

## *Nganampa Kililpil: OUR STARS*

Artists from the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands of central Australia

Hazelhurst Regional Gallery & Arts Centre

15 October – 1 December

### **Education Kit, K – 6**

#### **Pre-visit activities:**

1. Discuss some gallery rules – emphasise the positive behaviour you want at the gallery and the reasons for these rules.
2. Pre-visit familiarisation with the exhibition to be viewed. This can include learning about the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands, the seven art centres from this region, artists and artworks. Reproduce images from exhibition and display in the classroom or school corridor. This will aid the student's connection to the work once they enter the exhibition. Images, video, language and information can be found at:  
<http://www.sutherlandshire.nsw.gov.au/Community/Hazelhurst/Exhibitions/Coming-Exhibitions/Nganampa-Kililpil-Our-Stars>  
<http://www.ninukuarts.com.au/>  
<http://tjungu.com/>  
<http://tjalaarts.com.au/>  
<http://www.ernabellaarts.com.au/>  
<http://www.kaltjitiarts.com.au/>  
<http://www.mimilimaku.com/>  
<http://www.iwantjaarts.com.au/>  
<https://www.environment.gov.au/topics/national-parks/uluru-kata-tjuta-national-park/culture-and-history/anangu-language>  
<http://www.ourstarshazelhurst.com/>
3. Discuss some of the art terms found under the Glossary of Terms.
4. Programming ideas are linked to outcomes from the Visual Arts Syllabus K-6.

#### **Post-visit activities:**

1. Post-visit activities at school should involve the step of display and respond. Children should be encouraged to use positive responses to each other's work and 'art talk' to describe it. (See Glossary of Terms for ideas).
2. Suggested activities are listed under artworks.

## **BACKGROUND INFORMATION FOR TEACHERS**

---

### **About the exhibition**

*Nganampa Kililpil: OUR STARS*, is the first major exhibition of Indigenous art at Hazelhurst, bringing together the artists from the seven major art centres of the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands in the Central Desert together. These seven Indigenous-owned and run art centres are home to some of the best known and most innovative Indigenous artists in Australia. The exhibition includes existing and new works in a range of media from painting and printmaking to ceramics, fibre work and installations by senior and emerging artists.

## Who are the Anangu People?

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 genealogy. Anangu share many things, including language (with dialectical differences), *Tjukurpa* (Law and tradition), knowledge of Country and its sacred sites, as well as common history of unbroken connection to the land. This history and extensive knowledge of Country and its nuances is passed on from generation to generation as *Tjukurpa*, the Pitjantjatjara word for the overarching laws and stories of Anangu culture. Many of these *Tjukurpa* are recorded and explored in ceremony, as well as in painting and other creative mediums.

## Where are the APY Lands?

The APY Lands are a vast area located in remote South Australia, near the tri-state border with the Northern Territory and Western Australia, covering over 103,000 square kilometres. There are seven main communities on the Lands: Indulkana, Kaltjiti, Pukatja, Amata, Pipalyatjara, and Watarru, and several homelands, such as Kalka, Kanpi, and Nyapari.

The art centres are located through the APY Lands. Starting from the west they include: Ninuku Arts at Kalka, Tjungu Palya at Nyapari, Tjala Arts at Amata, Ernabella Arts at Pukatja, Kaltjiti Arts at Fregon, Mimili Maku Arts at Mimili and Iwantja Arts at Indulkana.



## The Desert Art Movement and what makes APY Land art unique

Paintings from the APY Lands region are celebrated for strong use of colour and dynamic movement, and for artists' unique way of transforming their stories – *Tjukurpa* (Law), Country and *Inma* (Ceremony) – into vibrant articulations on canvas. While painting, songs are often sung as a

way of singing stories to life and transferring the power of the *Tjukurpa* into the work. Often working on large canvases, artists capture Anangu creation stories, the landscape and significant sites in works that are powerful both culturally and visually.

The significant art movement that evolved in the APY Lands is embedded within a wider movement of Desert art and Indigenous art across Australia. With its roots in Papunya in 1971-72, when a group of Pintupi, Warlpiri and Anmatyerre men began painting their stories using acrylic paints on board and other surfaces, the desert painting movement spread across the Central and Western Desert communities.

While Pitjantjatjara people were already renowned for their skill in carving and tool-making, and ran established art centres in various fine crafts such as wood carving, batik and other textiles, painting was taken up in the area as another material in the 1980s. Artists and craftspeople from the APY Lands have participated in national exhibitions as early as the 1970s, and extensively in Australia and internationally since the late 1980s. The number of individual artists who now hold national and international reputations among leading contemporary artists in Australia is testament to the skill and vision of the artists and the ongoing support of Indigenous-owned and run art centres in the APY Lands. Artists are also highly skilled in printmaking, ceramics and fibre sculpture, with further experimentation occurring in recent years with new media and installation art.

