



JADAGEN
•
WARNKAN
•
BARNDEN

Changing Climate in Gija Country

Jadagen • Warnkan • Barnden

Wet Time - Cold Time - Hot Time

Changing Climate in Gija Country

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Cover image: *Ngoomoolji ngara-ngarag ngimiyanyji warnkan Warrmarne*
Clouds building up in the cold time at Warmun

Warmun Art Centre
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FOREWORD

Jadagen Warnkan Barnden began as a series of discussions between Environmental Scientist Sonia Leonard, Linguist and Cultural Consultant Frances Kofod, senior Gija artists and knowledge holders from Warmun Art Centre. These discussions, held in 2012 and 2013, were part of a Kimberley-wide research project about Indigenous Perceptions of Climate Change, funded by the National Climate Change Adaptation Research Facility (NCCARF). Out of these conversations came the proposition that Gija artists would share their knowledge in the Gija way, through ochre on canvas, and in story. In the first instance the artists chose one of the four main weather events for the region; either ‘hot’, ‘cold’, ‘wet’ or ‘flood’. They then made paintings around these themes and the transitional phases between the seasons.

Warmun Art Centre is proud to have been involved in this project, which weaves together the three disciplines of art, climate science and linguistics into a cross disciplinary exchange. In the extraordinary East Kimberley landscape of dramatic extremes and subtle beauty, it is appropriate that these three research areas should come together, in a place where everything seems to be colour and landscape and language. The initial research focused on how indigenous communities in the Kimberley used, as Sonia Leonard explains in her essay, traditional knowledge systems ‘to interpret the landscape in which they live.’ The works in this publication give us a glimpse of what these knowledge systems are, and what they mean as a lived experience within the landscape.

The three contributors to this publication, Alana Hunt, Frances Kofod and Sonia Leonard, have each written of the ways in which traditional knowledge connects Gija culture intimately to the landscape. Traditional knowledge of the landscape is bedded deeply within the cultural context of Gija life, so the linkages between story and language and landscape are always highly reflexive and interconnected.

This project owes a debt to the many people who have taken these responsibilities to heart and worked so hard to bring it to fruition. The artists embraced the project, produced the beautiful works you see here, and gave freely of their stories and experiences. Alana Hunt worked alongside the artists and supported them throughout the process, Andrew Fisher, our fabulous designer, Jo Holder and Crossart Projects who bravely offered to exhibit the works, Sonia Leonard, who was instrumental in creating the vision for the project, and who undertook the science that supports the project. We would also like to thank the indefatigable Frances Kofod whose enthusiasm and unflagging commitment has carried this project forward in many ways. We are grateful for the support and encouragement she has given to the art centre not just for this project, but in many other ways, over many years. Finally, we would like to thank the NCCARF. Their commitment to a truly interdisciplinary approach to understanding climate change is a courageous step forward in the long march towards constructive responses to the global problem of climate change

Adam Boyd
Warmun Art Centre

TRADITIONAL ECOLOGICAL KNOWLEDGE AND CLIMATE CHANGE ADAPTATION IN CONTEMPORARY INDIGENOUS SOCIETY

When he got hot now, really hot, we can't know whether he hot weather or cold weather or rain time.

– Rusty Peters, 2013

Indigenous communities worldwide live at the margins of society but increasingly are at the forefront of global impacts of climate change. Extreme events and shifts in regional weather patterns are changing the way Indigenous people use traditional knowledge systems to interpret the landscape in which they live. Seasonal indicators are no longer as reliable as they once were and the pressures of modern society only compound these impacts further. How do Indigenous people understand these changes and what tools can they use to adapt in a modern contemporary world? Is the key to adaptation imbedded within traditional knowledge systems that people have relied on for centuries?

Today Gija people of the East Kimberley in North Western Australia live in a vastly different landscape to that of their ancestors. Changing climatic patterns over the last 40 thousand years have seen the landscape of the Kimberley shift from open woodland forests to vast grassland plains (25-15kya) and finally to the tropical savannas that we see across the region today. Rock art paintings of the Kimberley document these changes and serves as an important example of the ability of Indigenous people to gradually adapt to changing climates over thousands of years. The traditional ecological knowledge these paintings depict has been passed down the generations through song, dance and story, remaining strong within contemporary Aboriginal life.

Traditional knowledge systems by their very nature are adaptive. Through observation they monitor change and provide guidelines to respond accordingly. The seasons of Gija are not tied to calendar months as in western society; they are directly linked to observed indicators within the environment. The calls of the *goorra-goorany* (storm bird) tells Gija people that the Jadagen (wet season) is coming, the rain will soon be here, indicating to people that travel across country will soon be difficult. Gija adapt their daily lives accordingly.

Understanding how to link seasonal change, landscape responses and human behavior offers a contemporary understanding of the inter-linkages between socio-ecological systems that is essential for successful adaptation. Increasing focus is being placed on the development and mainstreaming of community based climate change adaptation and the importance of traditional knowledge systems and worldviews in developing adaptation responses. But how do scientists understand and build multi-layered processes of extension at the local level? What roles do language and culture play in building community capacity for dealing with climate change?

In response to this need, we have worked with Gija people to develop a multi-layered approach to ‘talking climate change’ that acknowledges complexities of language, worldviews and the multiple ways of knowing; assisting Gija people to consider their own adaptation goals and solutions. It is important to break through the barriers of established thinking around ‘how to adapt’ and to embrace alternative ways of collectively expressing community understandings of the impact that climate change has on cultural identities.

LANGUAGE AND THE LAND

Indigenous people have long expressed their relationship with the environment through art. Art encapsulates the multiple dimensions of socio-ecological relationships, allowing people to visualize concepts and express understandings on multiple levels of consciousness. Expressions through art and language encourage adaptive thinking, allowing Indigenous people to conceptualize climate change on their own terms.

This project presents us with an opportunity to explore the benefits of community-based approaches that integrate local knowledge systems with adaptation planning approaches to build resistant communities. Through this process we help bridge the gap between traditional knowledge and western science, which historically focused on quantitative approaches, while Aboriginal ways of knowing through complex relationships to the spiritual and biophysical were seen as qualitative and hard to quantify as ‘facts’. The deep spiritual connection to ‘country’ that Gija people have means that any alterations to the environment from climate change has profound personal and cultural meaning. If the community is to adapt to these changes there needs to be an appreciation of this connection to develop evolving frameworks that reflect the complexities of contemporary Aboriginal life in remote North Western Australia.

This project offers a unique pictorial record of the collective understandings of changing seasons, weather patterns and the subsequent landscape response by a group of senior Gija knowledge holders. It provides a journey of learning and an expression of self that offers insights to the important role of traditional knowledge systems and worldviews in climate change adaptation.

Sonia Leonard

Before the arrival of Europeans, life for Gija people was defined almost entirely by their relationship to their land, their knowledge of its flora, fauna, topography and climate and the spiritual beliefs that informed their society. Sonia Leonard has written about the climatic changes that have occurred in the Kimberley over the millennia. But in a few generations, since the invasion of the East Kimberley by Europeans as recently as 1884, Gija people alive today have seen very dramatic change in both the landscape and their ability to live in their land. It is sometimes difficult for people to assess how much of the change they see in their landscape is a result of climate change and how much a result of the destruction of water holes and springs by cattle. To enable Gija people to understand, assess and manage change in their landscape on an ongoing basis they need to know what was there in the first place, that is, to have their baseline data recorded. This documentation must be done using Gija language as it not possible to properly express the detailed knowledge of flora, fauna, landscape and environment using only English or Kimberley Kriol.

The senior Gija artists who have contributed to this set of paintings are also community elders who speak passionately about the importance of recording and passing on Gija language to younger generations. The Gija language data presented in this book includes key vocabulary used to speak about the three main seasons, *Jadagen* ‘time of big rain’, Warnkan ‘cold time’ and Barden ‘hot time’ as well as lists of plants and animals that are indicators of seasonal change or economically significant for each season. However the Gija stories accompanying the works in this book provide much more than a series of wordlists. Detailed ecological knowledge is enriched by its placement in a cultural context.

The importance of knowing the Gija language names for different species can be understood when noting two completely unrelated species that are sometimes called ‘bush potato’: *Ngawoonyji* the ‘Pencil Yam’, *Vigna lanceolata* painted by Mabel Juli and *Jilirr-jilirrji*, the ‘Long Yam’, *Disocorea transversa* celebrated in a chant by

Shirley Purdie’s father’s mother-in-law. *Goonjal* the Kapok Bush with yellow flowers in *Warnkan* – the ‘cold time’ seen in Betty Carrington’s work is another root vegetable and also a seasonal indicator. There are several more ‘bush potato’ species each having different Gija names.

Girinyil the green Katydid grasshopper painted by Rusty Peters that lets people know that the cold is coming is one of seven different Gija words for types of grasshopper. There are four different types of ‘sugar leaf’ or lerp harvested in *Barnden* the ‘hot time’ one of which is seen in Shirley Purdie’s painting *Linyjil-ningi Binkany* ‘Cabbage Gum with Sugar Leaf’.

Mabel Juli’s paintings bring life to the weather. *Malngirriny* the lightning appears as an active agent striking the ground and *Wininim* the emu chickens send the cold wind. Rusty Peters *Goowoolem Barnden* ‘trees in the hot time’ shows species we found as cattle-chewed dusty remnants on a visit to his country on Springvale station in 2010. Shirley Purdie’s *Garlooroony*, the male rainbow serpent that vomits out the little green lorikeets and witchetty grubs with the first storms of the wet season, has his own chant to bring them out.

