

December 2013

Editor: Rosita Henry



Mona Mona Centenary Weaving Workshop:

Fig. 1 (above) Rhonda Brim explaining her work to Daniela Vavrova.

Fig. 2 (below) Baskets in the making.

Photos by Rosita Henry



Inside this issue:

Artefacts of Time Workshop	2
Research on artefact collector, J.A Boyd	3
Research in Poland	5
Shifting Representations of Rainforest people	7
Research on Glenn Cooke Collection	8
Hunters & Collectors Exhibition	9
Research on artefacts made by Dudley Bulmer	9
PhD Report: Roy Gibson film	10
New Horizons	11

Research Project Newsletter 4

Research on Artefacts of the Tropics

This Newsletter provides an opportunity for researchers on the ARC Discovery Project *Objects of Possession: Artefact Transactions in the*

Girringun Field Trip

In mid-April this year the ARC team travelled from Townsville and Cairns to Mission Beach in order to workshop plans for re-search in 2013. The next morning we travelled to Cardwell to visit the Girringun Aboriginal Art Centre.

Mona Mona Field Trip

In September this year, two of our research team, Rosita Henry and Bard Aaberge, and two JCU anthropology PhD students, Daniela Vavrova and Chiara Bresciani, attended the Mona Mona Aboriginal Community Centenary Celebrations. We brought copies of old photographs of the mission days to add to the photo-

Wet Tropics of North Queensland, 1870-2013 to report on our work during 2013. The project will be drawing to a close in 2014

Girringun represents artists from 9 Aboriginal traditional owner rainforest groups.

At the Centre we met with the artists over morning tea and took the opportunity to explain what we've been doing on the project.

graphic exhibition set up in a marquee by community members.

We were particularly keen to observe the basket weaving workshop in progress. With permission, we conducted some interviews with the weavers and photographed and filmed the preparation of materials for

We have had a productive year in 2013 with team members involved in a diversity of different research activities.

We were able to talk to the artists about our project and their work and possibilities for future collaborations.

The artists expressed a special interest in having access to images of artefacts from their region, collected in the past and held in museums all over the world.

weaving.

Djabugay weaver, Rhonda Brim, stressed the importance of the baskets that are today held in museums. These artefacts are of vital importance for revitalizing the art of weaving and inspiring the younger generation to learn these skills.

Fig. 3 Firestick (anvil component) collected by J.A Boyd at Ripple Creek, north of Ingham. Photo: Rosita Henry



This is one of a number of such artefacts that Boyd collected during the 1880s that are today in the private collection of the Boyd family.

Today, artists from the Girringun Aboriginal Arts Centre in Cardwell create fine art works based on these traditional fire making tools. The artists have created large works made from various materials including clay, wood, metal and fibre (see examples in the group photo to the right). Traditionally the firesticks comprised two parts, the *Bagu* (body) and *Jiman* (sticks).

Artefacts of Time Workshop

On July 25-26th this year our ARC team combined with the TransOceanik Collaborative research network to participate in the *Artefacts of Time: Transoceanic Transactions* Research Workshop at the Cairns campus of JCU, hosted by the Cairns Institute.

The Workshop was convened by Shelley Greer, Rosita Henry and Michael Wood. Fourteen papers were presented over two days with visitors from Europe (Prof. Barbara Glowczewski, Dr Borut Telban and Dr Corinna

Erckenbrecht), as well as Dr Graeme Were from the University of Queensland.

The workshop provided a forum for the presentation and analysis of research undertaken by our ARC team and members of TransOceanik. Stimulating discussions were held on a number of related topics, including on the temporal meanings encoded in artefacts and exhibitions, on the politics of time in the trade and exchange of artefacts, on the way that pow-

er and agency was/is articulated through artefacts and transactions involving artefacts, and on the role played by artefacts in the way that time is experienced.

Both the formal and informal debates in and around the workshop were extremely rewarding. We anticipate that the papers will be published in two volumes in the near future and preparations are underway to this end.

