Djalkiri is a cross-cultural art project which commemorates the 150th anniversary of the publication of On the Origin of the Species by Charles Darwin.

In 2009 Nomad Art Productions in Darwin brought a group of artists, scientists and printmakers together for a cross-cultural collaborative workshop in northern Australia. During the project nine Indigenous and non-Indigenous artists created art about the land, knowledge, history and events of the region. The result is an exhibition that explores the unspoiled environment of remote Blue Mud Bay in Arnhem Land and records knowledge of the natural environment, heritage, traditions and change.

The Djalkiri Education Kit provides an introduction to the exhibition from an educational perspective. More information can be found in the Djalkiri exhibition catalogue.
This education kit is an edited version of the Djalkiri Education Kit, which was developed by Nomad Art Productions for use in schools and at exhibition venues. The activities may be reproduced for teaching purposes. Permission to reproduce any material for other purposes must be obtained from Nomad Art or from the artist.

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The original education resource, further classroom activities and information can be found on the Djalkiri website

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Message from Blue Mud Bay

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

A manymak ŋunjhi ŋanapurrun Yolŋu, ŋanapurr ŋunjhi marnjithirr walalangala, ga walala ŋunjhi ŋanapurrungu milkuma walalängu djunjuny ga mayali, nhaltjan ŋunjhi wala ŋuli … djäma ga rumbalkuma ŋuŋanuru wänajuru, Ga bala ŋuli rumbalkumana ŋunjhi picture, wunjii malana wänapuy a djunjunymirri, dhäwumirri, a mayalimirri.

A ŋanapurrun ŋunjhi marnjithu walalängalanjuw, walanguw technique gu ŋuriki mala, nhaltjan walal ŋanapurruny a milkunyal balanya nhakun walala picture djaw’yun a camera-y a bulu nhakuna walala miny’tji yarpuma ŋunha mala, a boardlili, bulu walala ŋunjhi, a rumbalkuma ŋunya ŋapiriŋakmarna ŋunjhiyi wiripu djorra ga wiripu djorra, ga plate ŋunjhiyi balanya steel plates nhakuna ŋunjhi walala wukirri.
I want to talk about that day when the artists got together. Manymuk, it was good. It was really good for us the Yolgnu people. We learned very much from them. The techniques they were using to show us, and the Balanda (white person’s) way of doing art. For us we were learning from them. And the others, those people who were working with us the ŋäpaki (foreigners) have learned from us, how we make the patterns, careful and tight. We told them and we showed them that this country has the stories. And those stories were there from beyond, from our ancestors to us, our grandfathers to our fathers and to us.

When those ŋäpaki artists were walking around in that country, they were walking about the land, but the patterns and the designs are beneath, they come from our ancestors. The way we were working together was really important because we were looking from both worlds, the Balanda world, the Balanda way of significance in how to describe and how to paint it and how to make those pictures real, those paintings of country, with substance, with story, with meaning.

We did the same thing too. We gather the information we made it really happen in a partnership. We were both working together to show ourselves that we are both artists in the Balanda world and also in the Yolgnu world. And it was really important.

So that is what I felt on that day. And the other artists were feeling the same thing too. It was a good team. We were learning together and having a good partnership. Working together to lift the art from the country to make it really strong. It was really important for us to be working at the foundation. It was Djalkiripuyŋu (people from the foundation, footprint people), made it really strong, the relationship with those artists and that is really important to me.

Thank you. Djambawa Marawili
**Traditional Land Owners**

Arnhem Land is located in the north-eastern corner of the Northern Territory and consists of 96,000 sq km of land. The Aboriginal people of East Arnhem Land are known as Yolngu (Yol nyu) and have lived in the region for at least 40,000 years within long-established land and sea estates. Clan groups continue to live throughout Arnhem Land maintaining cultural and spiritual links to the country.

Arnhem Land was named in 1803 by Matthew Flinders after the Dutch ship *Arnhem* which explored the coast in 1623, and was proclaimed an Aboriginal Reserve in 1931. Today the Land Trust is held as Aboriginal freehold land (with the exception of mining leases).