Gija culture is not static but has evolved to take account of the changing world. Today painting lies at its heart. It is particularly appropriate that the Gija changing climate story is told in paintings, as the whole Warmun Turkey Creek Art movement began as the result of a weather event. The woman whose spirit gave the *Goorirr Goorirr* to Rover Thomas was killed in a car accident when the rainbow snake crossed the road in a storm. The paintings carried on the shoulders of the dancers in this song and dance cycle were the start of a tradition carried on today. This series of paintings provides an original and enlightening presentation of Gija seasonal indicators and perceptions of weather and climate. The accompanying book of stories is also an important addition to the corpus of Gija literature.

Frances Kofod

FAITH AND KNOWLEDGE

I've just left the East Kimberley and the sky is bright blue on a cold winter morning on the outskirts of Sydney. My grandmother wanders into the courtyard for a moment and hurries back in, closing the door from the cold, gusty wind outside.

Oh there's going to be a change in the weather, she says. Can you hear those kookaburras? There must be rain coming.

But, it's a clear blue sky outside, my grandfather contests.

I know, she says, but I trust those kookaburras.

My grandparents spend the next half hour debating their faith in kookaburras, and as I think about the paintings in this collection I start to wonder about how much and how little Indigenous knowledge has managed to seep its way into everyday life in Australia today.

Clearly, not enough; one look at the wider political, cultural and environmental state of Australia is testimony to that.

When this project started I was excited to have the space and time to listen to senior Gija people speak about and paint how they understand changes in weather, particularly in light of human-induced climate change. But my friend, the esteemed linguist and cultural advisor Frances Kofod, gently reminded me that here, in Gija country, the weather is always induced by the behaviour of humans, animals and plants. The notion that humans are responsible for instigating changes in the weather is nothing new. This subtle but important shift in worldview is central to *Jadagen Warnkan Barnden*.

Indeed when the flood decimated Warmun in March 2011 the event was often attributed to the will of disgruntled individuals or naughty boys who had interfered with birds they shouldn't have. *Ngarranggarni* (Dreaming) stories are full of narratives centred on the way human behaviour and those of other animals impact the weather and ultimately the shape of this country. In *Jadagen Warnkan Barnden* Shirley Purdie has produced a work about *Garlooroony*, the husband of *Goorlabal* the rainbow serpent. During the wet *Garlooroony* is said to vomit little green lorikeets and witchety grubs. He carries these grubs in his hair belt, and they appear after rain in the wood of the red river gum. Purdie's work elicits the unique mix of enchantment and the uncanny combined with practical and scientifically verifiable information that speak to the extraordinary import of *Jadagen Warnkan Barnden*.

Rusty Peters paints the home of *Girinyil* (katydid grasshopper) whose late-night calls tell of the coming cold after rain. Nancy Nodea's *Goonjingarnel* (bauhinia flowers) signal the arrival of hot weather and the availability of bush honey. One of Mabel Juli's striking compositions depicts the birthing and early education of *Wininim* (emu chickens) whose distinct style of bathing bring about the cold weather. Here, in the works produced by these artists and others including Lena Nyadbi, Churchill Cann, Mary Thomas, Betty Carrington and Gordon Barney, the doubt that eventually overrode my grandmother's faith in kookaburra's is absent. This is not because there is a greater degree of faith but because that faith is informed by an encyclopaedic knowledge. *Jadagen Warnkan Barnden* is a glimpse into the extraordinarily rich tapestry that informs Gija life.

The works produced for *Jadagen Warnkan Barnden* are contemporary, creative and intellectual expressions from individuals who hold information that has been uttered, practiced and built upon over thousands and thousands of years – in essence since time began. In the hands of these senior artists, painting is a means for a predominately oral culture to communicate effectively in the midst of a world whose emphasis is not only on the written word but even more so on the power of the image.

Despite its significance nothing about this project is ostentatious. The paintings and stories are real. They're grounded, generous, subtle and strong. *Jadagen Warnkan Barnden* speaks of an ability to recognise nuanced relationships between humans, animals, plants and the weather, and the effects of one's behaviour on another. It is about forecasting changes in weather without a satellite to indicate atmospheric conditions and about recognising the cyclical passing of time without a calendar or clock. It is also about responsibility. The responsibility to listen and to respond accordingly in order to survive – and through *Jadagen Warnkan Barnden* the artists are speaking as much to their own community as to those beyond.

Alana Hunt



Shirley Purdie peeling a cooked root of *Goonjal*, the Kapok bush, an important bush tucker. *Goonjal* flowers indicate the arrival of *Warnkan*, the cold season in Gija country.

JADAGEN



Wet Time



Malngirriny – Lightning

After the tantalising build up with the clouds, the calls of *goorra-goorany* the storm bird and the laughter of *dimberralgargarji* the dollar bird, *doorig-doorig ngoowoonji*, the thunder roars. *Jadagen* – time of big rain arrives with *malngirriny* the lightning and *walangeny* the first rain. Huge amounts of water races down the dry creek and river beds making them raging torrents. After the first storms comes *yiwirn*, the set in rain. Devastating flood, *warrambany*, may follow when the saturated land cannot absorb more water. The waters of the *jadagen* brings life to *Gija* country, the landscape is transformed from the harsh reds and browns of the *Barnden* to a kaleidoscope of green. The grass begins to grow, waterholes come alive with the call of birds mating, while plants such as the green plum start to bare fruit.

Dama-yoo ngoomool-warriny thad boorroonboo-yoo berrem lawagbe-warriny. Jaliya ngerne jadany gerloowoorreng. Gerliwirring, ngerren-ngarri nginini, goowoo dalyalya waniyidji berrema yilag barlawan. Malngirriny, thoowooranyji ngarayi benayidji ngenengga barlawan yilag. Nginyjiny joomooloony thad-ngarri nginji, berremani thaloorroong. Wililib nginiyanyji nginya joomooloony, ngenengga yilag waniyidji dalyalya. Beleb nginimanyji ngenengga yilag, waniyid jilan. Nginyjiny ngarrgarliny thad-garri nginji

Jadam boorroodboo-ngarri, boorlirrg-boorlirrg wananyji berrema jaliya ngerne yilag. Wayinigana nginya malngirriny waniyidji yilag. Thoowooranyji nginya joomooloony boonoomoorloonji yiligin nawane-ningi. Jadagen thad nginji nginyjiny. Ngenengga-wanya woombiyidjini yiligin thaloorroon, bat ngenengga beleb nginimanyji yilag, jilangam. Nginyjiny ngagenyji daan, Barlinyin, gerliyirr Springvale, gendoowa. Gelengen joomooloony dany baljarra nginiward.

There are two white clouds here. It is raining from up there. The lightning has just struck the ground and lit a fire from up high. It must have seen something down here on the ground. The boab tree standing here has a hole in the side. The lightning was trying to hit the boab tree but missed and struck the ground. Here (in the other corner of the painting) is a hill.

When the wet season comes, it starts to rain and the rain falls. Then the lightning hits the ground. Maybe there is something inside the hollow in the boab tree. The lightning stands up in the wet season. Maybe it wanted to strike something inside the hollow in the tree but it missed and hit the ground. This is in my country called Barlinyin, to the west at Springvale Station, upstream. Today the boab tree has fallen down.



NGOOMELJI DOO MALNGIRRINY Cloud and Lightning

Mabel Juli

Natural ochre and pigments on Belgian linen

80 x 60 cm

2013

*Ngenel ngarag nyilamangge, goorra-
goorral. Bawoo-ngarri nyerne, binarrig
yinamenya-yarre, jadam-boorroo
nawarrany jadagen. Gerlirrang nyidja
bawoo-wawoo nyerne, jadany nawarrany
ngoowoonji-ngarri. Laarne ngoomooloo,
malngirriny menan wananyji. Goorra-
goorral roord nyinya joomooloon.*

Here I painted the Storm Bird, the
Channel Billed Cuckoo. When it calls out
it tells us about the big rain in the wet
season. It comes from the west and calls
out when the big rain falls. At the top are
the clouds and the lighting flashing. The
Storm Bird is sitting on a boab tree.



GOORRA-GOORRAL

The Storm Bird

Nancy Nodea

Natural ochre and pigments on Belgian linen

80 x 60 cm

2013

Nginyjiny ngarag noonamangge-noongoo
garloooony, ngoolngagany-ngooyoo
goorlabal. Berrema, ngarnbe-ngarri
doorig-doorig-garri ngoowoonji an,
ngarnbe-ngarri jalij-garri ngerne an,
wayinigana berrembi boorarrgarra
borroodboo, yoorlag beniyinji wirriril
doo lagarnel.

Ngalany ngerne "Wirri-ngiloowoo, laji-
ngiloowoo, woorg-woorrgbanyma-ngirri?"

Yiyi nawarragawoon roord ginji, ngalany
ngerne naw berrema, jarroo-jarroo-ngarri
boorroorn jadany ngerne, jalij-girrim
wirrirrim-boorroo thoowoo-thoowoom.
Jirrgawoorra birrim yoorlag binbiji. Wel
berrembi wirrirriny deg yamberramenya
googan jadanygany ngidji-ngarri, jalij-
girrim. Ngarn-ngarri ngerne, doorig-
doorig-garri ngoowoonji, berrema
boorarrgarr boorroodboo. Wanyji ngeleli
doo, lagarnel, bat nyinya goowoole-yirrin,
garndi-yirrin biline barlinyin. Goodam-
birri beniyinji dooloog-garri, boorab-garri
ngidji-birri woorg-woorrg beniyinji
boorab-garri ngidji, goorloo-biny.

