



# BÄPURRU GA BÄPURRU

NEW YOLŲU PRINTS FROM THE KLUGE-RUHE COLLECTION



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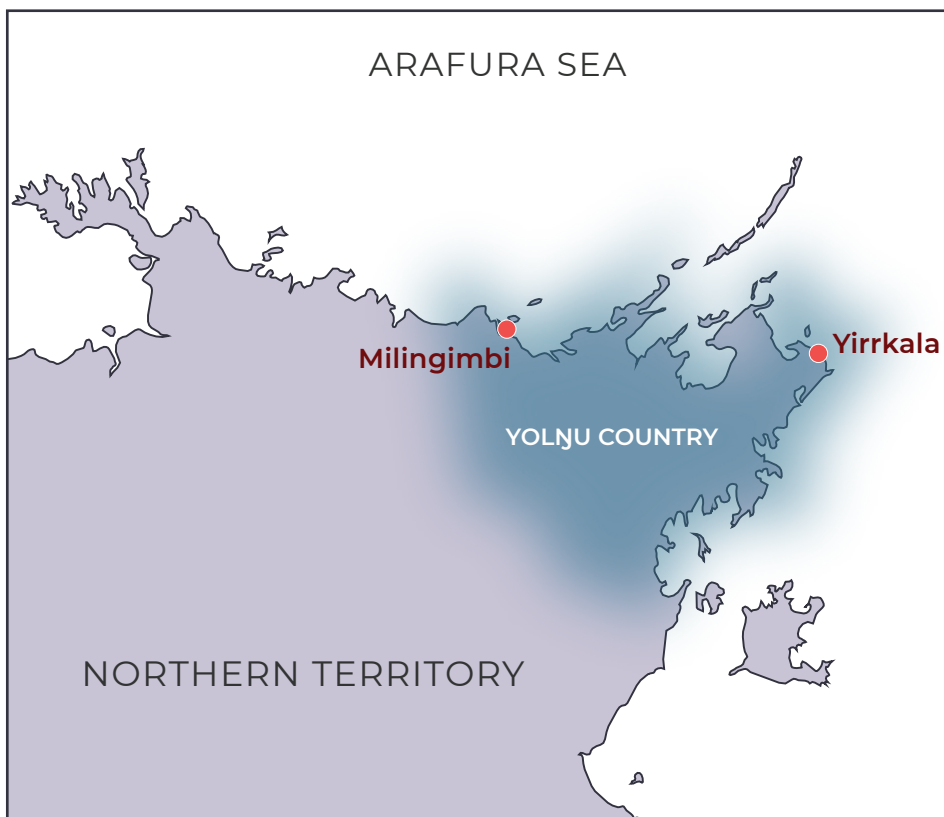
by HENRY F. SKERRITT

This exhibition is dedicated to the memory of Joyce Naliyabu. It showcases two distinctive and important bodies of new prints by Yolŋu artists from the communities of Milingimbi in central Arnhem Land and Yirrkala in northeast Arnhem Land. The title of this exhibition, *Bäpurru ga Bäpurru*, is a Yolŋu expression used when describing “all the clans too numerous to mention.” Originally, the word *yolŋu* simply meant “person.” With the arrival of visitors to Australia’s north coast—first from Makassar (Sulawesi, Indonesia) and then from Europe—the word began to refer to the Aboriginal people of central and northeast Arnhem Land who share a social and religious structure and speak one or more of over a dozen related dialects. But ask a Yolŋu person who they are, and they will most likely tell you their *bäpurru*: the patrilineal clan group to which they belong.

These intermarrying clan groups were created by powerful ancestral beings who gave shape to the earth during the *Waŋarr* (creation era). Being of the same *bäpurru* means sharing ancestry, land, language, and sacred law. It also dictates the subjects, places and designs that Yolŋu artists can depict in their art. But *bäpurru* can also refer to a death and the related funeral and mourning practices surrounding it. This dual meaning—of both death and family—speaks to the continuity of life within the larger cycle of ancestral connections.

This exhibition is a celebration of contemporary Yolŋu prints drawn from more than twenty different clans, but it is also tinged with sadness and mourning. In fall 2017, Joyce Naliyabu and her husband Raymond Bulambula visited Charlottesville as Visiting Fellows of the University of Virginia (UVA) Mellon Indigenous Arts Initiative. Not long after her return to Milingimbi, Naliyabu died in a tragic accident. Naliyabu was an important leader at the Milingimbi Arts and Culture center. Her fellow artists conceived a memorial on the external walls of the art center consisting of etched copper plates representing each of the clans that have contributed to the art center’s rich artistic heritage. Before being mounted, these plates were printed by Basil Hall Editions and titled *The Bäpurru Suite*. Through the generosity of patron Margaret Marsh, Kluge-Ruhe was able to acquire the suite as a permanent memory of our dear friend and colleague Joyce Naliyabu.

Alongside *The Bāpurru Suite* is a complementary set of eight collagraphs produced by senior artists from Buku-Larrnggay Mulka Centre at Yirrkala recently donated to Kluge-Ruhe by Dr. Denise Salvestro. Founded in 1995, the Yirrkala Print Space is the oldest Indigenous owned and run print studio in Australia. This suite of works is the result of workshops with the printer Sean Richard Smith in which the artists experimented with collographic techniques involving the layering of glue, sand, and leaves to a board, which was then printed. A second layer of fine, screen-printed designs was then overprinted. Beyond innovating in color, form and technique, these prints show a continuing commitment by Yolŋu artists to the imagery of their clans and country. Taken together, these two sets of prints from Milingimbi and Yirrkala show Yolŋu artists embracing the medium of printmaking to look to both the past and the future: all the clans, *bāpurru ga bāpurru*, working side by side to keep the cycle of life continuing.