## **The Artists**

Many of the well known artists from this region are senior members of their communities – important law women and men who are custodians to the many stories and songlines that traverse the desert regions. As an Anangu person gains age, knowledge and responsibility, they gain authority to paint increasingly complex and meaningful interpretations of subjects including their Country and surrounding sites (including their mother's and father's country), ancestral stories, various themes associated with native wildlife, and more. Younger and emerging artists are still learning these traditions and laws, but are also very active members of the APY Lands art community. Their works are dynamic and vibrant, non-figurative and figurative, mostly celebratory, and often made in the spirit of sharing and learning.

## **Shared Creation Stories**

### ***Kungkarangkalpa: the Seven Sisters story***

*Kungkarangkalpa* or *minyma tjuta tjukurpa* is a narrative told, sung, painted and danced across the APY Lands, particularly as part of women's ceremony. Its narrative concludes with the formation of the Pleiades star cluster: a constellation that shines brightly in the night sky of the desert.

### ***Wanampi Tjukurpa: Water Snake Creation story***

Land and surrounds of Piltati, west of Amata, hold the sites of the *Wanampi Tjukurpa*, a story outlining the conflict between two brothers and their wives, and the creation of an important water source in the area. In their efforts to thwart the mischievous actions of the husbands, who had transformed into *Wanampi* (or giant water snakes), the women dug a 25km trench between Piltati and Aparatjara, forming the gorge at Piltati.

**Ngintaka Tjukurpa: Perentie Man Creation story**

*Ngintaka Tjukurpa* is the creation story and law of the ancestral Perentie Lizard Man (*Wati Ngintaka*) and traverses the APY Lands as a songline. A story shared between many Anangu across the Western Desert, it follows the movement of *Wati Ngintaka* as he listens and searches to find his stolen *tjiwa* (grinding stone) and return it to his traditional country. Starting at his camp at Atarangu near Irrunytju (Wingella), the *Ngintaka* songline moves East towards Walyatjara (Wallatinna) where *Wati Ngintaka* reclaims the grinding stone before travelling in short bursts back through several important sites ending in Arangga.

**Minyma Kutjara Tjukurpa: Two Sisters story**

A narrative specific to women's ceremony, about sisters travelling back to birth country and the possibility of tracing the desert landmarks (near Irruntja) created by their journey.

Please note further information can be found at:

