

# ANZSJA



Australian and New Zealand Society of Jungian Analysts

*Invitation to Mental Health Professionals*

## **Wunggud's Thread** *One Ngarinyin story of individuation*

With Juliana Kaya Prpic

Saturday 10 August 2024  
9.00am - 12.00pm AEST  
On Zoom



Painting by Bungal (David) Mowaljarlai

Image from: Bell, Hannah Rachel, 2009. *Storymen*. Cambridge University Press, pp. 104-105

*In the beginning, before humans were humans, they were spirit people who roamed in the imagination of the world, ignorant of what they would or could become. Connected in their minds by Wunggud's energetic thread, the male and female, wonder together outside the world, in the littoral of becoming.*

Bungal (David) Mowaljarlai

Australian Aboriginal culture is rich with mythology. It is an oral tradition, where stories have been passed down from generation to generation for millennia. Most of the written works exploring Aboriginal mythology have been written by Westerners, who have lived for significant periods with particular Aboriginal communities and been given access to deeper understanding by Aboriginal Elders who, like them, have been keen to build bridges between their cultures.

In October 2014, I was privileged to meet the late Hannah Rachel Bell, who was an activist for sustainable cultural, social and economic relationships and had developed a deep friendship with the Ngarinyin people of the Kimberley extending over more than four decades. In particular, she worked with Bungal (David) Mowaljarlai OAM, the revered Ngarinyin lawman and Elder, to deepen understanding between Ngarinyin and 'mainstream' Australian cultures. Mowaljarlai and Hannah shared a belief that the telling of Aboriginal stories was important for building understanding between cultures and for revealing the fundamental similarity of our origins, identity, social codes and destiny.

In this seminar I offer a story Hannah urged me to explore, a story she was told by Mowaljarlai and has published in her book *Storymen* (2009). Mowaljarlai told the story of 'before, then and after' as he created the painting. Narrative and painting are deeply connected and rich with symbolic imagery, so that simultaneous engagement with both is necessary if we are to appreciate their depth of meaning.

The value of using a Jungian approach to exploring Mowaljarlai's story is that it allows us to connect to both the narrative and the painting at that deeper symbolic level. Taking a symbolic approach, we can relate emotionally and discover how this story mirrors our own, and we can reflect on the new insights this story from the oldest, longest continuous culture on earth give us about psyche, identity and the individuation process.

## PRESENTER

Associate Professor **Juliana Kaya Prpic** is a Jungian analyst trained at the C.G Jung Institute in Küsnacht, Switzerland. She has a deep interest in archetypal images, symbols and metaphors, as they appear in dreams, the embodied experience and the intercultural collective. She is also an academic at The University of Melbourne, where her work is exclusively focused on engaging with Aboriginal communities around Australia to recover Indigenous knowledges and culture, and to integrate Indigenous perspectives and ways of knowing into the science and engineering curriculum.

### Further Reading

Mowaljarlai, B.D. & Malnis, J. (1993). *Yorro Yorro: Everything standing up alive: spirit of the Kimberley*. Broome, W.A.: Magabala Books.

Bell, H. R. (2009). *Storymen*. Cambridge University Press.

<b>Date:</b>	10 August 2024
<b>Times:</b>	From 9.00am to 12.00pm AEST
<b>Venue:</b>	Zoom
<b>Full Fee:</b>	\$190 AUD (incl. GST)
<b>Early Bird / ANZSJA MEMBER:</b>	\$170 AUD (incl. GST) until date 27 July 2024
<b>Student:</b>	\$160 AUD (incl. GST)
<b>Cancellation:</b>	No refund for cancellation after date 3 August 2024
<b>PD certificate:</b>	3 hours (certificate issued at event)
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