THOMAS DHABURUL, *Warrabunbun*, 2019, etching, printed by Basil Hall.  
Museum purchase with funds provided by Margaret Marsh, 2020.0006.003.



# THE BÄPURRU SUITE

by CHRIS DURKIN

In Yolŋu culture, the birth of a child is often preceded by the appearance of a clan totem animal, or the visit in a dream by an ancestor who is revealed to the child's father's brother or another close family member some time after conception. When a child is born it is often recognized as a passed away family member and named accordingly. Powerful and intricate mortuary ceremonies ensure the continuation of the cycle of death and rebirth.

The remembrance of old people and the recognition of their achievements have always played a major role in the production of art at Milingimbi. The strong history of art making laid an important foundation for contemporary artists which is honored in each new work and referred to frequently.

The death of senior art worker and art center director Joyce Naliyabu in November 2018 shook everyone on the island. Her association with the art center's daily operations, her presence in the building and the depth of her commitment to ensuring the continuity of the center impacted us all deeply. The initial grief was supplanted by a visible drawing together of the many clans who are resident on the island to honor her memory in a meaningful manner. A memorial dedicated to her was discussed, which opened a broader conversation about acknowledging the many important cultural leaders who have contributed to the center in its many forms since the 1920s. They are central to both the cultural identity of the community and that of Australia. The work of Milingimbi-based masters such as Djäwa (c.1905-1980), Binyinyuwuy Djarrankuykuy (c. 1928–1982), Manuwa (c.1917-1979) and many others was collected extensively during the twentieth century and makes up large portions of many important collections both in Australia and internationally.

In 2018, Naliyabu's work as a director, artist and cultural practitioner took her to the Kluge-Ruhe Aboriginal Art Collection with her husband Raymond Bulambula. Together they constructed a very large *marradjiri* (feathered ceremonial pole) which required several meters of handspun *balgurr* (kurrajong fiber) and *wäyuk* (ceremonial feather strings) and countless hours of patient preparation to complete. While working on this piece, Naliyabu actively engaged UVA students in



RAYMOND BULAMBULA and JOYCE NALIYABU working with UVA students on the *marradjiri*.

the preparation and making of woven objects, delivering lectures and floor talks while assisting Kluge-Ruhe staff to document works in the collection. As someone who had known Joyce for many years, I was deeply moved by her energy and dedication. I was also suddenly aware of how, given the right support and resources, a transformation had occurred. Limitations had been removed, respect was given, people were engaged and listening. I feel honored to have witnessed this and will always be grateful for the opportunity to be present. It did however deepen the feeling of loss when she passed away a few weeks later after returning to Milngimbi.

Bulambula remembers their discussions about encouraging Yolŋu artists who had not painted their designs before and Naliyabu's dedication to helping them establish a connection with their family's designs. "I'm building up this art center for you, for myself and for everyone," she would say. And later when they were together at Kluge-Ruhe, Bulambula remembers encouraging Naliyabu





JOE DHAMANYDJI working on his etching. Photograph by Rosita Holmes.

to deliver lectures, as she had all the knowledge she needed: "She was going to be a leader but she left us too soon."

It is fitting that the grief following Naliyabu's passing generated a campaign for the recognition of all the Yolŋu who have contributed so much to the identity of Milingimbi Art and Culture center over the years. At times in the last twenty years, you would be forgiven for considering artistic practice on the island as being relatively new, as it seemed almost forgotten in the broader, bigger picture of Aboriginal Australian art. It remains a clear focus of the member artists and cultural leaders of the community to consistently place works produced on the island over time in the present and affirm their contemporary identity: one of continuance and unbroken ceremonial practice in which art making is a key part, but not the whole. Many of the works in *The Bāpurru Suite* are ceremonial body paint designs that have been remade over countless generations. Many

of the works can be traced back to the masterworks of the early mission period. These we call *märi'mu* (father's father). All of the works are intricately connected.

The Yolŋu world is divided into two distinct halves or moieties: Dhuwa and Yirritja. This classificatory division extends to people, plants, animals, water, weather events, country, ceremony, clans, everything! These two halves are holistically complementary and dictate the finer details of family relationships and mutual responsibilities, supporting the allocation and sharing of resources, ceremonial responsibilities and a healthy balanced world.

Senior Djambarrpuyŋu clan woman and art center chairperson Judy Lirrinyin speaks to her own artistic learning as a young girl from her father, renowned artist Binyinyuwuy: "There was no playing near him. He was doing his painting to concentrate his mind. I was watching his hand." Her etching *Djambarrpuyŋu Baṇumbirr* directly references the designs, taught to her by her father, but like all of the works in this suite it refers to ceremonial connectivity beyond its iconography. The *baṇumbirr* (ceremonial pole), sometimes referred to as *marradjiri*, is of the Dhuwa moiety. The Däṭiwuy clan, the Mariṇa (which include the Gamalanga, Mälarra and Gorryindi) clans, and the Garrawurra clan all have significant ceremonial relationships to this object and design. The Baṇumbirr ceremony is open and communal, the *marradjiri* is often given as a gift to other clans. "It's like a big concert that everyone is watching" says Bulambula:

*That marradjiri belongs to my wife, she is the owner. I am the labor, the manager for that ceremony. I tell them (the Mariṇa clans), when they are finished and have left the marradjiri at another country: This ceremony is yours, don't give away that miny'tji (design), keep them for yourself and teach this ceremony to your kids. It's the same for all of us.*

It is fitting that the *marradjiri* constructed by Naliyabu and Bulambula at Kluge-Ruhe remains at the University of Virginia as a mark of far-reaching mutual respect and connection.





