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Goree

ABORIGINAL & TORRES STRAIT ISLANDER news

FROM THE NATIONAL MUSEUM OF AUSTRALIA

national museum australia

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Goree: Aboriginal & Torres Strait Islander News

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Cover photos Main: The kids from Ntaria School with Lenie Namatjira, Cecily Hardy and Shannon Huber visit the Museum and see their places and names represented in the Garden of Australian Dreams (an outdoor exhibit representing the diverse landscapes of Australia).

Bottom left: Rex Greeno, his son Dean and grandson Harrison with the canoe made for the new exhibition *Big Things* currently open in the Museum's Hall.

Bottom middle: Aunty Soni Piper shared her story and perspective about her home and community in Brungle, New South Wales. Photo by: Barbara Paulson

Bottom right: Aunty Marcia Jerry, Trish Albert and Anne Kelly in the Community Access room discussing the collections.

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MESSAGE FROM THE DIRECTOR OF THE NATIONAL MUSEUM OF AUSTRALIA

The way in which the world communicates is changing rapidly.

At the National Museum, we are trying to keep pace with the new ways in which conversations are taking place.

This will be the last paper-based edition of *Goree*. In future, we will be keeping you informed of the life and work of the Museum in an online edition.

Goree will continue to talk about the ways in which the National Museum is engaging with Aboriginal and Torres Strait Islander people and communities. One advantage of the online edition will be an improved capacity to introduce future projects, as well as reporting on past events.

This transformation of *Goree* is a part of many changes that are taking place at the National Museum. Visitors to the Museum will notice another change of emphasis — a renewed determination to show more of the Museum's vast collection. In October this year, we launch a permanent display of some of our large objects in the Museum's building in Canberra. This display includes the Tasmanian Aboriginal bark canoe that was recently commissioned by the Museum and made by Rex Greeno to an ancient blueprint; and the huge and important canvas *Martumili Ngurra*. Another dimension of our determination to use and display the collection will culminate in the *Old Masters* exhibition that we will be mounting as part of the Centenary of Canberra celebrations in 2013. *Old Masters* will be a showcase of the Museum's unparalleled, but little known, collection of bark paintings.

One significant way in which we are providing access to the collection is in the development of material in digital formats that can be used as a resource within education curricula. For many years, the Museum has played a leading role in the development of education materials. The close working relationship between the Museum and Indigenous communities in the production of curriculum-related resources has been essential to this. The Museum has been enabled to play a vital role in helping communities to share their culture and knowledge in an appropriate way with a wider Australian audience, which is eager to learn and understand more about the past and contemporary Indigenous people.

As I visit museums around the country and talk to my colleagues both here and overseas I am struck by the way in which museum thinking is evolving. Close relationships between museums and Indigenous communities have developed new obligations and responsibilities for museums and we embrace these. There are new ways of working, too, emerging — ways of working that could best be characterised as conversations; and true collaborations that replace the older paradigm of simple consultation.

These new ways of working create exciting opportunities and promise to result in original and engaged ways of telling stories. And, through *Goree*, we will continue to keep you informed of our latest collaborations and new projects as they unfold.

Andrew Sayers AM *Director*

The Museum welcomes another national treasure into the collection

A rare and significant national treasure –

the remaining half of the gate from the Kinchela Aboriginal Boys Home (c 1950) — was recently donated to the Museum. 'If this old gate could talk, you'd hear some horror stories,' said Ian 'Crow' Lowe, former Kinchela resident. In a suburban street in Kempsey, a small crowd of friends and brothers gathered to see 'the gate' and officially hand it over to the Museum. It was a moment of high emotions as Kinchela 'Boys' — now senior men — saw, for the first time in over 48 years, the gate that they walked through as children when they became part of Kinchela; part of the systematic removal of children from families; part of the Stolen Generations. The gate will represent their experiences, both as individuals and as a collective, within the Museum. The oral histories of these men have been documented and the gate will go on display in the Gallery of First Australians. Pastor Ray Minnecon stated, 'This is a part of the healing — knowing their stories are believed and knowing this history will be remembered.'

The Kinchela men who were present at the handover to the Museum were joyous but focused about making sure that their story is known and heard. 'This [gate] is what kept us in — kept us from our culture. Going through that gate — it was going into hell,' said Manuel Ebsworth. The donation to the Museum means the gate will be 'looked after' and readily accessible for all those who were at Kinchela, and their relatives. Uncle Cecil Bowden said 'for us this is an old story, a hard story, but it's our story. Our lives were impacted negatively by being there [at Kinchela] and those experiences there — it negatively affected our life and how we live our life.'

Kinchela Aboriginal Boys Home was one of the best known of the Aboriginal children's homes of New South Wales. Those children, who are now adults, parents, grandparents and great-grandparents, are acknowledged and known as the Stolen Generations. William Lesley said 'We were only little when we went there [Kinchela]. We were taken from our family, but we became family for each other. We're brothers, we stick together.' Throughout its years of operation, Kinchela and its residents were often reported, in national and local news media, with positive stories about the residents' lives and experiences. The reality, however, was quite different. Several reports, from both private researchers and government officials, describe the living situation of residents over each decade, the brutal treatment that the boys received, and teaching practices at Kinchela. These men are the human face of that history.

The gate was part of a pair that originally formed the front gates of Kinchela Aboriginal Boys Home, since it was established by the Board for the Protection of Aborigines in 1924, and, formed a significant part of the childhood memories of residents. When they were replaced in about 1950, the original gates were discarded until, in the late 1990s, a community member found one of them by the river in Kempsey. The gate was given to Uncle Harold 'Bluey' Smith, a Dunguddi elder and chairman of the local Lands Council. Uncle Bluey Smith has been custodian of the gate for over 13 years. Though he did not attend Kinchela, he knew former residents and was aware of the gate's cultural importance. He was happy to hear that the Kinchela Boys Home Aboriginal Corporation had decided to donate it to the National Museum. Uncle Bluey Smith was part of the handover formalities, at which he said, 'It was easy to see what was going on in there to those boys. It was hard not knowing what we, as a community [in Kempsey], could do about it. I hope this story helps people become educated enough to know why we don't do this to children. Children become adults. Adults actions and attitudes they express in life reflect their experiences.'

In front: Harold 'Bluey' Smith shaking hands with Barbara Paulson. Behind, holding up the gate: Jay Arthur, Ian 'Crow' Lowe, William Lesley, Richard Cambell, Manuel Ebsworth and Cecil Bowden

This is an extraordinarily rare and significant object for the Museum to collect. There is very little material culture remaining from the homes where so many of the Stolen Generations spent their childhoods. The Museum is committed to representing what is one of the most important stories of the twentieth century, for Aboriginal and Torres Strait Islander peoples. This object will assist the Museum to tell the story of removed children more comprehensively.

Barbara Paulson & Jay Arthur *Curators, ATSIP*

William Lesley, with KBH brother Manuel Ebsworth and his grandson Victor Ebsworth-Hooper, stands next to the gate. Mr Ebsworth said 'I was only my grandson's age when I was sent to Kinchela'

Photos: Barbara Paulson

National Museum of Australia

Red, White and Blue (2008)
by Danie Mellor

me·nag·er·ie

noun 1. a collection of wild or unusual animals, especially for exhibition

Menagerie, which came to the Museum for six months this year, is unusual for an art exhibition because it is a display of pure sculpture. It includes lots of fibre, some metal, some wood but no 2D works (drawings, paintings or photographs). All of the works in the exhibition were produced by Aboriginal and Torres Strait Islander artists from across Australia.

The exhibition is the result of a creative partnership between two Sydney organisations — the nation's oldest state museum, the Australian Museum, and a young commercial gallery Object: Australian Centre for Design. Between them they have produced an engaging show that represents some of Australia's most creative artists, whose works combine a whole mix of media under the theme made clear by the title *Menagerie*: animals … creatures of land, water and air.

The majority of the animals depicted, but not quite all, are native to Australia — the Murray cod, kangaroos, Tasmanian devils, and even an ant. All are represented in the most extraordinary way through the sculptures. A sculpture by Johnny Young, Eastern Arrernte man from Titjikala, is one of my favourite pieces. His work, beautifully made in wire, depicts a group of kangaroos observed at peace, in relaxed and unconcerned mode.

Whenever I'm in the gallery, I hear visitors talking about, and taking a very personal delight in, their favourite piece in the exhibition. In fact, even the special guests at the opening were unable to resist lingering near their favourites.

Endearing as it might be, the exhibition conveys a powerful message, strong as any other I've seen. I'm reminded of the very close connections felt by the artists to their country, of the importance of the animal kingdom to their lives and of the importance of each animal in the chain of life and the interdependence of species. They play a daily role in physical life as well as in the spiritual aspects of life of many Indigenous people.

We were lucky to bring one of the artists and curators together in Canberra to talk to a large audience and to give our visitors an intimate look at their roles in the project. Indigenous curator, Nicole Foreshew, formerly from Object, researched and curated the exhibition. She travelled widely, sourcing and encouraging people to provide a work for the exhibition. She shared the stage with Danie Mellor, Indigenous artist from the Atherton Tablelands. Mellor, an experienced and celebrated artist, contributed the Spode china-encrusted kangaroos, *Red, White and Blue* (2008), which prompted numerous thoughts of colonial impact and change.

There's so much to say about this lovely exhibition. See for yourself on the Museum's website: http://www.nma.gov.au/exhibitions/menagerie/home

Andy Greenslade *Curator, ATSIP*

Frank Howarth, Director, Australian Museum, at the launch of *Menagerie*

Artist Danie Mellor flanked by (left) Alisa Duff, Head of ATSIP and (right) *Menagerie* curator, Ncole Foreshew

Landmarks
Every place has a past

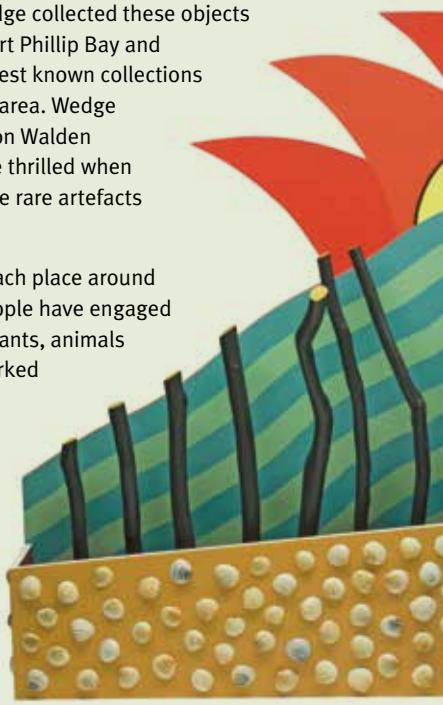
The Landmarks Springvale and Elsey exhibit

In June 2011 the National Museum opened a new permanent exhibition gallery called *Landmarks: People and Places across Australia*. The gallery presents a history of Australia since 1788, bringing together approximately 1500 objects to explore how people have lived across the continent. Landmarks tells the stories of over 30 Australian places, inviting visitors to take an imaginative tour of the country. Through the exhibits, visitors can travel from Sydney to Derby, Wagga Wagga to Hobart, meet the people who have lived there and explore how they built the places in which we live today.

Developing a new permanent gallery is a big job. The Landmarks curatorial team worked on the project for close to seven years, starting with researching different themes in Australian history, investigating the Museum's collections and identifying the places to appear in the gallery. Curators then visited each of the selected locations, meeting with the locals, learning about the history and environment of the area, and identifying and collecting objects for display. This involved a lot of travel! Isa Menzies, for example, while developing a gallery 'module' exploring how new communication technologies connect Australians, visited Flemington race course on Melbourne Cup day to learn how the event is broadcast across the world, and she travelled to Gunnedah in New South Wales — which was once a hub for horsedrawn coach services — and rode across the continent on the Trans-Australian Railway.

