

The background of the entire page is an abstract artwork. It features a complex, repeating geometric pattern in shades of gold, black, and white. The pattern consists of interconnected, angular shapes that resemble a stylized maze or a series of interlocking blocks. The overall effect is one of intricate detail and rhythmic repetition.

weapons for the soldier

FAMILY GUIDE

Hazelhurst
ARTS CENTRE

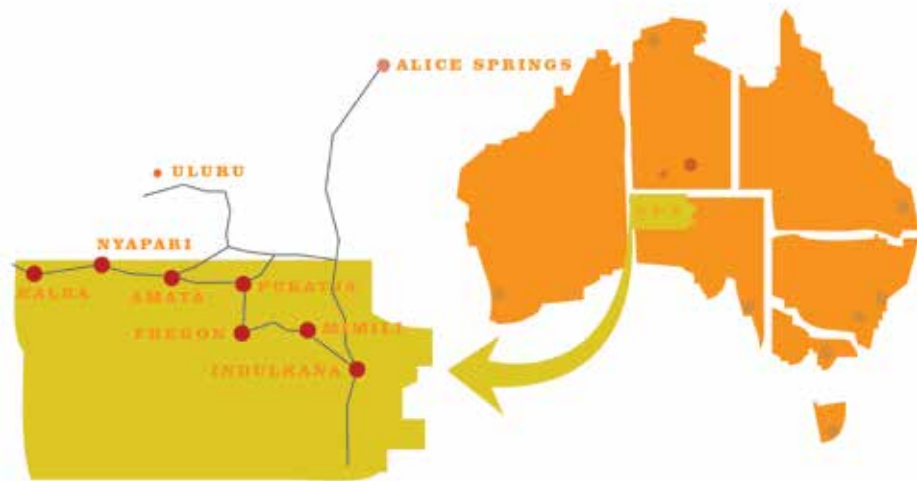
INTRODUCTION TO THE EXHIBITION

This exhibition was initiated by the young men of the **Anangu Pitjantjatjara Yankunytjatjara** (APY) Lands and was supported by the senior men of the lands who are known as **tjilpies** (senior men). The young men also invited other Australian artists, who they felt a connection with, to be in the exhibition.

The exhibition deals with themes of warfare, weaponry and the importance of protecting country and culture. One important way to protect the things we care about is through sharing and passing on important knowledge. We see this in the way the senior men of the APY Lands teach the younger men how to make the **kuḷaṭa** (spears) not only instructing but spending time with them sharing stories. We also see this in the way the young men invited other artists to participate and share their stories on a common theme.

WHO ARE THE ANANGU?

The APY lands are owned and maintained by the **Ngaanyatjarra, Pitjantjatjara** and **Yankunytjatjara** people – the **Anangu** - of the Central and Western Desert, who are related by both kinship and family. **Anangu** share many things, including language (with dialectal differences), **Tjukurpa**^{**}, knowledge of Country* and its sacred sites, as well as common history of unbroken connection to the land.



WHERE ARE THE APY LANDS?

Throughout this guide the **Pitjantjatjara** words appear in bold purple text.

* When you see the country spelt with a capital "C" it is the Aboriginal English word. Country does not just describe a person's physical landscape, but also encompasses important sites, seasons, plants and animals, as well as places of heritage, belonging and spirituality. Relationships to Country are complex and interrelated and are central to Aboriginal culture and identity.

** **Tjukurpa** is the foundation of **Anangu** life and society. **Tjukurpa** is complex concept; it refers to creation stories, religion, law and moral systems, and the interconnected nature of people, animals, plants and the land. Tjukurpa contains the knowledge of how these relationships came to be, what they mean and how they must be maintained.