Garlooroony ngoolngagany-ngooyoo
goorlabal. Ngarnji gooma ngoowan deg
yarramanya prapli, oni minyjiwoorr-jany
boorroorn-ningi, ngarrgarle wayinigana
ngarag ninemangge. Ngalen goorayi
dooloog waniyidja, deg nyimberramangbe.
Ani nginyjinyi ngarn-ngarri beniyilinji
dooloog-girrim dam, wooji-ngarri
nimbirn, nyoongoon birrim-ninggi, daambi.

Berrem noonayangge-ngarri <bright one>.
Berr-ngarri boorroodboo-ni dam daam,
wayinigana noonayangge berrem, daam,
walangebanyanyji.

This is the painting I made about
garlooroony, the rainbow serpent's
husband. When the thunder starts and the
rain starts falling, that's the time these
things appear, he vomits out the little
green lorikeets and the witchetty grubs.

He sings "All the little green lorikeets, all
the witchetty grubs, are you going to keep
falling down to me?"

Yes he is sitting near the river singing and
talking about the rain so that it will fall
for the lorikeets and everything. They all
drop down when he vomits them out. Well
we only see these little green lorikeets
when the rain starts. When the thunder
roars they come out. And maybe these
witchetty grubs too but in the wood of
the red river gum and among the roots of
the turpentine Acacia. He carries them in
his hairbelt when he comes out with them
and throws them down.

He is the husband of the rainbow snake.
But we don't see him properly. People
say he is like the limestone that is why I
painted him like this. The female one that
I call mother comes out and people look
at her. But this one, when he makes those
things come out, if you run, the ground
and everything will be moving ready for
him to pull you in.

Here (as the main background to the
painting) I used a bright colour. I made
it like that because when the country is
shining maybe with the first rain.



GARLOOROONY DOO WIRRIRIL

The Rainbow Serpent and the Little Lorikeets

Shirley Purdie

Natural ochre and pigments on Belgian linen

140 x 100 cm

2013

*Nginya jada-jadawany woomenji danyga.
Nginya jadanj garij goorroomenbe
jabananggany ngerig ngidji-ngarri
malngirri-bany. Berrema yiligin
nawarragawoony loorlgboo-ngarri
ngidji gibiwoonab-garri-yayi. Danya
lalawoorroony nawarrany ngidji.
Yarroonya-ngarri berrem warnarran
gibiwoonab-garri nginiyin nginyjiny,
berrema therinyberrwany-ngarri benayid
mayarooma. Giralrin garlmang, dany
gibiwoonab-garri nginiyin danya
lalawoorroonyji. Gaboowanyji nyoodanyji
ngoorrayangbe ngoowan. Wayinigana
gibiwoonab, berrembi therinyberrwany
benayid, mayaroombi goonjambi yiligin
galmang, gibiwoonab-garri nginiyi, danya
nawarrany nginiwardja-ngarri.*

This when it is starting to rain. The big rain they call *jabananggany* comes from the south with lightning. Here in the middle (of the painting) is the river that rose up and spread all over our place here. That heavy rain is getting bigger. This is our place where the floodwater spread out and knocked down all the houses. The heavy rain came from the west and the east and the floodwater spread everywhere. Maybe someone made the rain. That is why it spread out and knocked down all the houses and trees and everything, when it spread out everywhere and the big flood came.



JABANANGGANY

Big Storm from the South

Rusty Peters

Natural ochre and pigments on Belgian linen

80 x 60 cm

2013

*Berrembi ngoomooloo, boorab berrayi.
Boorli-boorlirrg nginimiyin jadany.
Nginya jalija ngerne gerliwiring. Ngelela
tharriyarrel, thad jinya wirli-wirlin.
Jadagen jalij-ngarri ngerne, tharriyarrela
boorab jidja.*

*Nginyjiny woordoorr-woordoortji,
jiyirrinny dany wanyaginy, jad-garri
woongamenji dam-ningi, manam,
ngenengga jilan tharriyarrem boorab
boorroodboo-yarri. Loomoogool,
bangarinyda, thad nyoowoonya, ngarag
ngemenya naw. Loomoogool, dal barndel,
girimbirrel dal barndel. Ngoowan
werrgalel, ani gerlimbirrel. Thad-ngarri
nyinya dan, jida woongamenya, manam-
birri ngaliyangem. Boorab boorroodboo
dambi menkawoom, ngenhengbem,
werrgale, dam an berrem goorndoo-
goorndooloo, boorarrgarr boorroorn-
ngiyi mana-biny. Menkawoog nyiyinya
wirli-wirlin jadagen jalij-garri nginiyi.
Wirli-wirlin ngenengga joornanygarram
deg-ngarri yamberramenya barlawabiny.*

*Jad-ngarri nyoowoonya, thed ngiyinya
danyi jadany, nawarrany ngidji-ngarri.
Wiyawoog nyerne, nhangag ngidji,
danyi jadany. Jalij-ngarri ngerne,
nhangag gidji, marrarn. "Ngoowan jalij
nimbirn. Wayini biyarra." Nyerne-ni
"Marra biyarra ngoorroona, jalijbe dam,
ngirribawoorroon."*

Here the clouds have come out. It is starting to rain. Rain is falling from the sky. The rainbow stands high above. The rainbow appears when it is raining in the wet season.

This nail tailed wallaby, a kind of little kangaroo, puts his tail down here in the ground and the rainbow comes out on us. The blue tongue lizard too, can stand up and make the rainbow. It is the red coloured kind of blue tongue lizard. Not the one with blue-green markings, only the red one. When she stands up she puts her tail down hard in the ground. Then this good thing, red, green and yellow, comes from her backside. She makes it good in the sky when it rains in the wet. It looks beautiful high up here when we look from the ground.

When the rainbow stands up it stops the very big rain that had been falling. She hunts the rain away and it stops. "Don't rain. Go that way." She tells it "Go away over there and rain far away."



THARRIYARREL

Rainbow

Mabel Juli

Natural ochre and pigments on Belgian linen

80 x 60 cm

2013

Nginyjiny goorloony nginiyin-ngarri, wanyageny ngenaniyin. This is the water that came down when I was young.

When Churchill Cann drew “Flood” out of the hat as the subject for a work to be included in this exhibition we thought he would paint the recent devastating Warmun flood of 2011. However he remembered a flood on the Ord River at Texas Downs that happened when he was about fourteen or fifteen years old. That event and the landscape in which it took place is etched in his memory more than fifty years later. The painting is essentially a map as the artist described in Kimberley Kriol. The Ord River on Texas Downs runs through the middle of the picture.

This the Half Moon Plain (green section on middle left). We used to have cattle camp here, on the plain. We muster this part area (The brown section representing the high hills on the left of the picture). Right down here (to the plain). Come back here that the dinner camp (that is the midday rest place). And bring that cattle through here, cross there (across the river in the middle), this the night camp here (in the lighter section in the middle).

When that flood bin run, (from) Headley Spring (near the top), water he bin push em through la night camp, through la, this little ridges here (in the middle of the lower part of the painting), straight down to yard. Yard here (in the lower right hand corner). Two camp we bin have em, one here (near the ridges), and one there (in the lower right corner), that olden days one, where old Jimmy Kline still stockman. (Long term manager of Texas who had a good relationship with the Gija people who lived and worked there.) But he bin stop out now, when that flood bin come, he bin tell me, Ord River Station, that flood bin go through that yard.

Little bit of black soil there, green (top right of painting), we go down there with cattle, then back to Kilfoyle we call em, he got a yard, here (off the

top of the painting). This the night camp, just here (in the middle of the lighter pink section). That the hill there for, one more creek coming down this way, Dingo Spring, they call em (on the right hand side of the painting). It's on the main road before you turn off to Pandanus Yard.

Good, muster we had, this side, this side, and that side we had. Big muster, you know right down Bloodwood Yard. That the last muster we come back to, station and let some horse go, after we go right up to old Texas you know. But that river bin, he bin damage everything.

I was working stockman. All the young fella bin bringin back all the petrol drum bin all along that river, (washed downstream) from Ord River. We bin see all the nanny goat run la limestone, yeah, poor fella. Some fala bin die. All the cattle bin move back la big hill.

This flood bin there when I bin only young fella, fourteen or fifteen, I was. Big flood thadan. That Red Butt Yard bin under water.

FK Were you here for the recent flood?

Yeah I bin here. We bin in that bottle tree there. I bin tell them, “Don't laughin for that lot, this water gota come right up here again I bin say. We gota move la that bottle tree there because that bottle tree, he stop high, every time (tree seen on the cover of the book). From long time I know that flood was here. Everyone bin top of the fowl house there nother side, when police station bin there.

FK Is that a different time from this one (in painting)?

Yeah before, then. Thadan when I bin small that flood bin come here first time you know. Oh he bin right over thaday, right up to road or something like that. Old old people bin tell me every twelve years time, that flood gota come like that.



