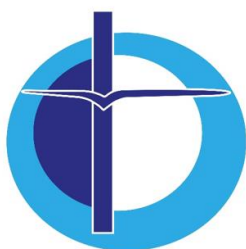


Our Sacred Song Lines Upon this Earth

Aboriginal and Christian Art Competition

Guidelines 2018/2019



Archdiocese of Perth
Centre for Liturgy



Aboriginal Catholic Ministry



CATHOLIC EDUCATION
WESTERN AUSTRALIA

An Aboriginal and Christian Art Competition to design and create art works that can be used in the liturgical and prayer life of the Parish's and Schools in the Catholic Archdiocese of Perth, that are inspired by both our Christian faith and Aboriginal culture.



Auxiliary Bishop of Perth

24 October 2018

Dear Parish Priests and School Principals,

On behalf of the Aboriginal Catholic Ministry I invite all metropolitan Catholic primary, secondary and composite schools as well as adjoining Parishes to be involved in the Catholic Liturgical Art competition for Schools and Parishes in 2019.

This initiative is also supported by the Perth Archdiocesan Centre for Liturgy and the Catholic Education Office of Western Australia.

It is a unique opportunity to connect parishes and schools and so embarking on a spiritual journey through the eyes of our young artists, as they unlock for us through art, the breadth of God in the wonder of creation.

The brief for this competition is very thorough, informative and offers a sense of excitement as to the outcome. As a Liturgical Art competition, incorporating Aboriginal design and the possibility of that design being used in a liturgical setting is very significant, as 'Liturgical art can act as a lens through which we are invited to experience the God of creation' in all peoples and places.

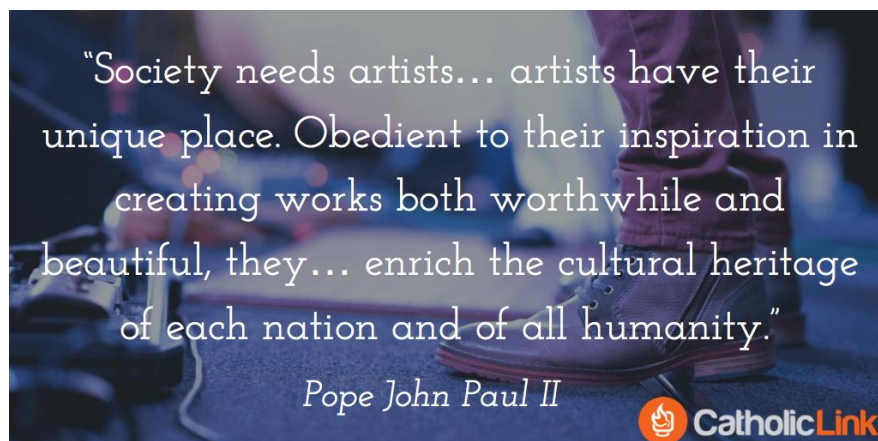
I strongly encourage you to take this initiative on board and so immerse your schools and parishes in the wonder of God's creation through lens of the original owners of this land.

Yours sincerely in Christ

Most Rev Donald Sproxton VG
Auxiliary Bishop

What is the Competition

The Aboriginal and Christian Liturgical Art Competition is a school and parish-based competition to design and create art works that can be used in the liturgical and prayer life of the Parish's and Schools in the Archdiocese of Perth, that are inspired by both our Christian faith and Aboriginal culture.



Basic Facts

- Schools and parish's will work together to coordinate how the competition will be run in their community and are asked to appoint a School and Parish Coordinator. ACM can assist in building this relationship.
- There will be a workshop information day & launch on December the 3rd which coordinators are encouraged to attend.
- There will be primary, secondary, open and group categories.
- The competition is open to all Aboriginal and non-Aboriginal people.
- The competition will use a Noongar creation story, Psalms, Laudato Si reflections as stimulus material to inspire creativity.
- Each community (Co-coordinators) will decide their local winners and how the art work will be reproduced and used within the liturgical and prayer life of that community.
- Each local community will then send in their winning piece to be considered for the Perth Archdiocesan competition.
- The winning piece will be used within the Perth Archdiocese.

Competition Theme: Sacred Song Lines Upon this Earth

The theme was chosen as both our Catholic faith and the Aboriginal culture and spirituality both call us into deep respect, relationship and stewardship of the Earth. St John Paul the II called the Church to an ecological conversion and Pope Francis in Laudato Si has been reaffirming the importance of an integral ecology where we are in relationship with the Earth, each other and God. In this encyclical he encourages us to learn from our Indigenous brothers and sisters whom have a deep connection, understanding of the land and its spiritual significance. This is very true here in Australia, where Aboriginal and Torres Strait Islanders have been caring for the land for over 60,000 years.

Song lines are sacred maps along the land that Aboriginal people travelled along, they are often connected to the dreaming and creation beings/stories. They are called song lines as whilst people travelled through the area for hunting and caring for the land in various ways they would often be singing and performing ceremonies.

In our liturgical life we use symbols, images that come from the Earth, "fruit of the vine" and work of human hands'. The Eucharist is about food, bread and wine transformed into the Body and Blood of Christ through the power of the Holy Spirit. Liturgical symbols such as fire, light, water, language to name a few are transformed in our sacramental rituals, taking on a deeper, symbolic meaning. When we take part in these rituals we are also transformed through our faith. Just as these symbols are transformed and take on a deeper meaning in church rituals, when we participate in church rituals we can be transformed by the Word of God, the community of believers and our openness of what Jesus has to offer us. Thus, both our Catholic faith and Aboriginal culture view the Earth as Sacred.