Front cover: Hector Mitakiki, Kamarin Mitakiki and Junior Mitakiki with Mick Wikilyiri and Kunmanara (Brenton) Ken, *Tjala Men's Collaborative*

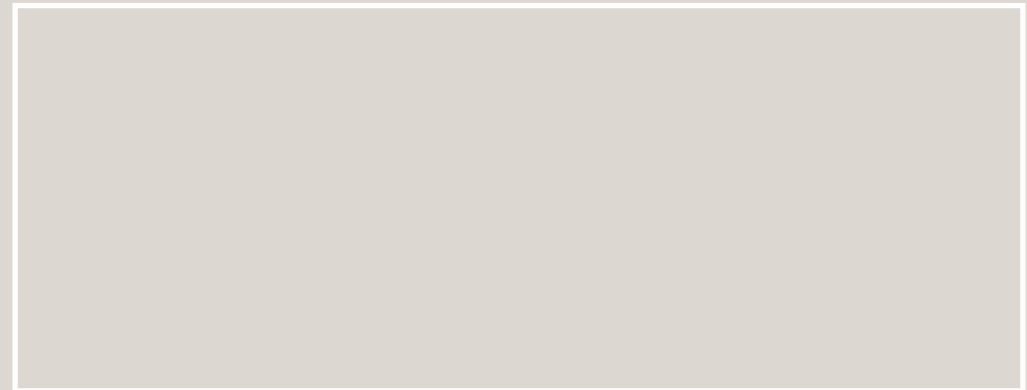


Kunmanara (Ray) Ken *Weapons for the soldier*

Kunmanara* (Ray) was an important senior artist. The title for the show is a tribute to him and the other **tjilpies** (senior men) and their role in protecting **Anangu** culture and traditions through sharing them with their families and community.

This work depicts traditional weaponry; **kuḷaṭa** (spears), **miru** (spear throwers) and a **boomerang** within a landscape inspired by the sand dunes and desert of his Country. Why do you think Kunmanara (Ray) chose to paint these weapons? What can you tell about his Country from this artwork?

- ▶ FIND these weapons in other paintings
- ▶ DRAW the **kuḷaṭa**, **miru** and **boomerang**



* For **Anangu**, when a person passes away, their first name is not used for a certain period of time in respect to the family in mourning, and is replaced with the word **Kunmanara**. In the case of artists, the family sometimes gives permission for their first name to be written in brackets.



Kuḷaṭa Tjuṭa **[Many Spears]**

Making **kuḷaṭa** (spears) is an important part of men's business; this knowledge has always been passed from senior men to the younger men. In learning how to make the spears, they are learning to protect Country.

Spears were traditionally used as weapons to protect their land from other people and as tools for hunting for food.

Today, making the **kuḷaṭa** is a way of maintaining culture so the men may pass it on to their children and grandchildren. As they make the **kuḷaṭa** they share their stories to strengthen the young men.

For this artwork the **kuḷaṭa** have been assembled into an installation. What does it remind you of?

► **LOOK** closely at the **kuḷaṭa**. Can you see how they were made?



Peter Mungkuri **Puṇu (trees)**

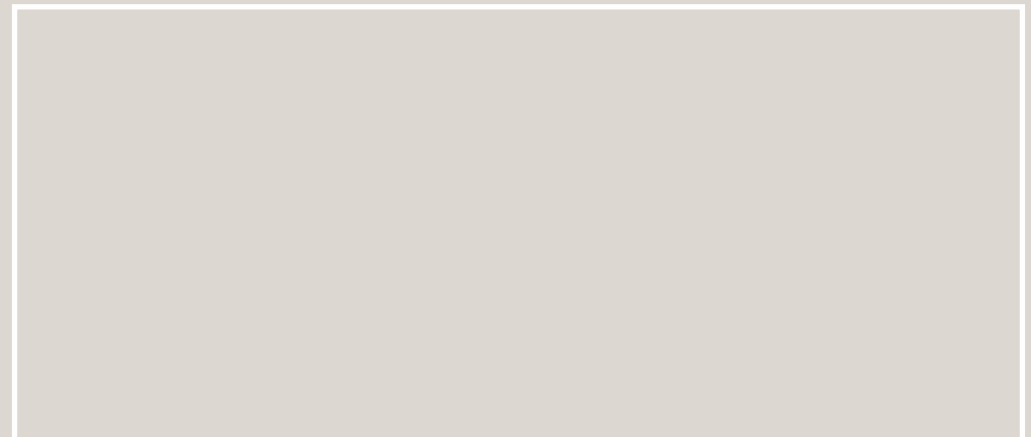
Trees are an important part of **Aṅangu** culture. **Puṇu** is used to make all their traditional tools: **kuḷaṭa** (spears), **miru** (spear throwers), **piti** (bowls), **nula-nula** (hunting sticks) and **wana** (digging sticks).