WARRAMBANY

Ord River Flood

Churchill Cann

Natural ochre and pigments on Belgian linen

80 x 60 cm

2013

Berrembi warrambam loorlg-garri berrayin nawarragawoon yiligin Warrarne. Gendang loorlg giniiyin. Nginyjinyi jarlayarlanggany, ngamarra-jany. Berdi-werdij-garri wananyji mayaroon wirli-wirlin, walilig wananyji ngamarra-jaya, woonboorr wanema dam thoowoo-thoowoom boolbam yiligin. Ngoorr-ngoorroo wanda-wandaj nginini yooloongoogo. Loorlg benanyji.

Jarlayarlanggam, goorloony naw ngarag ninemangge nginya walilig-garri wananyji, berrembi. Berrem yiligin Garden Area. Ngoorroo wirli-wirlin, galma-galmang booroonboo-ngarri. An, berrembi, dam jarlanggam yilag booroonboo-ngarri, banane, la bridge yilag, berrema naw gerliwurring. Wel ngenengga-biny, ngenengga-biny gerliwurring, ngamarra-jaya wanembany nginiwardji-yirri, walig yiligin.

Yoowoorr yirrayin naw goorloorr. Jarrag naw yirrani-ni dany Aadjendan nginji-ngarri Janamany. Ngoowan thood nginiwardji dandi, nawiyange-biny mayaroon, nginji-ngarri bagoo two fella, Megen. Thadboo berraniyindi-yoo yiligiyan, goorloonyi yiligin. That much nginyin goorloonyi danyi. Yiligin Addjendan walig nginyin, woonboorr wanema dambi mawoondoom thoowoothoowoom. Wayini-jarram wanda-wandj nginini yoolangoogo-nyaliny. Yoowoorge benamanyji gilirremilimbi, ngoorrooma damarramarra berraniyinde, Mirrilinggin. Prapa jilbawoony.

Jarlayarlanggam, mm berrewam. goorloom ngararag-ngarri berrani. Warrambany nginyin-ngarri wel berrembi ngararag wananyji dam, gerloowurring. Jamboonboo nginiwardjende, wel mayaroo-yooroong naw berdij wanemanyji. Roord-ngarri ngenaniyin marrge, deg noonamanggende dam yiligin nawarragawoom, nginya nginya nginyin-ngirri bardoo-biny. Nginyjinya, nginyjinya ngamarrajaya, berremba naw jarlayarlanggam. Jalij wanemayinde, jalij, jalij. Yiwirnji jalij wanemayinde, wel dambi dambi, galyegbeg benamanyji daam dam. Dambi warrambambi berrayin naw.

This is the flood that rushed down in the river at Warmun. It came down from upstream. These (shown at the top and bottom of the painting) are all the little creeks and gullies like a snake. It climbed right up high over all the houses. When it climbed right up high over all the houses, it went in everywhere like a snake and knocked down everything inside. It carried all the motorcars down stream. It washed them away.

The water made all these creeks and gullies when it went in everywhere, as shown here. Here at the bottom is Garden Area. Those there at the top are the places along the east side. And here is the creek that is down there at the road, at the bridge, this one coming down from here (in the middle at the top). Well from here, down from up here, it came along to us like a snake and came inside (our houses).

We all ran up there then. We spoke to that Janama (Gary Fletcher) who lived at the Art Centre. He didn't come down from the house where he was staying with Maggie. The two of them stayed there right inside in the middle of the water. The water came up that much. It went inside the Art Centre and knocked down the white paint and everything. It carried all the things like this (paintings) downstream too. It chased all the people from the west side (of the creek), they all stayed in a big group at Mirrilingki. It was really frightening.

These are all the little creeks made by the water. The floodwater made them when it came, from up there. It filled up (the creek) and then climbed up into the houses. When I was sitting looking down at the creek it came around behind me. This one, this one came like a snake, and then there were all these little creeks. It kept on raining and raining and raining. The set in rain kept falling and made the ground soft. Then the floodwaters came



WARRAMBANY

The Flood

Mabel Juli

Natural ochre and pigments on Belgian linen

120 x 45 cm

2013

Jalij wanemayinde:::, warany. Nawarrany naw, jalij ginini. Lalawoorroo nginyinde naw nawarrany naw nawarrany, wel goorloombi dambi jarlayarlanggam naw. Yilgoowoorroony danya warrambany prapa wariwoony. No mo gaardaya nginyinde-yarre layiga warnarran. Najing yage berrembi, yilaganyji nyirreg yoonbiji-yarre. Ngoowa-ngoowaga narrooni-yarre. Loorlg-anyji yoonbanyji-yarre yilag. Yoowoorra yirrayin dambi mayaroo-biny yiiigin.

Wariwoony, wariwoony danyi warrambany.

It kept on raining. Big rain fell then. The heavy rain came bigger and bigger and the water made those little creeks everywhere then. It was a bad really dangerous flood. It didn't come along to us slowly like before. No, it was different. Maybe it wanted to drown us. You would have looked for us but we would not have been there. It might have washed us all downstream. We all ran away from inside our houses. All the things inside were covered with mud.

It was a really "cheeky", fighting kind of flood.

*Jalawoonany ngidji-ngarri gerrij
benemenji goorloony, Lintharrg-ngarri
boorroodboo goorloom, marlinyji
jirrgawoor ngern ganjim, binarrig
yimberramenbe dam-boorroo warnkam.
Malimbu dambi. Daambi Balankerrji.*

When the willy-willy comes it dries up the water at the end of the wet. When the water dries up and the cane grass seeds drop this lets us know the cold weather is coming. Green algae appears in the water at this time. The painting shows the long hill called Balankerrji on the way from Warmun to Texas Downs.



MAYAWARNJI JALAWOONANY MARLINYJI

Willy-Willy and Cane Grass

Nancy Nodea

Natural ochre and pigments on Belgian linen

80 x 60 cm

2013

JADAGEN WORDS

<i>Jadagen</i>	wet time
<i>jadany</i>	rain
<i>Jadany jalij wiyinji, menkawoog benamenji daam</i>	'It is raining making the country good'
<i>lalawoorroony</i>	heavy rain
<i>jalawoorr ngerne</i>	rain is pouring
<i>jimbi-jimbijboo woomenji</i>	big rain from the south
<i>yiwirnji</i>	set in rain
<i>yiwirnken</i>	'Time of big set in rain/cyclone'. When the cloud touches the hill we know the cyclone is coming.
<i>malngirriny</i>	Lightning. <i>Malngirriny menan wananyji</i> 'the lightning is flashing'.
<i>dooriyi-dooriyi wiyinji</i>	'It is thundering'. This tells the goannas to come out.
<i>goorloom/goorrngam</i>	water
<i>nawarragawoony/nyanagawoony</i>	river
<i>warrambany</i>	flood water
<i>loorlgbu ngidji</i>	flood water running in the creek/riverbed
<i>Warrambany loorlg nginiyin-yarri rangarrwan</i>	'The big flood water came down early this morning'
<i>gooroowarrbany/gerawarrel</i>	hail stones
<i>thoolooloorrji</i>	waterfall
<i>tharriyarrel</i>	rainbow

JADAGEN PLANTS



Joomooloony Thawalabany Jadagen – Boab Tree – *Adansonia Gregorii* is in flower just as the wet season is starting. This tells people that the wet season is coming.

joomooloony

‘boab tree’ *Adansonia gregorii* flowers just before beginning of wet

minyarrany / minyjwarrany

‘black plum’ *Vitex species*, are ripe in the wet season

banariny

‘bush potato’ *Brachystelma glabriflorum*, small shoots appear showing people where to find the sweet round tubers

biriyalji

‘konkerberry’ *Carissa lanceolata* are ripe at two times in the year, wet time and cold time

berenggarrji / goowaroolji

‘white currant’ *Flueggea virosa* are ripe in the wet season

mindimindil

‘fruit species’ *Erythroxylum ellipticum* red fruit in the wet season

mindimindil

‘fruit species’ *Erythroxylum ellipticum* red fruit in the wet season

ngoowardiny

‘small plant species’ *Grewia retusifolia* gets little red fruit in the wet season

JADAGEN ANIMALS



Garndoowoolany basking in the sun after the rains in *Jadagen* time.

goorra-goorrany / goorra-goorral

‘channel billed cuckoo’ – “storm bird” tells that the wet season is coming (seen chased by crows)

yiroowoonji / jaranel

‘marsupial mouse’ makes mist on the hill showing the wet is coming

gariyil / jambinbaroony

‘bream’ are caught in the new flood water

moorlgoorool

‘crabs’ come out in the creek bed

birnkirrbal

‘bush turkey’ mates at the start of the wet

dimberralgarlgarji

‘dollar bird’ returns to Gija country and makes laughing calls at the beginning of the wet

garndoowoolany

‘goanna’ comes out from hibernation when he hears the thunder

gooroorroongoony / woordoorr-woordoorri

‘nail tailed wallaby’ of *Janama* skin drags its tail on the ground and waves his left hand to bring out the rainbow that stops the rain

loomoogool

‘blue tongue lizard’ also makes the rainbow that stops the rain by lifting her tail

wirrirril

‘little lorikeet’ many of these little green birds appear in the lead up to the wet especially when *boonbany* ‘cabbage gum’ is flowering. They are vomited out by *garlooroony* the male rainbow snake telling us the rain is coming

goorralji

‘small black biting march fly’ tells people that *minyjaarrany* ‘black plum’ is ripe

WARNKAN



Cold Time



Labam melagawoom boorarrgarr boorroorn Warnkan – Big flocks of corella appear signalling the coming of the cold time

As the waters of the *Jadagen* start to recede the skies clear and the *Warnkan* moves across Gija country. The greens of the *Jadagen* start to fade and are replaced with a sea of colour as trees flower and birds can be seen feasting on nectar. *Marlinyji* the cane grass that grows tall at the end of the wet get dry and drops its seeds. *Mawoorroony* the bloodwood trees are loaded with flowers and *giryiyil* the Katydid grasshopper calls out letting people know that the cold weather is coming and all the kangaroos will be fat. Lots of animals breed during the cold like *garnanganyjel* the emu and *warrarnany* the eagle.