Once the Landmarks team had decided on the places to feature in the gallery and met with the relevant communities, we began refining the stories we wanted to tell and deciding which collections to include in the exhibition and what to say about them. For some objects, like the 15.2-tonne rock shovel bucket from Mount Tom Price in the Kimberley, that was chosen to evoke the mining industry in Western Australia, the biggest challenge was figuring out how to get the object into the gallery. Other collections required long months of negotiation with overseas institutions. The Melbourne exhibit, for example, features a shield and clubs made by members of the Kulin people of Victoria. British surveyor John Helder Wedge collected these objects in 1835 while working around Port Phillip Bay and they form part of one of the earliest known collections of Aboriginal material from that area. Wedge donated the objects to the Saffron Walden Museum in England and we were thrilled when that institution agreed to loan the rare artefacts for display in Landmarks.

Landmarks focuses on how, in each place around Australia, different groups of people have engaged with each other and with local plants, animals and landscapes as they have worked to build their communities. The intertwined stories of Aboriginal and Torres Strait Islander and wider Australian communities are one of the central themes of the gallery. In some exhibits, these stories are very sad and they are marked by the dispossession and deaths of many



Aboriginal people, but there are also stories of resilience and hope and friendship and the slow emergence of understanding and respect between Aboriginal and Torres Strait Islander peoples and the wider Australian communities. The Museum has tried to capture this complex and varied history in the gallery and make it a central part of the story of Australia's past and present.

Curator George Main, for example, worked on the history of the pastoral industry, tracing how it unfolded at Springvale and Elsey stations in the Northern Territory and how the stories of these two stations reveal the history of Aboriginal and settler relations in the region. The story begins with Jawoyn and Dagoman people actively resisting the building of Springvale station on their country, continues at Elsey with Mangarrayi and Yangman people becoming indispensable, if underpaid, station workers, and concludes with Mangarrayi people founding their own settlement at Jilkminggan on land carved off from Elsey, where they now own and operate the station.

In Landmarks, this story is told through a variety of collections, including a spearhead adapted from a metal tool, which is typical of the type used by Aboriginal people of the Roper River region to attack cattle in the first years of pastoral colonisation; a beaded necklace showing the Elsey station brand that was made by Amy Dirngayg, a Mangarrayi woman who worked at Elsey for many years as station cook; and a Jilkminggan school sign and Mangarrayi-language school workbooks. The Museum hopes that this exhibit will help visitors understand the important role of pastoralism in Australia's economy and society, the impact of pastoral expansion on Aboriginal and Torres Strait Islander peoples lives and country and, also, some of the ways in which they have contributed and are contributing to the pastoral industry.

Landmarks will continue to develop and change over the coming years, with new stories and collections installed in the gallery in the future. One of the most striking new displays to be unveiled in 2013 will be an artwork called *Bennelong had a Point* by Sydney-based Indigenous artist Adam Hill. The Landmarks gallery begins and ends at Sydney Cove, starting with an exhibit focusing on the first British camp on the continent in January 1788 and finishing with the story of Bennelong Point, once an important fishing and gathering ground for Gadigal people and now the site of the Sydney Opera House. Hill's sculpture explores this long history and asks us to consider how every one of our places has a past that continues to shape our lives today.

Kirsten Wehner *Head Curator, People and the Environment*

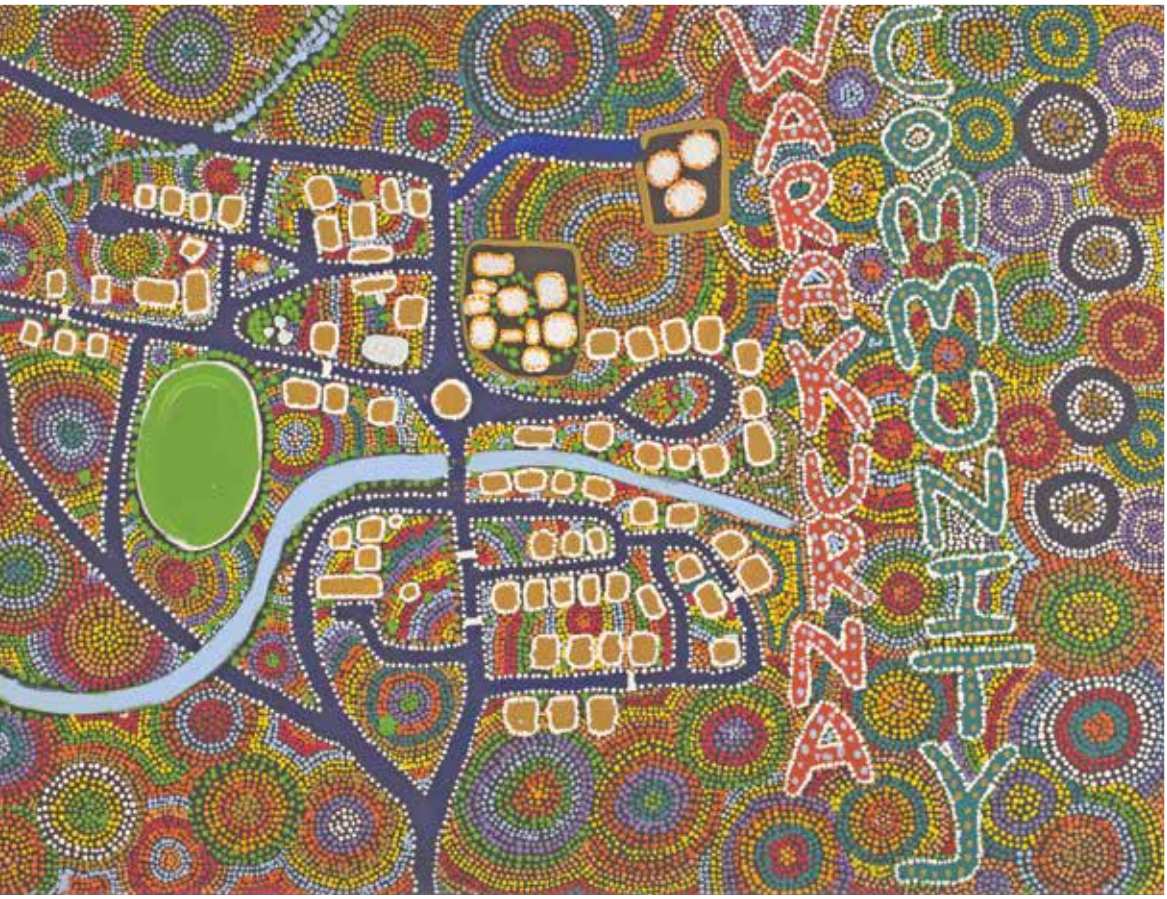
In *Bennelong had a Point*, Adam Hill undermines conventional images of the Sydney Opera House. The usually hard-to-miss white sails of the building become a sun sinking behind the headland and Aboriginal connections with the site reappear. Shells evoke the Gadigal middens that would have once developed on Bennelong Point, wooden poles recall long-vanished trees and the kitsch figures of 'Neville' and 'Noelene' return Aboriginal bodies to the place

Staff and students of Jilkminggan School, Northern Territory. The school sign in the background is new; a replacement for the one acquired by the National Museum for display in the Springvale and Elsey displays in Landmarks

The Landmarks exhibit on Canberra's Australian National University (ANU) features bark paintings by Murrinh-patha artists Albert Muta and Nym Bandak, among others. ANU anthropologist WEH Stanner collected the paintings to learn about their interpretation of the Dreaming

National Museum host Lee Burgess takes members of the Yirandali community on a tour of Landmarks, introducing them to a multimedia installation that explores their history in the Bowen Downs region of Queensland

Warakurna: All the Stories



Warakurna Community (2011) by Tracy Yates

Warakurna: All the Stories Got into our Minds and Eyes is an exhibition featuring 40 unique paintings by artists from the Warakurna community, 300-kilometres west of Uluru. The paintings are the product of Warakurna Artists, a thriving art centre in the heart of the Ngaanyatjarra Lands.

The exhibition has come about through Warakurna peoples' desire to record their own stories in their own way.

> *Ngurrangka-latju nyinarra tjamuku kaparliku ngurrangka. Tjukurrpa ngaparrku-ngaparrku nintira nyuntulu-yan kulira nintirrinytjaku.*
>
> **We are living in our grandfather's and grandmother's country. We are sharing our stories with you so that you can learn about them.** (Eunice Yunurupa Porter 2011)

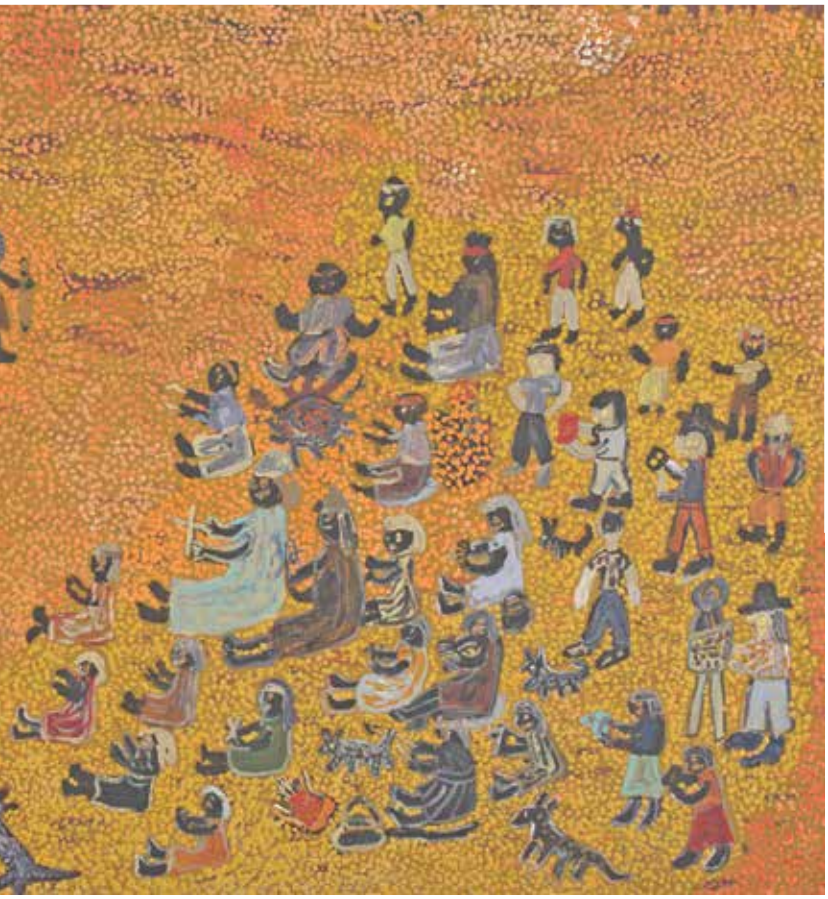
The people of Warakurna speak Ngaanyatjarra as their first language and refer to themselves by the term *Yarnangu*. Ngaanyatjarra is a Western Desert language. The Western Desert covers a broad area, which includes most of the interior of Western Australia, northern South Australia and the south-west corner of the Northern Territory. Western Desert artists are famous nationally and internationally for their acrylic paintings using traditional designs.

The translation of Tjukurrpa (Dreaming) designs to non-traditional surfaces began at the Northern Territory settlement of Papunya in 1971. Some of the descendants of that original painting group are living in Warakurna today, where artists have been experimenting with new ways of telling stories on canvas.