Links to information about Song Lines:

- <https://www.youtube.com/watch?v=kVOG-RKTFlo>
- <http://geckos.ceo.wa.edu.au/resources/Pages/olddefault.aspx>
- <https://www.sbs.com.au/yourlanguage/german/en/article/2017/03/28/songlines-what-they-are-and-how-they-guide-us-across-australia>
- <https://teachik.com/songlines/>

An Introduction to the Function of Church Art in the Catholic Church

The Liturgy is Christ's work. Liturgical art is Christ's art. But what does this mean; *what role does this assign to liturgical art?* The Liturgy is, "the summit toward which the activity of the Church is directed; at the same time it is the font from which all her power flows. The role of liturgical art *must* be to support, in its own way, the role of the Liturgy... the work of Jesus. First and foremost, liturgical art is found at the coming together of the people of God to praise and worship our Creator as one body – the Church – with Christ as our head.

Liturgical art works in service to the Church and though it is frequently found in that building called "church" it can indeed be of service "wherever two or three are gathered together" in Christ's name. The service that liturgical art provides at the gathering of the people of God is to create an environment by which people's minds and hearts experience the presence of God and be uplifted and drawing into praising God.

"Liturgical art, by its very nature, is oriented toward the infinite beauty of God, and artists attempt to reveal, by the work of human hands God's message of care for the earth and its people.

The *primary* role of liturgical art is to give glory and praise to God by reflecting the beauty of the divine. A *secondary* role, though in many ways no less important, role of liturgical art is in service to the people of God, and so "worthy of the place of worship and ... enhance the liturgical, devotional, and contemplative prayer it is inspired to serve."

The Church creates (or has created for it) liturgical art to help us come to know God, to love God and to serve God. Liturgical art is one of the many tools available to the faithful to grow in holiness by experiences of beauty capture God's wonderful universe. Liturgical art can act as a lens through which we are invited to experience the God of creation.

Excerpts from What Is Liturgical Art? An Introduction to the Function of Church Art in the Catholic Church Richard H Gross, MTS

Acknowledging Country

The organisers of the competition acknowledge that most of the schools and Parishes within the Archdiocese of Perth are located on Noongar country, with Kalgoorlie and parts of Moora Parish as the exceptions. This competition has been explored and approved by the Aboriginal Catholic Council in the Archdiocese of Perth and with Noongar Elders. The main stimulus material will come from Noongar country; however, this competition is ***open to all people and those of Aboriginal background from other countries are welcome to draw upon their cultural background and knowledge***. It is important that appropriate diligence and care is used when using and exploring Aboriginal symbols and art. Some suggestions and guidelines will be provided to coordinators at the December the 3rd workshop with input from Noongar artists.

Competition Stimulus Material

The following 3 sources of material can be drawn upon for inspiration in the creation of the pieces of Art.

- Noongar Creation Story/Carers of Everything (Written Version included as an appendix 1 & Audio Version available through order at the ACM)
- Scripture readings and Psalms Appendix 2
- Laudato Si Reflections Appendix 3

Stimulus Questions for the Project

How will your design reflect God's love for us in creation?

What message about the care of the environment as God's creation is important to you?

How do you image your art design being used in a school Chapel or Parish Church?

Suggestions:

- Wall hanging.
- Design on the priest's vestment.
- Design on a priest's stole
- Reflective instillation.

What other liturgical applications can you think of?

Can you imagine other ways in which your art design could be used to promote the awareness and understanding of land and its spiritual connections.

Aboriginal Art Considerations

- When using aboriginal art techniques, it is important that we acknowledge the ancient forms of art and do not mimic the practices for selfprofiting.
- It is an art form that requires patience and respect.
- There is an element of spirituality that needs to be represented and understood.
- It is important to state that the artwork is inspired by the ancient techniques and styles of Aboriginal art but that it cannot actually be called Aboriginal art if not done by an Aboriginal person.

Key Timeline

Workshop Day 3 rd of December 2018 School & Parish Coordinators to attend.	The Workshop Day will include: <ul style="list-style-type: none">• Basic Cultural Awareness Session• Launch of the competition & guidelines• Noongar artists to provide training about traditional symbols and artwork• Catholic Liturgy formation about symbolism, ritual, and liturgical roles
December 2018- Feb 2019	School and Parish Coordinators meet to develop their own implementation plan for the competition.
Feb-June 2019	Schools work on their art competition
Start of June 2019	Schools decide their winner and organise for the designs to be made into a liturgical item to be used in the faith community on Aboriginal and Torres Strait Islander Sunday, and other occasions throughout the year.
End of Term 2- Start of July	School/Parish winners sent to the committee for judging June 1 st 2019

July 2019	Final winners' artwork to be made into a a liturgical item for Archdiocese to announced during NAIDOC Week and Aboriginal & Torres Strait Islander Sunday.
August 2019	Artwork displayed at the Angelico Exhibition

Roles of Schools & Parishes

This competition is aimed to be a partnership between schools and Parishes and we would like to see Schools and Parishes appoint a co-coordinator each. This is a wonderful way for the Parish's and schools to work together, to further develop their relationship with the Aboriginal community and gain a deeper understanding of Aboriginal culture and spirituality. ACM is available to help foster this connection.

Below is a suggested breakdown of the role between Schools and Parishes.

Schools

- Appoint a representative to co-coordinate the project & to attend the December 3rd 2019 workshop (Art Teacher, Religious Education Teacher or ATA) .
- Ensure that there is involvement from the Art Teacher, Religious Education Teacher or ATA no matter who is the co-coordinator.
- Develop a plan for the project's implementation with the Parish Coordinator .

Parishes

- Appoint a representative to co-coordinate the project & to attend the December 3rd 2019 workshop.
- Ensure that there is involvement from the Parish Priest.
- Develop a plan for the project's implementation with the School Coordinator.
- Work with the Parish Priest and Parish Council to ensure that the winning item can be used in a liturgical setting or prayer space/purpose within the Parish.