This is a painting of Peter's Country and all the different types of trees that grow there. There are many different trees and **Aṅangu** have a lot of different ways of using them. Tall, skinny trees are used for **kuḷaṭa** and hard, strong ones, like the mulga tree, are used to make **miru**. Peter wants to pass all this important knowledge onto the next generation.

The kulata tree is about our family, about looking after our culture and protecting it for the future. My tjamu [grandfather] Frank Young talks a lot about this. The roots are the great-grandparents, the trunks are the men and women, and the leaves are the young people and children. Everybody has a place and everyone is held together.
– Kamurin Young

► **DISCUSS** with your parents or grandparents if there are any special stories or skills that have been passed down to them.

► **DRAW** your family tree. Write the names of your grandparents and great grandparents on the roots, your parents' names on the trunk and you and your siblings' names on the leaves.





Taylor Cooper and Witjiti George

Piltati and Malara: A story of love and war

This is a collaborative artwork; two artists painted on the same canvas. Both artists painted part of the canvas with a story from their Country. Witjiti's story is from his place Piltati: this is a love story. This place is part of the **Wanampi Tjukurpa** (Water Snake Story).

Taylor's story is of war, his story is **Malara**. It also has a **wanampi** (water snake) in it. This story about a big fight – **kujaṯa winki kujaṯa winki mulapa** (many, many spears flying around in that fight).

The stories take place in areas that are very far apart; Witjiti's being near Nyapari in South Australia and Taylor's is over the Western Australian border. However they have painted them together as they are very important stories to the **Anangu** people and they wanted to make sure they were painted for the next generation.

- ▶ **DRAW** a map of the area you live in – ask a family member to help you create the image together. What symbols will you use to represent different landmarks and places near your home?



Vincent Namatjira *Unknown soliders*

Aboriginal soldiers' contribution to the Australian armed forces is often overlooked. A lot of young Aboriginal men fought overseas to protect this country despite not being respected or recognised as citizens. Through these paintings, Vincent is drawing our attention to this overlooked piece of Australian history. Why do you think that Vincent used camouflage material?

These portraits are not of specific soldiers but rather a symbolic representation of different photos of Aboriginal Servicemen that he found in his research at the Australian War Memorial. The works are a tribute to the "unknown soldier" and all Indigenous soldiers and the eternal contract Aboriginal people have to protect their Country.

The artist also included a self-portrait – a choice Vincent made as he wanted to better understand the mindset of Indigenous soldiers. Which painting do you think is the self-portrait? How do you think he feels?

- **FIND** an artwork made by an Indigenous artist who served in the army. Where did they serve? How are they protecting their Country now?



Mumu Mike Williams, Kunmanara (Willy Muntjantji) Martin and Sammy Dodd *Kulila! (Listen!)*

This is a collaborative artwork between 3 **tjilpies** who each impart their expert knowledge and skills to fight for respect and the protection of their Lands.

Mumu Mike painted the central maps of Australia, the **kuḷaḷa** (spears), **miru** (spear thrower) and text in **Pitjantjatjara: Kulila. Manta munu Tjukurpa kunpualatjitu.** [Listen. The land and the Tjukurpa have their own power.] Mumu Mike writes these words in **Pitjantjatjara** because language is a very important part of culture. Mumu Mike has painted on an Australia Post bag. He has

written over this official government property to challenge the position that Australia belongs to the Commonwealth: he says '**wiya**' [no] it belongs to the traditional owners.

Kunmanara (Willy Muntjantji) painted to share his culture with the next generation. He painted his mother's Country and the **Waṅampi Tjukurpa** (Water Snake Story).

Sammy is a master spear maker, and created the finest **kuḷaḷa** for this artwork. He also dedicates his time to teaching this tradition to the young men in the Mimili community.