Produced in the last two years, the paintings in the Warakurna exhibition are more figurative in style than traditional Western Desert works. These paintings also tell a wider range of stories. The artists from Warakurna are now using their paintings to document their history — the coming of explorers, prospectors and missionaries, the building of roads, missile testing, the return to their homeland and the setting up of their own community.

> *Ngarnmanypalpi-latju nyinapayi purtingka. Tjamulu kaparlilu tjukurrpa nintipungkupayi palyaratjaku, turlku kanturatjaku, minyma nyanpirratjaku. Mission tayim-latju nyinarranytja. McDougall and Macaulaylu mirrka katipayi purtingka nyinarranyangka. Katipayi-tjananya missionkutu. Palunyalu-latju palyara kulipayi.*
>
> **In the early days, we always lived in the bush. Grandfathers and grandmothers were teaching the Dreaming stories, teaching us to do the men's dances and the women's dances. In the mission time we were living there [at Warburton]. MacDougall and Macaulay [patrol officers] would bring food for people living in the bush and would take them into the mission. We are thinking about those things and doing these paintings.** (Eunice Yunurupa Porter 2011)

Got into our Minds and Eyes



Land Rights (2011) by Eunice Yunurupa Porter

Edwina Circuitt

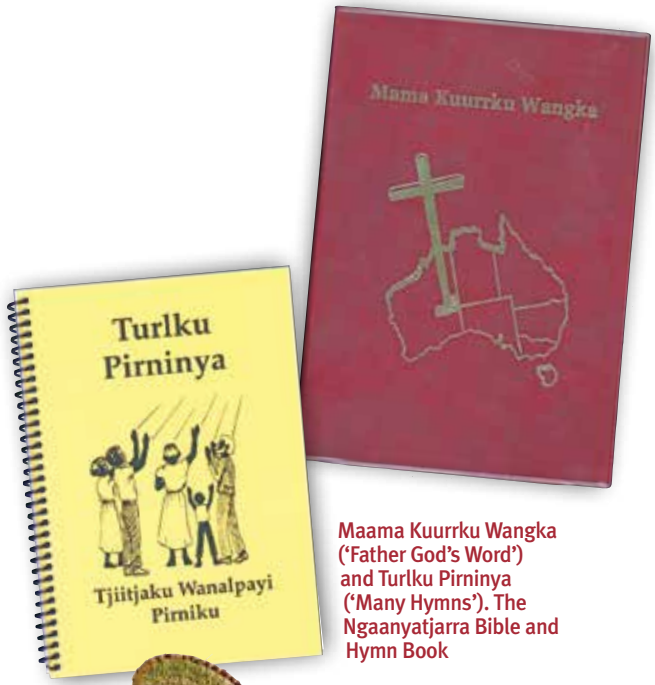
(L-R) Alison Porter, Bridget Jackson, Melissa Mitchell, Anna Porter, Cecily Yates, Eunice Porter, Nancy Jackson and Dallas Smythe.

The paintings also address what is happening in Warakurna today. They show people living on their land, taking part in land management burning and feral animal control, football matches, artefact making and the governance of the art centre and community.

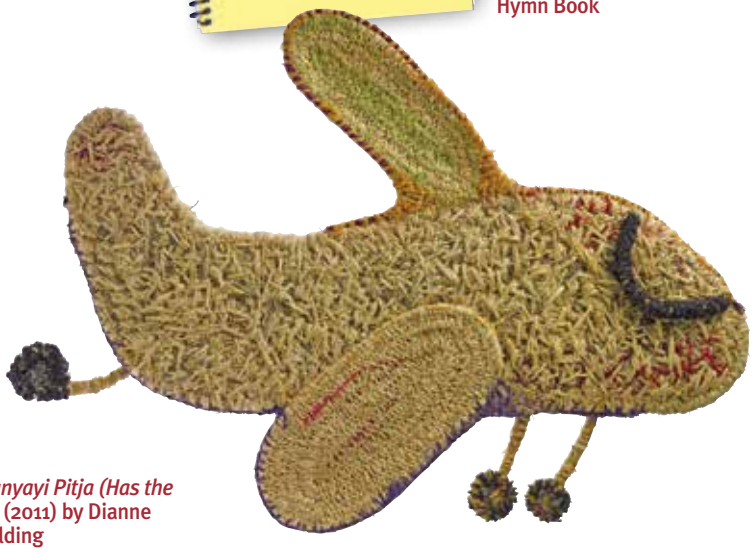
Also featured in the exhibition is a selection of *tjanpi* (woven fibre) and *purnu* (carved wood) sculptures by artists from Warakurna. The tjanpi works are colourful and quirky, combining traditional materials, such as grass, with modern products such as steel wool and raffia. These works echo the stories, themes and objects that are represented in the paintings — people travelling in vehicles, on camels and by helicopter.

All of the paintings have been included in the Museum's permanent National Historical Collection where they will sit alongside signature early Papunya boards and important works from the Canning Stock Route collection. The majority of the paintings in the exhibition were donated to the Museum in 2011 by Wayne and Vicki McGeoch under the Commonwealth Government's Cultural Gifts Program.

Peter Thorley *Curator, ATSIP*



Maama Kuurrku Wangka ('Father God's Word') and Turlku Pirninya ('Many Hymns'). The Ngaanyatjarra Bible and Hymn Book



Yilkaringkatjanyayi Pitja (Has the Plane Come?) (2011) by Dianne Ungukalpi Golding

The state of things

Making changes to a museum's 'best practice'

Charles Tshimanga-Kashama, Christine Hansen, Barbara Paulson, Sunna Kuoljok, Juana Paillalef Carinao and Kate Sturge were guest speakers

Some of the diverse objects held in the NMWC collection

In March I attended 'The state of things' project, which was held at the National Museums of World Cultures (NMWC) in Gothenburg, Sweden. The aim of the project was to open discussions on how collections can be better informed by, and representative of, their 'culture of origin'. The project focused on collections within the NMWC that are historically and culturally significant for both the communities and cultural groups from which they originated, as well as for local and international researchers. Through this project, the NMWC sought intercultural dialogue, in order to introduce new voices and new approaches, and to move the material beyond 'old school' ethnographic categorisations.

The project included three, collection-based, workshops and a conference. The focus was on NMWC collections representing four Indigenous cultures — Sami (Sweden), Mapuche (Chile), Congolese (Congo) and Aboriginal (Australia). Objects within the collections had no cultural knowledge attached to them, and the research notations and descriptive material were of the traditional, nineteenth-century, ethnographic style, revealing more about the collectors' thinking and views on 'other cultures' than of the objects themselves.

What was amazing about this project was that all issues regarding collecting and representing Indigenous peoples' cultural materials were discussed at length within an Indigenous world view. The aim of the discussion was to place the information about objects and collections, and their cultural significance, within 'culture of origin' perspectives. Identifying practical knowledge on how to gain more information about objects, including conducting further research with communities and engaging community members individually was emphasised in the sessions. The discussions identified the issues Indigenous peoples have about 'their' material culture being held in museum collections and, even more importantly, how museums are representing Indigenous people in research and exhibitions. It was discussed at length why those issues existed and how museums can progress in addressing them.

The workshops and discussions were insightful explaning the way different value systems applied to objects when viewed within 'culture of origin' perspectives, also recognising that those value systems change over the generations. Another discussion point was the inclusion of the broader histories each object represents. An object may be significant because of the unique history that it represents — what it had been made for; the people who made it. they also represent Indigenous engagement with colonisers; the changes and the cultural transitions that occurred during colonial processes; the politics of collecting the 'other'; and, how the object came to be in a museum. These considerations broaden the histories that each object can represent, and the type of research possible.

My favourite workshop was 'Writing the collections' — a workshop on label writing in a crosscultural setting. As curators, one of our main tasks is to write labels about objects that will inform and, if possible, engage the audience. This workshop took a basic curatorial practice and turned it around to reveal how current descriptive labels communicate ethnographic values and do not provide information about the knowledge or values of an object's 'culture of origin'. It was realised in a very practical way that the label can communicate so much when not bound by traditional museum standards. By using text creatively, for example, by including a first-person narration, a label can communicate diverse cultural information, values and knowledge.

One of the issues faced by museums around the world with their Indigenous collections is 'non-attribution' — the makers of objects are not named. As a result, typically, the catalogue of the institution, and ultimately the label, will read 'maker unknown'. This is seen as a demonstration of disrespect by museums towards makers of objects, because it dismisses the people and knowledge that made the objects not as important or connected to the objects.

This applies to the Australian collection that is held in the NMWC. The collection, which was acquired between 1880 and 1940, is exclusively Aboriginal and consists of 826 objects of material culture representing peoples from the Kimberley, Cape York, and Central Queensland regions. It includes weapons, firesticks, message sticks, boab nuts, dancewear and props, ornamentation, jewellery, bark paintings, photographs and postcards. The 'state of things' project discussed ways in which NMWC can connect, in culturally appropriate ways, objects back to makers.

Barbara Paulson *Curator, ATSIP*

The collection can be seen on the NMWC website http://www.kringla.nu/kringla/sok?text=australien&sida=7 (note, the text is Swedish). If you would like to share information or find out more, please contact Adriana Munoz, curator, National Museum of World Cultures via her email Adriana.Munoz@varldskulturmuseerna.se

Encounters

One of the great privileges, and joys, of being a curator is the opportunity to get out of the office and meet and work with Aboriginal and Torres Strait Islander experts, on their home lands, in the development of new exhibitions. Members of the Aboriginal and Torres Strait Islander Program (ATSIP) have recently been consulting with individuals and communities across Australia about a future exhibition, which has the working title of 'Encounters'. The views and knowledge of the participants have been exciting and refreshing, with varied, and sometimes contrasting, opinions as to museums and their collections.

The Encounters project is based on Australian collections that are held by the British Museum in London. A number of these objects will be loaned by the British Museum to the National Museum for exhibition in 2015. Each object has its own history as to what its original cultural context was and how it was collected. Museums sometimes forget to consider the stories of how objects were collected, and instead focus on the object as a cultural artefact. The Encounters exhibition will explore the stories of collection, using different examples from across Australia — including stories of objects having been given to collectors in trade, through purchase, or as gifts between friends; there are also stories of objects that were collected from camps after the Aboriginal people had been killed or driven off. Although the exhibition will focus on several specific examples, the case studies that have been gathered so far reflect the range of historical experiences from across Australia.

Every object has a past history. But, every object also has a future history. Through the Museum's consultations, it is clear that people know their own histories and have continued to draw inspiration from their cultural heritage. Showing images of the objects to be loaned by the British Museum excites discussion. Sometimes, people are seeing certain types of objects for the first time, although they have often heard stories of them. Sometimes they go straight to their desks or cupboards and pull out identical objects made by themselves or families. Sometimes they have examined old museum collections to inspire new works of art and craft, both in a traditional style and in more contemporary artworks. On occasion, an object is shown to have been wrongly documented by the collector, or else additional and important information is provided regarding the object.

It is an important reminder, to curators and researchers, that the history of objects is not frozen in time. This project provides an opportunity for these objects, many of which are over 150 years old, to be bought to life again by community elders and knowledge holders.

We also hope to display modern opinions. Some participants would like to see objects returned permanently to their traditional owners, others are happy for them to remain in museum collections. The stories the various individual and community participants are contributing to the project attest to the richness and diversity of Aboriginal and Torres Strait Islander cultural life, and individual identity, across Australia.

The project is also providing opportunities for curators from the British Museum to meet and engage with community members. This engagement leads a growing appreciation by overseas museums of the living cultures of Aboriginal and Torres Strait Islander peoples. It is certainly opening doors to future engagements. The National Museum is, once again, privileged that people are so generously sharing their stories and opinions with us.