JUDY LIRRINYIN, *Djambarrpuyŋu Baṇumbirr*, 2019, etching, printed by Basil Hall. Museum purchase with funds provided by Margaret Marsh, 2020.0006.015.

The Djambarrpuyŋu clan is connected to the Däṭiwuy by the *baṇumbirr*, but also by the travels of Buḷ'manydji or Mäṇa (the shark), depicted in the work by Wilson Manydjarri Ganambarr. Mäṇa swims between Däṭiwuy and Djambarrpuyŋu clan estates. On the edge of Däṭiwuy country where it intersects with Wangurri country of the Yirritja moiety, Mäṇa has an important encounter with Dhukururru (a sacred rock), who sits at the mouth of a creek at Dhälinybuy. Dhukururru is also depicted in the suite by the work of Harry Wirrimbitj. Its connectivity is very important in this set of works, as several sites to the west—including Miliway, the country of the Wobulkarra clan and that of Naliyabu's husband Raymond Bulambula, a site named Wumila next to Milingimbi and Yilan, far to the west—are all associated with Dhukururru.

The work of Samuel Wumulul depicts the *ṇuykal* (the giant trevally fish) who swims from the east with a ceremonial feather string named *balandi* or *mundun* in its mouth affirming ceremonial connection among Yirritja Mandjikay saltwater clans. The Wangurri and Wobulkarra Dhukururru, depicted by Wirrimbitj and Yatjany, are adorned with *latjin* and *milka* (mangrove worms). This



JOCELYN GUMIRRMIRR working on her etching.  
Photograph by Rosita Holmes.

motif is used commonly during the Dhapi initiation ceremony where it is painted on the chests of young initiates. The *birku* (fighting sticks) of Yatjany reference both the Dhukururru with their *latjin* design interspersed throughout, but also the *ṇuykal* seen in the work of Wumulul. The tail of both the fighting sticks and base of Dhukururru designs reference the tail of the *ṇuykal*.

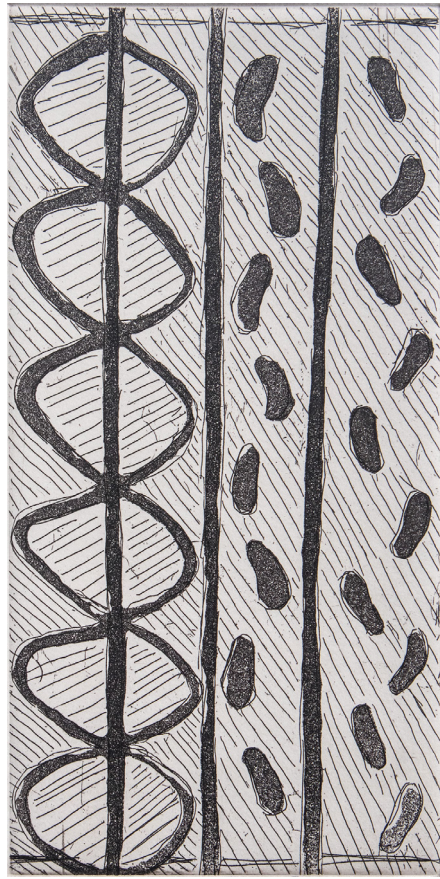
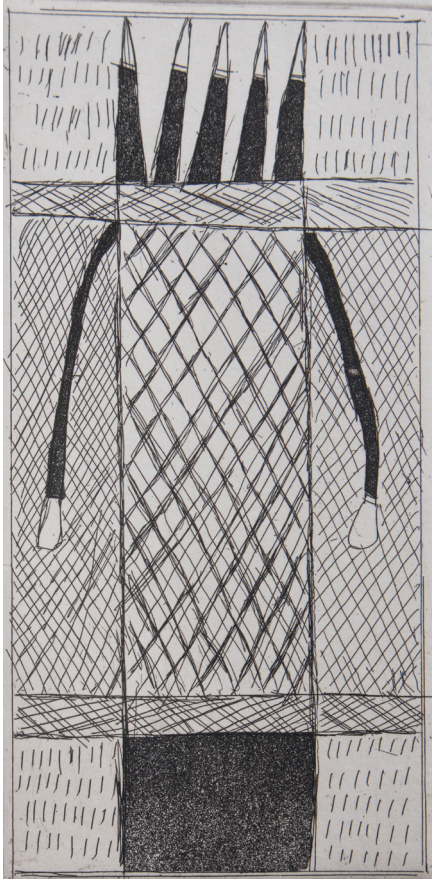
The work of Joe Dhamanydji, son of renowned cultural leader Djäwa, depicts *guyuwa*, the wax “nose” of the *galanyin* (beehive) that protrudes from trees the bees inhabit. This is indicated by



the sharp triangular designs at the top of his work. The central design represents *guku galanyin* (honey) flowing through the hive and at the base a solid band is the *dhudji dharpa*, the tree stump, the foundation, the strong ceremonial knowledge that supports the Guku ceremony. The central hive motif doubles as a sacred ceremonial dilly-bag that is adorned with feathered string.

