



Object number:
00033806

Title: Bul'manydji at Gurala
Date: 1999



Object number:
00033787

Title: Mana at Rorruwuy
Date: 1999



Object number:
00033819

Title: Lutumba
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 Bärü and found among the litter of the illegal camp was the severed head of a crocodile. This discovery prompted the local Yolŋu



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 Yolŋu land ownership laws



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

prompted the local Yolngu 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.

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.

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:
00033828
Title: Mäna for
Gavvallaññidimant



Object number:
00033813
Title: Dhäpuyŋu Mäna
Date: 1999



Gapuanayindaimirri

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



Date: 1998

Primary Maker:

Rerrkirkwaja 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 others about the social

Owners 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.

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.