Dr Michael Pickering *Curatorial Research Fellow*

Jay Arthur

Abe Muriata, basket maker and master craftsman, being filmed at Girringun Aboriginal Art Centre in Cardwell, north Queensland. He is looking at one of the baskets from the British Museum that were collected from his country 150 years ago, 2012

Benita Tunks

Ian Coates discussing objects from the Albany region with Lynette Knapp and Winnie Larsen, 2012

Benita Tunks

Natasha Fijn filming Rodney Mason and Shayne Williams making a *gararra* fishing spear at Cook's landing site, Botany Bay 2011

Michael Pickering speaking with the Kimberley Aboriginal Law and Culture Centre, Beagle Bay 2012

Jay Arthur

Visitors from Far North Queensland

Trish Albert, Aunty Marcia, Aunty Yvonne, Carol Chong, David Kaus and Ann Kelly explore the collection

In May this year we, Aunty Marcia Jerry & Aunty Yvonne Canendo and I (Trish Albert), had a wonderful and informative visit to the Museum. Needless to say, I'm still passionate about artefacts and museums, even though I no longer work at the Museum. It was fantastic to be able to come back to my old workplace with Aunty Marcia & Aunty Yvonne and see firsthand the wonderful care that is provided to cultural materials from our region in Far North Queensland. We braved the winter cold of Canberra to see what is held in the Museum's collection representing our culture and region. A few of those objects were set aside for us to touch, to share information, and have in-depth discussions about them with staff. It was a lovely experience!

Aunty Marcia is an elder from the Girramy (Girramay) language group. This group takes in the region from Cardwell (on the coast) to the islands, and back to the Great Dividing Range. It includes the nearby towns/communities/areas of Cardwell, Rockingham Bay, Kennedy, Kennedy Valley, Murray Upper, Jumbun, Kirrama Range, and Hinchinbrook Island. Aunty Yvonne is an elder from the Ngadjon (Ngadgon) language group, which is situated around the Malanda region on the Atherton Tablelands extending to Mount Bartle Frere. I am a Yidinji elder. The Yidinji group is located next to Ngadjon group. Yidinji is a larger group and takes in the region around Atherton but its country is extensive. While Yidinji is my group, I also have links to Aunty Marcia.

These groups and regions are closely aligned, in more ways than one. All three groups are part of Far North Queensland Aboriginal Rainforest language groups. The groups continue to share much in common, although each one has its own language. Since long ago, language has been related and understood by people across this large area from the Atherton Tablelands down to Cardwell.

Our small group met with Museum staff including Anne Kelly (Collection Access Officer), Clair Owen (Registration Officer) and ATSIP curators David Kaus and Barbara Paulson. Firstly, we visited the Museum store at Mitchell and spent time with some of the objects that are held there. Then we went to the Museum building on Acton Peninsula where, in the Gallery of First Australians, we had private access to the Open Collections, especially to view artefacts such as bicornial baskets, eel traps, rainforest shields, and bark baskets which are known to represent the culture, distinct and similar, of the peoples of Far North Queensland. Many of these crafts and ways of life are still practiced today.

These artefacts are of great interest to elders. It was a big day and the ladies were a little overwhelmed, but they thoroughly enjoyed their time at the Museum. The elders are talking even more enthusiastically about artefacts and what the knowledge they shared means back home, and they are excited about continuing the relationship between our communities and the Museum. There are many objects that the elders would wish to see returned 'back home' but, because the communities do not have a functioning Keeping Place, or one that is funded adequately, this continues to be a dream only. In this visit, their eyes have been opened and they have come away with a taste of the purpose and role of museums and they hope that there will be more conversations in the future.

Thank you to the Museum staff for making our group's experience as good as it was. I wrote about the Ngadjon community (Yvonne and her family) in a children's book as part of a series the Museum published in 2010. So there's many reasons why I'm wanting to share a Museum experience with these lovely ladies!

Trish Albert *Author*

Singing a painting

'See that old bark painting on the wall? You know, the one of stone-spear country, Ngilipidji? That painting has a song. I'll tell you.' Daniel Wilfred (2012)

Daniel Wilfred was playing *bilma* or 'clapsticks'. He was grooving. It didn't matter that we were walking along the road, through the Australian National University (ANU) and down the hill to the Museum. It didn't matter that he wasn't covered in ochre and sitting under a stringybark tree at his ancestral estate of Ngilipidji on the Walker River, Northern Territory. What mattered was that the clapsticks were coming together — two pieces of wood — striking, meeting, colliding. What came out of this collision? Sound. Music. Song. These things happened. They *happened* where they did not before exist. As Daniel always reminds me, 'Everything comes out of the clapping sticks.' Existence is an animation.

A long, long time ago the ghost Djuwalpada walked through the stone country. He danced and sang his way through the land, searching for the place that was to become the home of the Wägilak people. Djuwalpada's clapsticks broke the lingering stillness and his song *happened*. On this site, the homeland of Ngilipidji was founded and Djuwalpada danced. A song was sung, the same one that is performed today: the present is animated by the same clapstick pattern, the same groove that Daniel continued as he carried on his way to the Museum.

Daniel was visiting Canberra from Ngukurr in the Northern Territory, doing some teaching at the ANU School of Music — teaching law, that is, through music. Daniel leads smoking, funeral and other cultural ceremonies in his communities, singing the manikay liturgy that was passed down to him by his older brother, Sambo Barabara.

On display in the Gallery of First Australians is a bark painting by Djardie Ashley. This is a painting of Ngilipidji, stone spearhead country — Djuwalpada's home and ancestral estate of the Wägilak clan. Ngilipidji is the site of a significant quarry where, for generations, skilled craftsmen made *ngambi* (stone spearheads) from the greasy, pink-streaked rock. Highly prized, these ngambi were traded far and wide.

This painting of Ngilipidji is also a painting depicting everyone together under the one law. The meeting of the kangaroo and the wallaby, one from Ngilipidji and the other from the outside — represents difference joining under a common law. This is a ceremony, a festival, a happening where there once was not. This painting is the clapsticks coming together, two different pieces of wood striking and causing something to happen: music, community, relationships, law. The sound of the clapsticks brings people in.

This continues today: where Djuwalpada's song of old reverberates in ceremony today, people come together under the same law. Daniel points out: 'See the dillybag there in the painting? That's for the law.' Next to the painting is an image that was taken in 1935 by the anthropologist Donald Thomson. The image shows an unidentified man carefully crafting a stone spearhead. This man died long before Daniel was born and, while Daniel had no way of recognising him, the connection was still important. Daniel said, 'That man has knowledge. That's my Grandfather.'

Like two clapsticks meeting, something *happened* here in the Museum. Where someone of the present met something of the past, the encounter reverberates into the future.

Djardie Ashley's painting will feature in the 2013 exhibition *Old Masters: Bark Artists from Australia 1930s – 1990s*.

Samuel Curkpatrick *Assistant Curator, ATSIP*

Photos: Samuel Curkpatrick

(Left) Daniel Wilfred leading *bunggul* (dance) at a 2012 funeral ceremony in Ngukurr, Northern Territory

(Below) Daniel Wilfred leading the Australian Art Orchestra in Melbourne, 2012, with David Wilfred (didjeridu) and Niko Schauble (drums)

Daniel Wilfred in the National Museum of Australia's Gallery of First Australians with a bark painting of *Ngilipidji* (Date unknown), by Djardi Ashley

Old Masters

celebrating Australia's finest bark painters

Jay Arthur

(Left to right) Alisa Duff, Wally Caruana, Luke Taylor, Andy Greenslade, Samuel Curkpatrick and Andrew Sayers selecting barks for Old Masters

Bark painting is an art practice that demands considerable ability and patience. During the wet season, a 'canvas' needs to be harvested from the thick, outer bark of a stringybark tree: the fatter the tree, the wider the canvas. A complex process of heating, flattening, drying and scraping follows as the surface is prepared to achieve the desired smooth and silky surface. The craftsmanship involved in this process ensures that bark is not a crude material to paint on but a surface that is highly refined.

Bark painting is a delicate art form. The bark 'canvas' continues to breathe long after it has been prepared, warping and curling with even slight changes in humidity. Crushed ochre is used to make a paint that is applied to the surface with the utmost care. Ochre is usually mixed with an adhesive extracted from a plant such as the orchid, allowing it to grip the surface of the bark. Sometimes a solid-colour background is used, sometimes not, and line-work is mostly fine and controlled. While the colour palette is largely limited to yellows, browns and reds (although there are occasionally some brilliant Reckitt's Blue highlights, created with paint made from the powdered laundry whitener of that name), these colours have significant meaning to the artists, like the narratives that they bring to life in the imagery. Red and yellow, taken from rocks, for the blood and fat; white, taken from clay, for the bones; black, from manganese or charcoal, for the skin — substances drawn from country become the inscription of action, feeling and thought expressed.

The Night Bird Karawak [Guwak] *and the Opossum Marnungo* (1948) by Narritjin Maymuru

David Malangi's
Waterhole Life

Old Masters: Bark Artists from Australia 1930s – 1990s will open in early December 2013.

Yet, bark painting is not simply about the materials used and the method of production. Seminal to this art form is an act of inspired creation. Artists are inspired to create with the things around them: the stories and metaphors that fill their lives and their histories; the aesthetic forms and practices that constitute the cultural traditions they sit within; the local raw materials they use and manipulate; the audience for which they produce; the family that surrounds them, past and present; and, the country on which they sit. A master artist brings all these elements together to create something that speaks to people's lives. What they create has meaning that resonates.

Old Masters: Bark Artists from Australia 1930s – 1990s is an upcoming exhibition at the Museum featuring Australia's greatest bark painters from this period. It is a celebration of the genius and craftsmanship of master artists, representing diverse schools and regions from northern Australia. The curatorial team includes Alisa Duff, David Kaus, Andy Greenslade and Samuel Curkpatrick, with expert consultants Wally Caruana, Howard Morphy and Luke Taylor. This exhibition will showcase the best of the Museum's extensive collection and will be the largest exhibition of bark paintings ever displayed.

Acquired over decades, the Museum's collection of bark paintings numbers more than 2300 works. This collection contains within it stunning works from a vast region spanning the Kimberley to the Cape. It is clear, when looking at many of these works by diverse and accomplished artists, that bark painting belongs to the canon of great Australian art movements. The finest works typify an Australian 'high art' that is intimately connected to history, environment, culture and a unique visual language.

Aboriginal people have been producing bark paintings for generations and this art form represents a continuous practice of cultural and artistic expression. The individual master painter has always been essential to the vibrancy and longevity of the practice. It is through their mastery over aesthetic and technical aspects of painting that a great artist — often a ceremonial leader, wise elder and politician in his or her own right — engages a viewer with a particular narrative, place, animal or event through the media of ochre and bark. Each artist tells a different story: Yirawala brings to life epic narratives of giants and ghosts; Bobby Barrdjaray Nganjmira's figures capture physical movement and energy in still-frame movement; while, Narritjin Maymuru's work depicts the poetic and mystical underpinnings of existence.

At the moment, the Museum is busy researching and collating information about bark artists and collectors, and filling in the gaps in documentation by examining the backs of the paintings for any information that may have been left by the artist, a gallery or collector. Interestingly, some dynastic families retell similar narratives or create work with similar themes. Part of the curatorial process is teasing out these relationships, looking for the continuities in style or techniques between generations and the individual approach that each artist brings to the art form. Following this, staff from the Museum will travel to the Top End for consultations with the families of the artists who have been selected for the exhibition.