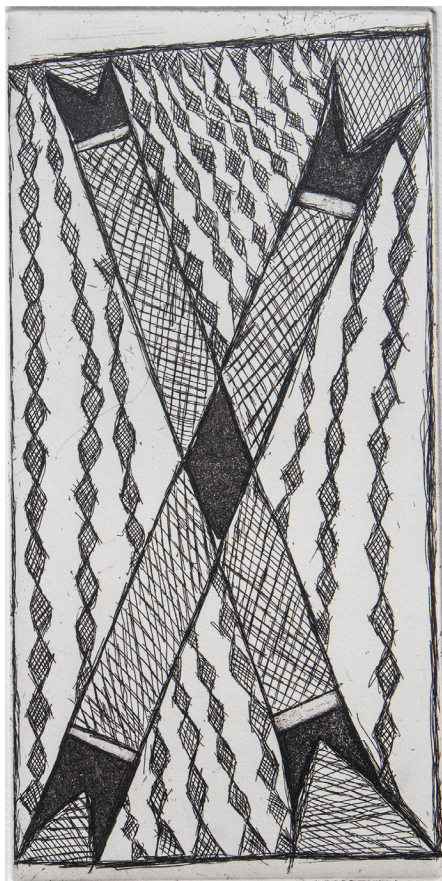
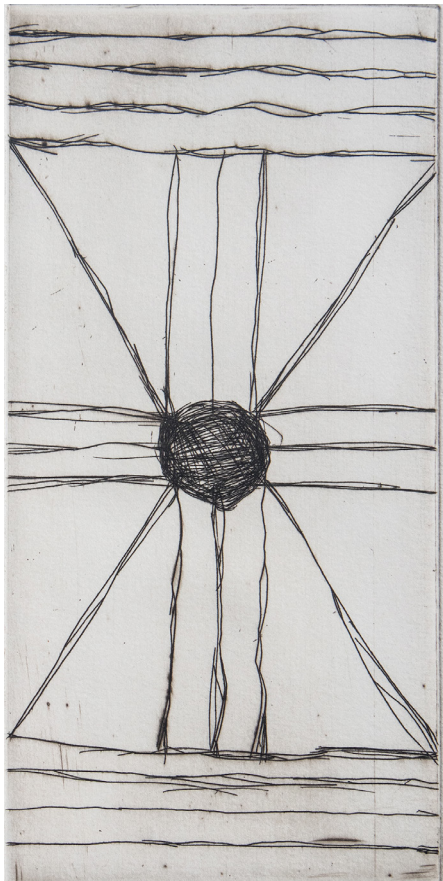
Dhamanydji's late wife, a Garrawurra woman and weaver, passed away recently. Her memory is celebrated here by Garrawurra artists. They are custodians of the Djan'kawu sisters story, which was passed to them by their deceased brothers Mickey Durrj Garrawurra (1940-2006) and Tony Dhanyala (1935-2004). It is easily identifiable by its solid, bold sections of yellow, white and red ochre. The work named *Gapu Milminydjarrk at Gärriyak* by Jocelyn Gumirrmirr depicts sacred waterholes at an important Garrawurra homeland. The two sisters traveled throughout Arnhem Land giving Yolŋu clans language and ceremony while punching the ground with their sacred *dhonja* (digging sticks), making waterholes. The Djan'kawu are also present in the work *Nirriwan at Baygita* by Naliyabu's brother, Leonard Bowaynu, as they travel along the beach and hear the song of oysters at a bed just off Răpuma Island, which is a short boat ride from Milingimbi. Here they were able to break the ground with their *dhonja* but found only brackish water. Their presence here is significant, as was the Garrawurra presence at Naliyabu's funeral, where she was honored by the Garrawurra clan and her Gorryindi clan's connection to the Djan'kawu was formally affirmed.

Naliyabu's death occurred when the art center was emerging from a time of instability. Her passing had the potential to knock the center off balance entirely, but instead it led to this important project, which will see the etched copper plates of all fifteen representative works mounted at the center as an acknowledgement of the work of all the deceased artists from the community. It has also inspired renewed dedication to the repatriation of images of old works and strong engagement with them by the community and the center. Milingimbi Art center now has dedicated collections funding from the Tim Fairfax Family Foundation that will greatly assist this process. A tragedy that affected so many of us has generated unity and affirmation. It has been transformative.