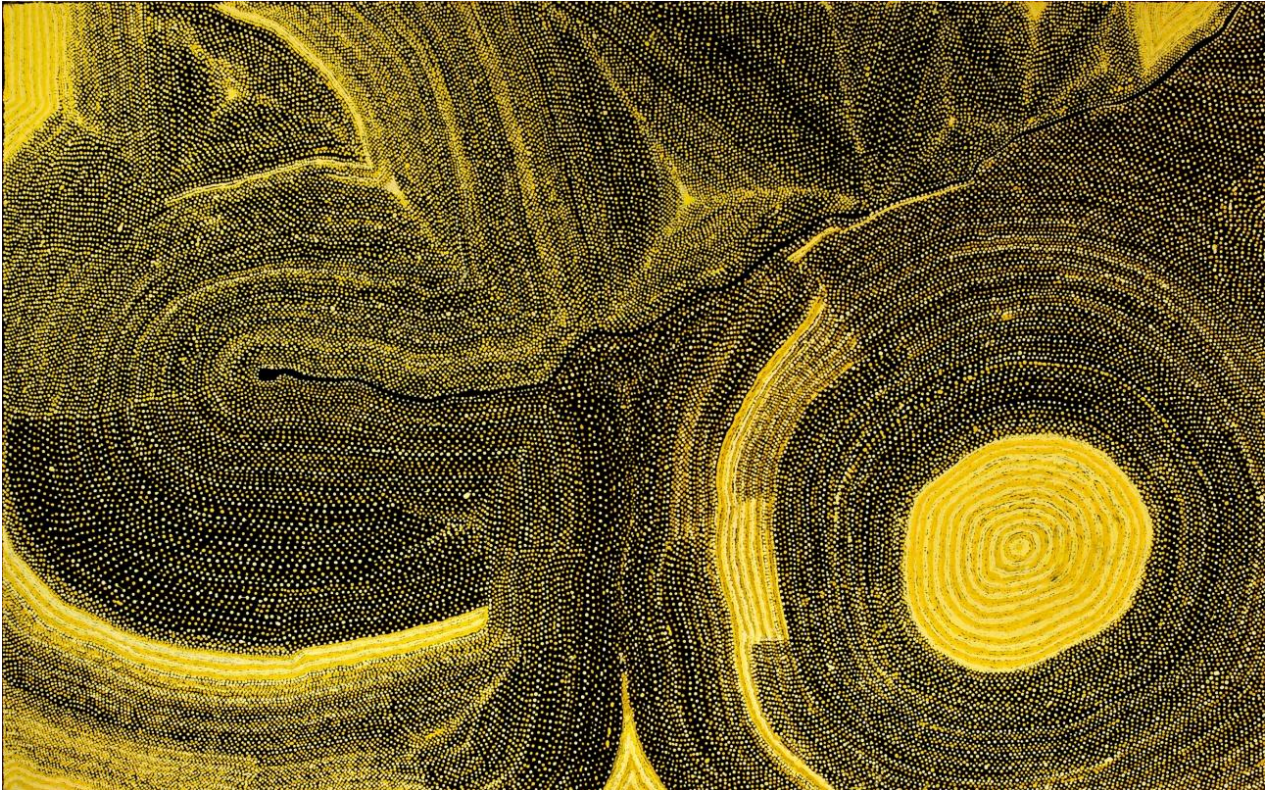
<http://www.ourstarshazelhurst.com/>

**Links to the Curriculum:**

The *Nganampa Kililpil*: OUR STARS Education Kit contains background information on the exhibition as well as selected images and questions relating to the K-6 Visual Arts Syllabus and suggested activities for Appreciating and Making.

This Education Kit makes links to the Visual Arts Syllabus K-6 by: developing students' knowledge and understanding of artists and artwork; by developing values and attitudes towards subject matter of works, the technique used and the meanings the works may generate; by investigating the range of the expressive form of sculpture and 3D forms and painting; and by considering an artist's relationship to an audience and reflecting on their own relationship as audience members.





Pepai Jangala Carroll *Walungurru*, 2011, acrylic on canvas, 1750mm x 2800mm

**Artist Statement:**

I paint my father's country Ilpili, west of Mt Leibig east of Kintore.

A site beside the road heading towards Kintore.

There are huge sandhills and two clapans.

There is a creek, Wanampi tjara, guarded by a rainbow serpent.

The Wanampi, rainbow serpent, is chasing a trouble maker, cutting a track through the sandhills.

The Wanampi is looking for that man. He did the wrong thing and he is running into sand hill country. The Wanampi made that road and he brought the water with him. There was no water here before, but it is still there now.

Little bit to the east are the Kungka Kutjara, the Two Women Tjukurpa. They are singing and talking. Wati Nyiru, the man, is a big rock on the hill looking down at them. The women were cleaning out the soak, digging to find water. They made the rockhole there.

I was born in Haast's Bluff. I went to see my father's country when I was a young man, my hair was still black.

**Influences and background:** In 2016 Adelaide Biennale of Australian Art; Based in Pukatja in APY Lands, but was born in Haast's Bluff in his father's country near Walungurru in the Northern Territory; Works in both painting and ceramics; has deep knowledge and custodial responsibilities of country; Works with Ernabella Arts in the APY Lands.

**Language:** Pitjantjatjara, Wanampi, Tjukurpa, Rainbow Serpent, acrylic, landscape, yellow, black, concentric circles, repeating patterns.

**Materials:** A3 cartridge paper, coloured textas and pencils, old phone books, stapler, staples, scissors, feathers, goggle eyes.

**Teaching notes:** Have some research materials ready on the kinds of animals found in the APY Lands. Print some images of these and display them around the room.

**Subject Matter:** Places and Spaces, Other living things, People, Events

**Forms:** Painting

**Outcomes: VAES 1.1, VAS 1.1 VAS 2.1, VAS 3.1, VAES 1.3, VAS 1.3, VAS 2.3, VAS 3.3**

**KLA integration:** Visual Arts (VA), HSIE (H), Mathematics (M), English (E), Science and Technology (S)

Appreciating Activities	Making Activities
<p><b>Look</b> at this artwork by Pepai Jangala Carroll.</p> <p><b>Describe</b> the work you see including shapes, colours, repetitive patterns, size and medium. (VA). Describe the main things you see. Describe the perspective of the painting (aerial) (VA).</p> <p><b>Discuss</b> why the painting might be so large. Why do you think the patterns might be repeated? What colour is the background? Is this an effective technique? What do you think about the use of colour? Can you see the Wanampi? Can you see the sand hills? (VA, E).</p> <p><b>Write</b> a story about an animal you like, travelling through the bush. What kind of adventures might they get up to? Where would they live? (H, E).</p>	<p><b>Research</b> APY lands animals, including where they live, what they look like, distinct markings. Choose a favourite animal. (S)</p> <p><b>Create your own APY Lands animal.</b></p> <p>Fold an A3 sheet of cartridge paper in half. Draw an APY Lands animal on one side. Decorate with textas, pencils, and any other materials you like, such as feathers or goggle eyes. Cut out, making sure you keep both pieces of paper. Staple around the edges, leaving a small opening. Scrunch up sheets of old phone books and stuff your animal. Staple together the remaining opening. You now have your own 3D APY Lands animal. (VA)</p> <p><b>Count</b> how many materials you have used. (M)</p> <p><b>Display</b> the animals around the classroom. (VA)</p>