All of these tasks deepen the Museum's knowledge of its collection and are central to the selection process. Of the current collection of more than 2000 barks, 200 works will be chosen for the elegant catalogue to accompany the exhibition, and that number will be reduced again to around 90 works for the exhibition itself — a tough job considering the personal favourites of the curators number in the hundreds!

Samuel Curkpatrick *Assistant Curator, ATSIP*

Talking around the Songlines:
Kungkarangkalpa and Ngintaka

Photo: Jodi Neale

Art centre coordinator Skye O'Meara shows paintings at Tjala Arts, Amata (South Australia). (Standing, left to right) Howard Morphy, Lara Croydon, Jane Dewing, Helen Healy, Margo Neale, Jo Foster, Michelle Young, Wesley Enoch, Andrew Sayers and Skye O'Meara (sitting) Dianna James, june Ross and Mike Smith

Talking Seven Sisters sites at Tjarlirli Art Centre, Tjukurla (Western Australia) (Left to right) Tjawina Porter, Margo Neale and Lizzie Ellis

About five hours south of Alice Springs, on the bush 'highway' heading across the border towards Amata, few cars are sighted. Suddenly, after taking an unmarked turnoff, there was a swarm of white Toyotas and Troopies covered in the customary red dust, all doing what we were doing, trying to find the track to Cave Hill, a significant Seven Sisters site on the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands.

As light was falling, a grader truck of terminator-like presence was busy slicing yet another swathe of red dust through the scrub for us to set up camp and bed our swags. Dotted across the landscape at our camping spot were dozens of domestic fires, which were attended by some 150 women who had gathered for the three-day long Ngaanyatjarra, Pitjantjatjara and Yankunytjatjara (NPY) Women's Council meeting. The Songlines project, 'Alive with the Dreaming: Songlines of the Western Desert', was on the agenda to 'talk' around the *Kungkarangkalpa* (Seven Sisters) and Ngintaka stories (the giant perentie (lizard)). This was the first major bush trip for the Songlines project team, numbering some 30 people who had come from nearby Amata, and as far away as Roebourne (Western Australia), another site of the Seven Sisters saga. Others came from country Victoria, Canberra, Adelaide and Brisbane.

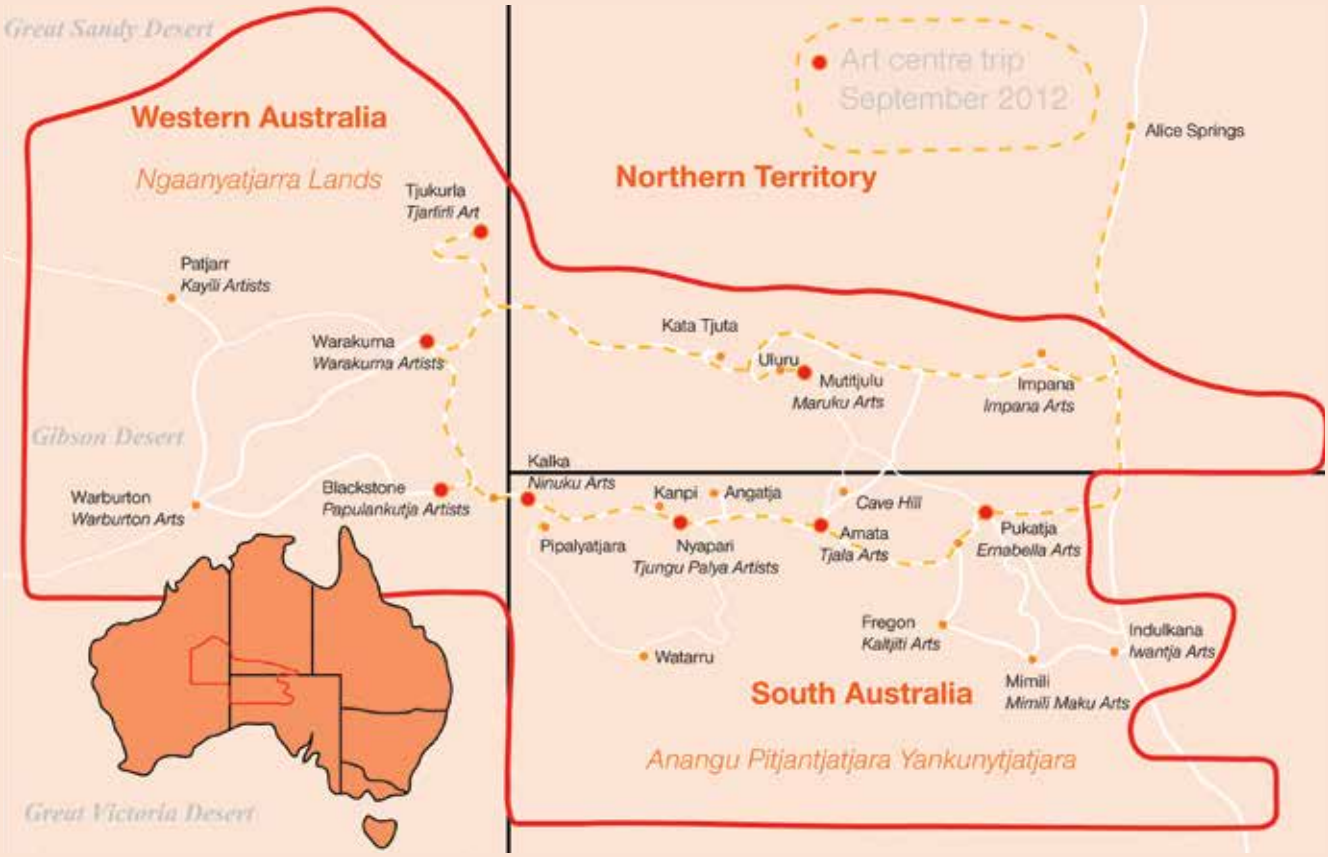
The prime reason for this muster was to attend the first meeting of the Elders and Partners Research Management Committee for the epic Songlines project, chaired by Robert Stevens, senior traditional owner of the Ngintaka Tjukurpa. In Amata on Tuesday 17 April, we sat with some 40 elders and traditional owners of relevant Ngintaka and Seven Sisters' sites to talk the money story, the protocol story and the people story. This Anangu-initiated project of tracking and recording these Songlines across three states had been talked about across the APY lands for over a decade. To this point, however, the scale and complexity of the project prohibited all previous attempts to resource it. The sense of urgency that was palpable throughout the meeting was highlighted in the opening remarks by David Miller (chair of Ananguku Arts), when he explained that, "One of the reasons we have to hurry up ... is because the sickness is taking many of the old people already."

At the meeting, a young Anangu leader, Tapaya Edwards, spoke passionately about the value of knowing the traditional songs and dances. He made a heartfelt statement, in fact a plea, at the conclusion of the meeting:

> This project is really important because some young people in the lands don't know nothing about our stories. It's a serious matter — young people are *ngurrpa Tjukurpa* [they don't know the dreaming], everyone of my age. It's really important, our story. When the elders pass away, we're going to lose the story, the story is going to be gone. We need to boost this project; we need these kinds of things in the land.

As a young person amongst so many esteemed elders, it took Tapaya until the end of the meeting to find the courage to say what was in his heart. He has participated in everything that has taken place in the first year of the Songlines project: from the Inma performances at the Spirit Festival at Tandanya in Adelaide, to a ministerial delegation in South Australia to discuss trainee funding, further meetings regularly in Canberra, Alice Springs, Adelaide and Amata; and from the Cave Hill camp in April to an Inma rehearsal near Ernabella in September. It was here that he and the elders danced into the night in rehersal with Wesley Enoch, who has been

Photos: Tessa Keenan



engaged as artistic director for a Centenary of Canberra (C100) performance of the Seven Sisters Inma at the National Museum on 1–2 March 2013. It was a surreal scene: Wesley perched atop a Toyota, clipboard in hand, while the painted-up dancers, flanked by singers, were thrown into high relief against the darkness by floodlights and fire. It felt like a big-time film set, complete with cameras and sound recordists. Beyond the visual drama, this intensive Inma stimulated and revived old songs and dances, which were learnt and re-taught amongst the group. This is the real business of the project.

In the week prior to this night Inma, we had toured into the Nyaanyatjarra lands on a 3300-kilometre, four-wheel drive, 'whistle stop tour' of eight art centres across three states (see map). We met a number of key artists at these vital community hubs, which are coordinated by high-octane art advisors and alive with stunning works that tell of the *Ngintaka* and *Kungtanngtkala*. Audiences will get a chance to learn about these stories through a curated collection of artworks in an exhibition in Adelaide (*Ngintaka* at the South Australian Museum in 2014) and Canberra (*Kungkarangkalpa* at the National Museum of Australia in 2016).

Margo Neale *Senior Indigenous Curatorial Fellow, Adjunct Professor, Australian Centre for Indigenous History, Australian National University*
Tessa Keenan *Assistant Curator, Centre for Historical Research, National Museum of Australia*

Kungkarangkalpa Inma — *Tapaya Edwards and Anangu Dancers at Cave Hill, 2012*

The Songline project is an investigative collaboration between the Martu, Ngaanyatjarra, Pitjantjatjara and Yankunytjatjara peoples, funded by the Australian Research Council, administered through the Australian National University and partnered by the National Museum of Australia involving Margo Neale, Mike Smith and Libby Robin from the Centre for Historical Research. Other partners are Ananguku Arts, the Palya Fund, NPY Women's Council, the University of New England, Kanyirninpa Jukurrpa, Archaeological and Heritage Management Solutions, and the Department of Sustainability, Environment, Water, Population and Communities.

For more information on the Songlines project visit: http://ippha.anu.edu.au/songlines-western-desert or Google Songlines Western Desert.

Representing Brungle

Photo mural of development of Brungle Health & Community Centre Building

Aunty Margaret Berg

Aunty Soni Piper

Aunty Tammy Tidmarsh

Brungle is a small community, which lies midway between Gundagai and Tumut, in the foothills of the beautiful Snowy Mountains in New South Wales. Learning the history of Brungle through books and text is different to learning about the community and its shared history through consultations and oral histories. I visited Brungle in November last year, to meet some of the elders and discuss the community's representation in the Museum. Elders and community members shared their personal experiences, how they see their community and what is valued within their cultural group. It is important to know and understand these aspects of a community when it is represented in the Museum. Personal recollections are as important as historical overviews when representing 'community'.

The main discussions were centred on the history of the old Brungle mission, remnants of which still exist on the outskirts of the town. Before becoming a European settlement, the site of Brungle was a semi-permanent stopping place for the Wiradjuri people as they moved along their traditional pathways. The Brungle community consists of Wiradjuri people, and others who have come to call the place home. While the stories of Brungle mission are part of history, the Brungle community is living culture of of the area. Those I spoke to reflected on their life and experiences on the mission, what it meant to their lives and family after the mission had closed, and the type of changes that occurred, and how it affected the community. Aunty Margaret Berg shared how different her grandchildren's lifestyle is to that which she experienced. Aunty Soni Piper reflected on the historical legacy in families of fighting for rights, and moving around to locate resources to take care of community.

In every community there are those 'Aunties' and 'Uncles' who are long-time advocates, persistent in creating changes that are beneficial for all.

Aunty Margaret Berg said,

> We spent a lot of time down the river swimming and fishing and washing clothes, which we use to lay out on the grass to dry. There was no tap water back then, we fetched it from the spring in buckets and carried them back to the humpies on a yoke.