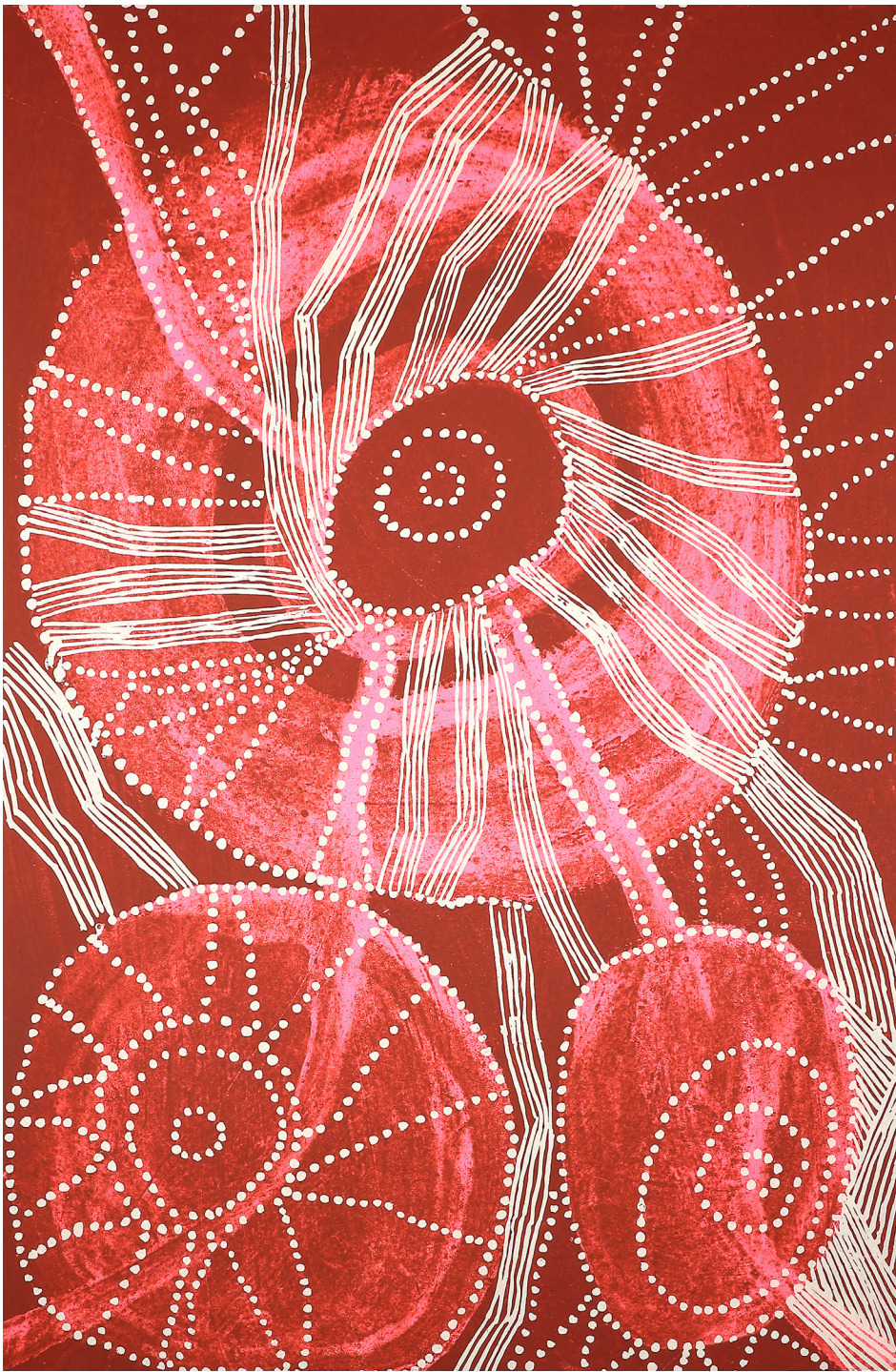


LEFT TO RIGHT: JOE DHAMANYDJI, *Guku Galinyin*, 2019, 2020.0006.008; LEONARD BOWAYNU, *Nirriwan at Baygita*, 2019, 2020.0006.004; PADDY MUGABI, *Nyalia Gunda*, 2019, 2020.0006.010; JOCELYN GUMIRRMIRR, *Milminydjarrk at Garriyak*, 2020.0006.014; DARRYL YATJANY, *Latjin ga Birku'*, 2019, 2020.0006.006. All etchings printed by Basil Hall. Museum purchases with funds provided by Margaret Marsh.









NONGIRRJA MARAWILI, *Baratjala*, 2019, collagraph and screen print, printed by Sean Richard Smith.  
Gift of Dr. Denise Y. Salvestro, 2019. 2019.0011.001.



# THE YIRRKALA 2019 GARMA COLLAGRAPHS

by DENISE SALVESTRO

2020 sees the Yirrkala Print Space at Buku-Larrnggay Mulka Art Centre at Yirrkala in northeast Arnhem Land celebrating twenty-five years of continuous production of limited edition prints by Yolŋu artists.<sup>1</sup> Since its inception, this Indigenous-owned and run print studio has supported locally-trained printmakers and 160 artists in producing more than 900 editions encompassing a variety of print techniques. This is a unique achievement for such a remote Aboriginal Australian community art center, resulting from the enthusiasm, creativity and determination of local artists who have long shown an interest in exploring introduced techniques and materials as “another way of telling our stories.” The innovative use of the collagraph technique evidenced in the eight collagraphs in this exhibition is an example of the ongoing evolution in the art production at Yirrkala.

Yolŋu culture is transmitted orally and, along with the spoken word, song and dance, people use *miny'tji* (art) painted on bodies and artifacts to affirm their identity and pass on knowledge of their creation stories and law. Inhabiting one of the last regions in Australia to be impacted by colonization, Yolŋu had little contact with Europeans until the arrival of explorers, pastoralists, anthropologists and missionaries in the early decades of the twentieth century. With the establishment of a Methodist mission at Yirrkala in 1935, Yolŋu were encouraged to use their art to tell their creation stories, educate outsiders about their history and culture and create a local economy. Native materials of bark, wood and ochres were used to create portable works of art. In 1948 visiting anthropologist Professor Ronald Berndt introduced Yolŋu elders to crayons and paper, and with this new palette of bright colors they produced 365 detailed drawings of country and clan-specific designs.

