

Kalangga, Tjigaban Rockholes, south of Birrundudu, 1945, crayon drawing on paper, Berndt Museum collection [1945/0065]. With permission from Warlayirti and Warlukurlangu Artists.

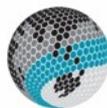
Collecting at the Crossroads: Exploring Frontiers, Encounters and Cultures through Museums, Art, and Archives

10th-11th May 2022 | Hemsley Learning Suite, Reid Library, UWA



UWA SCHOOL OF
Indigenous
Studies

THE UNIVERSITY OF
WESTERN AUSTRALIA
Berndt
Museum



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Collecting at the Crossroads: Exploring Frontiers, Encounters and Cultures through Museums, Art, and Archives

This two-day workshop will explore how museum, art and archival collections have emerged out of social encounters and interactions. We seek to uncover evidence of these negotiated, historical events across diverse locales in settler-colonial societies and consider how forms of intercultural knowledge have been, and continue to be, produced. Our focus will be on assemblages that hold elements of Indigenous expressive culture, language, visual art, material culture, song, and performance, but also material traces of hybridity, fields of engagement and entanglement. Using the heuristic of 'crossroads' we think about what diverse collections can tell us about shifting frontiers and divergent exchanges within and across Country/countries and contexts. Other themes will include the interplay between cultural (re)production and museums, acts of archival return and repatriation and the history (and future) of museum anthropology.

Organisers:

- Clarissa Ball, Director, UWA Institute of Advanced Studies
- Alistair Paterson, Professor, The University of Western Australia.
- Jason Gibson, Alfred Deakin Institute, Deakin University

Program

10 May	
8.45am	Registration
9am - 9:15am	Dr Richard Walley Welcome and Acknowledgement of People and Country Professor Jill Milroy, School of Indigenous Studies Welcome
9:15am - 9:30am	Dr Jason Gibson and Professor Alistair Paterson Theorising Crossroads: Opening Thoughts
9:30am - 10am	Dr Jilda Andrews Collection Research as a Regenerative Act
10am - 10:30am	MORNING TEA
10:30am - 10:45am	Professor Howard Morphy The Anthropologist as Entrepreneur – No conflict of interest!
10:45am - 11am	Joel Liddle and Dr Jason Gibson Beyond 'The Arunta': Re-integrating an anthropological classic
11am - 11:15am	Professor Joakim Goldhahn 'Art' at a crossroad: The first identified artist in the 1912-1921 Spencer/Cahill Collection of Oenpelli bark paintings
11:15am - 11.30am	BREAK
11:30am - 11:45am	Siti Ridhuan The glimpses we get are no less important for being incomplete': the Berndts' ethnographic photographs in the field, in publication and in the museum
11:45am - 12 noon	Professor Clint Bracknell Archives and Performing Arts Today
12 noon - 1pm	LUNCH
1pm - 1:15pm	The Berndt Museum Today
1:15pm - 2:30pm	BERNDT MUSEUM TOUR/S (Small groups to be taken through the stores)
2:30pm - 2:45pm	Associate Professor Martin Porr The German Ethnographic Expeditions to the Kimberley, Northwest Australia. A Collaborative Assessment of Research History, the Interpretation of Australian Aboriginal Heritage, and Digital Repatriation

10 May

2:45pm - 3pm

Dr Chris Urwin
Museum collecting, Indigenous agency, and cross-cultural exchange, as seen through Pacific Island canoes at the Smithsonian Institution

3pm - 3:15pm

Professor Jane Lydon and Donna Oxenham
A.O. Neville's Photograph Collections

3:15pm - 3:30pm

BREAK

3:30pm - 3:45pm

Dr Gretchen Stolte
The Quirky and the Curious: The Colonial Project and Material Culture Research in Queensland

3:45pm - 4pm

Quitterie Puel
Hidden strings: early women anthropologists in the Pacific and their shared interest in string figures

4pm - 4:15pm

Associate Professor Tiffany Shellam
Robert Neill collection and Menang Kaartdijin.

4:15pm - 4:30pm

Gaye Sculthorpe (Online)
'Into the Lion's Den': Peter Worsley's collecting on Groote Eylandt 1954

5pm - 6pm

Social drinks at the School of Indigenous Studies

6pm - 8pm

Workshop Dinner

11 May

9am

Arrival

9.15am - 9:30am

Michelle Broun
Caring for Iconic Collections

9:30am - 9:45am

Professor Fred Myers and Dr Henry Skerritt
Defying the Sands of Time: Partial Truths of Papunya Tula Painting

9:45am - 10am

MORNING TEA

10am - 10.15am

Dr Vanessa Russ
The Impact of the Diaspora of the Second World War on Aboriginal Australia and Art History

11 May

10:15am - 10:30am

Luke Scholes
Birrundudu: The Drawers and the Drawings

10:30am - 10:45am

Professor John Carty
Birrundudu to Balgo

10:45am - 11am

BREAK

11am - 11:15am

Dr Darren Jorgensen
'Transitional' carving between cultures

11:15am - 11:30am

Dr John Kean
"RESTRICTED", end of story? The afterlife of the original Papunya boards

11:30am - 11:45am

Dr Jessyca Hutchens
Repatriation and Exhibition Practice

11:45am - 12 noon

Yugi Williams and Levi Mclean
Tracker Nat's Art of Ngijinkirri & Cross-cultural Material Exchange

12 noon - 1pm

LUNCH

1pm - 1:15pm

Iain Johnston and Shaun Angeles
A deep sense of cultural purpose in our lives. We know who we are now and that we really belong on this Apmere: Bringing Poorly Provenanced International Indigenous Collections Home

1:15pm - 1:30pm

Professor Alistair Paterson and Dr Toby Burrows
Collecting the West: Perspectives on West Australia's Cultural Collections

Jason Gibson and Alistair Paterson

Theorising Crossroads

The idea of the crossroads has emerged as a way of thinking about these relationships as our Collecting the Crossroads team delves deeper into the significances of ethnographic assemblages made during the mid-twentieth century. 'Crossroads' represents the liminal places where individuals or groups are confronted with not just dichotomies - "between two worlds" – but multiple pathways: each with their own unintended consequences. The second way in which we might think about crossroads is the contemporary engagement with ethnographic collections and their affordances for stakeholders today. We are now at a crossroads, searching for the best ways of finding value and meaning through new modes of conceptualisation, interaction and collaboration.