Manyitjanu Lennon *Mamungari'nya*, 2016, acrylic on Belgian linen, 1530mm x 2000mm

**Artist Statement:**

“This is Mamungari'nya. The place Mamungari'nya is a long way away. It is over the other side of the sand dunes past Tipilnga. The place where many white trees are growing, many white marble gums. The place where women came turned into the white marble gums on the sand dune south of Watarru; this is a tjukurpa story. So this is Mamungari'nya where lots of little gum saplings and emu bush grow. This is a place of clay pans.” This is a women's site south west of Wataru.

**Influences and background:**

Manyitjanu Lennon often paints her mother's country west of Kaltjiti and south of Watarru. Manyitjanu Lennon is a senior Aboriginal elder who holds extensive cultural knowledge; lives at Watinuma Community and work with Kaltjiti Arts Centre; born in the desert and previously lived a traditional nomadic life.

**Language:** line, colour, movement, dots, concentric circles, radiating, Tjukurpa, clay pans.

**Materials:** coloured cardboard, glue, variety of cardboard shapes. Scissors.

**Teaching notes:** Prior to the lesson pre cut a variety of shapes from coloured cardboard. These can be organic in shape.

**Subject Matter:** Places and Spaces, Other living things, People, Events

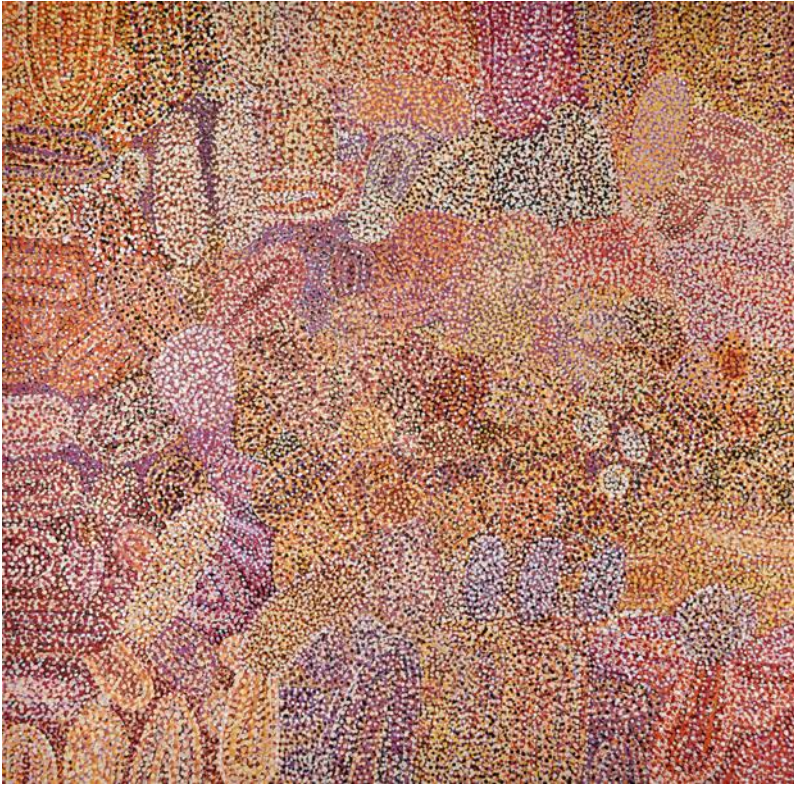
**Forms:** Painting, Sculpture, Drawing

**Outcomes:** VAES 1.2, VAS 1.2 VAS 2.2, VAS 3.2, VAES 1.3, VAS 1.3, VAS 2.3, VAS 3.3

**KLA integration:** Visual Arts (VA), HSIE (H), Mathematics (M), English (E), Science and Technology (S)

Appreciating Activities	Making Activities
<p><b>Look</b> at this artwork by Manyitjanu Lennon</p> <p><b>Describe</b> the work you see. Name the colours. Which parts are warm colours, which parts are cool colours? How many layers of paint can you see? (VA) How many different colours can you see? (M)</p> <p><b>Discuss</b> the size of the work. Why do you think it is so large? How do you think it was painted? What tools do you think the artist used to create this work? (VA) How many circles can you see? How many radiating lines? (M). Can you feel a sense of movement? How is this achieved? (VA)</p> <p><b>Research</b> white ghost gums. Write a report about them. (S, E)</p>	<p><b>Creative Collage</b></p> <p>Take one sheet of coloured cardboard. Choose a variety of cut out shapes. Arrange these into an aerial landscape. Cut out some of your own shapes and add to your landscape. These may represent particular things you like. For example, if you like music you may like to cut out the shape of a musical instrument. Glue layers of colourful shapes until you have completed your landscape. (VA)</p> <p><b>Think</b> about what your landscape looks like. Can you imagine living in it? (E)</p> <p><b>Write</b> a story about your imagined landscape. Who might live there? Where is it? (E)</p> <p><b>Display</b> your collaged landscapes in a class exhibition. What do you like most about the works? (VA)</p> <p><b>Discuss</b> other ways you could represent a landscape. Think about ways of mapping an area. Have a go at drawing a map of your school from an aerial perspective. (S, M)</p>