*Warnkan, labany doo derranel goorloo-
goorloo boorroorn-noo warnkany.
Ngelmang, ger-ger-ngarri ngirni,
melagawoom boorarrgarr boorroorn
warnkan dan. Warnkany ngidji-ngarri,
melagawoom, labam doo derranbe
goorloowala berrilyanbe. Rangga
joonbida, bawoo-wawoo boorroorn,
labam dam boorij boorroorn, derranbe
boorij boorroorn, wayinigana rarre-
rarriny boorroorn goowoole-yirrin. Warda
ngoorriyinbe warnkany menkawoony nginiyin*

In the cold time the Corella and the Black
Cockatoos are all happy about the cold.
When the cold wind blows from the east,
many of them appear in that cold time.
When it is cold all the Corella and Black
Cockatoo are happy together. You can
hear them calling. The Corella play, the
Black Cockatoos play, that is why there
are lots of them hanging up in all the
trees. They love the really cold weather
when it comes.



LABANY DOO DERRANEL

Corella and Black Cockatoo

Mabel Juli

Natural ochre and pigments on Belgian linen

45 x 45 cm

2013

*Nginyjiny Warrarnany, warnkany
dany nawarrany nginji-ngarri-yarri.
Berrem goomboonyboo daa-ngarri
ngooowirn, wayiniji nawarrange warnkam
yamberramoorloon.*

This is the Wedge Tailed Eagle when it is very cold. When the eagle's eggs hatch we have the coldest time.



WARRARNANY WARNKAN

The Wedge Tailed Eagle in the Cold Time

Mary Thomas

Natural ochre and pigments on Belgian linen

80 x 60 cm

2013

Werrgale berrem, garnanganyjel nyaninya, joorroo nginiyanya, menkawoom. Menkawoom, werrgale marrirri benayidja berrem daam. Nginyi werrgalji thawalabany, berrema-ni thawalam. An danyi wanyaginy, wanyanyengga, nawarra nyaninya ngenengga goomboonyen yiligin. Ngaliyangem-birri thooverdem jagij benangaboordja, yiligi-biny, berrema. Lerlbag nginiyin dambi, boorab nyaninyanya. Ngela wininil thambarlam-ngooyoo, ngenengga-binya boorab nyaninya, wininil. Gooragal dal garnanganyjel nomo jirra-jirrawoom, melagawoom benamoorloonya.

Thad nyinya, "Gabiya nenbega?" Yilag naw joorroob nyoomoonya goorloon-gili yilag. Wara. Deg nyimberramenbe marrge. Goorloom dam deg bemberramenbe wanyanyagem dam, jilba boorroorn. Gooragal dal nyirreg nyoowoonya. "Wayinaa barrern!" nyerne-birri. Boorab nyidja doowerrberr nyerne doowerrberr, Wara. "Nenggerrewan naw" nyerne-birri wanyanyagem dam. Wanyanyagem naw nyirrega boorroorn. Boorarrgarr-ngarri boorroorn, madi nyimberriyinbe doowerrberr boorroondi, ngalejaya gooragal. Gooma doowerrberr-ngarri nyerne. Wayinigana waloorri nawarrany naw ngidji dany. Gere-ngarri ngerne waloorri nawarrany, warnkany naw yiniyinjii-yoowoo. Yaalji warnkany yiniyinjii-yoowoo, dambi gere-ngarri boorroorn nawarram. Berrema-berrewa wanyanyagem wininim-berra, doo gooragal

Berrema ngarrgarle-warriny yilag thad-ngarri boorroonbi-yoo. Berrembi, berrem merdbem mendoowoom. Ngelmang melng berrayin daam. Bagoo-ngarri yarroonya, berdij-ngarri yarroonya, "Aa melng berrayi-yarri daam."

Here (in the middle of the picture) is the green grass where the emu laid her eggs. She really loved this good green grass place. This grass has flowers. The little one grows big inside the egg. It pecks with its beak from inside (seen here in the middle of the painting). It opens the egg and comes out. The emu chicken's footprints are here in the middle from when it came out. The mother emu does not have just one chicken, she has lots of them.

(After they hatch) she stands there and says to herself "Where will I take them?" Then she takes them down to the water. Alright. They watch her and wait. The little ones look at the water and are frightened. Their mother gets into the water. "You all do this!" she tells them. She comes out and shakes herself, shakes herself. Alright. "You lot now" she tells the little ones. The little ones then get into the water. When they come out, they copy her and shake themselves just like their mother. Just like she shakes herself. Because of that the big wind comes. When the big wind blows, it makes us cold. The dew makes us cold, when that big wind blows. This is because of the emu chickens and their mother bathing in the cold time.

Down here (at the bottom of the picture) are two rocks. There at the top is the darkness of the night. Daybreak comes over the land from the east. When we sleep and then get up we say "Oh, it is daybreak in our country now."



WININIM Emu Chickens

Mabel Juli

Natural ochre and pigments on Belgian linen

80 x 60 cm

2013

Nginyjiny mayiny ngawoonji. Gooral ngagenyel ngenanyande-ngarri jarrij-ngarri nyanini. Jarrij-garri nyanini nawarrarrany werrgeb wanemanyande, ngenengga barlawan yilag. Warnkan jirrgawoorr berraard-ni, dambi ganarram yilag. Berrjilwany woomberrayid. Mayinyi danyi yiligine nawarrarrayi-noo nawarra nginiyinde. Jarrij yirramande, gooyarrg naw yirramande. Gerd-gerd naw mayiny menkawoony. Barnden jarrij yarrern, yirramande barnden, warnkan jarrij-jarrij yirramande. Warnkan barnden, nginji wayiniya mayinyi.

Jalij-ngarri boorroorn, doolooloog boorroorn-ni ganarram dam werrgale. Ngoowan jinbimnha-ni werrgale jalij-garri boorroorn jadam. Ngoowangarnany-ni mayim, jiloowa-moowam booroonboo. Ngarrgalem wethed-garri jinbijtha-ni belegan-ni dany ngawoonyji, biri-nyaliny nimbiynnha barndegen jarrij joowimnha. Berrjil-ngarri wimbiji mayiny dany ganarram-ni, mayi-bany nawarrarram-ni mayimga.

This is a kind of bush food called 'Ngawoonyji' the Pencil Yam. My mother used to take me when she was digging it up. When she was digging them she used to throw lots and lots down here on the ground. In the cold time the leaves fall off. They get dry. Then the edible root is big inside the ground. We dig them up, gather them and cook that good food in the hot coals. We dig them up and get them in the hot time and we dig them in the cold time too. That bush food is there like that in the cold time and the hot time.

When it starts to rain the green leaves come out again. You can't get them when they are green and it is raining. They don't have food then only stringy roots. If you throw a stone in the middle of the pencil yam plants and go back in the hot time you can dig them up then. When the leaves get dry then there will be lots of food there.



NGAWOONYJI Pencil Yam

Mabel Juli

Natural ochre and pigments on Belgian linen

80 x 60 cm

2013

Warnkan goonjal jarrij yirrarn, berrembi,
berrem-ngiyi, yilag, wayini jad yilag. Deg
yirramanjende thathawalanga berr berrayi
naw. Menkawool. Yirrangirriyinjende,
“Marra berrawoog yarra jarrijbany yarra
goonjam. Ngooroon, ngooroon deg
yarrem, barnda-barndale-bal, yarra-ngooyoo.”

Barndale berrem, barndebarndalebal.
Yirrayinde, jarrij, an nawarrarral
dal, gooma ngelel. Jarrij yirramande
ngoorrooyane, nawarram. Jarrij-garri
woobooj, yilag, yilag, lawoog-lawoog
naw. Woomam-birri gardij-garri,
jamboorn. Ngiyi, menkawool, menherrgarr
yarra-ngooyoo.

Warnkan thawalakin. Barnden dan
jirrgawoorr boorroowoonbe, aa
yilgoowoorroo wiyinya naw. “Barndengel
naw” yirrarn-ngiyi, “yilgoowoorool.” Bat
wayininji, August, ger ngerne jarrij yirrarn.

In the cold time we dig kapok bush roots
like these here (in the painting) that are
down in the ground like this (shows how
all the roots are placed in the ground with
her hands). We see all the flowers looking
bright and the kapok bush roots are good.
We say to each other “Come on, let’s go
digging up kapok bush. We will look over
there for the plants with lots of roots, let’s
go for it.”

Here are all the roots of the plants (shown
under each flowering bush in the picture).
We used go and dig and there were lots
just like this. We used to dig lots over
there. We would keep digging down and
cut them off. Then we would chop them
up with a tomahawk and pile them up.
Yes, they are nice and sweet.