Dr Jason Gibson is an ARC DECRA Research Fellow and lecturer in Cultural Heritage and Museum Studies at Deakin University. He has worked extensively with Aboriginal custodians throughout Australia on collaborative history, anthropology and cultural heritage projects and has been instrumental to the development of some of Australia's largest digital repatriation initiatives. His book, *Ceremony Men: Making Ethnography and the Return of the Strehlow Collection* (SUNY Press, 2020) was awarded the Council for Museum Anthropology's Book Prize for 2021 and shortlisted in the Prime Minister's 2021 Literary Awards. He is the lead Chief Investigator for the 'Collecting at the Crossroads: Art, Anthropology and Cultural Change' ARC Linkage project and continues to work with Anmatyerr men in central Australia on the documentation of their ceremonial knowledge.

Professor Alistair Paterson is an ARC Future Fellow in archaeology at The University of Western Australia. His research examines the historical, maritime and Aboriginal archaeology of colonial coastal contact and settlement in Australia's Northwest and the Indian Ocean. His key interests are Western Australia and Indian Ocean history, Aboriginal Australia, the Dutch East India Company, colonialism and exploration, rock art, and the history of collecting in Western Australia.

Jilda Andrews

Collection research as a regenerative act

Ethnographic collections, as material repositories of historical relationships, are powerful bodies of intercultural knowledge and exchange. Indigenous people have been active and influential in the building of these collections and we continue today to be critical to the ongoing interpretation and engagement of such repositories. This paper extends the notion of Indigenous engagement and considers some of the new potentials of collection research when Indigenous philosophies and concepts drive research enquiry and most importantly, frame outcomes. What happens when we apply concepts like 'cool burning' to the tangled overgrowth of the historical ethnographic archive? Here I will explore what the green shoots of regrowth can offer us moving forward together.

Dr Jilda Andrews is a Yuwaalaraay woman, cultural practitioner and researcher based in Canberra. Jilda draws from her heritage to investigate the connectedness of land, story and culture to objects in museum collections. Her focus on material culture and their cultural worlds continue to push the definition of custodianship, from one which is focused on the preservation of objects, to one which strives to maintain connections between objects and the systems which produce them.

Howard Morphy

The Anthropologist as Entrepreneur – No conflict of interest!

Before beginning my fieldwork at Yirrkala in 1974 I spent several months researching collections of bark paintings collected by anthropologist and missionaries for Australian Museums. During fieldwork buying paintings was central to my methodology. Post fieldwork I became involved in the art market and persuading people of the value of Aboriginal art. Whose benefit did I have in mind.

Professor Howard Morphy is an Emeritus Professor of Anthropology in the Research School of Humanities and the Arts at The Australian National University and Head of the Centre for Digital Humanities Research. He has won a number of distinguished awards and fellowships, including the Malinowski Memorial Lecturer (1993) the Huxley Medallist (2013). He has written extensively on Australian Aboriginal art and religion including, *Ancestral Connections* (Chicago, 1991), *Aboriginal Art* (Phaidon 1998) and *Becoming Art: Exploring Cross-Cultural Categories* (Berg, 2007). His most recent books are *Museums, Infinity and the Culture of Protocols* (Routledge, 2020) and *Museums, Societies and the Creation of Value* (Routledge 2022) edited with Robyn McKenzie.

Joel Liddle and Jason Gibson

Beyond 'The Arunta': Re-integrating an anthropological classic

In this paper, we critically engage with Spencer and Gillen's final book, *The Arunta: A Study of a Stone Age People* (1927) and consider how this canonical Australian ethnography might be re-embedded within Arrernte ontologies; how its language data might be enhanced considering later extensive linguistic studies; and how genealogical links through successive generations might be made. As one of the authors is an Arrernte community member and the other a researcher with long-standing relationships to the Arandic speaking community, we reflect upon how anthropological collections are being progressively re-integrated into people's lives. Rather than conceiving of this process as undermining Arandic orality, we accept the intermingling of archival and oral sources in contemporary lives. We envision how different ethnographic collections might be used to link together disparate objects, scholars, and lived Indigenous expertise to recuperate an ethnographic text for the purposes of current and future knowledge-making.

Joel Liddle Perrurle is an Arrernte man with family ties to the Mparntwe/Tyuretye, Irlpme and Uremerne traditional estates in central Australia. His mother's family are non-Indigenous and first arrived in Victoria in 1852. Joel commenced his PhD at the University of Melbourne in 2019. His research focuses on the utility of archival cultural collections and their value in building bilingual and bicultural curriculums for young Arrernte people to promote positive identity and enhanced mental health outcomes. Joel is a speaker, reader, and writer of the Arrernte dialect 'Iknggerpenhe'. He is currently collaborating on a CoEDL funded translation project to develop voice recognition technology for Arandic Languages. Over the last decade Joel worked in a variety of engagement roles throughout remote Australia and was recently a language consultant on the Indigemoji project that produced a set of emojis in the Arrernte language.

Dr Jason Gibson is an ARC DECRA Research Fellow and lecturer in Cultural Heritage and Museum Studies at Deakin University. He has worked extensively with Aboriginal custodians throughout Australia on collaborative history, anthropology and cultural heritage projects and has been instrumental to the development of some of Australia's largest digital repatriation initiatives. His book, *Ceremony Men: Making Ethnography and the Return of the Strehlow Collection* (SUNY Press, 2020) was awarded the Council for Museum Anthropology's Book Prize for 2021 and shortlisted in the Prime Minister's 2021 Literary Awards. He is the lead Chief Investigator for the 'Collecting at the Crossroads: Art, Anthropology and Cultural Change' ARC Linkage project and continues to work with Anmatyerr men in central Australia on the documentation of their ceremonial knowledge.