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**The Place**

Djalkiri took place at Blue Mud Bay in *Miwatj* (or sunrise country), the most easterly region of Arnhem Land. The Blue Mud Bay coastline and hinterland are largely unspoiled and managed by the Traditional Owners, the *Yithuwa Madarrpa* people. The coast consists of a myriad of inlets, beaches, sand hills, salt flats and mangroves. Also connected are the extensive freshwater floodplains that support vast numbers of water birds and wildlife associated with the rivers and estuaries that in turn flow into the bay.

The area is also known as the *Laynhapuy Homelands*. The *Laynhapuy Homelands* have three groups of Traditional Owners who are linked by family, ceremonial and other cultural connections. The three land management groups share information and cooperate on management and training programs.

On the *Laynhapuy Homelands* only senior Traditional Owners are able to speak for their country and approve land management activities. Traditional Owners guide the management of the Homelands and set priorities for the management program and ranger activities.
The Project

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

The Yolngu people of Blue Mud Bay have a different view. Yolngu belief and knowledge is contained within songs, stories, ritual and art. Paintings are like maps depicting living things and elements of the world. All have meaning and are based on an organisation of knowledge and relationships.

This is expressed through the *Djalkiri*, which actually means *foot or footprints*, but when applied to Yolngu law it takes on a more profound meaning referring to the underlying *foundation of the world*.

The idea was to bring a group of artists, scientists and printmakers together to think about Western scientific ideas and knowledge together with the holistic perspective of Yolngu people.

The title of the exhibition, *Djalkiri: We are standing on their names - Blue Mud Bay*, comes from the words spoken by clan leader Djambawa Marawili. It is about the cultural inheritance of the ancestors, it is also about respecting different cultures and beliefs, walking together in the footsteps of their knowledge.
The Workshop

When the artists arrived the reception was overwhelming. The whole community had gathered and was patiently waiting to perform a welcoming ceremony for the travel weary visitors. Congregating on the beach overlooking Blue Mud Bay, the new guests were met by spear-wielding dancers, looming and retreating in a traditional test of the new relationship. The Yolngu then led the visitors to their campsite for a smoking (cleansing) ceremony.

The visiting artists collected things they found like snake skins, a turtle shell, seeds, feathers and broken toys. They also accumulated images on their cameras and sketched in their notebooks. Glenn Wightman, an ethno-biologist with over 20 years experience in Northern Australia, collected plant species and discussed traditional plant and animal use with rangers, Traditional Owners and artists.

While the visitors were out bush, printmaker Basil Hall set up a temporary print workshop at the community visitor centre. The Yolngu artists began working directly onto zinc plates with bitumen and painting onto acetate. After two days of talks and exploration, the visiting artists also began to draw, first onto paper then onto plate. The artists interacted closely together as they camped, cooked, ate, walked the country, shared stories and created art. At night they watched archival films depicting Yolngu culture and showed images of each other’s work. Around the campfire they discussed culture, history, sea rights and the events of the day.

1. Marrnyula Mununggurr and Liyawaday Wirrpanda discuss their work.
2. Artists at work during the print workshop at Blue Mud Bay.
3. A flag placed in the sea as a celebration of the High Court case that recognised Yolngu ownership of the intertidal zone in the Northern Territory.
The Printmaking Process

The process of printmaking involves transferring ink from the surface of one material to another (usually a metal plate or a wooden block onto paper or fabric). If the plate or block has been made to receive ink in the same way each time it is applied, this is called the matrix and more than one print can be made. A number of identical prints is called an edition. Traditionally there are four ways to make a print, relief, intaglio, stencil and lithographic. The matrix, or ink-holding surface, is different for each one.

In the Djalkiri project all the prints created are etchings and screenprints. Some etchings will involve more than one plate (or matrix). Etching means that the matrix was created by using acid to incise a zinc or copper plate. Each matrix is inked up by hand and rolled through a press to force the ink from the matrix onto the paper. In making an etching, the plate is first coated with an acid-resistant material called a ground. The names of the various types of etchings come from the types of grounds used. Hard ground and soft ground are used to make lines and an aquatint ground is used for tones.