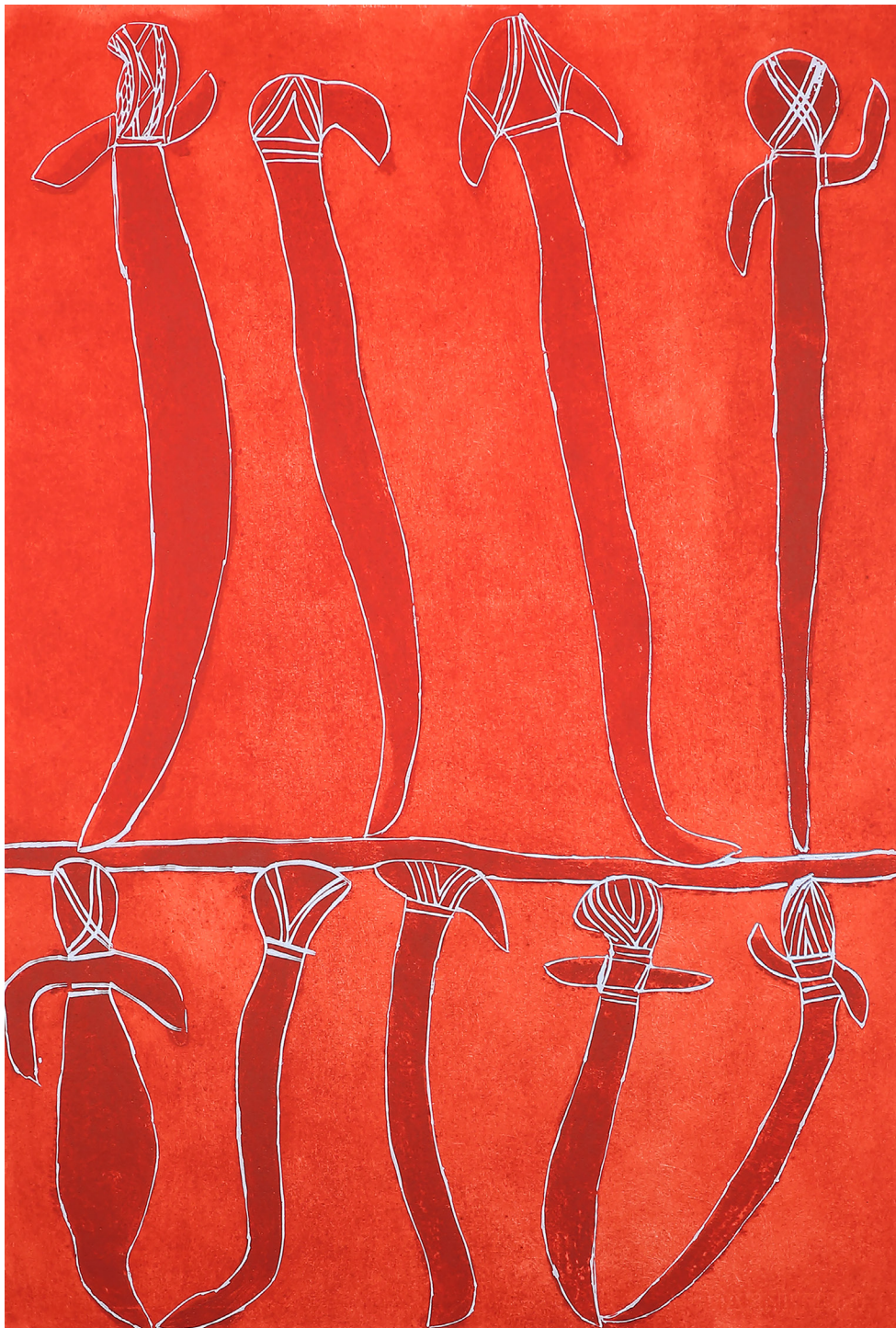
Painting was traditionally the domain of men, with women assisting but not permitted to initiate the painting of clan designs. This changed in the 1960s with the establishment of a bauxite mine in the region and the increasing influence of Western society. Some of the male elders, troubled by the negative impact this was having on their traditional lifestyle and fearing the loss of knowledge

and skills, began to teach their daughters to paint their sacred *miny'tji*. Dhuwarrwarr Marika, whose collagraph *Macassan Swords and Long Knives* is featured in this exhibition, was taught by her father, Mawalan (c.1908-1960). Dhuwarrwarr's subject matter was inspired by a drawing of the same title created by Mawalan for Berndt in 1947.<sup>2</sup> A later version of the same motif can also be found in Mawalan's 1964 bark painting *Macassan Knives* in the Kluge-Ruhe Collection.<sup>3</sup> This imagery refers to the long-established trade relationship carried out for centuries between Yolŋu and Makassan fishermen from southern Sulawesi (Indonesia), until being brought to an end by Australian Government trade regulations imposed in the early 1900s.

Women artists, including Dhuwarrwarr, played a pivotal role in the acceptance and implementation of the print medium at Buku-Larrŋgay Mulka. In 1995, printmaker Basil Hall was invited to help set up a print studio at the art center and run workshops to teach a group of Yolŋu women how to print. One of these artists, Marrnyula Mununggurr, became the senior printmaker, trainer and manager of the Print Space until her retirement in 2011. Since then a succession of young Yolŋu women have taken on this role.<sup>4</sup>

When Buku-Larrŋgay Mulka Art Centre was first established in the late 1970s, the committee of local elders decreed that they would only allow works to be produced using traditional materials. The Print Space gave the women more freedom to be creative but generated controversy and debate about whether it was acceptable for *miny'tji* to be reproduced by mechanical means. The esteemed elder statesman Dr Gawirrin Gumana AO declared, "to paint the land you must use the land." This dilemma was resolved with elders being consulted to ensure that secret-sacred (inside) designs were not reproduced: "While the artists are respectful of the discipline of *miny'tji*, the nature of the printmaking process has provided artists freedom of expression by enabling them to experiment with color, imagery, concepts and design without compromising their spiritual identity."<sup>5</sup> In 2000, the senior printmakers Marrnyula Mununggurr and Mundul Wunungmurra Mununggurr explained:





DHUWARRWARR MARIKA, *Macassan Swords and Long Knives*, 2019, collagraph and screen print, printed by Sean Richard Smith. Gift of Dr. Denise Y. Salvestro. 2019.0011.003.





WUKUN WANAMBI, *Destiny*, 2019, collagraph and screen print, printed by Sean Richard Smith.  
Gift of Dr. Denise Y. Salvestro. 2019.0011.002.



The design has to be done very carefully so as not to mix them up, and to understand their story. We have to talk about it with other people in that clan, so when the design is printed there is no problem. It's a similar idea to the traditional designs used in the bark paintings and the wood carving, but in printmaking we get the direction from our elders to design the image of the outside story only. In the workshop a lot of Yolŋu come and watch what we do in the print shop so they can understand the process.