Joakim Goldhahn Goldhahn

'Art' at a crossroad: The first identified artist in the 1912-1921 Spencer/Cahill Collection of Oenpelli bark paintings

Baldwin Spencer's 1912 visit to the Northern Territory and the famous buffalo shooting camp of Paddy Cahill in Oenpelli (Gunbalanya) in western Arnhem Land was a watershed moment in the emergence of an Aboriginal art market. Here Spencer commissioned fifty bark paintings. The first lot were simply stripped out of stringybark huts, but some were also, for the first time, made on dedicated small bark sheets. Today, the Spencer/Cahill Collection is stored in Museums Victoria in Melbourne, and it is considered a national treasure. In our SRI ARC project "Art at a crossroad: Aboriginal responses to contact in northern Australia," we aim to revitalise and decolonise this significant collection of art. Working closely with Injalaks Arts and the descendants of the artists who created the bark paintings for Spencer and Cahill, indeed many of them celebrated artists themselves, we aim to explore the value of the collected artworks for people in today's Gunbalanya. This presentation discuss how we might identify specific artists in the Spencer/Cahill Collections and why this is important for the artists' descendants. We also present a – literary – unique artist's view of Spencer's visit in 1912 and the first identified Aboriginal artist in the Spencer/Cahill Collection.

Professor Joakim Goldhahn holds the Rock Art Australia Ian Potter Kimberley Chair at the Centre of Rock Art Research + Management at the University of Western Australia, Perth. Since the early 1990s, he conducted research in northernmost Europe, Scotland, Spain, Kenya, and Australia, leading to 28 books and anthologies, and +200 academic and popular science publications on rock art, Bronze Age societies, war and warriorhood, the history of archaeology, and ritual specialists. This presentation is built on his engagement in the SRI ARC project "Art at a crossroad: Aboriginal responses to contact in northern Australia" (SR200200062).

Siti Ridhuan

The glimpses we get are no less important for being incomplete': the Berndts' ethnographic photographs in the field, in publication and in the museum

Using a selection of photographs taken during the Berndts' ethnographic fieldwork, I explore how their 'incomplete' nature (as material and visual glimpses) can contextualise the ways these items were understood, valued, and used. Additionally, how such analysis can inform present and future methods of working with the Berndt Museum collections.

Siti Sarah Ridhuan is a PhD candidate with the School of Social Sciences at the University of Western Australia. Her research centres around ethnographic photographs in museum collections, examining relational contexts to better understand and incorporate methods of knowledge organisation and cross-cultural dialogue. She is particularly interested in how such materials can provide unrealised methods of access that are applicable within museum processes and systems. She was the Berndt Museum's Curatorial Assistant from 2013 to 2020 and continues to be employed there on a casual contract as Associate Registrar. As a museum professional, she has worked across multiple areas of collection management, research, and exhibition development. In particular, she played a key role in the Berndt Museum's efforts towards the consolidation, management, digitisation of, and facilitating access, to its archival, photographic and AV materials.

Clint Bracknell

Archives and performing arts today

Focusing on the revitalisation of language and performance traditions, this presentation discusses intersections between Noongar collections and the creation of a mainstage theatre work, dubbed feature film, and interactive performance installation led by Noongar artists. It will also describe the development of Nyingarn, an online platform for primary language sources.

Professor Clint Bracknell is a Noongar musician from the south coast of Western Australia and Professor of Linguistics at the University of Queensland. He leads an Australian Research Council funded investigation of the connections between song, language, and landscapes. Clint received the 2020 Barrett Award for Australian Studies and recently co-translated a complete Shakespearean theatre work (*Hecate* 2020) and a dubbed feature film (*Fist of Fury* Noongar Daa 2021), both world-firsts for languages of Australia. An elected member and Deputy Chair of the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) Council, Clint is also Chair of the AIATSIS Foundation. He maintains a significant creative research agenda and leads the development of Noongar performance and language resources available at <https://www.mayakeniny.com>

Associate Professor Martin Porr, Leah Umbagai, Dr Kim Doohan, Dr Richard Kuba and Christina Henneke The German Ethnographic Expeditions to the Kimberley, Northwest Australia. A Collaborative Assessment of Research History, the Interpretation of Australian Aboriginal Heritage and Digital Repatriation

This presentation will provide an overview of and some preliminary results from the initial collaborative assessment of the German ethnographic expeditions to the Northwest Kimberley that were conducted by the Institut für Kulturmorphologie (now Frobenius Institute, Frankfurt am Main) in 1938 and 1939 and the then Museum für Völkerkunde (Munich) in 1954 and 1955.

Project partners and funding

The project is funded by the German Research Council (Deutsche Forschungsgemeinschaft; DFG) and is jointly coordinated by Dr Richard Kuba at the Frobenius Institute at the University of Frankfurt am Main (Germany) and Associate Professor Martin Porr (University of Western Australia). The project is conducted in collaboration with the Wunambal Gaambera, Dambimangari, and Wilinggin Aboriginal Corporations, the Museum der Weltkulturen (Frankfurt am Main, Germany) and the Museum Fünf Kontinente (Munich, Germany). The duration of the project is three years. The project officially started in November 2020.

Associate Professor Martin Porr is Associate Professor of Archaeology and a member of the Centre for Rock Art Research + Management at the University of Western Australia. He is currently engaged in active field research in the Kimberley, Western Australia. His research has so far concentrated on aspects related to decolonising approaches in archaeological research, Palaeolithic archaeology, the Palaeolithic art of Europe and Australian rock art.