As the artist develops the plate, the printer will print and test the image to check the development of the marks and tones; this is called a proof. A number of proofs can be made until the artist is satisfied with the image. To make the proof, ink is applied into the grooves of the etching plate with a soft cloth and the plate surface is wiped clean. Finally the printer covers the plate with a moist sheet of paper, and runs it through a press. The press forces the paper into all the depressions of the plate and pulls the ink out onto the paper. Multi-coloured prints may require a separate plate for each colour; these are printed sequentially on top of each other to produce the final work of art. This process is called registration. Most of the Djalkiri prints are multi-plate colour etchings; some are also screenprints.

Once the plate work is complete the artist approves the final proof. The printer produces a limited number of identical prints the same as the proof. At the end of the editioning process the printer will number the prints. This is called a limited edition. An edition number will appear on each individual print as a fraction such as 5/25, meaning that this particular print is number 5 of 25 prints made. The artist then signs the prints in pencil. Limited edition prints are produced on the understanding that no further impressions of the image will be produced, so at the conclusion of the editioning process the plate is struck (marked) to prevent further editions of the same matrix being made.
Garrangali
Etching and screenprint

Garrangali is the sacred and dangerous area where Baru the crocodile nest, on Madarrpa clan land. This Garrangali is away inland up a creek to an area marked by an oasis of tall trees and forest surrounded by the expanses of a ‘featureless’ floodplain. Here fresh water bubbles to the surface to mix with the surge of saltwater tidal contamination. During the Dry, considerable heat shimmers across the dust, remaining inaccessible without rights of passage when inundated with flood waters during the Wet. Baru the ancestral crocodile ventures here from Yathikpa, bringing the power and authority of the Ancestral Fire with him. The sacred clan design of cross-hatched ribbon swirling flame denotes this fertile mix of waters and fire in this sacred area. Garrangali is revered as a reservoir of Madarrpa soul. To venture into these parts is for those with appropriate knowledge and the preparedness for the intense heat of fire and the ire of the crocodile.
Liyawaday Wirrpanda
Clan Dhudi Djapu, Moiety Dhuwa, Homeland Dhuruputji

Yalata
Screenprint

Liyawaday has painted her Dhudi-Djapu clan’s design of country that was transformed by the principal creator beings for the Dhuwa moiety - the Djan’kawu. They passed through the plains country of Yalata towards the place where Dhudi-Djapu live today at Dhuruputji. The two Djan’kawu sisters have names in this country of Ganaypa and Banyali, they sang the brolga Dhangultji as they walked with their walking sticks - Wapitja. With these they dug waterholes as they went, naming them and thus sanctifying them with special qualities.

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

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

Gurrtjpi
Etching and screenprint

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

During the days of Wongu the Djapu warrior, an area in the shape of the stingray was cleared by him and others who came to country to hunt Gurrtjpi mid-way through the Dry season. The area is still clear today. His two eyes are holes in the ground where the current inhabitants pick sand to throw in the direction of the rock at Lulumu for good luck and plentiful fishing. The stingray, Gurrtjpi has been depicted in these waters.
In October 2009 I had a trip to Yilpara with other artists Fiona Hall, Judy Watson, John Wolseley and Jörg Schmeisser. We worked with Marriirra Marawili, Djambawa Marawili, Liyawaday Wirrpanda and Mulkun Wirrpanda. Basil Hall came along to help with the printing process. He took the images back to his studio for printing in Darwin. Winsome Jobling made the paper for the Bawu to go on to the print.

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

That night I dreamt about the Bawu and then asked Marriirra and Djambawa if I could paint my mother’s design. I got the permission from them and this is the story for my print. Bawu represents the sailing cloth. It is the Madarrpa and Mangalili clan design. The design in the middle is Bawu. On the top the white represents the clouds and the blue represents the water.