Aunty Soni Piper explained:

> The greatest reason for the mission's reputation [of being problematic] was the restricting of movements of Wiradjuri and other Aboriginal peoples in the region, yet relying on the Wiradjuri as the [transient] workforce within the region. The settlers wanted it both ways. They wanted us not to move, but to move where they wanted us. Another reason Brungle is so well known is because so many of those who were on Brungle mission are well travelled and [now] live in so many places across Australia.

Brungle mission was established outside Brungle township in 1888 by the New South Wales Aborigines Protection Board, following pressure from settlers to 'contain' and restrict the movement of Wiradjuri and other Aboriginal peoples in the region. The constant movement of Wiradjuri on and off the mission to fulfil work and family commitments, and transfers of Aboriginal people from other missions, resulted in regular overcrowding at Brungle mission. This overcrowding led to residents moving into the town and, long before the mission officially closed in 1951, the majority of Wiradjuri had already moved into the town or other towns in the region.

Aunty Tammy Tidmarsh explained:

> This home is my heart and soul. We may go other places for work or whatever, but land, family and community that we belong to is what's most important. I was born here in Brungle and I will die here. I came back here because this is my home; my Country. Brungle is still 'home' to a large community of Wiradjuri people who live elsewhere and come 'home' to visit. The mission is not there anymore but the community and families are.

Sue Bulger said,

> 'Community is about everyone. Everyone participates in it — even when they think they don't. We know our community. It was the Wiradjuri of Brungle who fought for the setting up of the local health and community care centre that services the whole community, both Aboriginal and non- Aboriginal people. Everyone.'

Barbara Paulson *Curator, ATSIP*

Raukkan
Always was, always will be

'We are Ngarridjeri – people of the waters. Every day we live and play in the salt and fresh waters that surround us — Lake Alexandrina, Murray River, Coorong and the Southern Ocean.' Verna Koolmatrie

One of the first things you notice when visiting Raukkan is just how beautiful the country, town and people are. There is great sense of community pride and activity. Everyone has a story to share. Some with a different version of the same story, just to let you know there are different ways of experiencing any event, however large or small.

'We have always used comedy and humour as a big part of family. When we get together we tell yarns, some old yarns from our grandparents and great grandparents time. Laughter is a way we come together.' Kevin Kropinyeri

The Museum acquired the Herbert E Read collection a couple of years ago from Read's descendant. It contains objects collected from Raukkan (Point McLeay mission) by Read during his time as a missionary 1906–1945. The collection represents that particular time in Raukkan's history. I visited Raukkan to listen to the Ngarrindjeri people tell stories and share perspectives of their history.

'We know our history but we don't live like the history books. There's things we do now we didn't do then. Our culture's living. Dynamic and evolving just everyone else's.' Verna Koolmatrie

The collection includes a diversity of objects such as feather flowers, woven mats and baskets, hand-carved weapons, tools and toys. We discussed ways to represent their community in the museum using these objects in the collection, but also to hear and document the cultural knowledge and stories to go with each. Having Ngarrindjeri perspectives makes the history that much more engaging and insightful.

'From 1897 til around 1955 tourists use to come across on the paddle steamers to buy our weaving and feather flowers. We were famous for our weaving and flowers and adapting the style to what tourists wanted. Our weaving technique is so good them ones up north [Northern Territory] use it now.' Aunty Edith Rigney

Culturally, the Ngarrindjeri name of the area that became Point McLeay mission, was always 'Raukkan'. Ngarrindjeri people lived and gathered on the land before the mission was set up. The mission was founded in 1859 by the Aborigines' Friends Association and George Taplin was the first missionary there. Taplin consulted with Ngarrindjeri people about setting it up and ways to manage and build the mission and community businesses. That consultation practice was controversial at the time and was criticised by the church, government officials and local farmers, but it set the unique precedent of Ngarrindjeri participating and engaging in governance decisions, with colonial governments, about their community.

'He [Taplin] was a good man because he listened to the old people and set up the mission and the way it worked with their advice. Ngarrindjeri country is not just Raukkan. Its over to the Coorong and right up to the Adelaide Hills. We know our country and the best way to live work on it.' Clyde Rigney

Raukkan was built by Ngarrindjeri people and continues to grow and develop in accordance to community needs and considerations. From the beginning it was the Ngarrindjeri who were the skilled and knowledgeable workforce.

'My mother, Hetty Winslow, proudly shared stories of great-grandfather Pakanu (William MacHughes), farmer, lay preacher, and a stone mason who helped build many buildings at Raukkan including the Church.' Laura Winslow

Historically, from as far back as 1859, the community have always worked towards building sustainable businesses. In the beginning it was fishery, cattle farming, wool washing, carpentry, boat making, stone masonry, basket weaving and, from 1879, tourism. The legacy of these are seen today in Raukkan Council's current business successes. In 1974 Point McLeay was officially handed back to the Ngarrindjeri and in 1982 the town was officially renamed Raukkan.

'Our community belongs to us. We're one mob and we manage it ourselves. We run several successful businesses.' Derek Walker

Barbara Paulson *Curator, ATSIP*

Community mural featuring both the Ngarrindjeri flag and the Aboriginal flag

Plaque honouring those who served in World War I

Derek Walker, Clyde Rigney, Belinda Stillisano, Edith Rigney and Dorothy Shaw

The town of Raukkan

Finding family connections at the Museum

Students from Ntaria School visit the Museum and see objects made by their grandfather Albert Namatjira

Deb with her mum (far left) and her brothers and sister-in-law in Alice Springs

In July this year, Lenie Namatjira chaperoned five students, aged from 10 to 12 years, to Canberra from their home in central Australia. They live in a place called Ntaria (known as Hermannsberg), which is 130-kilometres west of Alice Springs, in the Northern Territory. It was an adventure for this small group to visit Canberra in mid winter. They organised a visit to the National Museum to see objects made by their ancestors that are held in the collections. I hosted their tour around the Gallery of First Australians, which included seeing objects made by Albert Namatjira and other Hermannsburg artists.

We started off by looking at Namatjira's watercolour paintings that are held in the Education collection: *Mt Sonder — MacDonnell Ranges, 1945, NT* and *Haast Bluff — MacDonnell Ranges*. We also saw a watercolour done by Namatjira's cousin, Walter Ebatarinja, *A Blue Valley*. I realised that the surname 'Ebatarinja' was familiar to me and my family. After some discussion, Leslie and I were able to connect the biological lines and find that Walter Ebatarinja is related to me through my sister-in-law, (it's a small world!). I showed the group a picture of my family that I carry with me — my Mum, myself, my eldest brother, sister-in-law and other brothers. The adults recognised the people in the photo and I felt very proud to be able to connect through family lines and know how this group of people, that I had just met, was connected through community to my family and to me. The part I loved best was listening to the kids talking in Pitjantjatjara language, and my trying to speak it. The kids had a good laugh at my effots and we continued the rest of the tour in good cheer.

While walking with the group through the Garden of Australian Dreams, I was interested to watch the children run around, looking on the ground for depictions of landmarks, roads, country, and names of language groups that they might recognise as representing their home in and around Ntaria.

We were met by staff from Registration in the Open Collections. The staff had organised for two objects to be put taken out of the glass cabinets — Namatjira's walking stick and the spear thrower that he made and painted — and displayed for the children on a table. The children had their hands behind their backs because the temptation to pick up the objects was enormous! These objects are national treasures and are looked after in particular ways that will keep them in good condition for future generations to see them, just as these children have done.

Next, I led the group to see the Namatjira painting which hangs in the 'Losing our children' exhibit, in the Gallery of First Australians, which relates stories of the Stolen Generations. This painting helps to tell the story of when Namatjira visited Cootamundra Girls Home in New South Wales. The home was designed to provide training for Aboriginal girls who had been taken from their families. Namatjira was so moved by the girls' situation that he decided to visit and, in 1956, after meeting the girls and hearing of their lives and how they had been effected by their separation from their families, he gifted the painting to them.

The group looked at the exhibit and, typically of those under the age of 12, they quickly moved on to other exhibits. They were delighted to find the *Music Box* (a digital juke box) that includes some of the most well known songs by Aboriginal bands. They enjoyed choosing and listening to the many different songs representing Aboriginal musicians and bands, some of which they already knew. The group enjoyed their visit, accessing the collection and seeing many of the objects and exhibits that we have here at the National Museum of Australia.

Deborah Fredrick *Education Officer*

Canoe on the move

Last year, thanks to the agreement of the University of Queensland Museum of Anthropology, a dugout canoe with two outriggers was weighed, packed and sent from its usual home in Brisbane to the National Museum's stores in Canberra to await its inclusion in a new exhibit, *Lockart River* due to be installed in November 2012. Weighing a hefty 150 kilograms, the object is rarely moved around the stores. So, seeing all sides of this substantial, eight-metre-long canoe was quite a treat, especially the marks of resin on the prow, and which had previously evaded my inquisitive eye.

The display representes the Lockhart River community which is well known for the vibrant and contemporary nature of its art production. They burst onto the art market in the late 1990s. A glimpses of life in the community accompanied the works in their titles and the statements by the artists. They talked about life in Lockhart, relating stories of old times — a period that they referred to as *Before Time* — about the rivers that abound in this monsoonal area of Cape York, about the season they call 'burn grass' time, about ceremonies remembered by the old ones, and about the strong links between the past and the present. So, this display takes what we know about the Lockhart River community one bit further.

People at Lockhart have embraced the idea of talking about themselves through the exhibit and recording personal stories to share with our visitors. The Museum has been fortunate to work with the Lockhart people and to see how such a remote community can manage when, for about four months of each year, high rainfall and flooding cuts road access to the area. They have shared lots with us and have been willing to give us words from their language to describe in their way, the objects that have, by many different routes, found their way into the National Historical Collection.

This canoe was the last of these to have been made in Lockhart using these particular craftsmanship skills. James Butcher finished making it in 1976. It was a huge task to carry out; he had to select the tree first and get it cut and transported, dig it out, cut the outriggers, carve the paddles, make the ropes from bark fibre and carve a harpoon.

The canoe is the centrepiece of the display, but, there are some other collections surrounding it that came to the Museum because of the goodwill of many people. High on the list is the group of things given by Athol Chase, who first began to work with the Lockhart community in 1970–71. He lived there with his family and became a trusted member of the community — he was entrusted with all aspects of knowledge of the country. While there, many things were given to him, often to help understand the ways of the people — for example, baskets, spears, and drawings done by the schoolchildren. In turn, he has trusted the Museum to care for these things. Earlier this year, his collection came to the Museum and many of the items in it will be included in the display, including some of the ceremonial things he wore when he was initiated into the community.

The exhibit will be on display for the next four years in the Gallery of First Australians.

Andy Greenslade *Curator, ATSIP*

Canoe on the move

Bag made by Maudie Sandy from reclaimed fibre

Maria Butcher's Singer sewing machine table C1950s

Old trucking yards

Mervyn Street holding his painting *The Old Trucking Yards (2012)*

The Museum recently acquired four of Mervyn Street's paintings, because of their representation of aspects of 'working on country' from the Gooniyandi perspective — the fencing of lands, the transition from bush life to station life, the introduction of motor vehicles for use within the droving industry and the end of the era of droving on horseback, the effect of equal pay within the industry and the history of and contemporary debate regarding stolen wages and reparations.

Mervyn Street is a Gooniyandi man from the country around Fitzroy Crossing, whose work speaks of personal experience and the type of lifestyle and work that he and his countrymen did in stations across Western Australia. As a young boy, his family moved around, living a 'bush life', before they settled permanently on Louisa Downs station, where they had extended family already living and working. There, Street learnt how to be a stockman from his uncles and he went on to work on stations across the Kimberley.