Leah Umbagai is a Senior Woddordda (Worrorra) Traditional Owner. She lives in Mowanjum and is passionate about ensuring the continuation of her traditional language and culture. Leah has been a foundational member of the Mowanjum Artists Spirit of the Wandjina Aboriginal Corporation (MASWAC) and continues to play a critical role in ensuring the success of the annual Mowanjum Festival. Leah is also an accomplished artist with an international reputation and has been the manager of the Mowanjum Art Centre as well as a carer for senior artists and mentor to younger artists over many years.

Dr Kim Doohan is an independent consultant anthropologist (Mintupela Ltd.) and has worked in remote Aboriginal communities for over 30 years. She specialises in participating in decolonising collaborative culturally-focused research projects with Traditional Owners, assisting in Native Title claims, and negotiating agreements between resource companies and Traditional Owners. She is also an Adjunct Associate Professor at the University of Western Australia and Macquarie University.

Dr Richard Kuba is senior research fellow at the Frobenius Institute, Frankfurt am Main, Germany, and curator of the Institute's pictorial and rock art archive. He holds a PhD in Anthropology from Bayreuth University and has conducted extensive fieldwork in Nigeria, Benin, and Burkina Faso. He has curated a number of exhibitions, including them "Art of Prehistoric Times. Rock Paintings from the Frobenius Collection" at the Martin-Gropius-Bau in Berlin (2016) and "Frobenius. El mundo des Arte rupestre" at the Museo Nacional di Anthropología in Mexico City.

Christina Henneke studied anthropology, psychology, culture, communication and management, and Indigenous Studies. She was the head of the press and public relations department at the Museum MMK für Moderne Kunst in Frankfurt (Germany) from 2010 to 2021. Since 2021, she has been a research assistant and PhD student in the DFG project "The German Ethnographic Expeditions to the Kimberley, Northwest Australia. A Collaborative Assessment of Research History, the Interpretation of Australian Aboriginal Heritage and Digital Repatriation" at the Frobenius Institute, Frankfurt am Main, Germany.

Dr Chris Urwin

Museum collecting, Indigenous agency, and cross-cultural exchange, as seen through Pacific Island canoes at the Smithsonian Institution

Collections of things, films, and photographs from the Pacific Islands materialise moments of cross-cultural interaction. Here I explore the various forms of Indigenous agency which helped form a large collection of Oceanic canoes and related archives at the National Museum of Natural History (Smithsonian Institution, USA). I chart the ways in which canoe-related things were made, commissioned, bought, and gifted, and how Pacific peoples leveraged these charismatic things to mediate relationships with American colonists and collectors. Canoes have long been important to mobility, exchange, and cosmology in the Pacific, and their meaning is continually transforming. Communities are today using museum collections to help maintain and revive canoe-making and navigational knowledge.

Dr Chris Urwin is a research fellow at Monash University and the Australian Research Council Centre of Excellence for Australian Biodiversity and Heritage. He conducts archaeological and museum-based research with Indigenous communities in Australia and the Pacific. He researches how people build places through time, and how personal and community histories are constructed when artefacts are collected and exchanged. Urwin has held a postdoctoral fellowship at the National Museum of Natural History (Smithsonian Institution) and worked as curator for the First Peoples archaeology collection at Museums Victoria (Melbourne).

Donna Oxenham and Jane Lydon

A.O. Neville's Photograph Collections

This talk examines Auber Octavius Neville's (1875-1954) documentation of Aboriginal people in Western Australia through the lens of his photographic collections. By the turn of the twentieth century, most Aboriginal people had become totally disadvantaged politically, as Western Australia — a state in the new Australian Federation from 1901 — asserted exclusive power to govern all lands and people within its borders. Neville oversaw the operations of the government's Aborigines Department as the Chief Protector of Aborigines for Western Australia from 1915 to 1936. He introduced what became known as an era of degradation, assimilation, and cultural genocide for West Australian Aboriginal people. Indeed, the consequences of that era are still felt in the Aboriginal community today. Neville's photo collections were used to reinforce, control, and define who was classified as Aboriginal under the law, and to help justify the removal from families of Aboriginal people and children (particularly those of mixed descent) and transfer them to missions, institutions, and pastoral stations throughout the State. In this talk we introduce Neville's historical role and his public photo collection now held in the State Library of Western Australia (Jane), but focus specifically on the Berndt Museum's collections and what they tell us of the establishment of the Moore River Native Settlement (Donna), exploring how Neville actively used photographs to reflect a successful campaign of assimilation for Aboriginal people – namely to continue to segregate the Aboriginal population from expanding white settlement and to meet the need for Aboriginal labour.

Donna Oxenham is a Yamatji woman and a descendant of the Malgana people of Shark Bay in the northwest of Western Australia and is working towards completing her PhD candidacy at The University of Western Australia. Donna has worked with Indigenous people, groups and organisations throughout Western Australia, and the broader Australian Indigenous community, primarily within the field of arts, history, cultural heritage, and native title. Of particular significance, Donna has worked extensively with Indigenous photographic collections through her work on the Australian Research Council funded, Returning Photos Project from 2009 through to 2017 and the Berndt Museum prior to that, also based at The University of Western Australia.

Donna's research facilitated the return of Indigenous photographic collections from four European institutions back to Indigenous communities around Australia. Through her positions, tertiary studies and her ongoing research, Donna has gained considerable experience working with the community on projects involving Indigenous photographic archives, families, and communities.

Professor Jane Lydon is the Wesfarmers Chair of Australian History at The University of Western Australia. Her research centres upon Australia's colonial past and its legacies in the present. She is interested in the ways that popular and especially visual culture has shaped ideas and debates about race, identity and culture that persist today. In particular, she is concerned with the history of Australia's engagement with anti-slavery, humanitarianism, and ultimately human rights. With colleagues, she is currently exploring the Australian legacies of the British anti-slavery movement, by tracing the movement of people, capital and culture from the Caribbean to the settler colonial world. Another team project addresses the ways that Australian citizenship has been defined and contested through visual culture. Her most recent book is *Anti-Slavery and Australia: No Slavery in a Free Land?* (Routledge, 2021).