Shelley Greer

Artefacts of Time Team



Fig. 4 Left to right: Bård Aaberge, Shelley Greer, Russell McGregor, Maureen Fuary, Trish Barnard, Mike Wood, Corinna Erckenbrecht, Rosita Henry, at the 'Artefacts of Time' Workshop, in the Cairns Institute, with *bagu* (firesticks).

John Archibald Boyd: Research by Rosita Henry



Fig. 5 John Archibald Boyd, c. 1880s (Boyd Family Collection)



Fig. 6 & Fig. 7 Baskets in the Boyd Family Collection

Photos by Rosita Henry



In November, I conducted research at the Macleay Museum, University of Sydney. The Senior Curator, Dr Jude Philp, had heard of our ARC project and thought we might be interested in a collector by the name of John Archibald Boyd. Most interesting for our project was the fact that the Macleay Museum not only held some artefacts collected by Boyd but also copies of diaries he wrote while managing a plantation in north Queensland - at Ripple Creek, near Ingham.

I spent a week at the Museum reading and taking notes from Boyd's diaries, and losing myself in life on a NQ cane plantation in the late 1800s. What I was searching for in the diaries was evidence of the quality of Boyd's relationship with Aboriginal people and evidence of the transactions in which he engaged to procure artefacts.

Boyd was mainly a collector of natural specimens but I found one diary entry recording the purchase of artefacts in 1882. In his diary of 1884, Boyd documents

the name of the tribe on whose country the plantation was located as 'Wahgamai' [Warrgamay].

In Sydney, I had the privilege of visiting Boyd's granddaughter, Mrs Elaine Roberts, who holds a full set of his original diaries and his wonderful collection of artefacts. Mrs Roberts granted permission to photograph these objects.

In addition to rainforest shields, baskets and weapons, Jude Philp and I were excited to find 8 examples of a painted wooden object that we did not recognize. They were anthropomorphic shapes, 30-50 cm long, painted red, yellow, white and black. Some had two holes bored in the head, like eyes. All had string tied around the neck area. (see Fig. 3, p. 2). What could they be? Upon return to Townsville, I consulted Trish Barnard, who helped identify them as firesticks.

The discovery of these firesticks in the Boyd family collection is very exciting. The photos I took will be of great interest to the descendants of the people who

originally made them, as they are today culturally significant, iconic objects, reproduced as fine art works through the Girringun Art Centre. The interests of the descendants of the people who traditionally made such firesticks are represented by the Girringun Aboriginal Corporation. Girringun represents nine tribal groups: Bandjin, Djiru, Girramay, Gugu Badhun, Gulnay, Jirrbal, Nywaigi, Warrgamay and Warungnu.

In early 2014, I will visit Girringun to consult with traditional owners and give them photos of the artefacts that John Archibald Boyd collected in their country.

I thank Jude Philp for alerting me to Boyd's diaries and for facilitating my research. I am especially grateful to Elaine Roberts for welcoming us to her home and allowing access to her grandfather's diaries and artefacts. More exciting discoveries are anticipated for 2014 when I return to Sydney for further research before writing it up for publication!

Rosita Henry

Fig. 8 (right) An entry from J.A. Boyd's diary. Interestingly, he notes that the Norwegian scientist and explorer Carl Lumholtz visited Ripple Creek Plantation and presented him with a medal before leaving.