HANDY REFERENCE LIST

THE THEME OF THE COMPETITION IS: **OUR SACRED SONG LINES UPON THIS EARTH**

Stimulus Material

- Noongar Creation Story/Carers of Everything (Written Version included as an appendix 1 & Audio Version available through order at the ACM)
- Scripture readings and Psalms Appendix 2
- Laudato Si Reflections Appendix 3

Further Resource Material

Understanding our Shared History & Aboriginal Cultural Awareness

It is important that our communities take some time to learn about the Aboriginal people, culture and story of the land and community where they are located. We encourage you to use the following information as a guide,

- a. Geckos Website: Catholic Education's Resource hub for links about Aboriginal culture.
<http://geckos.ceo.wa.edu.au/resources/Pages/olddefault.aspx>
- b. Noongar Culture Website:
<https://www.noongarculture.org.au/>
- c. Contact your local Council to find out whether they have localised information and community education
- d. National Aboriginal & Torres Strait Islander Catholic Council to explore the link between faith and culture and the Church's relationship with Aboriginal people-
<http://www.natsicc.org.au/resources-hub.html>
- e. A website exploring our shared history, and stories
<https://australianstogether.org.au/>
- f. Aboriginal Catholic Ministry-
<http://www.acm.perthcatholic.org.au/>

Understanding Liturgical Symbols and Seasons

- a. Together at one altar: The signs and symbols used in the Church's liturgy – Appendix 4A
- b. Some interesting facts – Appendix 4B
- c. In the spirit of the Second Vatican Council – Appendix 4C
- d. Liturgical Colours and Seasons – Appendix 4 D
- e. The Power of Symbols – Appendix 4E

Aboriginal Artist Contact Details

To receive a list of potential Aboriginal Artists please contact ACM at vicky.burrows@perthcatholic.org.au.

Further Competition Details & Specifics.

- Schools will select one artwork from each category for their own art and liturgy competition to forward to showcase and final judging between the 27th of May and the 31 May 2019 to Catholic Arts Office, 33 Williamstown Road, Doubleview.
- Diocesan Winners will be announced during NAIDOC Week.

- The overall judged works within the competition (one primary, one secondary and a group submission for primary schools, secondary colleges and Open Category) will be exhibited at the Angelico Exhibition for Primary and Secondary Schools and Colleges at the Forrest Centre, 221 St George's Terrace, Perth in 5 August 2019 to 30 August 2019.
- All artwork submitted should be in keeping with Catholic values. For schools and Colleges, it is the responsibility of the Principal to sight the artworks and the Priest for the Parishes prior to submission. (**Please refer to "Suitability of Artwork".**) Maximum weights apply - 2D artworks - 15 kg 3D artworks – 20kg

Presentation of the Winning Artworks for the Competition

- Framing is advisable as it protects the artwork and assists in presentation to exhibition standard.
- Paintings on stretched canvas must be of exhibition standard i.e. Either framed or painted canvas edges.
- A mannequin to exhibition standard must be supplied for displaying of textiles and jewellery.
- Electrical tagging is compulsory for any artworks that require a power source i.e. cords/power boards/digital displays/laptops. Please ensure the electrical tag is clearly visible on all equipment. If the artwork is not tagged it will not be able to be exhibited in the venue. This is a venue requirement.
- Artwork to have secure fastening for hanging.

Delivery of School, College and Parish Winning Artwork

Winning Artwork must be delivered to the Catholic Arts office between the 27th of May and 1st of June 2019 and Office hours are strictly 8am – 4pm.

The final winning pieces will be selected for Exhibition at St Mary's Catholic Cathedral, Victoria Square Perth and the Angelico Exhibition, Forrest Centre, 221 St George's Terrace, Perth in August 2019.

Collection of Artwork not chosen for the Angelico Exhibition

Artworks not selected are to be collected by the schools/students/parish members at the completion of the selection of the winning artworks between the 4th and 7th of June from the Catholic Arts Office between 9.00am and 4.00pm.

Collection of exhibited Artworks after the Angelico Exhibition

Artworks are to be collected by the schools/students/parish members at the completion of the Angelico exhibition on Saturday 31 August 2019 between 9am – 11am at Forrest Centre, 221 St George's Terrace, Perth.

As this is an exhibition for the public the work to be displayed must be suitable.

Suitability of artwork – As the exhibition comes under the Catholic banner for Catholic Schools, colleges and Parishes, artwork deemed too explicit will be considered unsuitable.

This would include, but is not limited to the following:

- Sexual immorality/connotations
- Nudes
- Suicide
- Abortion
- Racism
- Explicit Drug Use

The committee reserves the right to advise if a piece of work is deemed unsuitable for exhibition and no further correspondence will be entered. If unsure, please forward a photograph to Sr Kerry Willison cfl@perthcatholic.org.au or Genevie.Baker@cewa.edu.au

Group Submissions

The Group Submission is to be one artwork worked on by a group of students/people. Due to the restrictions with the size of the venue, a maximum of 1.5m x 1.5m and 2D 15kgs, 3D 20Kgs. A photo must be included to ensure the artwork is displayed as intended.

Photographs

There will be an official photographer at the Opening Night. Photos of artworks, winners and audience will be placed on the Catholic Arts website. If you do not wish to have your students' photo on the website or in any publications, please advise the Catholic Arts Office. You must also inform the photographer on the evening.

Hanging and Displaying of Artwork

All 2D artwork must be framed. Please ensure the correct hanging devices are secured. Artwork cannot be hung if it does not have secure hanging devices as often artwork does fall during the display period and this becomes traumatic for students when they get their artwork back damaged. For artworks on paper a card frame is required to protect the artwork during travelling and hanging. If using Velcro for light artwork, please ensure enough Velcro is used.

Prizes

Each category will 3 winners and they will receive as

- Trophy
- Certificate
- Our Mob Our Story Book Prize.

The Carers of Everything

This story begins here, in the south west of Western Australia, it begins at a time when the Earth was flat and featureless, there was nothing on it at all, there was almost total darkness. The sky was a thick dark mass that sat on the ground, there was no wind, and it was freezing cold, this time is known to local Aboriginal people as nyetting, the time when it was "freezing cold".

In the dim darkness the spirits wandered, they wandered around some of them drifting into and out of reality. Today, we know this area as Bibbulmun country. All the land south and west of a boundary line that runs approximately from Geraldton to Merredin and almost to Esperance.

As the spirits wandered they suddenly realised that they were all going to become real, while they did not know where, or when, or how, or why they began to communicate with each other. They sorted themselves into different groups, there were tree spirits, plant spirits, bird spirits, animal spirits and people spirits.



