



## Buku-Larrnggay Mulka Centre

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### Noju Ganambarr

**Date of Birth:** 02/08/1967  
**Clan:** Datiwuy  
**Homeland:** Rorruwuy  
**Moiety:** Dhuwa

### Biography

"I am the son of Manydjarri Ganambarr (father) and Gudaltji Munyarryun (mother). My father is an elder or clan leader for the Datiwuy mala (clan) after Mowarra. Manydjarri has taught me how to make yidaki, singing songs and dancing. I stay at Dhalinybuy outstation (my wife's land) where I make yidaki to sell. We go into the bush to find yidaki and use a wheelbarrow to bring them, it's hard work but manymak (good). There is a large river at Dhalinybuy where we go hunting for Balin (Barramundi). I also stay at Rorruwuy outstation and like to go hunting there as well."

Noju is respected as a law-man for the Datiwuy clan and is gradually assuming more leadership responsibilities from his father, Manydjarri Ganambarr, a highly respected ceremonial expert. As part of these responsibilities, in 2015, Noju began to produce sculpted larrakitj in his family's style under the watchful direction of his djungaya (manager) from the Yirritja moiety, Buwathay Munyarryun. These larrakitj are intricately painted with sacred clan designs.

In addition to painting, Noju has also inherited the right and responsibility from his father to sing sacred songs in ceremony, which is one of the most important roles in Yolju society as the history, law, kinship and sacred meanings are held within song. His singing features alongside his father on the recording 'Rorruwuy,' produced by the Mulka Project. He is also featured in many other recordings, both as a song-man and as a dancer, having represented Yolju culture within Australia, England, Japan and Iceland.

Within his home environment, Noju is a hard working family man who shares the important management role of djungaya for the community of Dhalinybuy, alongside Gurumin Marika and Yali Munungurr. This involves various cultural responsibilities and also includes facilitating visitors access to the community, which at times are non-Aboriginal workers and fishermen. Noju has a reputation as a gentle and humble man, with a willingness to share his culture with non-Aboriginal people.

Noju makes consistently excellent yidaki. He is well known for selecting specific trees that often have completely natural bores and narrow chambers through the top section, producing instruments that have acoustics reminiscent of older style yidaki, ie. prior to modern tools; what some would call more 'traditional.' His yidaki are often painted with sacred designs depicting the freshwater system of Dhalinybuy, his mother's country. More recently, Noju has been painting his yidaki with sacred designs from his father's country that sometimes refer to the saltwater regions off the coast of Rorruwuy community, where the actions of Mana the ancestral shark intimated relationships to the Datiwuy clan.

### Mediums

Wood Sculpture

Earth pigments on Stringybark

Earth pigments on Stringybark hollow pole

Acrylic on eucalyptus

### Group Exhibitions

**2017** Legends and Lore - Artitja Fine Art, Perth WA

**2016** Aboriginal Signature - Aboriginal Signature Gallery Brussels, Belgium

**2004** Yidaki workshops, performance and exhibition, cultural exchange - BAMAN - Reyjavik, Iceland

**2004** Yidaki workshops, performance and exhibition, cultural exchange - BAMAN - Norfolk, England

**2003** Yidaki workshops, performance and exhibition, cultural exchange - Yidaki Festa 2003 - Tokyo, Japan

## **Collections**

Larrakitj in private collections

Yidaki acquired by the British Museum, 2015

Yidaki in numerous private collections world-wide

## **Awards**

**2002** Accepted first prize at the 2002 NT export awards (art and entertainment category) in Darwin on behalf of Buku-Larrngay Mulka and all Yolŋu yidaki craftsmen in recognition of yidaki export growth.