Ngupulya Pumani *Maku inmaku pakani*, 2012, acrylic on linen, 1980mm x 1980mm.

**Artist Statement:**

The Maku Tjukurpa (witchetty grub songline) is a significant songline from Mimili. It is a story about mai (food), a Women's Tjukurpa. The minyma (women) would go to the kapi tjukula (water hole) on top of the rocks at Antara. They would roll rocks from the top of the apu down the mountain. Then, the minima would clean out the rockhole and wait for the rain to come. When the waterhole was full with water they would tap on the water's surface with a stick and sing inma and paluni inmaku pakani (dance ceremony). They would then dig under the Maku (witchetty bush) and would find Maku tjuta (enough Maku for everyone).

**Influences and background:**

Ngupulya Pumani is a senior Pitjantjatjara artist; part of renowned artistic family with her mother Milatjari Pumari and her sister Betty Kuntiwa Pumari both recognised painters; recognised for her commitment to Pitjantjatjara law and culture; work is imbued with cultural knowledge and artistic skill that come from a lifetime of learning.

**Language:** Maku Tjukurpa, songline, mai, minyma, kapi tjukula, inma, paluni inmaku pakani, colours, shapes, layers, direction.

**Materials:** Pitjantjatjara postcards, textas, pencils, watercolour paints, acrylic paints.

Access Pitjantjatjara language information here:

<https://www.environment.gov.au/topics/national-parks/uluru-kata-tjuta-national-park/culture-and-history/anangu-language>

**Teaching notes:** Have key Pitjantjatjara words and the English definition printed and displayed around room. Print Pitjantjatjara words on postcards and include phonetic pronunciation.

**Subject Matter:** Places and Spaces, Other living things, People, Events

**Forms:** Painting, Drawing

**Outcomes:** VAES 1.1, VAS 1.1 VAS 2.1, VAS 3.1, VAES 1.4, VAS 1.4, VAS 2.4, VAS 3.4

**KLA integration:** Visual Arts (VA), HSIE (H), Mathematics (M), English (E), Science and Technology (S)

Appreciating Activities	Making Activities
<p><b>Look</b> at this artwork by Ngupulya Pumani.</p> <p><b>Describe</b> the work you see. What are the shapes you can see? What are the colours? How do you think the artist has created this work? How many different layers can you see? Describe the colour palette. (VA)</p> <p><b>Discuss</b> the size of the work and the potential significance this might have. Discuss the view of the landscape presented. (VA)</p> <p><b>Count</b> how many different colours you can see in the painting. (M)</p> <p>This painting is about <i>Maku</i> (witchetty grubs). What is a kind of food that you like? <b>Write</b> a recipe for your favourite food. (H)</p>	<p><b>Create Pitjantjatjara postcard.</b></p> <p>Listen to Pitjantjatjara language via this website: <a href="https://www.environment.gov.au/topics/national-parks/uluru-kata-tjuta-national-park/culture-and-history/anangu-language">https://www.environment.gov.au/topics/national-parks/uluru-kata-tjuta-national-park/culture-and-history/anangu-language</a></p> <p>Choose one of the Pitjantjatjara postcards. Draw or paint the word. (VA) Do some more postcards!</p> <p><b>Write</b> a letter to a friend on the postcard and send it to them! (E)</p> <p><b>Think</b> about <i>Maku</i> (witchetty grubs). <b>Research</b> and write a scientific report on them. (S)</p>





Puntjina Monica Watson *Pukara*, acrylic on linen, 1530mm x 1830mm

**Artist Statement:**

Puntjina, also known as Monica, was born circa 1940 at Pukara, an important rockhole and water snake Tjukurpa (Dreaming story) site in Western Australia. As a young girl, she walked to Pukatja (Ernabella) with her father and his three wives. When she was a bit older, Puntjina worked in the craft room at Pukatja, but she then married Wimitja Watson – a Ngangkari (traditional healer) – and moved with him to Amata, where they had many children. The family wanted to be closer to their home country so during the homelands movement of the late 1970s they moved to Pipalyatjara. Puntjina is an important elder in Pipalyatjara, where she continues to live with her husband and family. Both she and her husband are heavily involved in cultural business and travel across much of the area to participate in it.