A great gathering of spirits moved across the land, while more and more joined as they moved along. By this time the tree spirits completely dominated, as there were countless billions of them. From their point of dominance the trees stated that they believed that there should be a carer of everything. And so a process of elimination began, the tree spirits said when we become real we will only grow in one place, that means we won't be able to look after anything else. However, that doesn't stop us from making this pledge, we will provide whatever we can to help who ever wins the right to look after us, and everything else, all we ask is that we are not used until there is none of us left. Once the tree spirits made this pledge they all moved to one side.

The plant spirits quickly saw their chance and followed the trees, stating that they would not be able to care for everything and just like the trees they made their pledge, we will provide whatever we can to help who ever wins the right to look after us, and everything else, all we ask is that we are not used until there is none of us left.

The birds went through the same process, making their pledge, and so did the animals. By this time there was only a handful of spirits left, all the others had moved to one side. In this last group was yonga the kangaroo, weitch the emu, nyingarn the echidna, karda the goanna, and of course humans, one male and one female.

Also there was this huge spirit serpent, it had been lying there half-asleep and at the same time very much aware of what was going on. The serpent said, when I become real I'll have no hands and no feet, how can I possibly look after anything, then as all the other spirits watched this great serpent materialised in front of them, the heavy sky was crushing the great serpent onto the ground, and as they watched they saw the great serpent use all its muscles together and with all its strength, and energy it lifted the sky, and in total defiance move across the land creating a smooth trail beckoning all the others to follow.

With the exception of the handful, all the spirits started to follow this great serpent as it moved along forming the valleys and pushing up the hills. This serpent is known as Wogarl. Yes, Wogarl was the first to become real, the first to perform heroic deeds by creating the trails and the hills it was the first leader. At times this great serpent went under the ground and came up again forming the area where there would be lakes.

The small group continued to discuss the role of the one who would win the right to care for everything. Soon karda the goanna, nyingarn the echidna said to the others, the task for caring for everything is too big for us, we could never do it justice, we are going to join the others. However, before we go, we pledge to provide whatever we can to help who ever wins the right to care for us and everything else.

Before nyingarn, and karda left, it was agreed that these two should be given a special role, they both accepted this special role and left to catch up with the large group that was following Wogarl, by now all of these spirits were singing, and dancing in rhythm and some were also performing heroic deeds as they moved across the landscape.

Only three remained and all the others could be heard in the distance. Yonga the kangaroo, weitch the emu and the spirit people continued to discuss the task that lay ahead for one of them, when suddenly weitch leapt into the air, and started running in circles all the while yelling, pick me, pick me, I can care for all of you, I can look after everything.

Yonga turned to the two spirit people saying look at that fool, weitch is kaart warra (sick in the head). I don't want no stupid emu looking after me, I would look after everything myself if only I had bigger hands, I know that I can move quickly across the ground, however I also know that I could never do the job as good as you people.

I think you people should be the carers of everything, I want you to look after me, I don't want no stupid emu looking after me. With that yonga made a pledge to the people and left following wogarl's trail to the south. On reaching these great hills yonga chose to live in them, today Aboriginal people call these hills yonga mia which means home of the spirit kangaroo. You might know them better as the Stirling Ranges, they are a very important place for Aboriginal people.

This left the two spirit people on their own, all the while they had been sitting listening to all the discussion, they both decided to stand up and when they did they towered above the landscape, in the distance all the other spirits were singing and dancing as they continued to follow wogarl the great creation serpent. Weitch the emu was still running around shouting pick me I can care for everything.

As they stood in the dimness their attention shifted to these little eyes that could be seen shining on the ground all around them, it was at this time that as humans they revealed three qualities that you and I will show every single day of our lives. First of all they became impatient, they could not wait for weitch to come back. They also became inquisitive, as they just had to find out what all these little shining eyes were.

So over they walked and the spirit woman bent down and picked up a pair, and when she realised that they belonged to this beautiful little spirit child, she became so emotional that she could not bring herself to put the child back on the ground so she put it in her hair. This huge spirit woman had beautiful long white hair that flowed right down her back. She saw another little child so she collected that one to putting it into her hair, and then another, and another.

The spirit man was also collecting the little children and he was eating them, no one paid any attention to this and together they walked around the country collecting the little spirit children, eventually parting company at a point well to the east of where the City of Perth now stands.

The spirit woman wandered right down through the south around up past where Perth is today, all the while she was collecting the spirit children. By this time there were many thousands of the children in her hair, which was by now tied up like a net. Her journey continued to the north to about where Geraldton is, once again she turned.

Suddenly she stopped it was then that her worst fears were realised, the little spirit children had been placed in the country for a reason. They were to become future generations of people because it would be the people that would win the right to be the carers of everything. As she stood there trembling her long white hair full of little children, she said to herself, I'll put them back I know where I collected them from.

Then she remembered the spirit the spirit man was eating them, I have to stop him from eating any more and at that moment one of the children became loose and fell, the instant it hit the ground it turned into stone and the stone was strong enough to hold up the sky. Another fell and the stone grew bigger, and yet another with the stone growing even bigger. She started to run heading in the direction where she had last seen the spirit man, and as she ran across the country with the children falling from her hair she left a trail of stones all along the way.

She was running through an area where she had not collected any of the spirit children, the one's trapped in her hair were screaming for help, those in the landscape thought what can we do, they tried to turn themselves into birds and fly up and help, however, the sky was too heavy and they were flattened onto the ground. They had all seen the great wogarl lift up the sky, so they knew it could be done.

It was then that they made a very important decision, they agreed to work together just like all the rippling muscles on the great wogarl, so with their tiny little hands all working together they began to lift the sky. When they had lifted as high as they could, and with the help of some tree branches they found laying on the ground, they lifted the sky higher and higher, once it was high enough some of the spirit children turned themselves into coolbardie the totem spirit bird for children, and they flew up and pecked the children from the spirit woman's hair and dropped them onto the ground.