Gretchen Stolte

The Quirky and the Curious: The Colonial Project and Material Culture Research in Queensland

Regional and urban Aboriginal and Torres Strait Islander art histories are complicated by an intensely heavy-handed Queensland government that spent decades manipulating the art market and the production of artefacts. This presentation provides an overview of these issues and the methodologies employed to appreciate the quirky and the curious.

Dr Gretchen Stolte is a Nimi'ipuu (Nez Perce) Native American and her pronouns are she/her. Dr Stolte has degrees in art history and anthropology focusing on the material culture of First Nations Peoples both on Turtle Island (North America) and Australia. Her research areas focus on the relationship between cultural objects and identity and she has published extensively about practice-based research, cultural protocols and the responsibility of western institutions in First Nations cultural spaces. Dr Stolte is currently a lecturer at the School of Social Sciences at the University of Western Australia, specialising in First Nations material culture research, research design, and the ethics of research.

Quitterie Puel

Hidden strings: early women anthropologists in the Pacific and their shared interest in string figures

Five early women anthropologists shared an interest in string figures in the Pacific area. How has their female status influenced their relationships with Indigenous interlocutors? As women, what strategies have they developed to enter the scientific field? The gender research in Anthropology is at the core of this project. Quitterie Puel studied Anthropology and Museum Studies at the Sorbonne-Nouvelle University (Paris 3). During my studies, I had to opportunity to undertake a fieldwork at the Jean-Marie Tjibaou Cultural Centre in Noumea. The outcomes of my research on its role and legacy in New-Caledonia were published in the 49th volume of the peer reviewed magazine ICOFOM Study Series.

In October 2021, I started my PhD at the University of Western Australia. My research focuses on the role of five early women anthropologists and their shared interest in string figures. This project is part of Emilie Dotte-Sarout's DECRA entitled 'Pacific Matildas: Finding the Women in the History of Pacific Archaeology'.

Tiffany Shellam

Robert Neill collection and Menang Kaartdijin

National Museums Scotland holds a collection of fish from Menang Country, in Albany, Western Australia made in 1841 by Scottish-born Commissariat Officer, Robert Neill. Neill collected fish caught by Menang fishermen, and painted watercolours of the fish with the assistance of Menang intermediaries. A portfolio of these paintings along with rich archival notes is housed in the Zoology archives of the Natural History Museum in London. I will discuss how the collection was made in the 1840s, and the ways in which our project aims to unpack the collection in a collaborative way, developing the 'Kaartdijin model'.

Associate Professor Tiffany Shellam lectures in history at Deakin University. She works collaboratively with Nyungar people to unearth their hidden histories in archives, museums and other collecting institutions, with a focus on encounters between Nyungar people and explorers and colonists in the 19th century. Her book *Shaking Hands on the Fringe: Negotiating the Aboriginal World at King George's Sound* was published by UWAP in 2009, and her recent book *Meeting the Waylo: Aboriginal encounters in the Archipelago* (UWAP 2020) won the Prime Minister's prize for Australian History in 2020.

Gaye Sculthorpe

'Into the Lion's Den': Peter Worsley's collecting on Groote Eylandt 1954

Peter Worsley (1924-2013) was a British anthropologist and sociologist who did much to promote the concept of the 'The Third World' in the English-speaking world. From Liverpool, and with communist associations, he served in World War II in Africa. He studied at Emmanuel College, Cambridge and after the war, did his PhD at the Australian National University. His thesis was on Aboriginal kinship systems on Groote Eylandt. His published works include *The Third World* (1964) and *The Trumpet Shall Sound* (1957) about cargo cults in Melanesia. Little has been published about the extensive collection he made during his fieldwork on Groote. This is held at Manchester Museum with some works, including photographs, at the Pitt Rivers Museum, Oxford. This paper will provide an introductory overview of the collection and its context of production.

Gaye Sculthorpe has been Head of the Oceania Section in the Department of Africa, Oceania and the Americas at The British Museum since 2013. Before that she worked at Museums Victoria, Melbourne, and then as a Member of the National Native Title Tribunal. At the British Museum, Gaye curated the exhibition 'Indigenous Australia; enduring civilisation' in 2015 and is co-editor and co-author of *Ancestors, artefacts, empire: Indigenous Australia in British and Irish Museums* published by British Museum Press in 2021. The book is a product of ongoing research on Aboriginal and Torres Strait Islander collections in British and Irish museums.

Michelle Broun

Caring for Iconic Collections

There are cultural, historical, legal, and ethical imperatives to further research Aboriginal cultural materials, archives and data held in public collections across Australia and for this research to be led by Aboriginal people. This will increase our understanding of these cultural materials and of the makers and story-owners- our ancestors. It will shed further light on our shared histories and the truths of the past which have impacted on the present and inform the relationships of the future between Aboriginal and other cultural groups. In relation to the artworks created by the children at Carrolup Native Settlement between 1946 and 1951, there is an opportunity for a collaborative research project involving the Berndt Museum, John Curtin Gallery, the State Library of WA, and the Shire of Katanning. Many descendants of the Carrolup artists are yet to connect with the artworks and historical documents. John Curtin Gallery is proposing to undertake a 'Reconnecting Carrolup Communities' oral history project. The objective is to build on previous work by other institutions and re-connect families impacted by racist government policies, and attribute unidentified artworks. Establishing cultural authority held within families will lead to greater collaboration in relation to the care and future of the artworks.

Michelle Broun works collaboratively with community members, researchers, contemporary artists and other stakeholders to develop projects which empower Aboriginal people and build bridges across cultures. She has over 25 years' experience working on Indigenous and community cultural development projects as well as planning, project management, partnerships, programs and policy. She worked independently as an artist and curator, for Local and State governments and then Not-for-Profit sector and at local, regional, national and international levels. As Manager of Community Arts Network, she has produced 30 short films at the Film and Television Institute of WA. She was lead curator for the Indigenous Stories gallery *Ngalang Koort Boodja Wirn* at the WA Museum Boola Bardip. Michelle currently works as Curator, Australian First Nations Art at John Curtin Gallery.