It has lots of flowers in the cold time. In
the hot weather they all fall down and
the roots are no good any more. “It’s hot
now” we say, “the kapok bush roots are
no good now.” But when it is like this, in
August and the wind blows we dig them.



GOONJAL

Kapok Bush

Betty Carrington

Natural ochre and pigments on Belgian linen

60 x 80 cm

2013

*Goonjiny thawalam ngoowoonji-
ngarri, binarrig yinamenji-yarre
barndem-boorroo. Ngarem beniyilini
Ngarrgooroon ngagenyen daan.*

When the bauhinia flowers it lets us know
that the hot weather is coming. It makes
lots of bush honey in my country called
Ngarrgooroon.



GOONJINGARNAL
Bauhinia Flowers

Nancy Nodea
Natural ochre and pigments on Belgian linen
80 x 60 cm
2013

WARNKAN WORDS

<i>Warnkan</i>	cold time
<i>Warnkan waloorri ger woomenji ngelmang</i>	The wind comes from the east in cold time
<i>Linharrga boorroadboo</i>	The water dries out at the end of the wet and the beginning of cold
<i>mayawanji / jalawoonany</i>	'willy-willy' twists around in the creek beds and dries up the water signalling the cold time coming
<i>wardal</i>	star
<i>Wardam minilg-minilg boorroorn</i>	The stars get brighter and flicker
<i>gooloowanginy</i>	cold weather rain
<i>waloorri / genkaleny</i>	wind
<i>jiwibal</i>	'morning star' is clear
<i>yaale</i>	dew
<i>warroorony</i>	'milky way' is in a different place in cold time

WARNKAN PLANTS



Wilinyji – Caustic Bush – *Grevillea Pyramidalis* is in flower in the cold time. This tells people that *Jarlangarnany* the Plains Kangaroo is fat.

marliny ‘cane grass’ *Sorghum timorense* and *Sorghum stipoideum*, goes to seed and falls down at the end of the wet. The cold follows after the *marlinyji* is knocked down by the last storms the ‘knock em down rains’. This is sometimes called *marligen* ‘the cane grass time’.

nyiyirrinny ‘small spinifex species’ has flowers at the end of wet

mawoorroony ‘bloodwood’ *Eucalyptus dicromorphoria*, flowers indicate the coming of the cold

thalngarriji ‘snappy gum’ *Eucalyptus brevifolia*, flowers after *mawoorroony*

wirlinyji ‘caustic bush’ *Grevillea pyramidalis*, flowers in the cold time

goonjal ‘kapok bush’ *Cochlospermum species*, flowers in the middle of the cold time. There are two plants that look nearly the same with yellow flowers. The real *goonjal* has smooth green leaves and tastes good cooked in the coals. The other one called *warndiwal* has bigger furry leaves and tastes “gummy”.

ngawoonyji ‘pencil yam’ *Vigna lanceolata* leaves die down in the cold time.

garnawoony ‘cheeky yam’ *Dioscorea bulbifera* dug in the cold and hot time. Needs special preparation with ash from the bauhinia tree.

jilirr-jilirrji ‘long yam’ *Dioscorea transversa* dug in the cold and hot time. Cooked in the coals and eaten without special preparation.

WARNKAN ANIMALS



Jarlangarnany – the Plains Kangaroo

labal-ngayirr-ngayirr doo derranel

‘corella’ and ‘black cockatoo’ fly in big groups calling out as a sign that the cold weather is coming

garndoowoolany

‘goanna’ that came out of hibernation at the beginning of the wet is fat now

girinyil

green ‘katydid grasshopper’ calls out and tells people that the cold weather is coming and the kangaroos are fat

jirrgany doo barawool

‘male and female hill kangaroo’ are fat

jarlangarnany doo gawoorngardil

‘male and female plains kangaroo’ are fat

ngarem

‘sugar bag species’ are plentiful because of all the flowers

warrarnany

the ‘wedge-tailed eagle’ has babies that hatch in the coldest time - see their woolly coats

marranyji

‘dingo’ has babies and you hear them whimpering. *Walalayim nyoolg-nyoolg boorroorn* ‘all the puppies are whimpering’.

birrirrijel

‘peewee/magpie lark’ has babies and calls out

wininim

‘emu chickens’ hatch making cold wind by getting into water and shaking themselves

BARNDEN



Hot Time



Honey laden flowers of *goonjiny* the baubinia, *Bauhinia cunninghamii*, let Gija people know that *Barnden*, the hot time, is coming.

Red flowers on *goonjiny* the baubinia announce that the hot time is coming. Only *barranggan*, the 'living water' in the springs and a few small pools in the creek beds survive the heat. Gija country is transformed to a hot and harsh landscape of rich earthy colours which reflect magnificent sunsets. Magically, before the rain, flowers and green shoots appear on species like *boonbany*, the cabbage gum and *merndany*, the paperbark. Delicious *binkany* 'sugar leaf' or lerp accumulates on the leaves of Eucalyptus species and *moowal* the 'sugar bag bees' collect bush honey and pollen in their hives. There is not much food for animals. Gija people say, "This is the time when we become vegetarians because the kangaroos are too bony." Clouds come, they go away, they come, they go away – this is the build up. Rain is promised day after day but there is only heat and more heat.

*Marrarna ngara-ngarag ngimiyanyji.
Jimbi-jimbijboo woomenji. Wayinigana
werrga-werrgalem woomberryinbe.
Barranggam danyga jimerrawoon
nginjende. Wiliwirrinji. Jaliwoob-garri
ngoorroomenbe. Nginya barranggan wili-
wirrinji jaliwoob-garri woomberramenbe,
goorndarrim, lalanggarra. Jimerrawoon
nginji danyga barranggan, wiliwirrinji.
Wayinigana nginya, berremboowa,
jalijboo-ngarri woomenji berrem bedalg
woomberrama dam werrgal dam yiligin.*

*Berrema, merdbe-merdbenybe-ngarri
berrewoonbe. Berrema galayimarran. Jalij-
garri nginiyi dam, barndel dal therijbe-
ngarri nyoowoonya. Berrembi, berrembi
nginya durib-garri nginji gerliyirrin.
Berrembi galamayimarran, dal malwalal
therijboo nyoowoonya. Berrembi
lalawoorroony naw ngoowoonji-
ngarri, wayinigana berrembi wili-
wirrinji bedawalg-garri woomberryin.
Danya daany wiliwirrinji barranggany.
Merrewoon gooma ngoorroony
barranggany, nginji-ngarri, nginya
barrangganyi, nginjende.*

The clouds are starting to build up. There are a few showers. The green grass starts to grow. The living water is still there. It is the time to kill crocodiles and poison fish in the small water holes. This painting shows the hunting ground near the permanent living water where they kill fish and crocodiles. That 'living water' where they go hunting is there all the time. When it starts to rain the green grass starts to sprout around the hunting ground.

Here (in the middle of the painting) it is just before dark with the hill silhouetted against the sunset. It starts raining just as the sun is going down. There is a long hill stretching along to the west and you can see the brightness as the sun goes down. When the big rain starts falling the green grass will grow up on the hunting place. That is the hunting place around the permanent water that is there all year round, just like that water at the place called *Merrewoon*.



BARRANGAN BARNDEN Living Water in the Hot Time

Rusty Peters
Natural ochre and pigments on canvas
80 x 60 cm
2013

*Jadag-jadag-garri ngoowoonji dany
ngoomoolji, barndem dam loordboo-
ngarri woomberryinbe, linyjil-ningi
dany binkany. Wayiniyana berremga,
minybernem berrjilwoo-ngarri benemenji.
Jooroomoorri dany, berrem ngoomooloo
jadag-jadag benemenji binarriya yirranja
binkanyanyi berremga.*

When the clouds start to build up and the
sun becomes very hot *Linyjilji* - Smoky
Cabbage Gum is laden with *Binkany* –
Sugar Leaf (Lerp) The grass dries up.
There is a heat haze *Jooroomoorroo* and
the clouds are gathering. This lets us know
there will be Sugar Leaf on the trees.



LINYJIL-NINGI BINKANY

Cabbage Gum with Sugar Leaf

Shirley Purdie

Natural ochre and pigments on Belgian linen

80 x 60 cm

2013

*Joogoorrool mayibal Barnden. That
nyinya ngarrgarlen. Gelengen-wanyji
mayi-ban jerrawoogen.*

The bush orange has fruit in the hot time.
It is growing up on the rocks. (Shirley
Purdie reports that) today it sometimes
has fruit at other times. (This is a change
we have noticed recently.)



JOOGOORROOL Bush Orange

Gordon Barney
Natural ochre and pigments on Belgian linen
80 x 60 cm
2013

Berrema daam loordboo-ngarri woomberrayid berrema daam. Ngoowan jadagen winan. Berremga barranggan ngoowan, barranggan berraniyin-ngarri ngoowan goorrngambi. Danya joomooloony ganarrambi dam yilberrwany berrooward. Berrema goowooloom dilboowa woomberrayid. Ganarram, ganarra-bawoorroony yilberrwany berrooward. Berrema wanyagem, ngoowardem dam. Ngelela dal mirndi-mirndil dal, ngagenyin daan. Jalij-garri ngoowiyayin wayinigana, thawalambi binbimoorlin. Ngoomooloo dam ngoomoolwany woomberrayid. Gara gayigananyji jalij giwirn.