By this time the spirit woman had reached the place where she had last seen the spirit man and he wasn't any to be found he had hidden in the darkness. As she stood confused the spirit children rained down from her hair turning into stone as they hit the ground.

In one last effort she ran out in a large circle and the spirit man was no where to be seen as she returned to the place where most of the children had turned into stone, she thought this is the safest place for me and stepped onto the rock and it fell flat onto the ground and then sprang back up again lifting her into the sky. The instant she left the stone the spirit woman knew that as punishment for what she had done, she could never walk on the earth again.

As she lifted higher up into the sky, she kept thinking what have I done, a voice bellowed at her across the sky, and when the spirit woman turned she could see it was weitch the emu yelling and shouting, you have tricked me. Weitch had been running near by when she lifted into the air from the stone, and weitch thought I can do that, and of course the instant on leaving the rock it knew it could return to earth and be in the format it was supposed to be.

It was then that yonga the kangaroo's words came flooding back, "I think weitch is kaart warra (sick in the head). I don't want no stupid emu looking after me", with that the spirit woman said to weitch you are such a fool you have tricked yourself, how could you look after anything.

Weitch became very angry and aggressive and pecked one of the stars that represent the children saying I am going to watch you and make sure that everything that you do is wrong, with that the spirit woman said no I have done all the wrong I am ever going to do and now I am going to make up for it, weitch she said, this is what I am going to do.

She made this beautiful orange glowing fire, and she called it Munda and then she started to gather the children around her fire, once she had gathered the right amount she said to weitch, now I am going to send them back to earth. They have won the right to be the carers of everything.

I know that we have all been outside on the dark night and seen a shooting star streak across the sky, I have heard some people say make a wish, when we see this we always say by-ee coolunger nyina, which means little spirit children returning to earth. When they reach earth they are nothing more than a little stone, some are a bit bigger than others, and some don't make it at all.

The spirit children return to earth all the time, with a known pattern of large showers about every thirty three years, that is when we believe that our spiritual energy is at it's strongest.

When the spirit children reached earth they all transformed into spirit adults, and there were seven clans of people all the same age, as instructed they all followed the great trails out to kutta keitch which is the name of the rock where the spirit woman was lifted up into the sky. On arriving there they captured and killed the spirit man, because if he became real all the people from this area would have been cannibals.

They dismembered the body and placed all the parts away from where there would be fresh water, as fresh water is the giver of life. Once this task had been done they all gathered along side of the head of the spirit man, it was then that the men received more knowledge, in particular the right to marriage.

However, before marriage could take place each of the seven clans had to divide evenly in half, taking the number of clans to fourteen. Each clan was then divided again into two sections, however this time they remained as one, one half being represented by a spirit totem bird called Wardong (the crow) the other half being represented by a spirit totem bird called Monarch (the white cockatoo).

The marriage law is a person from wardong clan can never marry another person from wardong, and a person from monarch clan can never marry other person from Monarch. Marriage can only take place

across, that means a wardong person can only marry a Monarch person, and of course the other way around.

As all the clan groups gathered at katanyiny this is the Bibulmun name fro the place where the spirit man's head was cut of as I mentioned earlier. And as they all stood there the spirit children were still lifting up the sky, by this time they had lifted the sky so high that it burst open, and there sitting on the horizon was the sun. The bright stabbing light caused the Coolbardies to break out in song, and spread out their wings to absorb the vivid bright light as they attempted to protect the eyes of the little children.

At this point the first hint of wind came and took away all the sprits and everything became real. All of the people were the same age, and each clan followed the trail made by Wogarl back to the area where they had been collected from. On their arrival they were so tired they lay down and slept, it was a while before they were asleep that they dreamed the dreams.

They dreamed their language, the language is in the land the people are taught the language which is always returned to the land through ceremony when they die. They also dreamed that there would be six seasons, and that during each season there would be six basic diets. The people were now ready to perform sole purpose of being, to care for everything.

© Noel Nannup, 2003



Noel Nannup

In collaboration with Noel Nannup, the Swan Catchment Council has produced an audio CD, narrated by Noel that tells this Nyoongar story of country.

These stories have never been documented and will endeavour to be a major contributor to a better understanding of Nyoongar people of the past and their intimate relationship with the land.

If you would like to order a copy of the "Carers of Everything" CD, please contact the Swan Catchment Council.

Appendix 2: Stimulus Readings and Psalms

Scripture Readings

Genesis 1: 28-30

²⁸ God blessed them, and God said to them, “Be fruitful and multiply, and fill the earth and subdue it; and have dominion over the fish of the sea and over the birds of the air and over every living thing that moves upon the earth.” ²⁹ God said, “See, I have given you every plant yielding seed that is upon the face of all the earth, and every tree with seed in its fruit; you shall have them for food. ³⁰ And to every beast of the earth, and to every bird of the air, and to everything that creeps on the earth, everything that has the breath of life, I have given every green plant for food.” And it was so.

Job 12: 7-10

⁷ “But ask the animals, and they will teach you;
the birds of the air, and they will tell you;
⁸ ask the plants of the earth, and they will teach you;
and the fish of the sea will declare to you.
⁹ Who among all these does not know
that the hand of the LORD has done this?
¹⁰ In his hand is the life of every living thing
and the breath of every human being.

John 6: 33

³³ For the bread of God is that which comes down from heaven and gives life to the world.

Psalms 24

¹ The earth is the LORD’s and all that is in it,
the world, and those who live in it;

Psalms 104: 13-14

¹³ From your lofty abode you water the mountains;
the earth is satisfied with the fruit of your work.
¹⁴ You cause the grass to grow for the cattle,
and plants for people to use,
to bring forth food from the earth,

Psalms 33: 5

⁵ He loves righteousness and justice;
the earth is full of the steadfast love of the LORD.