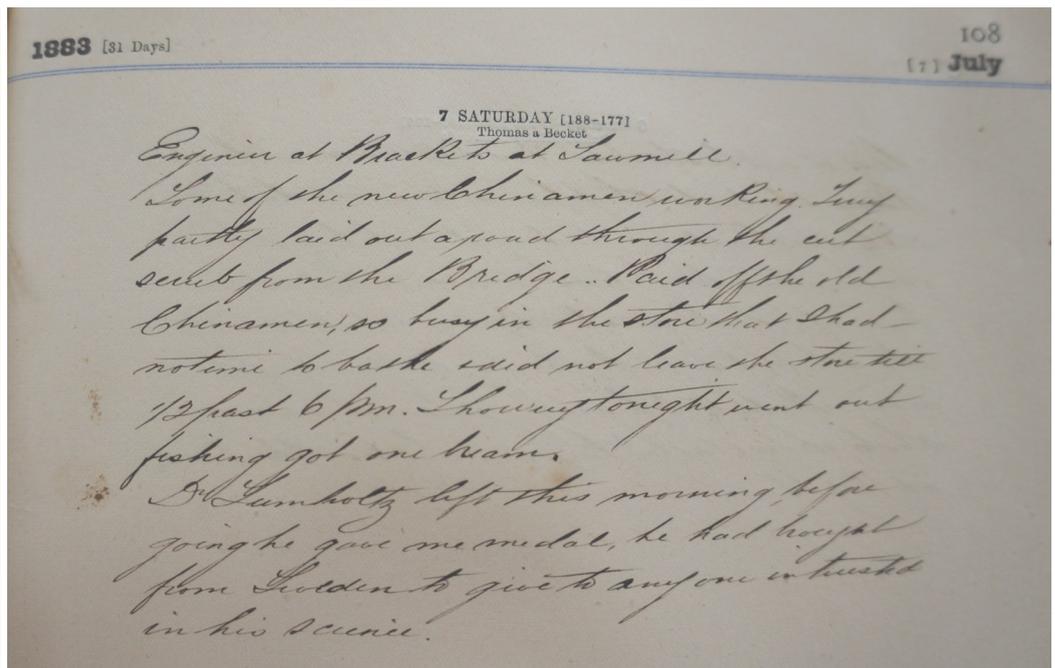


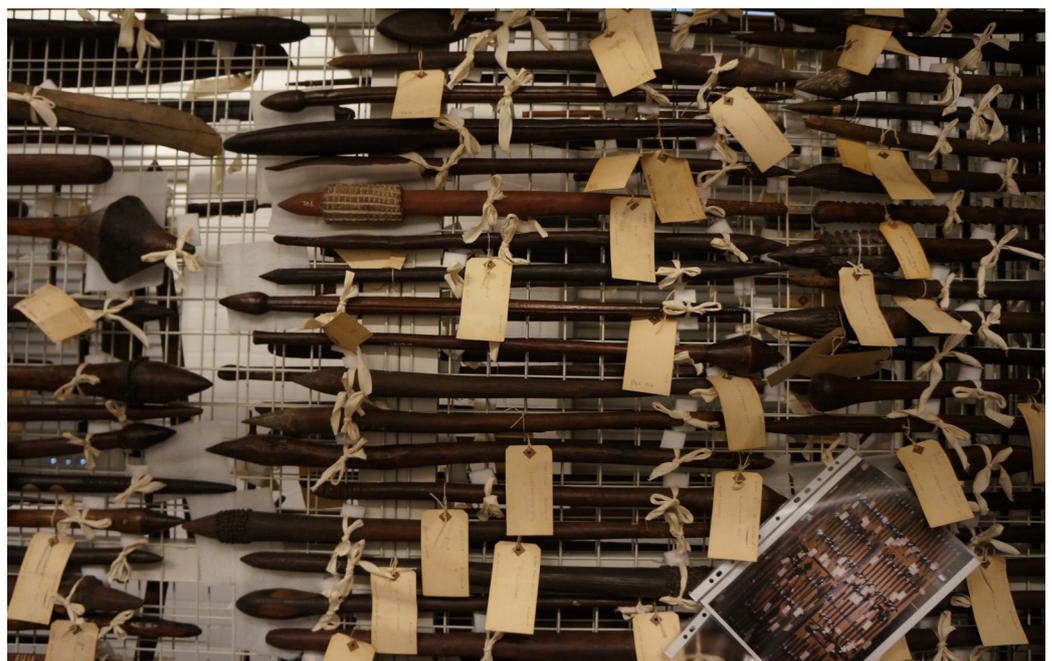
Fig. 9 Curator of Living Cultures at the Manchester Museum, Stephen Welsh, with a rainforest shield collected by Charles Heape.

