in the Northern Territory in 1976 and viewed as the benchmark in the recognition of Aboriginal land ownership in Australia. Despite this the issue of Indigenous land ownership, rights, customs and law continue to be contentious in the Australian legal system



Object number:
00033826
Title: Mangalili Monuk
Date: 1999



Object number:
00033828
Title: Māna for
Date: 1999



Object number:
00033839
Title: Yalanbara
Date: 2001



Date: 1998

Primary Maker: Baluka Maymuru

Medium: Natural pigments on bark

Name: Bark painting

History: The Yolŋu people of Arnhem Land inhabit a landscape that was formed by the actions of ancestral beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral time is not just in the past but also the present and future. In light of this the sacred landscape and stories of East Arnhem Land are central to the Yolŋu people's way of life and prominent themes in their bark paintings. The Saltwater Project began in 1996 after an illegal fishing camp was discovered at Garranali, a sacred Aboriginal site in East Arnhem Land. This sacred area is home to the ancestral crocodile Bärü and found among the litter of the illegal camp was the severed head of a crocodile. This discovery prompted the local Yolŋu people to produce a series of bark paintings that expressed the rules, philosophies and stories of their region. The project

culminated in the production of 80 barks and allowed the Indigenous community to educate



Gapuanayindimirri

Date: 1998

Primary Maker: Djambawa Marawili

Medium: Natural pigments on bark

Name: Bark painting

History: The Yolŋu people of Arnhem Land inhabit a landscape that was formed by the actions of Ancestral Beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral time is not just in the past but also the present and future. In light of this the sacred landscape and stories of East Arnhem Land are central to the Yolŋu people's way of life and prominent themes in their bark paintings. The Saltwater Project began in 1996 after an illegal fishing camp was discovered at Garranali, a sacred Aboriginal site in East Arnhem Land. This sacred area is home to the Ancestral crocodile Bärü and found among the litter of the illegal camp was the severed head of a crocodile. This discovery prompted the local Yolŋu people to produce a series of bark paintings that expressed the rules, philosophies and stories of their region. The project culminated in the production of 80 barks and allowed the Traditional Owners to educate others



Date: 2001

Primary Maker: Mawalan #2 Marika

Medium: Natural pigments on bark

Name: Bark painting

History: The Yolŋu people of Arnhem Land inhabit a landscape that was formed by the actions of ancestral beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral time is not just in the past but also the present and future. In light of this the sacred landscape and stories of East Arnhem Land are central to the Yolŋu people's way of life and prominent themes in their bark paintings. The Saltwater Project began in 1996 after an illegal fishing camp was discovered at Garranali, a sacred Aboriginal site in East Arnhem Land. This sacred area is home to the ancestral crocodile Bärü and found among the litter of the illegal camp was the severed head of a crocodile. This discovery prompted the local Yolŋu people to produce a series of bark paintings that expressed the rules, philosophies and stories of their region. The project culminated in the production of 80 barks and allowed the Indigenous community to educate others about the social

others about the social history, geography and personal stories of their traditional homeland. They stressed the importance of Yolngu land ownership, laws and codes of behaviour for those who interacted with the landscape and sacred Indigenous places. The Yolngu have been involved in the land rights struggle since the 1960s. They currently are recognised as the traditional owners of northeast Arnhem Land under the Aboriginal Land Rights Act. This act was passed in the Northern Territory in 1976 and is seen as the benchmark in the recognition of Aboriginal land ownership in Australia. Despite this the issues of Indigenous land ownership, rights, customs and law continue to be contentious in the Australian legal system and wider community.

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Object number:
00033840
Title: Bamurrugu
Date: 2001



Date: 2001

Primary Maker: Wukun
Waṇambi

Medium: Natural pigments
on bark

Name: Bark painting

History: The Yolṟu people of Arnhem Land inhabit a landscape that was formed by the actions of ancestral beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral time is not just in the past but also the present and future. In light of this the sacred landscape and stories of East Arnhem Land are central to the Yolṟu people's way of life and prominent themes in their bark paintings. The Saltwater Project began in 1996 when an illegal fishing camp was discovered at Garraḡali, a sacred Aboriginal site in East Arnhem Land. This sacred area is home to the ancestral crocodile Bāru and found among the litter of the illegal camp was the severed head of a crocodile. This discovery prompted the local Yolṟu people to produce a series of bark paintings that expressed the rules, philosophies and stories of

their region. The project culminated in the production of 80 barks and allowed the Indigenous

community to educate others about the social history, geography and personal stories of their traditional homeland. They stressed the importance of Yolngu land ownership, laws and codes of behaviour for those who interacted with the landscape and sacred Indigenous places. The Yolngu have been involved in the land rights struggle since the 1960s. They currently are recognised as the traditional owners of northeast Arnhem Land under the Aboriginal Land Rights Act. This act was passed in the Northern Territory in 1976 and is seen as the benchmark in the recognition of Aboriginal land ownership in Australia. Despite this the issues of Indigenous land ownership, rights, customs and law continue to be contentious in the Australian legal system and wider community.