- **FIND** these **Pitjantjatjara** words below.

kuḷaḷa (spear)

maḷu (kangaroo)

ngura (Country)

punu (tree)

tjaṛa (shield)

tjilpi (senior man)

tjitji (child)

y	r	n	g	t	u	p
t	j	i	t	j	i	m
j	k	u	ḷ	a	ṭ	a
i	m	k	r	r	s	ḷ
ḷ	g	l	p	a	j	u
p	u	ṅ	u	o	d	t
i	w	n	g	u	r	a



Tony Albert and Vincent Namatjira
Australia's Most Wanted Armed with a Paintbrush

Tony Albert is an Indigenous artist who lives in Sydney. He was invited to make a work for this show by Vincent Namatjira. Tony made the iconic Ned Kelly helmet and decorated it with fabric patches, made as souvenirs for tourists that depict Aboriginal people and culturally significant places.

He wanted to respond to the glorification of Ned Kelly as a folk hero in Australian history. He chose to have Vincent wear the helmet as he is an "outlaw" in the art world and a hero for all the work he does for Aboriginal people.

"For me, my weapon is a paintbrush. Art is powerful. Art connects people. Art can change lives and can even change the world." – Vincent Namatjira

► **DISCUSS** what makes someone hero? How can someone make a positive difference in society? How does the way the Indigenous artists in this exhibition represent Aboriginal people and Country differ to the way they are depicted on the patches?

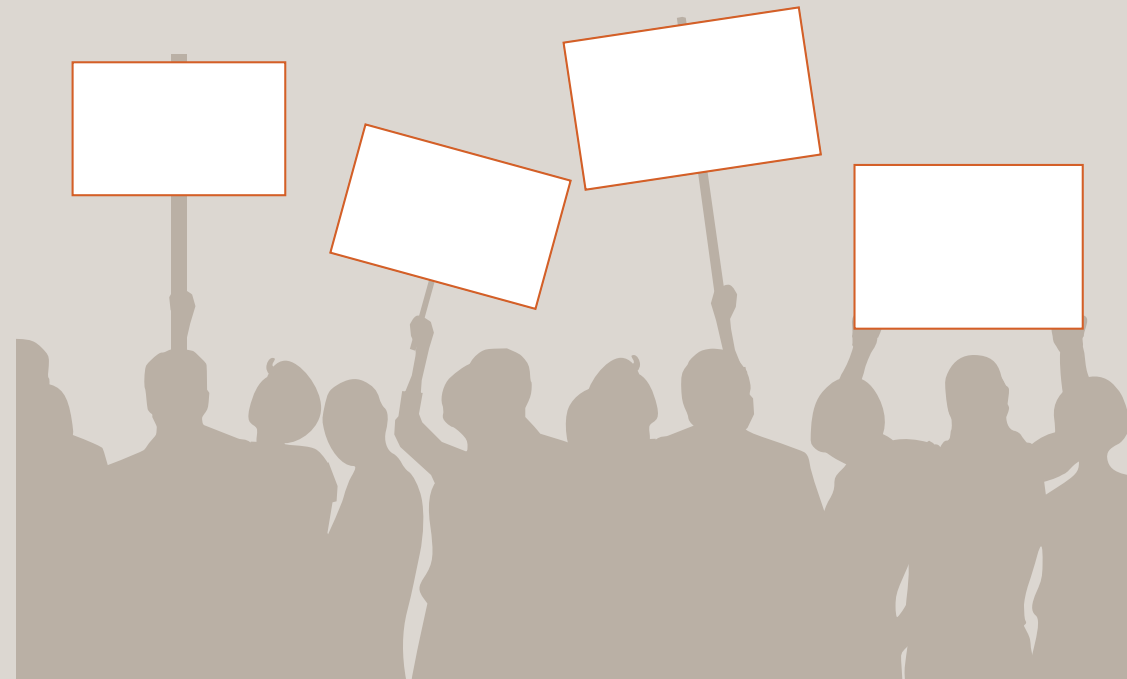


Alex Seton
What Are We Fighting For, Exactly?

Alex Seton is a pacifist: a person who believes that war and violence are unjustifiable in any situation. He believes that we need to find other ways to solve our differences and the sacrifices we make should be in order to facilitate cooperation rather than aggression. As a child he remembers making anti-nuclear protest signs with his family.

For this work, Alex has made his signs out of marble, rather than cardboard because he wants us to think about how words can have a powerful and lasting effect. What type of messages has he written on these signs?

► **DESIGN** your own signs with messages for a better world.





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