Yanpiyarti Ned Cox stated:

> ... droving teams were always led by white bosses. However, their success depended on the skill of the Aboriginal stockmen and women, who far outnumbered the white drovers. Aboriginal stockmen and women, although not named in the mainstream history ... are remembered with pride by Aboriginal people today.

Street places himself in each of the artworks, as his way of acknowledging the role that he and his family have played in the history of the pastoral industry in Western Australia. He also represents his life and 'Country' with detail that is born out of familiarity, capturing elements within the paintings that many would overlook, such as detail on leatherwork, or the clothing worn by the men. He represents his 'Country' with knowledge of landscape and how it changes through the seasons.

Street is one of those effected by the current debate over stolen wages. Part of the debate arises from the need to acknowledge the role that Aboriginal men and women played in the growth of industries across Australia, as well as human rights and legal accountability. As Street said,

> A lotta old people telling me 'bout [how] they used to drove from Billiluna straight across to Wiluna. But they're not in the photos, they got no name. Nothing. They got to be part of this droving story.

In Western Australia, the stolen wages debate is current and the stockmen and women of Street's generation and older are the primary focus for reparations. Over the past two decades, research into public and private records has been used to both highlight the issue and dismiss those who were not 'on record'. Street said "It was normal to get clothes and tobacco for working. As much as I loved working on country, and sometimes it was fun chasing the cows around, but stock work is hard work and long hours and we never got any pay and when we got rights for equal pay most people just got let go or sent away."

Of the painting the *Old Trucking Yard* (2012), Street says:

> This story is about this yard. I remember the last droving I ever did was from Louisa Downs to Fitzroy Crossing with them old people. Fitzroy Crossing was all scrub back then, there was no town here, just flood plains and spinifex. This was the first time I ever saw a truck here in Fitzroy Crossing. They were loading all of the cattle onto that truck. You can still see some steelwork from the yard, but the rest of it is long gone now. This was the end of my droving days.

Streets' paintings will be included in the upcoming exhibition 'Working on Country', which is in development and is due to open in December 2013.

Barbara Paulson *Curator, ATSIP*

Ghost nets

This mysterious work by a young Pormpuraaw artist, Romena Edwards, was spotted at the 2012 Cairns Indigenous Art Fair. Pormpuraaw Art and Cultural Centre, high up on Cape York, where Edwards works, produces a wide range of art including carvings and painting, but also examples of ghost net art. I was looking for work that could be displayed in the Museum's upcoming exhibition *Working on Country/Caring for Country* which will be opening in January 2014. The exhibition will look at the different ways that people take care of their country, and their country takes care of them. One of the stories the exhibition will tell is that of the GhostNets Australia (GNA) program and the communities that are working to free their seas and shores from these destructive items.

What are ghost nets? They are commercial fishing nets that have been abandoned at sea. They may have been lost or they may have been deliberately discarded. But, they still move throughout the ocean, carried by the currents, trawling the water and indiscriminately catching fish and other sea creatures. Washed up on shore, these nets become traps for birds and shore animals. The Commonwealth Government has funded GNA to help clear northern Australian waters of this dangerous waste.

The project employs local rangers to help clear the shores of nets and engage in other activities that are intended to care for the parts of their country on which these nets have an impact. Pormpuraaw is only one of some 20 communities around northern Australia that are working in this area.

Community Rangers play a vital role in land and sea management. They are its linchpin and its inspiration. They are a group of highly committed and energetic individuals who have committed their life and soul to the Caring of their Country.

Richard Barclay, former senior ranger, Napranum Queensland.

Once the nets are cleared from country, Edwards and other artists are taking this material and turning it into art. Ghost net art featured in Cairns at this year's art fair, with works from bags to birds to a three-metre squid on display. Edwards' work is special because she has left some of the original net visible, so it appears that the jellyfish has been caught up in the net, just as happens to so many sea creatures. For us at the Museum, the work is a powerful way of showing visitors the damage caused by these ghost nets, and how the art is made from the nets.

Jay Arthur *Curator, ATSIP*

Jellyfish (2012), by Romena Edwards

The Danny Morseu collection

St Kilda players top worn by Morseu (1977–81)

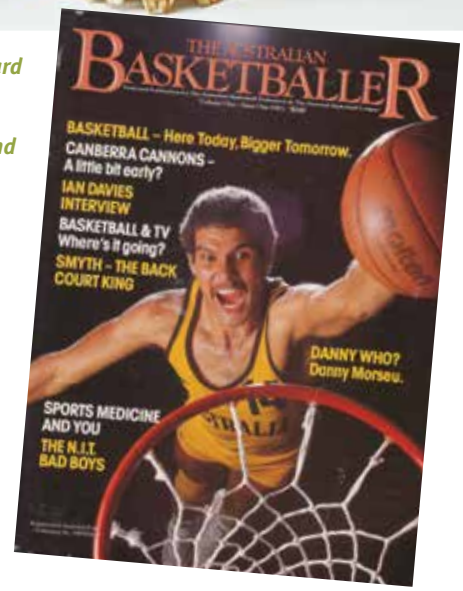
The Museum is proud to hold the Danny Morseu collection. It is a rare biographical collection representing the basketball career of an Australian sporting champion, spanning four decades. Morseu has played with the most influential clubs in Australia and he represented Australia at 27 internationals, from 1976 through to the late 1980s, including 12 world cup basketball games. This collection represents Morseu's personal story as he progressed from championship player to international sporting ambassador, to his current role as mentor for other young Indigenous basketball players.

Morseu was a founding player in the National Basketball League (NBL). His contribution and achievements in the sport of basketball were recognised in 2002 when he was inducted into the NBL Hall of Fame. Morseu was part of the team that won bronze at the 1980 Moscow Olympics and he also represented Australia at the 1984 Olympic Games in Los Angeles.

In experiencing Morseu's story, we can also come to understand the rise in basketball's popularity to become a national sport in Australia. Morseu played for the Saint Kilda Pumas (Victoria), who were the championship team throughout the 1970s. As the championship team, the Pumas represented Australia at international competitions and championships and were pivotal in raising the domestic profile of the sport to a level where a national league was established in Australia in 1978. The Pumas were also one of the few teams to tour within Australia, thereby promoting the game across the country and encouraging skills development in the next generation.

It was during the 1976 domestic tour that Brian Kerle, then coach of the Pumas, scouted Morseu and offered him the opportunity to play professional basketball in Melbourne. By the early 1980s 'basketball became the largest Olympic sport in Australia and the largest indoor sport in Australia'.[1] Morseu was part of the promotion of the game and he featured on the covers of magazines, on posters, in television advertising and, later in his career, he appeared on and presented televised sport programs. The collection is made up of player uniforms, awards, personal documentation, photos (both personal and official event photos) and souvenirs from significant events in which Morseu participated. It also includes limited-edition publications and objects representing the development of basketball as a national sport in Australia. A significant item in the collection is a hand-carved pearl shell, which was awarded to Morseu in 1980 by the Torres Strait Islander community in recognition of his achievements.

Achievement Award (1980) given to Morseu by the Torres Strait Island Community



Morseu on the cover of the 1st Issue of The Australian Basketballer *Magazine.*

Another important story told through this collection is the part that basketball has played in Aboriginal and Torres Strait Islander communities, particularly in the Queensland and Northern Territory regions. Since the 1960s basketball has been on par with football as a sport played in communities for recreation and community development. Sport in the Torres Strait Islander communities has become an avenue to encourage cultural expression and address other issues, such as health. Diabetes is a major problem that is faced by Torres Strait Islander communities and in the 1990s basketball was used by Australian Government agencies as a strategic avenue to promote and encourage a healthy lifestyle. It is also a way of engaging informally with other communities. By the early 1980s the sport had became a part of the 'knockout competitions' that are a regular part of the social calendars of Aboriginal and Torres Strait Islander communities. Morseu went on to coach and coordinate the first, all-Indigenous basketball team to tour internationally in 1988. From 2000 to 2004, Morseu coached Kuiyam Pride, which, based in Cairns, is the first and only all-Indigenous team to play in an Australian mainstream national league.

Barbara Paulson *Curator, ATSIP*

1 Nicholson, *The Australian Basketballer*, September 1983.

Circus Waters Massacre

This is a painting about three early explorers who were passing through the Rawlinson Ranges area. They were coming from the west heading east. They had six camels with a couple of young ones. One day they came to Circus Waters. They wanted the camels to drink the water and to camp and rest at that place. After a little while, some Ngaanyatjarra *wati* (men) arrived at Circus Waters. They wanted water and were really hungry. They'd had no luck hunting for *marlu* (kangaroo) or *karlaya* (emu). The wati saw those young camels and killed one with a *kurlarta* (spear).

One white man was counting the camels and noticed that one of the young ones was missing. The men climbed the hill at Circus Waters. They had binoculars and saw smoke in the near distance. The wati had taken the camel back to their families and that night they feasted on the camel *kuka* (meat). Everyone was happy and they sang Tingari songs because that place is a Tingari place. After that everyone went to sleep.

The families were unaware that the white men had followed the smoke from their fires that afternoon and had spied on them. Those white men had gone back to their camp at Circus Waters to rest and prepare their rifles and ammunition for the next day. Early the next morning those white fellas went down the families' camp with their rifles and a big dog and started firing at everyone.

The women and children ran for it and escaped. The wati's fought back. It was a war. My great-great-grandfather got shot and was killed, but his three wives and children had got away. One of the teenage boys was my *Tjamu* (grandfather) Mr Newberry. He had seen what happened to his father and the other wati. My grandfather and his cousin Mr Smith ran fast nonstop all day through the bushes and over the hill back to Warakurna to tell everyone what had happened.

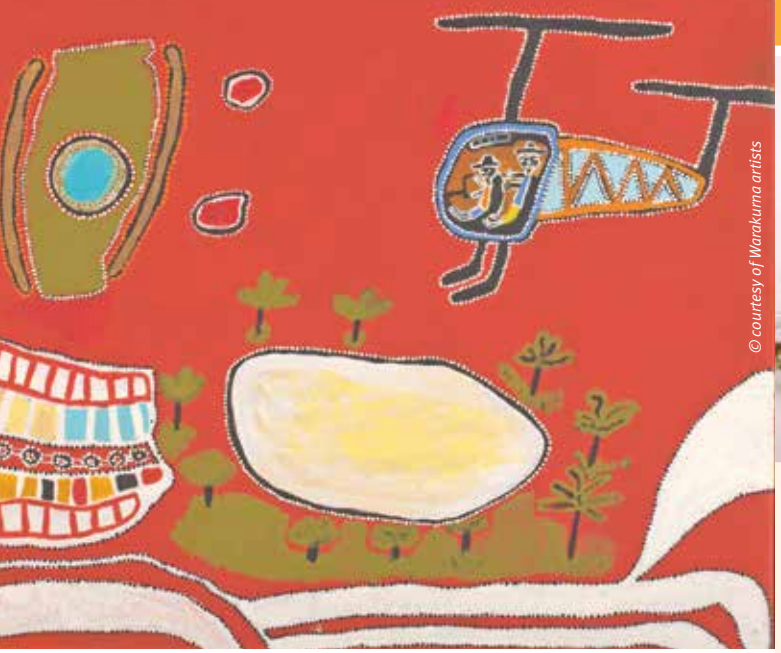
The next morning my grandfather and his cousin travelled with the wati from Warakurna back to Circus Waters. The wati were ready for war. They had weapons, *kurlarta pirni* (many spears), *miru* (spear-thrower), *karli* (boomerang) and *kupurlu* (hitting club). The white men were at the families' camp burying all the bodies. The wati had decided to hide back at Circus Waters, waiting for the return of the white men.