Berremga daam, daam dam, marrarn, ganginybem ganginybem berremga daam. Ngoowan. Dilbem daamga. Loordboo woomberrayi.

Loordbebe-ngarri birriwoon, warnkany gerrij-garri wimbiji wayinigana loordboo-ngarri woomberriyinbe. Gelengendi, ganginy yamberriyinya. Barranggany dan, loordboo-ngarri woomberrewoonbe ganginybem ngenengga daamga.

When he got hot now, really hot, we can't know whether he hot weather or cold weather or rain time.

This is the time when the country is getting hot. There is no rain. Even the permanent water holes are drying up and there is no water. That boab tree (on the left) has lost its leaves. These trees (along the bottom) are dry. The leaves have fallen off. The little ones (light coloured plants between taller black tree shapes) are the *Grewia* species plants that get fruit. And this tree (yellow ochre tree in the middle on the right looking at the picture) is the fruit tree called *Mirndi-mirndil*, *Erythroxylum ellipticum*, growing in my country. When it starts raining then it will have flowers. The clouds are building up. Later, sometime it will rain.

Here in this country it is changing we can't recognise it, no. The country is dry. It is hot.

When it gets a bit hotter and the cold time finishes, it becomes hot. Today we can't recognise it. That permanent water there, when it gets hot now, we don't recognise the country here.



GOOWOLEM BARNDEN

Trees in the Hot Time

Rusty Peters

Natural ochre and pigments on Belgian linen

80 x 60 cm

2013

*Berrembi nginyjinyi dany naw,
doomoorinyji got em dany goorloony
ngoomoorlinji-ngarri yilgooworriny
Goorroo-gorran, goorra-gorran. Bal
wanemayinde-ngirri ngagenyi ngaboony,
yiligin boorroonboo, goorloonyi warl
ngerne-birri yooloo.*

*Ngagenyi ngaboony-noongoo gangga-gal,
ngagenyil goorrijil, Naminyjilingel, jilirr-
jilirrji woobooj-woobooj nyerne.*

*Berrema jigirridji doo goorra-gorral
bawoo-wawoo boorroonboo-yoo
goowooloon laarne.*

Ngeleli ngalany nyerne-birri-yoo

*“Jige-jigerrij booma-ngirri, goorralg-
goorralg booma-ngirri, gamalingin-ma-
ngoo, ninggoowoong-ngoongoo-ngage,
goorralg-goorralg barrern-ngirri-yoo,
jige-jigerrij gooli-gooli booma-ngirri.”*

This hill here is the sacred place in the country called *Goorragoorran*, the place of the storm bird where the spring has dangerous water. My father told me about the water that stays in the spring and runs down to them here.

My father’s grandmother a woman of *Naminyjili* skin who I call “mother-in-law” is digging long yams.

The willy-wagtail and the storm bird are calling from up in the tree.

She sings to them

“You willy-wagtail say *Jige-jigerrij* and you storm bird say *goorralg-goorralg*. Am I a stranger to you? I am your countryman and you are saying *goorralg-goorralg* and *jige-jigerrij* to me.”



JILIRR-JILIRRJI DOO JIREGEM

The Long Yam and the Birds

Shirley Purdie

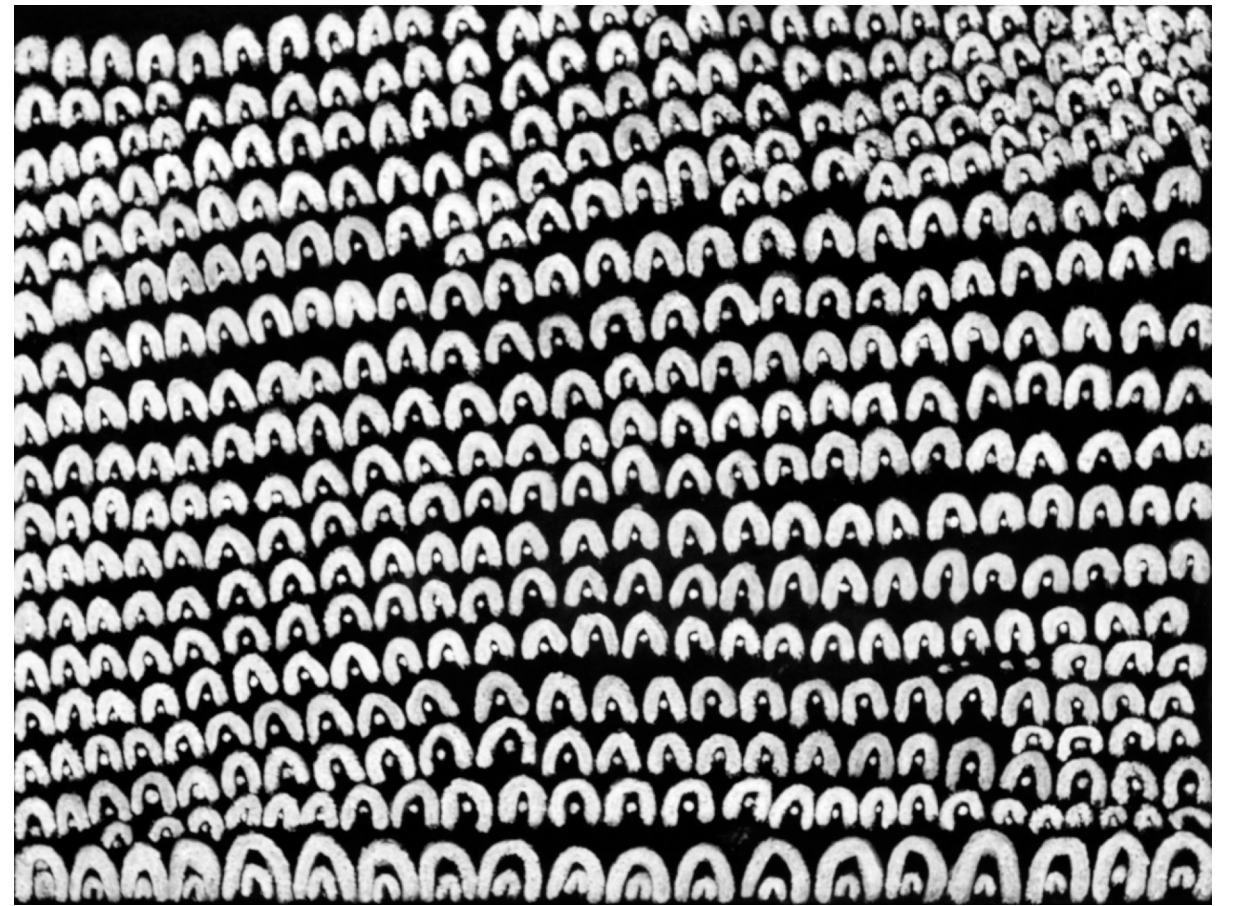
Natural ochre and pigments on Belgian linen

80 x 60 cm

2013

*Dayiwool, berrembi lirlmim jarrg-garri
nyanoowardja jirrgawoorrg benayidja,
ngenengga laarne, woobooj-garri
boorroorn. Ngarranggarnin warna-
warnarran gerlgayi woomberranybe
loonggoong, ngarrgarliny nginemangji
danya gelerniny. Barnden-anyji
goorloobawoorroon, miyale-boorroo
biya-wiya woomberranybe.*

These are the barramundi scales that she dropped, when she jumped over, high up there where they are digging (diamonds at the Argyle Diamond Mine in Lena's country). In dreamtime the early day people were fishing by pushing a wall of spinifex grass upstream through the water and the spinifex became the mountain (that the barramundi jumped across). It must have been in the hot time when there was hardly any water and they were looking for fish to eat.



DAYIWOOL

Barramundi

Lena Nyadbi

Natural ochre and pigments on Belgian linen

80 x 60 cm

2013

Nginyjinya ngayirr-ngayirri. Bawoo-wawoo ngerne, linga nimbijini birriyan-ninggi. Barr-ngarri ngoowi-ninggi goowooleng bagoo-ngarri nimbinnha ngaaloon, ngayirrg-ngayirrg woombiyanda -ninggi "Berdij berne. Dama-ninggi mariwoo nemberriyinnha-boorroo jiyilem." Berrngel nimbirn ngenengga giningin. "Thooworra-boorroo ngenanke? Marra ngenda daa-yoorroong."

This is the Sulphur Crested Cockatoo. It calls out and lets you know when people are coming. When it lands on the tree where you are sleeping in the shade it calls out "Ngayirrg-ngayirrg! You get up. People are there sneaking up on you." You feel funny then (and say to yourself) "Why am I staying here? I should go home."