Monica has become known for her vibrant use of colour, particularly an iconic, high-key yellow. She also has a quirky approach to composition, often framing her paintings with an intricate border created by a plethora of coloured dots. Monica is a senior artist at Ninuku Art Centre, painting there every day.

**Influences and background:**

This is a story about kaliny-kalinypa (honey grevillea plant), which Anangu use as a type of bush lolly, sucking the nectar out of the plant. In the Tjukurpa (Dreaming story) a father and son, Wati Kutjara Wanampi (two male water snakes), are living at Pukara, an important waterhole site near Irrunytju (Wingellina). Because of the kaliny-kalinypa which is found at the site, the water there



has a sweet taste and lots of people go there to access it, but father Wati Wanampi doesn't like this and tells them to go back to their own country. The people leave and the father and son travel to Willuna, where they camp for weeks. When they return to Pukara, they are awoken by a buzzing sound. Minyma Punpunpa (the female flies) are making lots of noise as they buzz around the honey bush. This prompts the father and son to get up to go and collect honey. While they are doing this, a Wati Mututa (black ant) finds the father and son, and spears the son in his side. The young son starts spitting and he spits up the yellow and orange seeds of all the different types of honey grevillea. These plants can still be found at this site today. There is a big variety of honey grevillea plants including kaliny-kalinypa, ultunkunpa, piruwa and witjinti.

**Language:** vibrant colour, composition, border, dots, kaliny-kalinypa (honey grevillea plant), Tjukurpa, Wati Kutjara Wanampi (two male water snakes), Minyma Punpunpa (female flies), Wati Mututa (black ant).

**Materials:** Simple grevillea drawings printed on overhead transparencies, printing inks, printing paper in a variety of colours.

**Teaching notes:** Have maps of the APY Lands displayed in the classroom as reference points. Print out images of kaliny-kalinypa. Have relevant Pitjantjatjara words and their meanings printed and displayed around the classroom.

**Subject Matter:** Places and Spaces, Other Living Things

**Forms:** Printmaking

**Outcomes:** VAES 1.2, VAS 1.2, VAS 2.2, VAS 3.2, VAES 1.3, VAS 1.3, VAS 2.3, VAS 3.3

**KLA integration:** Visual Arts (VA), HSIE (H), Mathematics (M), English (E), Science and Technology (S)

Appreciating Activities	Making Activities
<p><b>Look</b> at this artwork by Puntjina Monica Watson.</p> <p><b>Describe</b> what you notice immediately. Which areas stand out the most? Why do you think this is? (VA)</p> <p><b>How</b> many colours can you see? (M) Are the colours mainly cool or warm? (VA) What are the different shapes you can see? Are they mainly straight edged shapes or round shapes? (M)</p> <p><b>Discuss</b> the techniques and materials the artist has used. (VA)</p> <p>This painting references kaliny-kalinypa (honey grevillea plant). Have you ever tasted these?</p> <p><b>Research</b> the kaliny-kalinypa (honey grevillea plant) and write a report on it. (S)</p>	<p><b>Grevillea Monoprinting</b></p> <p><b>Create</b> a series of grevillea monoprints. Using an overhead image with a simple grevillea drawing, paint a variety of ink colours onto it. Carefully lay the image down onto a sheet of printing paper. Rub over the transparency with your hand. Look at your print. You can create multiple prints on different coloured paper. (VA)</p> <p><b>Look</b> at everyone's monoprints. What are you favourite parts? Do they look like grevilleas?</p> <p><b>How</b> many colours did you use? (M)</p> <p><b>Describe</b> your colour palette. (E)</p> <p><b>Display</b> the prints as a class exhibition. (VA)</p>



Mary Katatjuku Pan, Ilawanti Ungkutjuru Ken, Tjunkaya Tapaya, Imiyari Frank Adamson, Niningka Lewis with *Punu Kutjara* (Two Trees), 2016. Image courtesy of Tjanpi Desert Weavers, (NPY Women's Council). Photograph by Rhett Hammerton.



Tjanpi Desert Weavers APY Lands Women's Collaborative 2016.



**Artist Statement:**

This wonderful collaborative work was created by 38 Weavers and Malpas (helpers) from communities which stretch across the wide APY Lands, assisted by Community Art Centre Workers and the Tjanpi Desert Weavers Field Officer.

The central tree forms and conception of the work was created by senior Weavers in Amata and Pukatja communities. The animals, birds and bush tucker represented, all come from Pipalyatjara, Kalka, Fregon, Mimili and Iwantja communities. As they created the work, the Artists wove a story of their vast and abundant country into this beautiful work. They talked of all their land provides with a reverence evident in the majesty of the tree forms, and in the detail of the little creatures which inhabit their shade. The Trees took on the form of the Spirit of life and bounty. The work represents the interconnectedness of life. The animals rest in the shade of the trees, the Anangu hunt the animals, fruit grows on the branches of the trees and water lies hidden within the trunk and roots.