The lines around Bawu represent the saltwater-Mungurru connected to Yilpara and Djarrakpi homelands. This is my first painting from my mother’s clan. It tells the story of sea rights. The ceremony for sea rights at Yilpara had this flag situated in the sea connecting clouds and water.
Mulkun Wirrpanda
Clan Dhudi-Djapu, Dha-malamirr, Moiety Dhuwa, Homeland Dhuruputpi

Birrkuda
Etching and screenprint

This is Yirritja honey. We call Birrkuda, Gawarratja wanga, (place). This painting is from my mother’s clan, her miny’tji (design). I am looking after this design for her because she has passed away now. My bothers Dhukal and Wuyall and me look after this for her. We look after this land and the miny’tji for all her grandchildren as well. It is a Honey site of Ancestral times sung by the Yirritja.

This image shows the honey at the place known as Gawarratja belonging to the clan of Mandawuy Yunupingu’s (Yothu Yindi Band) mother-in-law, who is recently deceased, leaving her sister as the only surviving member of this clan. Their clan was decimated by a massacre in the early 1900s, which is told in the Yothu Yindi CD Birrkuda. The sensitivities of this history have meant that this design is not often reproduced. In this instance, this elderly Dhudi-Djapu woman has painted her mother’s pattern.
Our journey began with a dance: in this ceremonial way the Blue Mud Bay community welcomed us to their country. Over the following days as they showed us around they unfolded for us the living map of their land and sea, which charts Yolngu culture and embodies Yolngu ancestry. We learned that their homeland is a story place; it is the larder and the medicine chest, the almanac and vast encyclopedia. We saw that their sea and land and sky are home to many creatures, and learned they harbour sacred places where past and present are manifest, perpetually.

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

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

For each of us, home is a place that is not only fixed on a map but floats along the tributaries of our consciousness. The place I come from is, I think, located somewhere on the ebb tide of the world at large, a place in a culture in a continual state of flux, drifting without an anchor. It is a place which is sharing less and less of its space with its kindred plants and animals. Too often the world I belong to absolves itself of guilt and responsibility for its actions by washing away the traces of its murky history. I have a sinking feeling that I'm from a society that is now foundering out of its depth, which laid down its foundation on quicksand. I learned at Blue Mud Bay that Yolngu culture is a fluid one, with a deep knowledge of and respect for the source from which it flows. A tide of goodwill from the community there invited us to walk and sit together to create Djalkiri. In the slipstream of this collaboration our different worlds are flowing together, making ripples on the surface where our cultures meet.
Drawing on the tide - Baniyala

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

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

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

Each day as we all worked in the centre, these gems of information - given so generously – mediated our printmaking. And as these images of small things slowly spread across the dark velvety ground of my etching plate I felt as if some invisible ordering force was at play. Now when I look at the finished etchings I hope that I may have learnt just a little bit about some of the mysterious systems of correspondences and interconnections which are a part of the Yolngu cosmic understanding of the nature of the world.
I follow the confusing lines of the mangrove-roots with a pencil. The tip of the lead and the needle’s point are my fingertips. I draw and get my bearing. I get closer, connected to where I happen to be.

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

Jörg Schmeisser 1942 - 2011
When the red flowers appear on the kurrajong, the mud crabs have good flesh on them.

We ate the crabs and fish, tasted buffalo stew, heard the buffalo snuffling around our camp.

People danced and welcomed us with blue flags and great ceremony.

Our camp is in an open area where the stingray came in and bit the ground in different places. The eyes of the stingray are waterholes where freshwater bubbles up out of the ground.

Boat/sails/prau, the dreaming Macassans.

‘We had those designs’, said an old man.

Wangarr – ancestral presence in the country, in the land.

Past, present, future.

Djalkiri - strong spirit places.

Different currents that go under and over each other.

Mungurru – great current.

Waters – shared between the clans.

Baru, crocodile, diamond, fire.

Mäna, the shark came inland up the river from the sea.

Casuarina, Wangupini, the cloud of this tree.

That arises in the sea.

We sing about this tree.

11 clans in the map of Blue Mud Bay, different dialects.

Matthew Flinders met a captain of the Macassan fleet who had exchanged names, Pobasso with Yolngu – Wirrpanda.

Garrangali the name of the band, is the crocodile’s nest, a jungle area on the floodplain.

Garrangari, the floodplain.