When the white men returned the wati ambushed them and there was a really big fight, spearing and shooting everywhere. Two of the white men were killed but one man got away with the camels. Three or four wati were killed. This was a time before there were any police. There was nothing our people could do. My grandfather Pupa Newberry and his cousin Mr Smith never went back to Circus Waters. It was a place of great sorry for them. This story has been passed on to my father and me.

Ian Newberry *Senior Ngaanyatjarra man*

***Circus Waters Massacre* (2011), by Dorcas Tinamayi Bennett, Judith Yinyika Chambers and Delilah Shepherd**

Helicopter Ride with Brooksy



© courtesy of Warakurna artists

Ken Shepherd recalls seeing his father's birthplace for the first time in the painting *Helicopter Ride with Brooksy to See My Father's Ngurra (Country)* (2011).

Ken Shepherd talks about visiting Wapintja with David Brooks [anthropologist]:

I was worrying about seeing my *ngurra*, my country. I told Ernest [Bennett] and he spoke to Brooksy [David Brooks]. We went in the native title helicopter. We saw it, Pinnacle Hill [in sand dune country to the north of the Rawlinson Range]. My *ngurra* [country]. I was thinking hard. I cried when I saw that country. I paint this country because I love it. *Ngayuku ngurra, ngayuku father-ku ngurra, ngayuku tjamu-ku ngurra* [my country, my father's country and my grandfather's country]. I'll pass it onto my son. *Tjukurrpa pulkanya* [this is a really big Dreaming].

Anthropologist David Brooks talks about visiting Wapintja with Ken Shepherd:

One day at Warakurna, Ken showed me a painting and told me that it was of his father's birthplace, that he had often told him about when he (Ken) was young. Ken said he had always imagined the place and dreamed of going to see it, but he knew that neither he nor anyone could ever get there by vehicle. Nevertheless he felt a strong affinity with the place and often painted it from how he imagined it.

When he mentioned the name Wapintja, it rang a bell, and on looking through my notebooks I found that I had seen the site from a helicopter in the mid 1990s when doing some heritage work with Kiwirrkura men.

Soon afterwards a helicopter survey happened to be planned to do some work out of Warakurna. Wapintja was actually quite a long way from the area we were supposed to be surveying, but one of the good things about working in the bush is that you often get a fair bit of flexibility. I talked it all over with Ernest Bennett, nowadays the senior man at Warakurna, and we were able to take Ken up. So that was how Ken got to see his father's site.

Peter Thorley *Curator, ATSIP*

Donated through the Australian Government's Cultural Gifts Program by Wayne and Vicki McGeoch.

Rose Kirby feather flowers

Rose Kirby is a Wemba Wemba woman, cultural leader and community elder from the Deniliquin and Swan Hill region of Victoria. Kirby learnt to make feather flowers by watching her mother practise the craft during her youth. Kirby's technique is the same as that used by her mother in the 1940s and 1950s. The making of such flowers was a common cottage industry for Aboriginal women in the late 1800s through to the mid-twentieth century. The flowers were used as dress adornments and as household decorations.

Kirby's mother, Elsie Green, also a Wemba Wemba woman, was born in 1896 at Caliama station in the Deniliquin area. Elsie's father (Kirby's grandfather) was William 'Bill' Ingram, a shearer who worked on stations mainly around the Edward River near Deniliquin. Both the Green and Ingram families have a longstanding connection with Moonacullah mission (established in 1916), also on the Edward River.

Kirby has described the way in which she came to make the flowers:

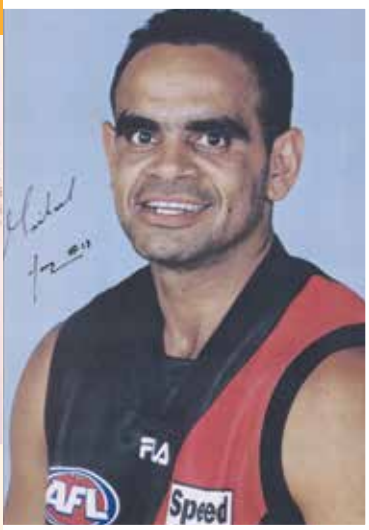
My mother used to make feather flowers. If we came across any dead galahs or any different kinds of birds, we had to pluck the feathers off for her and divide them all up. This would have been in the 1940s, 1950s. She'd sit there for hours making them. Where she got the patience from, I don't know. She sold some of them. She sold some to the station there at Murray Downs near Swan Hill. Many years later, when it was open to the public, I used to go over that way with the school children and I'd look out for them. But I never saw them. Whether the people used to buy them and just throw them away I don't know, but I never saw any of her work.

One day, a few years ago, I thought I'd try my hand at making the flowers and see how I went. I just collected some feathers from the backyard. It was fiddly at first but I got the hang of it — it came back to me.

Kirby wasn't aware of any other groups or communities who made feather flowers until her son moved to Lakes Entrance and told her about the women there who made them. He also sent his mum, Kirby feathers of the different birds from that lake region, which he thought, rightly, she might like to incorporate into her flower designs. Kirby uses the natural textures and colours of the feathers to create flower designs according to her own aesthetic. She uses her flowers to decorate her home and she often collects feathers that are lying on the ground during her walks along the banks of the Murray River. In her region there are ducks, parrots and galahs and she maintains a large collection of feathers from all the birds in the region, particularly the ones that spend their time close to the Murray River. Kirby is the only women in her region who still makes feather flowers.

Barbara Paulson *Curator, ATSIP*

Player 13



This framed poster, signed by Michael Long, is important for two reasons; firstly, it represents Long's achievements as an elite, professional Aboriginal sportsman and, secondly, it represents a sportsman's social influence in his community. While Michael Long was a signficant and well known footballer in the Australian Football League (AFL), sporting memorabilia or items representing his career are rare.

Long, had a stellar football career from the time he was recruited in 1989 by the Essendon Football Club. Long's skills earned him accolades and awards including the Norm Smith Medal for best on ground in the 1993 AFL Grand Final, and being runner-up for the Brownlow Medal in 1995. The Brownlow Medal is the highest achievement for any player in the AFL. In 2001, Long retired as an elite player and became the AFL's Indigenous programs manager, running programs such as the 'All Stars' games and 'AFL star' tours and workshops in Aboriginal communities. He says, 'We can't forget kids ... We want them to know we care ... not only for their football development, but their character development.'[1]

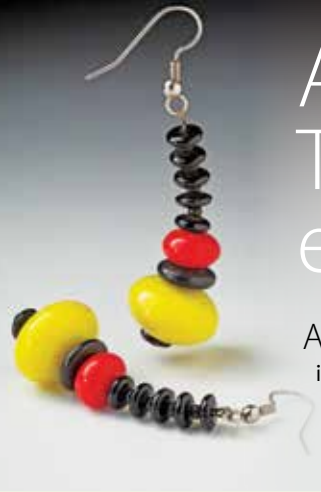
At the height of his playing career, in 1995, Long lodged a complaint with the AFL for racial abuse in which he named Damian Monkhorst of Collingwood as the abuser. Long's complaint and condemnation of racial abuse in sport, as well as the subsequent public debate, led to the AFL's implementation, that year, of a racial vilification code. The short period in which such a radical action was taken by a long-established and powerful sporting league demonstrates the intensity and pressure of public opinion that was generated by the attention Long drew to the issue of race relations.

The acceptance of the code, and the public debate that it generated, had immediate and wide-ranging influence on sporting codes throughout Australia. Other states and codes also addressed the issue, in differing ways, following this event. One of the most notable changes that occurred, both during the debate and in its aftermath, was in crowd behaviour at AFL games. Crowd members, would publicly chastise other audience members, as well as players, for using racial slurs.

The intense media debate over this issue meant that the public, along with the AFL, was presented with a growing list of examples, events, and evidence of racial abuse that had been experienced within the AFL. Long stated during a media interview that 'racial abuse is both morally wrong and connected to power'.[2] At another media interview, Che Cockatoo-Collins, another Essendon player, followed the argument by referencing Long and commenting 'these racist remarks are referencing history and even if those who don't understand the historical and cultural context in which the statements are embedded they [the abusers] understand the power of their statements.'[3]

Barbara Paulson *Curator, ATSIP*

1 Gardiner, Greg "Levelling the playing field." Indigenous Footballers, Human Rights and the Australian Football League's Racial and Religious Vilification Code, 1999.
2 Ibid.
3 Cockatoo-Collins, Che (1995), as quoted by Connolly, 'The revolutionary', *Sunday Age*, 26 April 1997.



Aunty Tammy's earrings

Aunty Tammy Tidmarsh is a Wiradjuri elder, community leader, artist and long-time community advocate for 'building youth education'. Aunty Tammy grew up in Brungle and, in the late 1970s, she moved to Blacktown, Sydney, with her husband and children, seeking better job opportunities. Aunty Tammy's 25-year career in education began through her desire to assist and encourage her children's education, by participating in their school, and assisting in the classroom. She went on to be employed as a teacher's assistant, then a student councillor and, later, became Aboriginal education officer, working in the various schools in the Blacktown and Mt Druitt area.

These earrings were made by Aunty Tammy in the late 1980s. While she was working as a student councillor at Evans State High School, Aunty Tammy started student craft workshops that included jewellery making. Through jewellery making, Aunty Tammy created a space for the local Aboriginal students to learn about Wiradjuri history and culture. The classes were held as part of the ASSPA (Aboriginal Student Support and Parent Awareness) program which was intended to support Aboriginal and Torres Strait Islander students' participation in school.

While reflecting on the program, Aunty Tammy recalled that:

Through ASSPA-supported programs and activities we got a lot of kids to stay in school and participate in learning. Jewellery making was only one of the programs but it was the popular one — with both girls and boys. There were always 'ring-ins' — kids who weren't Aboriginal but who were friends, or foster family usually. We ran targeted, specific but 'inclusive' programs because we wanted to eliminate the feelings of alienation and discrimination for the kids. At the time the other teachers, the white ones, wondered how jewellery making could possibly persuade otherwise truant kids into attending school. I would tell them 'It was the stories we shared while we made the jewellery', but also, it was because the jewellery was 'red, black and yellow'. Those kids loved the idea they were asserting their identity in 'school time'. It was a bit of a 'kick' for me too. For me, growing up, we weren't allowed to share culture or practice language openly and certainly not in the classroom.

The kids also loved spending time with each other talking about culture. They think all those conversations we had in class were casual but I planned them. The only Aboriginal culture they were being taught in school at that time was what happened to Aboriginal people 200 years ago. That's not culture that's white people's generic observations. I shared my Wiradjuri culture with the kids. Some didn't know where they were originally from, which is a sad reality nowadays. But, so long as they knew the different nations and protocols then they would figure it out eventually, hopefully. My priority was getting them learning and thinking about their future. Knowing their culture and history plays a part in that.

Barbara Paulson *Curator, ATSIP*

Next issue highlights ...

- The upcoming *Warakurna History Paintings* exhibition
- The *Working on Country* exhibition
- Updates on other new and continuing projects such as the *Encounters* exhibition and project and *The Seven Sisters* project
- more objects from our National Historical Collection

The next issue of *Goree* will only be available online. www.nma.gov.au.

Purnu sculptures by Jean Inyalanka Bourke

Goree will be web only publication. Check the website for future publications as shown by Visitor Host Kristy Greaves

Barbara Paulson

Landmarks: People and Places across Australia

hello

The National Museum of Australia is a place that celebrates our peoples and our culture of storytelling. It is a place where we can explore our relationships to each other, the places we live in, and the objects representing our cultures and events in our past.

The Museum is the place where we come together to share stories of our unique and culturally diverse nation, to be part of a national conversation.

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Be part of the story.

Our story.

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