Appendix 3: Laudato Si

Pope Francis released his highly anticipated encyclical letter **Laudato si' – Praise be to you** on June 18, in Rome. This Encyclical calls on every person living on this planet to care for creation, our common home, and take collective action as we face global environmental degradation. It offers a unique opportunity for the Catholic community to enter into dialogue on important social and environmental issues, such as fossil fuel consumption and climate change.

http://w2.vatican.va/content/francesco/en/encyclicals/documents/papa-francesco_20150524_enciclica-laudato-si.html (A link to the full document)

<http://catholicearthcare.org.au/ecological-encyclical/> A link to the Catholic Earthcare website and resources

Stimulus Sections

All of creation speaks of God's love: Our insistence that each human being is an image of God should not make us overlook the fact that each creature has its own purpose. None is superfluous. The entire material universe speaks of God's love, his boundless affection for us. Soil, water, mountains: everything is, as it were, a caress of God. *Pope Francis (Laudato Si # 84)*

"In the Judeo-Christian tradition, the word "creation" has a broader meaning than "nature", for it has to do with God's loving plan in which every creature has its own value and significance. Nature is usually seen as a system which can be studied, understood and controlled, whereas creation can only be understood as a gift from the outstretched hand of the Father of all, and as a reality illuminated by the love which calls us together into universal communion" Pope Francis (Laudato Si # 76)

'Saint Francis, faithful to Scripture, invites us to see nature as a magnificent book in which God speaks to us and grants us a glimpse of His infinite beauty and goodness' *Pope Francis (LS # 12)*

Appendix 4: Understanding Liturgical Symbols and Seasons

Sheet A:	Together at one altar: The signs and symbols used in the Church's liturgy
Sheet B:	Some interesting facts
Sheet C:	In the spirit of the Second Vatican Council
Sheet D:	Liturgical Colours and Seasons
Sheet E:	The Power of Symbols

Sheet A: **Together at one altar: The signs and symbols used in the Church's liturgy**

Together at One Altar

The signs and symbols used in the Church's liturgy provide us with a great opportunity for reflection. These simple elements of everyday life invite us to reflect on the mystery of our faith.

Most of them are also found in our own homes: oil, bread, light, water, wine, and white clothing. They are simple, basic and very accessible to us. These simple elements of everyday life invite us to reflect on the mystery of our faith. We need symbols that speak to us of the sacred.

In our present age we are confronted with so many flashing images and shrill sounds competing for our attention that we can end up feeling fragmented, because we have no time to reflect or to be still. We sometimes long for peace and a sense of calm.

One way to promote inner peace is to contemplate the meaning of a symbol, such as a flame or a simple bowl of clear water. A symbol is a little like a 'window' to God. It gives a glimpse into the mystery of the divine at the heart of life.

In the liturgy and in all sacraments simple elements from life are brought forward and made sacred. Light, water, clothing, oil, hands, bread and wine are transformed from ordinary objects into the gift of God's grace and presence with us, and we too are transformed into images of Christ.

THE 'LANGUAGE' OF SYMBOLS

As a Church we have a 'language' that helps us put expression to the moments of grace that mark our lives. This language is expressed in symbols and rituals (which are beyond words) and also, of course, in words that help us communicate the mystery of our relationship with the Divine. This is the language of the liturgy. Let's look at a few of these symbols:

LAYING ON OF HANDS

One of the primary symbols in the liturgy is the 'laying on of hands'. From ancient times, to impose hands on someone or to extend one's hand over the person's head was the sign of calling down the Holy Spirit. All seven sacraments employ this symbol. We call the prayer which accompanies the imposition of hands an epiclesis, which is an invocation. In the Eucharist, the priest stretches his hands over the bread and wine to call upon the Holy Spirit to consecrate these gifts into the body and blood of Christ.

BREAD AND WINE

Wheat is grown and ground, transformed by human work to make bread. Grapes are grown and crushed, transformed by human work to make wine. It is traditionally the work of human hands.

Bread is life. Wine is joy. The sharing of food and drink is often linked with peace-making and the resolution of differences. From the earliest times, human beings have shared meals together. The very act of eating and drinking together is a symbol of fellowship, common life, common love.

In biblical times, people ate everything from the same plate. People ate using flat bread which served as a 'spoon' dipped into the communal dish. Sharing food in this way increased the sense of solidarity and fellowship among those eating it. They became, in a sense, one body.

The breaking of the bread was the ritual gesture that established communion among those at table in a Jewish ritual meal. The Last Supper was such a meal. Jesus identified the broken bread and poured wine with his own Body and Blood, broken and poured out in his suffering and Death. After his Resurrection, Jesus' disciples spoke of recognising him in the 'breaking of the bread'. The

'breaking of the bread' eventually came to describe the whole action of the Eucharist after the time of Jesus.

FIRE/LIGHT

In the Old Testament, fire is a symbol of God's purifying presence. In the biblical narratives we read of Moses before the burning bush, intensely aware of the presence of God. We read of the Hebrew people journeying through the desert, led by a pillar of fire by night. In the Bible, transformation is nearly always manifested by light. In the Old Testament, Moses is transfigured. In the New Testament, Jesus is transfigured, shining brighter than the sun. This 'shining' signifies the radiance of God's presence. In the New Testament also, the flames of Pentecost are a symbol of the presence of God transforming the lives of Jesus' disciples.

We too will be transformed. At Baptism we are given a lighted candle to symbolise the light of Christ. This is the transforming light of faith that drives out the darkness of despair. And we are commissioned to keep this light burning brightly throughout our lives.

OIL

For the Jewish people, our ancestors in faith, anointing with oil meant setting the person apart for a particular mission. Just as royalty and Priests are anointed for a particular mission, so are we as Christians given a particular mission to be Christ in the world today.

The word Christ means the Anointed.

We call ourselves Christians because we are anointed in Baptism. We are the community anointed to continue the work of Christ, the anointed one.

WHITE GARMENT

The newly baptised are clothed in white as a symbol of 'putting on' Christ, and the pure new life of grace. White is the colour of Christian baptism. It symbolises the cleansing of the person from all sin. The earliest Christians wore white to signify their union with Christ and their commitment to living a virtuous life. At Mass, the Priest wears a white alb which represents his baptismal garment.