Djambawa: I am still living and surviving with all those stories.

The sand is still alive.

The shape is still alive.

The stories are still alive.

Blue – sea.

White – cloud.

Invisibility.
The idea for this project was to bring a group of artists, scientists and printmakers from different cultures together, to think about Western science and knowledge within the holistic perspective of Yolngu people.

Yolngu belief and knowledge is contained within songs, stories, ritual and art. Paintings are like maps depicting living things and earthly elements. All have meaning and are based on knowledge and relationships. This is expressed through the Djalkiri, literally meaning foot or footprints, but when applied to Yolngu law it takes on a more profound meaning referring to the underlying foundation of the world. The title, Djalkiri: We are standing on their names - Blue Mud Bay comes from words spoken by Djambawa Marawili. It is about walking together in the footsteps of the ancestors.

1) Consider the above statement. Choose two works, one by a Yolngu artist and one by a visiting artist. How do the works differ? How are they similar?

2) Make drawings of your favourite works. Make notes about the techniques and colours used. Think about your own environment and how you might create an artwork which responds to your surroundings.

3) Having thought about the Djalkiri project, what roles do you think each of the following have played in the presentation and interpretation of this exhibition?
   - The gallery
   - The curator
   - The ethno-botanist
   - The anthropologist
   - The printmaker
   - The artist
   - Yourself, as viewer
Write a paragraph about the parts played by each of these exhibition participants. What do you think is the role of art galleries in showing contemporary culture?

4) Research the art from Arnhem Land and find out about at least one of the visiting artists. Write a paragraph comparing works by a Yolngu (Arnhem Land) artist and a visiting artist.

5) Use your above research to discuss in groups what kinds of knowledge are shown in these works. How does the work of the Yolngu artists differ from the visiting artists? Discuss the different ways of seeing and knowing.
Further Research

1. What is printmaking?

Find out about different kinds of printmaking. How are they done? Find out about the etching (or intaglio) process. Describe the different types of intaglio printing.

- Australian Print Workshop http://www.australianprintworkshop.com/default.asp

2. Find out about the artists.

Use a map to locate the Arnhem Land region. Find Blue Mud Bay. What does the word Yolngu mean? Find out about the Yolngu artists at Yirrkala Community. What is Buku Larrnggay Mulka? Use the following website to find out more:

- Yirrkala Art Centre - http://www.aboriginalart.org

Google the names of some of the Djalkiri artists: Djambawa Marawili, Marrnyula Mununggurr, Mulkun Wirrpanda, Fiona Hall, John Wolseley, Jorg Schmeisser and Judy Watson. What kind of artists are they? Write down something interesting about each one.

3. Find out about the ‘Top End’ of Australia.

What is the climate like? What is the landscape like? How many seasons are there? What are the seasons called? As a starting point visit the following websites:

- Travel NT http://en.travelnt.com/assets_static/seasonsof-kakadu/kakaduseasons.swf

4. Find out about plants and animals found in Arnhem Land.

Make a list of some of the well-known plants and animals from the Top End of Australia. The following websites can be used as a starting point:

5. **Find out about the Djalkiri Project and the people involved.**

What is the project about? Visit the following websites as a starting point:


6. **Find out what an ethno-botanist and an anthropologist does.**

What does an ethno-botanist do? What does an anthropologist do? Find out what a herbarium is. What do people do there? Use the following website as a starting point:


7. **Find out about Indigenous protocols.**

What kind of things should people be aware of when travelling to Indigenous lands and working with Indigenous Australian people? Use the following as a starting point for your investigation.

- ABC National Broadcaster http://www.abc.net.au/message/proper/ethics.htm
- NSW Board of Studies http://ab-ed.boardofstudies.nsw.edu.au/

8. **Find out about Arnhem Land.**

What kind of place is it? Who lives there? What is the history of Arnhem Land?

- East Arnhem Land Tourism Association http://www.ealta.org/index.html
Touring exhibition from Artback NT: Arts Development and Touring in conjunction with the Australia Council for the Arts and Northern Territory Government Department of Natural Resources, Environment, the Arts and Sport