NGAYIRR-NGAYIRRJI

Sulphur Crested Cockatoo

Gordon Barney

Natural ochre and pigments on Belgian linen

80 x 60 cm

2013

BARNDEN WORDS

<i>Barnden / Malwalan</i>	hot time
<i>barranggany</i>	'living water that never dries up' creeks and river are dry apart from some permanent water places
<i>yoorayimem</i>	soak water
<i>winyjiny</i>	spring
<i>jiarliwoorri</i>	red water (from algae)
<i>jooroomoorroo</i>	heat haze
<i>barndel mirnilg nyerne</i>	sun is blinking
<i>jalawoonany</i>	wind comes and brings lots of willy willys
<i>waloorri ngerig</i>	hot wind comes from the south
<i>ngoomooloo</i>	clouds start to come in but it does not rain
<i>werrgalen</i>	'green grass time' at the end of the hot time green grass comes with the first few sprinkles of rain

BARNDEN PLANTS



Werlaji Kurrajong has edible seeds in *Barnden* the hot time.

goonyjiny / wanyarriny

'bauhinia' *Bauhinia cunninghamii*, leaves fall and masses of red flowers indicate the arrival of the hot time

gerleneny

'spinifex species' *Triodia pungens*, used to make *gaal*
'spinifex resin' has tall flowers *warlawoorroowoorroom*
late in hot time

wawanggoony

'dry boab nuts' white pith is soaked in water and eaten with honey or sugar in the hot time; boab seeds can also be cooked, winnowed, ground and eaten at this time

merndany

'paperbark trees' *Melaleuca* species, get flowers late in the hot time

joogoorrool

'bush orange' *Capparis umbonata* traditionally has fruit in the hot time but in 2013 fruit were reported by Gija people in the cold time

werlaji

'kurrajong' *Brachychiton diversifolius*, has edible seeds in the hot time

ngawoonyji

'pencil yam' *Vigna lanceolata*, is dug up in both the cold and the hot time

bardiginy

'bush peanut' *Terminalia arostrata*, large elegant tree with edible seeds harvested in the hot time

BARNDEN ANIMALS



The build up of *Binkany* on Eucalyptus leaves is an indicator to Gija that *Barnden*, the hot time, has arrived.

binkany 'sugar-leaf' lerp species appear in large quantities on the leaves of some Eucalypt species

moowal 'sugar-bag flies' flies come out in hot time and get in eyes, nose and mouth

lalanggarrany 'crocodiles' *barndeg* dry themselves out in the sun on the bank in the hot time

walimalil 'flying fox' comes for the paperbark flowers

garndoowoolany goannas can walk around in the hot time because they stand up on their toenails

ngamarrany snakes stay hidden in the ground at this time

ARTISTS



Gordon Barney – *Loog-ngayirrinny* also called *Lawoony*, was born at Alice Downs and worked as a stockman until moving to Warmun Community where along with his wife Shirley Purdie he is one of the key Gija elders. He has been painting with Warmun Arts since 1998.



Churchill Cann – *Yoonany*, was born at Texas Downs Station east of Warmun. He worked as a stockman from an early age. Riding in the bush with his elders was a way of being in the country and absorbing knowledge from his elders while working in a white man's world caring for cattle on the station. After many years as a bushman working on stations Churchill began painting for Waringarri Arts in the 1990s. His choice of title for a recent Warmun Art Centre exhibition at Mora Galleries, Melbourne, *Joolany Wariwoony* – Cheeky Dog is based in his dreaming the *Jarrinyin*; a kind of devil dog described by the artist as having 'a long neck like a giraffe'. He was the winner of 2013 WA Artist Award at the Western Australian Indigenous Art Award.



Betty Carrington – *Marayal*, was born at Texas Downs to the east of Warmun. She is the youngest and only surviving sibling of renowned Gija teacher and artist Hector Jandany. She has been painting with Warmun arts since it was established in 1998. Her subjects include *ngarranggarni* – dreaming stories, depictions of dance events and bush animals and food such as the notable cold weather indicator *Goonjal* – the Kapok Bush included in this book.



Nancy Nodea – *Warlambal*, was born at Texas Downs Station east of Warmun like many of the older pioneering Warmun Artists. Her ochre paintings in subtle colour mixes depicting hills, trees and dreaming places follow the tradition established by her older compatriot Queenie McKenzie. Her two sons Gabriel and Mark are both artists who also work at Warmun Art Centre.



Mabel Juli – *Bardngarri*, is usually called *Wirringoon* – ‘the Cockatiel’ because she had a little tuft of hair like the cockatiel’s crest when she was a child. A prolific artist, her signature works are concerned with *Garnkeny*, the Moon and *Wardal* – the Star, the promised wife he rejected when still a man. She was the 2013 winner of the Kate Challis RAKA Award. Her enthusiastic participation in the *Jadagen* – *Warnkan* – *Barnden* project demonstrates her deep understanding of Gija Traditional Ecological Knowledge on many levels. Older sister of Rusty Peters, she was born at Six Mile on Moolabulla Station just south of Springvale Station where she spent most of her early life.



Lena Nyadbi was born at a lagoon called *Warnmarnjooloogoon* near Old Greenvale – *Diringin* on the western part of Bow River Station. In her early years her mother took her back to her country on Lissadell Station where she lived for the rest of her childhood. After years of station work, including time riding stock horses, she began painting for Warmun Arts. She achieved international status with her depiction of her father’s dreaming country, *Jimbirlany* – the Stone Spearhead, chosen to be part of a wall installation at the Musée du Quai Branly in Paris in 2006. In early 2013 her design based on her mother’s dreaming, *Dayiwul Lirlmim* – Barramundi Scales, was added to the building in a stunning roof installation visible from the Eiffel Tower.



Rusty Peters – *Dirrji* is a senior Gija artist who was born on Springvale Station in about 1935. He is renowned for his philosophical works such as the ‘Two Laws One Big Spirit’ series and ‘Water Brain’; about the development of consciousness as a human grows from birth to adulthood (now in the Art Gallery of New South Wales). He lost everything he owned in the flood.

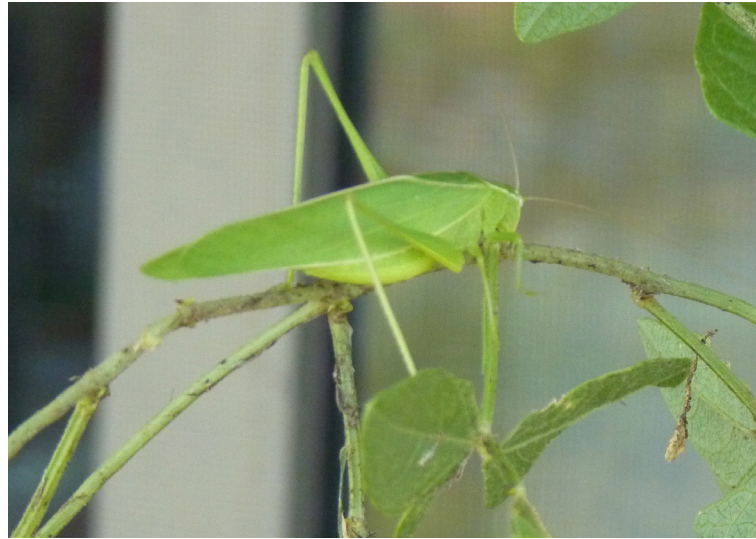


Mary Thomas was born on Alice Downs south east of Warmun. When she was a child she spent lots of time living in the bush with her grandmother learning the life skills necessary for survival. She was one of the leaders and teachers of the younger women in Warmun Art Centre song and dance events until a recent illness left her unable to walk. She is a Gija language teacher and has been a key participant in Gija community healing activities.



Shirley Purdie - *Birrmarriya*, started painting for Waringarri Arts during the 1990s along with elders such as Queenie McKenzie and Rover Thomas. She has been painting with the Warmun Art Centre since its inception in 1998. Her works cover a wide range of subjects including her ancestral land and its associated stories both from the *ngarranggarni* – dreamtime and its recent history as well as Christian religious works. She won the Blake Prize in 2007. She is a passionate advocate of recording and passing on traditional ecological knowledge for future generations.

GIJA SPELLING AND PRONUNCIATION GUIDE



Girinyil the Katydid grasshopper lets Gija know that *Warnkan*, the cold weather, is coming and the kangaroos will be fat.

Examples of sounds in Gija using (where possible) words found in this publication

Sounds that can occur at the beginning of words

b	<i>banariny</i>	bush potato
g (k after 'n' or 'm')	<i>girinyil</i>	green katydid grasshopper
d	<i>derranel</i>	black cockatoo
th	<i>tharriyarrel</i>	rainbow
j	<i>jadagen</i>	wet time
m	<i>malngirriny</i>	lightning
ng	<i>ngoomoolji</i>	cloud
	<i>ngoomooloo</i>	clouds
n	<i>nawan</i>	cave, hole
nh	<i>nhawiny</i>	species of native bee hive, kind of 'sugar-bag' that lives intrees
ny	<i>nyoowool</i>	to the south
l	<i>lalanggarrany</i>	crocodile
y	<i>yaale</i>	dew
w	<i>warrambany</i>	flood water
r	<i>ragil</i>	ant
	<i>ragim</i>	ants

Sounds that occur only in the middle or at the end of words

ly	<i>dalyalya</i>	to strike ground (lightning)
rr	<i>wirrirril</i>	little lorikeet
rl	<i>goorloom</i>	water
rd	<i>joordoom</i>	dust
rn	<i>boornoom</i>	flies

Combination sounds

nk	<i>binkany</i>	lerp, "sugar leaf"
rnk	<i>warnkan</i>	cold time
ngg	<i>ngarranggarni</i>	dreamtime
nyj	<i>garnanganyjel</i>	emu
rrj	<i>thalngarri</i>	snappy gum
rnd	<i>barnden</i>	hot time

Vowels

a	<i>jabananggany</i>	rain from the south
	<i>dam</i>	that
aa	<i>daam</i>	country, home
	<i>daam dam</i>	that country
i	<i>wininim</i>	emu chickens
oo	<i>joogoorrool</i>	bush orange
e	<i>merrembern</i>	paper wasp