<http://www.togetheratonealtar.catholic.edu.au/craft/dsp-content.cfm?loadref=36>

CATECHISM OF THE CATHOLIC CHURCH

II. HOW IS THE LITURGY CELEBRATED?

* Signs and symbols

1145 A sacramental celebration is woven from signs and symbols. In keeping with the divine pedagogy of salvation, their meaning is rooted in the work of creation and in human culture, specified by the events of the Old Covenant and fully revealed in the person and work of Christ.

1146 *Signs of the human world.* In human life, signs and symbols occupy an important place. As a being at once body and spirit, man expresses and perceives spiritual realities through physical signs and symbols. As a social being, man needs signs and symbols to communicate with others, through language, gestures, and actions. The same holds true for his relationship with God.

1147 God speaks to man through the visible creation. The material cosmos is so presented to man's intelligence that he can read there traces of its Creator.¹⁶ Light and darkness, wind and fire, water and earth, the tree and its fruit speak of God and symbolize both his greatness and his nearness.

1162 "The beauty of the images moves me to contemplation, as a meadow delights the eyes and subtly infuses the soul with the glory of God."³² Similarly, the contemplation of sacred icons, united with meditation on the Word of God and the singing of liturgical hymns, enters into the harmony of the signs of celebration so that the mystery celebrated is imprinted in the heart's memory and is then expressed in the new life of the faithful.

1189 The liturgical celebration involves signs and symbols relating to creation (candles, water, fire), human life (washing, anointing, breaking bread) and the history of salvation (the rites of the Passover). Integrated into the world of faith and taken up by the power of the Holy Spirit, these cosmic elements, human rituals, and gestures of remembrance of God become bearers of the saving and sanctifying action of Christ.

THE GENERAL INSTRUCTION OF THE ROMAN MISSAL FINAL TEXT WITH APPLICATION FOR AUSTRALIA

325. As in the case of the building of churches, so also regarding all sacred furnishings, the Church admits the manner of art of each individual region and accepts those adaptations that are in keeping with the culture and traditions of the individual nations, provided that all are suited to the purpose for which the sacred furnishings are intended.

135. In this matter as well, that noble simplicity should be ensured which is the best accompaniment of genuine art.

Sheet C: In the spirit of the Second Vatican Council

11. The Second Vatican Council laid the foundation for a renewed relationship between the Church and culture, with immediate implications for the world of art. This is a relationship offered in friendship, openness and dialogue.

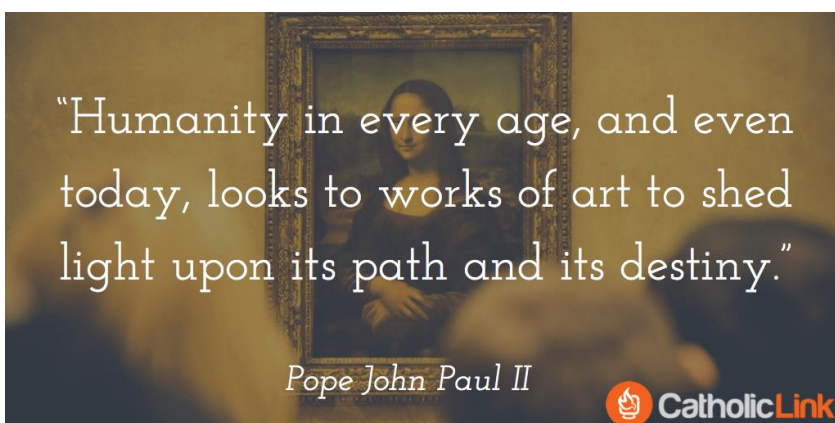
The Church needs art

12. In order to communicate the message entrusted to her by Christ, the Church needs art. Art must make perceptible, and as far as possible attractive, the world of the spirit, of the invisible, of God. It must therefore translate into meaningful terms that which is in itself ineffable. Art has a unique capacity to take one or other facet of the message and translate it into colours, shapes and sounds which nourish the intuition of those who look or listen. It does so without emptying the message itself of its transcendent value and its aura of mystery.

Artists of the world, may your many different paths all lead to that infinite Ocean of beauty where wonder becomes awe, exhilaration, unspeakable joy.

MEETING WITH ARTISTS: ADDRESS OF HIS HOLINESS BENEDICT XVI

*Sistine Chapel
Saturday, 21 November 2009*



Beauty, whether that of the natural universe or that expressed in art, precisely because it opens up and broadens the horizons of human awareness, pointing us beyond ourselves, bringing us face to face with the abyss of Infinity, can become a path towards the transcendent, towards the ultimate Mystery, towards God. Art, in all its forms, at the point where it encounters the great questions of our existence, the fundamental themes that give life its meaning, can take on a religious quality, thereby turning into a path of profound inner reflection and spirituality.

Dear friends, let the beauty that you express by your God-given talents always direct the hearts of others to glorify the Creator, the source of all that is good. God's blessings upon you all!

An Artistic Reflection on St. John Paul II's 'Letter to Artists'

"To all who are passionately dedicated to the search for new "epiphanies" of beauty so that through their creative work as artists they may offer these as gifts to the world." —A Letter to Artists

Pope Francis:

"The arts give expression to the beauty of the faith and proclaim the Gospel message of the grandeur of God's creation.

When we admire a work of art or a marvel of nature, we discover how everything speaks to us of Him and of His love:

That artists of our time, through their creativity, may help us discover the beauty of creation."

Prayer Intention for Artists, August 2017.

Sheet D: Liturgical Colours and Seasons



LITURGICAL COLOURS AND SEASONS

The colour of the liturgical vestments changes from time to time. This is because the Church uses different colours to indicate the season or feast that is being celebrated.

The different colours are drawn from creation to remind those participating in a liturgy of the different blessings of God.

The colours used are *white* (or gold), *purple* (or violet), *green*, *red* and *rose pink*.

WHITE

White (or gold), since it is a festive, joyful colour, is used during the *Christmas* and *Easter seasons*, and on major feast days, such as, on the celebrations of the Lord other than of his Passion, of the Blessed Virgin Mary, of the Holy Angels, and of Saints who were not martyrs, and on the Solemnities of All Saints. Because white symbolises the Resurrection, it is also the colour often used for *funerals*.