Linocut and woodblock were the first print techniques introduced, as the skills required were not dissimilar to those used traditionally in the carving of wooden artifacts. Over the years, artists were exposed to different techniques by Hall and other printmakers who visited to facilitate on-site workshops. Hall has been instrumental in introducing printmaking to many remote Aboriginal art centers including Milingimbi where, in 2019, he facilitated the workshop resulting in *The Bāpurru Suite* of prints created from etched copper plates that are also featured in this exhibition. Many Yirrkala printmakers have also been invited to study techniques and share their knowledge as artists in residence in national and international institutions. In 2018 a group of Native American artists from the USA and Canada visited Yirrkala to explore the use of the print process as an extension of their traditional artistic practice. This was continued when a Yirrkala artist and other Indigenous Australian artists traveled to the Tamarind Institute in New Mexico to participate in lithography workshops as part of an international exchange project.

The collagraph technique was introduced to artists at Yirrkala early in 1998. The word collagraphy is derived from *kolla*, the Greek word for glue. The technique involves gluing or collaging textured materials, such as sand, leaves, grass or carborundum (silicon carbide crystals) onto a plate in order to create different textures in relief. The plate is then hand-inked for printing. As the highly textured surface offers the possibility of a variety of color tones in each print, no two prints are exactly alike and so collagraphs are often referred to as monoprints. The technique was chosen by Hall because it could be done simply with easily accessible materials, unlike more complex techniques which relied on the use of either toxic chemicals or costly equipment not available to the art center at that time.

The women took to collagraphy, taking great pleasure in being able to use a variety of materials to create the texture and lines. Expanding their repertoire, other techniques have been explored including reduction linocut, Japanese woodblock, etching, screen-printing and lithography. It was not till 2010 that they revisited the collagraph technique for a project instigated by the local school aimed at re-engaging some of the young women who had dropped out of mainstream schooling. The six participants produced a series of limited edition collagraphs exhibited in the open-air Gapan Gallery at the 2010 Garma Festival. The name "Gapan Gallery" references the local white clay, *gapan*, which is used to paint the trunks of the trees on which the prints are hung to create a spectacular outdoor open-air gallery. Held at a sacred site on an escarpment twenty miles from Yirrkala, the annual Garma Festival is Australia's premier Indigenous cultural exchange event celebrating the cultural, artistic and ceremonial traditions of the Yolŋu people. The collaborative collagraph project had many positive outcomes. Motivated by the interest in their artwork, the young women either returned to school or found work opportunities. The Print Space engaged



Installation of Yirrkala collagraphs at the Gapan Gallery at the Garma Festival, 2019.  
Photograph by Dave Wickens.



with the local school and visiting printmakers in other collaborative print projects, including *The Young Ones*, *Ngarra (Me) self-portraits* and *The Yuta (New) Project* which toured to the USA in 2012. Prints from each of the youth projects are included in *Balnhdhurr – A Lasting Impression*, a retrospective exhibition of ninety-six prints from the Yirrkala workshop currently touring regional galleries in Australia. Of those participants who continued with printmaking, Rebecca Munuy'ŋu Marika, showed such initiative and talent she was appointed Print Space coordinator in 2016.

In 2018, art coordinator Will Stubbs, seeking a theme and technique to be featured in the works to be created for the 2019 Garma Festival, was inspired by the tonality and sharpness of line in a collagraph recently acquired from Dianne Blake, an artist and printmaker who had worked as an art coordinator for the Print Space from its establishment until 2011. Excited by the possibilities this technique offered, Stubbs contacted Sean Richard Smith, a printmaker from Melbourne who had been introduced to Yolŋu artists while working with Basil Hall Editions in Darwin and who had, for a number of years, been visiting to facilitate workshops for the Yirrkala artists. Stubbs discussed with Smith the feasibility of producing a series of large collagraphs using a combination of techniques and introducing new colors into the artists' palette.

Smith first met with the two young female printmakers working in the Print Studio, Rebecca Munuy'ŋu Marika and Dhalmula Burarrwaja, to discuss ideas and logistics for the project. Working with these printmakers with their loose approach and willingness to try different colors and techniques, and with the older artists working with materials they hadn't used before, was for Smith "one of the most special" of collaborative projects he has experienced. In particular, he was impressed with how intergenerationally collaborative the experience was, with everyone involved contributing ideas and solutions to problems.

Four of the most senior of the female artists and two senior men, all with established international reputations, were involved in the project and once again showed innovation in the telling of their traditional stories and representation of their clan *miny'tji* through their inventive use of the collagraph technique. Barayuwa Mununggurr, in telling his mother's clan story, *Yarrinya*, created an

initial collage of glue and sand which was printed and then overlaid with screen prints featuring finer cross-hatched lines created with the *marwat* (fine hair brush traditionally used in body and bark painting.) In *Destiny*, Wukun Waṇambi has made a direct connection with his country by taking sand from the beach where the story originates. Other innovations, such as using the land in the form of embossed leaves, can be seen in Mulkuṇ Wirrpanda's *Marwat*. (The word *marwat* can refer to hair or leaf and in this instance refers to the subject matter, leaf).

The broad strokes in the three-dimensional base design of Nyapanyapa Yunupingu's *Djulpan* print, and Nongirrṇa Marawili's *Lightning and the Rock*, were created using scaled-up versions of the *marwat* made by one of the young Yolṇu printmakers, who fashioned a range of large brushes with strips of rag replacing the usual straight hair. The overlying screen print features the more delicate lines created by the fine hair brush (*marwat*).

Smith described the process of creating the large collagraphs as presenting many technical challenges, such as working out how to overlay screen printing on top of the deep texture created on paper by the collagraph technique and the mixing of relief and intaglio techniques with other techniques, including *à la poupée*. This French term ("with the doll") describes the process of applying ink to the plate by dabbing with a wad of fabric allowing for different colors to be worked into the grooves and dotted recesses of the surface. As it is difficult to replicate uniformity the use of this technique contributed to the uniqueness of each print. Variation in texture was achieved by mixing the glue with either sand or gesso, as well as mixing the resultant paste with different paints.