A strong element in the creation of this work is the idea of preserving knowledge for younger generations so that the reverence for trees and the interconnected life may continue.

<https://tjanpi.com.au/news-and-events/>

**Influences and background:**

Tjanpi Desert Weavers is the not-for-profit social enterprise of the Ngaanyatjarra Pitjantjatjara Yankunytjatjara Women's Council (NPYWC), an Aboriginal governed and directed corporation. NPYWC members created Tjanpi (meaning 'grass') to enable women on the NPY Lands to earn a regular income from selling their fibre art. Tjanpi weaving is now firmly embedded in contemporary Central and Western Desert culture, as a movement that celebrates life, creativity and country. Tjanpi represents more than 400 Aboriginal Women Artists from 26 remote communities on the NPY Lands.

Tjanpi (pronounced Jun-pi) refers to a variety of grasses, including Spinifex. Tjanpi weaving is well renowned. Exhibitions include: Desert Mob 2016, Tarnanthi Festival of Contemporary Aboriginal & Torres Strait Islander Art in Adelaide, 2015 and Venice Biennale with Fiona Hall in 2015.

**Language:** Tjanpi, Ngaanyatjarra Pitjantjatjara Yankunytjatjara Women's Council (NPYWC), land, abundance, weaving, grass, collaboration, animals, birds, bush tucker.

**Materials:** glossy magazines, glue, scissors, sticky tape, coloured raffia, coloured feathers, straws.

**Teaching notes:** print images of Tjanpi and display them around the classroom.

**Subject Matter:** Other Living Things, Places and Spaces.

**Forms:** Sculpture and 3D Forms.

**Outcomes:** VAES 1.2, VAS 1.2, VAS 2.2, VAS 3.2, VAES 1.4, VAS 1.4, VAS 2.4, VAS 3.4

**KLA integration:** Visual Arts (VA), HSIE (H), Mathematics (M), English (E), Science and Technology (S)

Appreciating Activities	Making Activities
<p><b>Look</b> at this artwork by Tjanpi Desert Weavers APY Lands Women's Collaborative</p> <p><b>Describe</b> what you notice immediately.</p> <p><b>Name</b> some of the animals represented. (S) How many animals can you see? (M)</p> <p><b>How</b> many different materials can you see? (M)</p>	<p><b>Spinifex Shrubs!</b></p> <p><b>Create</b> your own Spinifex shrub!</p> <p>Remove a few pages from a magazine. Cut them in half. Roll together a few layers to form a tube. Cut down the length of the tube about half way. Repeat several times so that</p>



<p>What are they? <b>Describe</b> how the texture might feel? (VA)</p> <p><b>Discuss</b> the techniques and materials the artist has used. (VA) Discuss what you think the artwork might mean. (VA)</p> <p><b>Draw</b> your favourite animal. (VA)</p> <p><b>Research</b> your favourite animal and write a scientific report on it. Include the significance of this animal to the APY lands. (E, S, H)</p> <p>Discuss how these Anangu (people from the APY Lands), source food and relate to their environment. Compare this to how you source food and relate to the environment. (H)</p> <p><b>Listen</b> to the Pitjantjatjara pronunciation of these animals. Practice some Pitjantjatjara! (H)</p> <p><a href="https://www.environment.gov.au/topics/national-parks/uluru-kata-tjuta-national-park/culture-and-history/anangu-language">https://www.environment.gov.au/topics/national-parks/uluru-kata-tjuta-national-park/culture-and-history/anangu-language</a></p>	<p>one end of the tube becomes frayed. Curl the frayed sections out so that it starts to look like a shrub. Wrap coloured raffia around the base of the tube and stick in place with glue or sticky tape. Place a feather in the end of a straw so that it is sticking out. Glue or sticky tape the straw into the base of the shrub. You now have your own Spinifex shrub! (VA)</p> <p><b>Look</b> at everyone's sculptures. What do you like most about them? Could you make large versions using large sheets of cardboard or paper? Try! (VA)</p> <p><b>Describe</b> the texture. (E)</p> <p><b>Display</b> the shrubs as a class exhibition. (VA)</p>
---	--



Carlene Thompson *Tjulpu Kulunypa* 2016, stoneware with sgraffito

**Artist Statement:**

Carlene Thompson is an accomplished artist who works across mediums including Painting, Mukata (Handspun woollen hats or beanies), Ceramics, Printmaking and Punu (wood carving). This work is about birds and their chicks. Carlene often paints birds, as *Tjulpu Tjukurpa* (Bird Dreaming) is related to her home country. As a mother of several children including four daughters, family themes are common in Carlene's work.