PURPLE

Purple (or violet) symbolises repentance and penance. Vestments of purple or violet are used during the seasons of Advent and Lent.

The colour reminds us of the violet flower that bows its head and is a symbol of humility. Lent is the season of prayer, fasting and almsgiving. It is a quiet season of reflection. The colour of Advent is more of a rose-purple, like the sky just before sunrise. This is the time of year when the Church waits in joyful hope to celebrate the birth of Jesus Christ, the light of the world.

Purple or violet dye was very expensive. An early Christian, Lydia from Thyatira, made her living from the purple dye trade and was able to support St Paul in his missionary work (Acts 16: 14-15).

GREEN

Green is a sign of life in nature and as such it represents growth, life and hope. Green is the colour worn most often during liturgies in Ordinary Time. It symbolises the graces that draw people into the life of God. Most of the Church's year is Ordinary Time.

RED

Red symbolises both blood and fire. It is the colour that is used on *Passion (Palm) Sunday*, *Pentecost Sunday*, and for celebrations of the Sacrament of Confirmation. It is also the colour that has traditionally been associated with martyrs – those who have shed their blood for their faith – and so it is worn on *the feast days of martyrs*.

ROSE PINK

Rose pink is an optional colour that may be used on the *Third Sunday of Advent* and the *Fourth Sunday of Lent*. On both of these days, the Entrance Antiphon calls us to rejoice, so the pink vestments mark a softening of the penitential tone of the season.

A Belief That Understands the Power of Symbols

Simple gestures can carry immense power. An indigenous woman is elected to her nation's parliament; her people are acknowledged at last.

A colonial flag is lowered over a land; the last symbol of occupation by a foreign power. People are exhilarated at the moment of freedom and self-regulation.

An Italian Pope sends a kiss to the children of his beloved parishioners; the custom lives on for generations.

Or, quite simply, a tiny child brings a yellow daisy to her mother.

Symbols can cut to the heart of life.

Jesus frequently used signs to communicate great truths to people of his time. He multiplied loaves of bread for the hungry. Later he would nourish countless generations with the bread of the eucharist. He renewed the eyesight of the man who was blind from birth. Later he would give his hearers a new vision of themselves as children of God. He would raise the only son of a widow back to life. This would be an enduring sign that his word would awaken people to a renewed appreciation of their own gift of life.

Catholic Christians continue to use signs. They call them sacraments.

Sacraments are not merely signs. In the Catholic tradition sacraments spring from Christ himself and bring with them a special dimension of the sacred, that we call 'grace' (the meaning of which we will discuss in a following reflection).

These sacramental signs are, perhaps, the Catholic Christian's richest heritage. They are their common legacy. Catholics coming together to celebrate the sacraments are acting out the most visible expression of people of faith, and in doing so they touch the most sacred dimensions of their lives.

Every sacrament has a long history, some even longer than the 2000 years of the Christian Church. We find similar rituals and symbols in the long record of the human search for meaning. Jews and Greeks and many other ancient people used signs and symbols in religious

practice: washing with water, the breaking and sharing of bread, pouring wine, anointing with oil, laying on of hands to bless, pronouncing forgiveness, blessing fire and so on. Human gestures like these seem to be an inherent part of our common religious language.

WATER, OIL, HUMAN TOUCH, INCENSE,
BREAD AND WINE ARE ALL EMPLOYED IN
TOUCHING THE SACRED.

Rarely does the experience of any individual life avoid the summons of deep mystery. When someone we love dies, when a child is born, when a relationship breaks down, when drought strikes, questions arise which elude easy answers. The first Christians, inspired by the signs of Jesus, fashioned their own rituals, which came to be called sacraments.

Today we have a clipped definition of a sacrament as: 'a visible sign, instituted by Christ, to give grace.' There exists a natural sequence in the flow of the sacraments—from the baptism of infants, to the celebration of marriage, to the last anointing of a person facing death—which marks the stages of a person's life. They



are significant moments when we draw strength and illumination from the community for the long haul of our personal journey. Sacraments are the community of faith's way of helping each of us to become more thoroughly human. This is another way of saying that sacraments are sacred moments on life's journey, at a time when God's grace is especially present.

So, if you have ever attended the baptism of a child or a Catholic marriage ceremony or been present when a friend close to death was being anointed with oil, you have experienced a ritual which Catholics call a sacrament. When a person is confirmed by a bishop or ordained to be a priest or desires an honest and open examination of their life in Confession, these are all significant rituals which are part of the rich history of Catholic sacraments.

Sacraments are points of contact for us with God at key moments in our life.

They are significant moments of our being together in a believing community that give us the chance to appreciate that we are a people who have been touched by God and who have come to appreciate that special gift.

THE CATECHISM OF THE CATHOLIC CHURCH

SIGNS OF THE HUMAN WORLD.

IN HUMAN LIFE, SIGNS AND SYMBOLS OCCUPY AN IMPORTANT PLACE. AS A BEING AT ONCE BODY AND SPIRIT, A PERSON EXPRESSES AND PERCEIVES SPIRITUAL REALITIES THROUGH PHYSICAL SIGNS AND SYMBOLS.

#1146

For Christians, the whole world is holy and everything in it is potential material for a sacrament.

The seven sacraments of the Catholic Church use this physical world with purpose. Water, oil, human touch, incense, bread and wine are all employed in touching the sacred. We cannot see God, but we can see fire, we can hear words, we can touch. We can feel oil and water, smell incense. We can embrace one another in peace. The celebration of sacraments recognises the deep need we all have for concrete ritual as a way of experiencing the mystery of a gracious and tender God.

The exhausted Pope offered his people an embrace, *la carezza di Papa Giovanni*. A kiss that has been handed down from parent to child. In the ancient wisdom of the Catholic Church, the sacraments offer believers, at every major step of their lives, the embrace of a tender God.

MYSTERY STALKS EVERY STEP
OF OUR JOURNEY.