

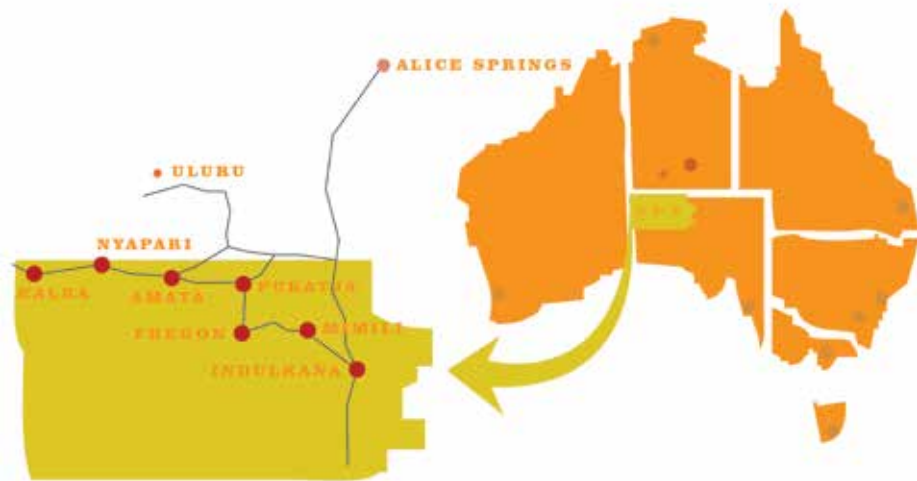
INTRODUCTION TO THE EXHIBITION

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*

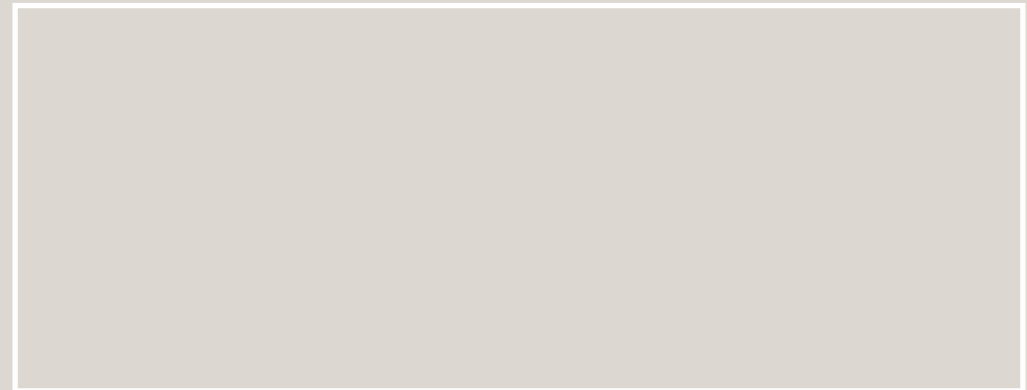


Kunmanara (Ray) Ken *Weapons for the soldier*

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?

► 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.