Fred Myers and Henry Skerritt

Defying the Sands of Time: Partial Truths of Papunya Tula Painting

This presentation will discuss the work to repair documentation for a number of paintings in the Kluge Ruhe exhibition celebrating 50 years of Papunya Tula Artists. This work relied significantly on documentation I had done myself but which did not carry into the circulation of paintings and reading others in relationship to a broader knowledge of the painter's stories.

Fred Myers, Silver Professor of Anthropology at NYU, has been doing research with Pintupi-speaking Indigenous people on their art, their relationships to land, and other matters since 1973. Myers has published two books, *Pintupi Country, Pintupi Self: Sentiment, Place and Politics among Western Desert Aborigines* (1986) and *Painting Culture: The Making of an Aboriginal High Art* (2002), a film, *Remembering Yayayi* (with Ian Dunlop and Pip Deveson), several edited volumes, including *The Traffic in Culture: Refiguring Anthropology and Art* (with George Marcus, 1995), *Experiments in Self-Determination: Histories of the Outstation Movement in Australia* (co-edited with Nicolas Peterson, 2016), *The Empire of Things* (2001), *The Difference that Identity Makes* (with Tim Rowse and Laurie Bamblett, 2019), and *The Australian Art Field: Practices, Policies, Institutions* (coedited with T. Bennett, D. Stevenson, and T. Winikoff, 2020).

Dr Henry Skerritt is Curator of the Indigenous Arts of Australia at the Kluge-Ruhe Aboriginal Art Collection, University of Virginia. He is an art historian and curator hailing from Perth, Western Australia. He curates exhibitions of Indigenous Australian art, and leads research and teaching initiatives at UVA using the collection's holdings.

Vanessa Russ

The Impact of the Diaspora of the Second World War on Aboriginal Australia and Art History

This paper explores the work of Ronald M. and Catherine H. Berndt as they engaged anthropological practices to explore Aboriginal mythologies and meanings through drawing. During the Second World War, the forced movement of Aboriginal people created a dynamic relocation to places like Birrindudu which allowed the Berndts to capture participants experiences in new ways. Potentially driving a transition from classical knowledge into contemporary art practice. With the potential to reframe art history from within Australia.

Dr Vanessa Russ is a Senior Lecture in Indigenous Studies at the School of Culture and Communication, Faculty of Arts, University of Melbourne. Having been a Research Fellow in Indigenous Studies at the Centre for Health Equity in the Melbourne School of Population and Global Health; and the former Associate Director of the Berndt Museum of Anthropology at the University of Western Australia. As the first Aboriginal Director of the Berndt Museum, Russ led projects to rehouse the collections, update the database and improve access. Through her work she has identified the many areas of potential research that makes the Berndt Museum and its collections of national significance. Russ is a Ngarinyin-Gija women from the Kimberley Region, Western Australia. Her work on Australian Aboriginal art history includes *A History of Aboriginal Art in the Art Gallery of New South Wales* (2021). Russ is interested in the reframing of art and history from a local Aboriginal Australian worldview.

Luke Scholes

Birrindudu: The Drawers and the Drawings

In the mid-1940s Ronald and Catherine Berndt conducted fieldwork throughout the pastoral stations of the Northern Territory. At Birrindudu they collected crayon drawings from a group of Aboriginal stockmen. What do the sparse fieldnotes attached to the 810 drawings reveal about not just the drawings but the artists themselves? This paper will provide insights into our archival research thus far as we prepare these extraordinary drawings for their re-entry to the field.

Luke Scholes is Research Coordinator of the project Collecting at the Crossroads: Anthropology, Art and Cultural Change (ARC LP200100045). Working at the Alfred Deakin Institute for Citizenship and Globalisation, Deakin University, he is investigating the significant collection of crayon drawings collected by Ronald and Catherine Berndt at Birrindudu Pastoral Station in the mid-1940's. He was Curator of Aboriginal Art and Material Culture at the Museum and Art Gallery of the Northern Territory between 2015 and 2021. During this time, he curated the Telstra National Aboriginal and Torres Strait Islander Awards and the award-winning exhibitions *Tjungunutja: from having come together* (2017) and *the moment eternal: N. Yunupingu* (2020). During 2010–11 he was Project Officer, Indigenous Art, at the National Gallery of Victoria. In 2008 he worked for Martumili Artists in Western Australia. Prior to this he worked as a Field Officer and Assistant Manager at Papunya Tula Artists (2003-2007).

John Carty

All that art history in the cupboard: Birrundudu, Balgo and the Berndt Collection

The Berndt Museum holds one of the richest, and least-researched, collections of art historical materials in Australia. The collections Ronald Berndt made of crayon drawings at Birrundudu in 1945, followed by the Balgo boards he commissioned in 1981, represent two of most significant and least visible bodies of desert art in Australian collections. Both of these revelatory collections are the subject of current research programs exploring more finely grained histories of artistic practice and communication across cultures in the desert. This paper explores how the materials in the Berndt collection promise to shed light on not only on the emergence of Balgo art, but on the foundations of image-making across the Western Desert and beyond.

Professor John Carty is the Head of Humanities at the South Australian Museum. He is Director of the National Centre for Aboriginal Languages and Music at the University of Adelaide. He is also currently serving on the National Commission for UNESCO.

He has worked extensively with Aboriginal custodians throughout Australia on art, history, heritage and museum projects. He currently holds six Australian Research Council Grants, working collaboratively with Aboriginal custodians on projects exploring art, trade routes, frontier violence, music, museums and repatriation.