**Influences and background:**

Carlene Thompson started working at Ernabella Arts in 2007. Her designs are original and contemporary while being often based on Country and the creation beings of her family's country. She is a strong participant in women's ceremony and has passed this knowledge down to her daughters. Carlene has also held the position of Chair of Ernabella Arts and is on the Board of NPY (Ngaanyatjarra, Pitjantjatjara and Yankunytjatjara) Women's Council.

**Language:** sgraffito, ceramics, birds, Country, *Tjulpu Tjukurpa* (Bird Dreaming).

**Materials:** recycled plastic bottles, old magazines or newspapers, masking tape, acrylic paint, paint pens (such as poscas), pipe cleaners, scissors

**Teaching notes:** have students collect recycled plastic bottles prior to the lesson. Research birds native to your region. Display images of these birds around the room.

**Subject Matter:** Other Living Things, Places and Spaces

**Forms:** Sculpture and 3D Forms

**Outcomes:** VAES 1.2, VAS 1.2, VAS 2.2, VAS 3.2, VAES 1.4, VAS 1.4, VAS 2.4, VAS 3.4

**KLA integration:** Visual Arts (VA), HSIE (H), Mathematics (M), English (E), Science and Technology (S)

Appreciating Activities	Making Activities
<p><b>Look</b> at this artwork by Carlene Thompson.</p> <p><b>Describe</b> what you see including the colour, size, images and shape of the artwork. (VA, E)</p> <p><b>Discuss</b> how you think it has been made. What different steps might the artist have taken to create this art work? (VA)</p> <p><b>Research</b> sgraffito and write a report on it. (E)</p> <p><b>Discuss</b> the techniques and materials the artist has used. How might the pot have been made? Have you ever made a large pot like this? (VA)</p> <p>Discuss what you think the artwork might mean. (VA)</p> <p><b>Describe</b> how the texture might feel? (VA)</p> <p><b>Research</b> birds native to your area. (S)</p> <p><b>Write</b> a story about your favourite bird. (E)</p>	<p><b>Brilliant Bottle Birds!</b></p> <p><b>Create</b> your own Brilliant Bottle Bird.</p> <p>Find an empty bottle to your liking.</p> <p>Remove a few pages from a magazine or newspaper. Scrunch paper and newspaper into a long shape and place in the top of the bottle to create a neck shape. Make a small ball and cone shape for a head and beak. Fix them all together with masking tape. Cover all of the newspaper and magazine sections with masking tape until you are happy with your bird shape.</p> <p>Add pipe cleaner legs and feet. Paint base colour with acrylic paint. Decorate the bird with posca pens until you have a brightly coloured 3D sculpture. Be sure to add eyes and a beak.</p> <p><b>Look</b> at everyone’s sculptures. What types of birds has everyone made? What are the different sizes, patterns and colours? What do you like most about your art work? (VA)</p> <p><b>Display</b> the birds as a class exhibition. Some can be hung up high so they appear to be flying. (VA)</p>



## GLOSSARY OF TERMS

**Aṅangu** - Ngaanyatjarra, Pitjantjatjara and Yankunytjatjara people of the Central and Western  
**APY Lands** – The Aṅangu Pitjantjatjara Yankunytjatjara Lands are a vast area located in remote South Australia, near the tri-state border with the Northern Territory and Western Australia Desert regions of Australia, related by kinship and genealogy.

**Clay pans** – a shallow depression that collects water after rain.

**Collaboration** - the action of working with someone to produce something.

**Concentric** – concentric circles have a common centre.

**Figurative** – representing forms that are recognisably derived from life.

**Homelands** – small to medium sized communities, established so that Aboriginal people can maintain connection with their traditional, ancestral land.

**Kaliny-kalinypa** – honey grevillea plant

**Kapi tjukula** – rockhole

**Kililpil** - stars

**Mai** – food

**Maku Tjukurpa** – witchetty grub songline

**Minyma** – women

**Minyma Punpuna** – female flies

**Nganampa** - our

**Non-figurative** – not representing or imitating external reality or the objects of nature.

**Paluni inmaku pakani** – dance ceremony

**Radiating** - to go out in a direct line from a central point or area.

**Sgraffito** - a form of decoration made by scratching through a surface to reveal a lower layer of a contrasting colour.

**Songline** – A traditional song or story recording a journey made during the dreaming.

**Tjanpi** – grass

**Tjukurpa** – ancestral story, law, 'Dreaming'

**Tjulpu Tjukurpa** – Bird Dreaming

**Waṅampi** – Rainbow Serpent

**Wati Kutjara Wanampi** – two male water snakes

**Wati Mututa** - black ant

**Witchetty grub** – the larvae (caterpillar) of large wood eating moths.

Produced by Public Programs and Education Team  
Hazelhurst Regional Gallery & Arts Centre, 2016