Rebecca Munuy'ṇu and Dhalmula are currently working with Smith on developing another collagraph project involving younger artists. In seeking new ways of telling age-old stories, the older artists, with their adventurous exploration of techniques and styles, continue to inspire younger artists. The combined efforts of the artists and printmakers has resulted in the development of a new printmaking aesthetic to add to the canon of printmaking techniques practiced at the Yirrkala Print Space. These works contribute to the internationally acknowledged





NONJIRRNA MARAWILI working on the collagraph *Lightning and the Rock* (see page 24) while printmakers Bitharr #2 Maymuru and Sean Richard Smith look on.

recognition of Yirrkala artists as creators of dynamic and innovative works of art which respectfully reference their traditional techniques, stories and *miny'tji*.

## NOTES

<sup>1</sup>"Our History – Print Space," Buku-Larrngay Mulka Centre, accessed June 9, 2020, <https://yirrkala.com/our-history-print-space/>

<sup>2</sup>Mawalan Marika, *Macassan Swords and Long Knives*, 1947, crayon and graphite on brown paper, 95 x 58 cm. Berndt Museum, The University of Western Australia. Acc. No. 7164, reproduced in Cara Pinchbeck, ed. *Yirrkala Drawings* (Sydney: Art Gallery of New South Wales, 2013), 81,

<sup>3</sup>Mawalan Marika, *Macassan Knives*, 1964, natural pigments on bark, 47 ¼ x 19 ¾ in. (120 x 49 cm). Kluge-Ruhe Aboriginal Art Collection of the University of Virginia. Edward L. Ruhe Collection, Gift of John W. Kluge, 1997. Acc. No. 1993.0004.065

<sup>4</sup>Denise Y. Salvestro, "Printmaking by Yolngu artists of Northeast Arnhem Land: 'Another Way of Telling Our Stories'" (Ph.D. diss., Australian National University, 2016). <https://openresearch-repository.anu.edu.au/bitstream/1885/110680/1/Salvestro%20Thesis%202016.pdf>

<sup>5</sup>"Yirrkala Print Studio," Buku-Larrngay Mulka Centre, accessed June 9, 2020, <https://yirrkala.com/yirrkala-print-studio/>

"Garma Festival," Yothu-Yindi Foundation, accessed June 9, 2020, <https://www.yyf.com.au/pages/?ParentPageID=116&PageID=117>





NONJIRRJA MARAWILI, *Lightning and the Rock*, 2019, collagraph and screen print, printed by Sean Richard Smith. Gift of Dr. Denise Y. Salvestro. 2019.0011.005.





MULKUN WIRRPANDA, *Maypal*, 2019, collagraph and screen print, printed by Sean Richard Smith. Gift of Dr. Denise Y. Salvestro, 2019. 2019.0011.008.



## **ABOUT CHRIS DURKIN & MILINGIMBI ART AND CULTURE**

Chris Durkin is the Collections Coordinator at Milingimbi Art and Culture. Milingimbi Art and Culture is an Indigenous-owned corporation which supports Yolŋu culture and sustainable livelihoods for artists. It is a social, cultural and economic hub for the community. Milingimbi Art provides income for many families living on Milingimbi and its regional homelands and supports Yolŋu from over twelve language groups. Ethnographic objects from Milingimbi were first acquired as early as 1912, with material culture being more systematically collected from the 1920s following the arrival of the first missionaries. By the 1960s the center was well established as a fertile source of traditional Yolŋu art for national and international collections. Milingimbi artworks are recognized widely for their artistic integrity and cultural significance. Milingimbi Art and Culture supports the sharing of ceremonial knowledge across generations through its programs and community partnerships.



## **ABOUT DENISE SALVESTRO**

Denise Salvestro was awarded a Ph.D. from the Australian National University in 2016 for her thesis on printmaking by Yolŋu artists of northeast Arnhem Land: "Another Way of Telling Our Stories." Her interest in Yolŋu art and culture began while she and her partner were based in northeast Arnhem Land working as dentists providing services to the surrounding remote communities. Having received a Diploma in the History of Art from University of London and running her own arts consultancy business, Salvestro completed a Masters in Art Administration from the College of Fine Arts at the University of New South Wales in 2002, with a research paper on the introduction of printmaking to Yolŋu artists. This was expanded into her Ph.D. thesis. Now retired from clinical practice, Salvestro has maintained a connection with dentistry working as a Professional Officer for the Dental Council of New South Wales. Since 2013 she has been an active member of the Board of Artback NT, a non-profit arts agency for developing and touring Northern Territory visual and performing arts. Salvestro has recently been involved as a field researcher in a Macquarie University Australia-wide survey evaluating the significance of artistic and cultural practice to the economic and cultural sustainability of remote Indigenous Australian artists and communities.



# BÄPURRU GA BÄPURRU

NEW YOLŊU PRINTS FROM THE KLUGE-RUHE COLLECTION

AUGUST 20, 2020 - JANUARY 10, 2021

## KLUGE-RUHE ABORIGINAL ART COLLECTION OF THE UNIVERSITY OF VIRGINIA

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Tuesday, Wednesday, Friday, Saturday, 10 am - 4 pm

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KLUGE - RUHE ▸ ABORIGINAL  
ART ◀ COLLECTION  
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FRONT COVER: Detail of BARAYUWA MUNUNGURR, *Yarrinya*, 2019, collagraph and screen print, printed by Sean Richard Smith. Gift of Dr. Denise Y. Salvestro, 2019. 2019.0011.007.

BACK COVER: Detail of JOCELYN GUMIRRMIRR, *Gädany*, 2019, etching, printed by Basil Hall. Museum purchase with funds provided by Margaret Marsh, 2020. 2020.0006.002.





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