Some of his books include *Balgo: Creating Country* (2021), *Indigenous Australia: Enduring Civilisation* (2015) *Desert Lake: art, science and stories from Paruku* (2014) and *Ngaanyatjarra: art of the Lands* (2012). He has curated several major exhibitions with Aboriginal custodians, which have toured Australia and internationally, including *Yidaki: Didjeridu and the Sound of Australia* (2017) and *Yiwarra Kuju: the Canning Stock Route* (2010).

Darren Jorgensen

'Transitional' carving between cultures

The Berndts used the concept of 'transitional carving' to describe work that was not classical, and yet had enough tradition in it to be identified as Aboriginal. This presentation looks at the history of illustrated boomerangs, coolamons, shields and walking sticks from Ooldea to Adnyamathanha country, from screwdriving to pokerwork.

Dr Darren Jorgensen is a senior lecturer in the School of Design at the University of Western Australia, where he teaches modern and contemporary art history. He is the co-author of *Wanarn Painters of Place and Time* with David Brooks (UWAP, 2016), the co-editor of *Indigenous Archives: The Making and Unmaking of Aboriginal Art* (2017), the editor of the Fremantle Art Centre catalogue *Bush Women* (2018). He is currently writing a book on the New Zealand band The Dead C and a book on art and Australian pastoralism.

John Kean

"RESTRICTED", end of story? The afterlife of the original Papunya boards

Fifty years after the first boards were painted at Papunya, this paper will examine persistent tensions that surround the exposure of restricted aspects of men's ceremonial law. Now more than ever, images of the original Papunya boards are in circulation despite continuing contention. Numerous formal and informal consultations have been conducted, reports written and institutional processes established but are we any closer to getting 'closure' on what should be 'restricted' and what should be 'open' for display? Or, has the subject become more intractable now that the founding artists and their peers have passed? Who should be heard among the clamour of voices? Further, can we summon the voices of the original artists, and their countrymen, who responded to the exposure of dearly held secrets on transportable media? If so, should their opinions influence contemporary institutional policy?

Dr John Kean was Art Advisor at Papunya Tula Artists Pty Ltd, (1977-79) inaugural Exhibition Coordinator at Tandanya: the National Aboriginal Cultural Institute (1989-92) Exhibition Coordinator at Fremantle Arts Centre (1993-96) Producer with Museum Victoria (1996-2010). He has recently completed a PhD in Art History, focusing on four founding Papunya Tula artists at the University of Melbourne. John has published extensively on Indigenous art and the representation of nature in Australian museums.

Jessyca Hutchens

Repatriation and Exhibition Practice

Since the 1990s, museums have increasingly included contemporary artist residencies and exhibitions as part of wider community access or even repatriation processes, yet analysis of such entanglements has tended to focus more on either the access side or on final artist projects. How might we approach the multi-directional ways that contemporary art curating, exhibition practice, artistic practice, and access and repatriation processes oftentimes intersect and move together, promoted by project-based funding, and the overlapping access and display prerogatives of museums?

Dr Jessyca Hutchens is a Palyku woman, living and working in Boorloo (Perth), Western Australia. She is a curator and art historian, currently finishing a DPhil in art history at the University of Oxford on the history of artist residencies, and working as the Curator at the Berndt Museum, The University of Western Australia. In 2019–2020, Jessyca was the Curatorial Assistant to the Artistic Director at the Biennale of Sydney, working on a groundbreaking Indigenous led exhibition titled NIRIN, and previously worked as a lecturer in Global Art History at the University of Birmingham. She has written on contemporary art for publications such as *Third Text*, *Art Collector*, *Artist Profile*, *Artlink*, and *AQNB*, and is a founding editor of an online journal of artistic research: oarplatform.com(.) Jessyca researches contemporary institutional art histories and contemporary artistic incursions into the museum.

Lévi McLean and Yugi Williams (Nyinkka Nyunyu)

Tracker Nat's Art of Ngjinkirri & Cross-cultural Material Exchange

Our research centres on the historically under-represented Warumungu artist and leader, Nat Williams – referred to in our findings as 'Tracker Nat'. He was a seminal figure in the post-Coniston history of Central Northern Australia, particularly in the southern Barkly Region. His art was a way of extending his authority into white society, with gifts of artefacts and drawings incorporating missionaries, teachers, and government officials into the Warumungu system of a ngjinkirri, a mutual gifting that implicates the giver and receiver into a relationship of obligation. Nat's art created relationships with those outside Warumungu society to further his political aims to secure a better place for Warumungu people in Australia. With the help of art historian Darren Jorgensen, Joseph and I have been working closely with Tracker Nat's family – Joseph being his grandson through his mother's side – to identify works in private and institutional collections bearing Tracker Nat's signature style and motifs – interestingly, most of these works are un-attributed. In giving provenance to these works, we have been able to begin the process of repatriation so that his legacy can be shared with both the local and wider community. In contributing to this conference, Joseph and I hope to share insights into the processes of collaborative knowledge building that make our research possible – a methodology that shares parallels with other historical-heavyweights from the region, such as the Warumungu people who facilitated Spencer and Gillen's research, and the collections of cultural history they amassed; in effect, this research provides some insight into the material and cultural history that emerged within the region in the decades that followed.

Joseph 'Yugi' Williams is a multimedia artist and emerging cultural leader. He works at Nyinkka Nyunyu Art & Culture Centre in Tennant Creek. Joseph is a spokesperson within the Warumungu community, a member of the board of Desart, a director for Papulu Appar-KariLanguage and Cultural Centre in Tennant Creek, and a singer for Warumungu ceremonial performances. As a solo artist he draws inspiration from his Warumungu and Croatian heritage, having recently shown at Croatia House Sydney and the 2021 Croatian Film Festival. Joseph is a founding member of the Tennant Creek Brio, a contemporary artist collective. The collective participated in the 2020 biennale of Sydney: NIRIN, and have also had numerous shows in Darwin, Alice Springs, and Melbourne.

Lévi McLean is a researcher, writer, artist, and manager of Arlpwe Art & Culture Centre. He is based in the remote Northern Territory community of Ali Curung and is completing an Honours in Art History at UWA. His research engages with artists in the southern Barkly Region to investigate historical and emergent art histories of the region. This research has been done in partnership with Darren Jorgensen from UWA, Joseph Williams from Nyinkka Nyunyu Art & Cultural Centre, and with support from Australia Council for the Arts.

Iain Johnston, Shaun Angeles and Michael Cawthorn

A deep sense of cultural purpose in our lives. We know who we are now and that we really belong on this Ampere: Using Indigenous Frameworks to Bring Poorly Provenanced International Indigenous Collections Home

Since 2018, the AIATSIS Return of Culture Heritage (RoCH) program has supported Aboriginal and Torres Strait Islander peoples to affirm their custodianship of their cultural heritage material held in overseas collecting institutions and make decisions about where and how it can be best looked after in the present. In partnership with Aboriginal custodians, AIATSIS has worked to return 70 restricted Men's items to Aboriginal communities, many to Central Australia. These partnerships have brought into stark reality the significance and the challenges of this work with overseas collections, a reality known to museum professionals for decades working with collections in Australia (e.g., Anderson 1991, Batty 2006, 2014; Pickering 2015).

Thus, AIATSIS has embarked on partnership Deakin University to research and understand the challenges of repatriating unprovenanced and poorly provenanced, men's secret-sacred and ceremonial material, collected in their thousands during the late 19th century and up the mid-twentieth century. With a focus on Central Australia, the project will bring together and undertake extensive analysis of existing provenance data in Australia and overseas associated with the at least 3000 sacred objects in international collections. The bringing together and analysis of this data will undoubtedly yield information which will help custodians identify material but certainly not all material; thus, the second primary aim of the project is to seek counsel from Akngerrrepat/Tjilpi (senior male cultural experts) regarding the best custodial frameworks for the ongoing care and engagement with these collections into the future.

In this paper, we intend to present the data collected so far by AIATSIS concerning Central Australian sacred material held overseas (not the material itself) and an overview of the research project. We also wish to explore the key research questions with participants

Iain G. Johnston is a Senior Researcher with the Return of Cultural Heritage Program at the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS). He undertakes collaborative archaeological research with Aboriginal communities which focuses upon place, material culture, iconography and repatriation. He has worked for more than ten years with Aboriginal communities in west Arnhem Land recording rock art sites and their connected stores. More recently, he has worked with Senior Aboriginal Men in central Australia to research and where appropriate repatriation cultural heritage material from overseas collecting institutions.

Shaun is a Kungarakan and Arrernte man and an Assistant Director on the Return of Culture Heritage program at AIATSIS. Previously, he was the Cultural Repatriation Manager at the Museum and Art Gallery of the Northern Territory and Strehlow Research Centre. He is a member of the National Advisory Committee for Indigenous Repatriation. He has developed research methodologies towards consolidating micro-collections of culturally affiliated materials for Arrernte peoples, incorporating secret-sacred objects, ceremonial film, ceremonial song recordings, photographs, genealogies, and documentation.

Michael Cawthorn has seventeen years' experience as an anthropologist in museums, Aboriginal organisations and government statutory authorities in applied anthropology and research roles. His work encompasses native title anthropology, Aboriginal material culture research, repatriation, cultural heritage management and protection, strategic planning and governance, and project review and evaluation. His research interests also include Aboriginal population processes and succession, cultural mapping, customary land tenure and genealogical research. Michael was previously Deputy Director of the Museum and Art Gallery of the Northern Territory (MAGNT) and the Strehlow Research Centre (SRC) and has worked extensively with Aboriginal communities in WA, NT, and SA on applied and research-based projects. He has a strong interest in Indigenous community governance and served on the Board of Queensland South Native Title Services (QSNTS) from 2011 to 2017. Michael will conduct fieldwork and collect data for the life of the project, contribute to research publications and coordinate activities from Alice Springs.

Alistair Paterson and Toby Burrows

Collecting the West: Perspectives on West Australia's Cultural Collections

The 'Collecting the West' Project looks at what's been collected from Western Australia. We are asking what do these collections tell us about who we were, who we are and who we can be? We're funded by the Australian Research Council Linkage Program and are working with the state's leading collecting institutions - the Western Australian Museum, the State Library of Western Australia and the Art Gallery of Western Australia, together with our international partner the British Museum - to create a new vision for collecting and display. The collections of Aboriginal material is a central element of the history of collecting in, and from Western Australia. In this short presentation we detail some aspects of our work around ethnographic collections.

Professor Alistair Paterson is an ARC Future Fellow in archaeology at The University of Western Australia. His research examines the historical, maritime and Aboriginal archaeology of colonial coastal contact and settlement in Australia's Northwest and the Indian Ocean. His key interests are Western Australia and Indian Ocean history, Aboriginal Australia, the Dutch East India Company, colonialism and exploration, rock art, and the history of collecting in Western Australia.

Dr Toby Burrows is a Senior Honorary Research Fellow in the School of Humanities, and a former Senior Researcher in the Oxford e-Research Centre at the University of Oxford. He was previously the Manager of the Research Publications and Data Services unit in the University Library.

His main research interests are digital humanities, medieval manuscript studies, and the history of cultural heritage collections and collecting. He has been an invited participant in workshops funded by the European Science Foundation and COST, and has held visiting fellowships at the University of Pennsylvania, the Vrije Universiteit Amsterdam, Churchill College Cambridge, and University College London. He has been a Chief Investigator on a range of Australian Research Council projects under its Discovery, Linkage, Linkage Infrastructure and Research Networks schemes.

Between 2014 and 2016, he was a Marie Curie International Incoming Fellow in the Department of Digital Humanities at King's College London.

Between 2017 and 2020, he directed the international project "Mapping Manuscript Migrations" at the University of Oxford, funded by the Digging into Data Challenge of the Trans-Atlantic Research Platform.



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