Photo by Rosita Henry

Fig. 10 (right) Australian Aboriginal artefacts in storage at the Manchester Museum.

Photo by Rosita Henry

Rainforest Artefacts in Manchester, UK



In August this year, I attended the 17th World Congress of the International Union of Anthropological and Ethnological Sciences (IUAES) Conference in Manchester, where I gave a paper based on research conducted for this ARC project. The paper, entitled *Doubly Displaced: Indige-*

nous Australians and Museum Artefacts of the Wet Tropics, was presented in the panel 'Displacements and Immobility: International Perspectives on Global Capitalism', convened by Bela Feldman-Bianco (University of Campinas, Brazil).

After the conference, I took the opportunity to do some

research at the Manchester Museum on the collector Charles Heape and the rainforest objects that he donated in 1923. I was assisted in this endeavor by the Curator of Living Cultures, Stephen Welsh, and take this opportunity to thank him very much.

Rosita Henry



Fig. 11 Dr Maria Wronska-Friend with Dr Corinna Erckenbrecht in the State Ethnographic Museum in Warsaw, Poland , April 2013.



Fig. 12 Wooden sword PME 8791.

Handwritten by Klaatsch on the sword: *Upper Russel River Cairns District KI 345.*

His list B, Nr. 345, says *Upper Russel River (Boonje) Grosses Holzschwert.*

Klaatsch was at Boonje, a gold-digger's camp 28 miles from Atherton, on 29th and 30th December 1904.

Research in Poland by Corinna Erckenbrecht

In April 2013 I conducted research at the Państwowe Muzeum Etnograficzne or State Ethnographic Museum in Warsaw, Poland. I was kindly assisted by Dr. Bogna Lakomska, curator of the Oceanic collection, and also by our team member Dr. Maria Wronski-Friend who came from Lodz to Warsaw to meet me during my stay.

I worked with the collection from the Wet Tropics at the Warsaw museum. This was collected by Hermann Klaatsch during his time in north Queensland in 1904-1905. It contains 42 artefacts, mainly boomerangs, but also swords, shields, clubs, a spear thrower, a children's toy, a basket and an axe blade.

Some artefacts can tell a fascinating story of ownership changes on a personal, international and political level. While Klaatsch's Australian collections were re-united and re-distributed after his return to Germany in 1907 he also took one portion of it with him to Breslau University where he was appointed Professor of Anthropology in 1907. After his sudden death in 1916 his collections remained there, but due to political changes in central Europe after WWII Breslau

became Polish and in 1953 many collections from former German cities and areas were centralised in Warsaw, the Polish heartland, in fear of a revisionist policy during the Cold War.

The numbers on the artefacts that Klaatsch and/or the German museums had applied were erased or scraped off in order to eradicate all German traces. However, not all signs were deleted – and sometimes even the blank spots or scratches can „speak“ to us.

Based on the detailed study of Klaatsch's historical documents the artefacts can tell the story of the Indigenous producers, owners and users and the European collector in Australia, but also the story of war and peace in Europe, spanning over 100 years. Thus, a rich history, encoded and encapsulated in the artefacts by way of various numbers and symbols can be re-assessed through time and space.

During my stay at the Warsaw museum I took photos of all artefacts, measured and described them, researched their history, compiled tables with all relevant information and wrote a report/paper after my

return.

At the end of July I travelled to Cairns and took part in the research workshop “Artefacts of Time: Transoceanic Transactions“ hosted by the Cairns Institute, James Cook University, 25-26 July 2013. I presented the data from my research in Warsaw and listened to many excellent papers during the workshop. It was a highlight to be together with all our team members and to workshop and discuss our findings and results.

It was certainly another highlight, too, to meet Dr. George Skeene and to visit the Cairns Historical Society, where he showed and explained the displays to me, including the centenary photo exhibition of Klaatsch's collection, 1905-2005.

After returning home, I wrote a paper for publication based on my presentation at the workshop in Cairns, but which also aimed at summarizing my work and findings during our entire three-year research project.

Corinna Erckenbrecht



Fig. 13 Boomerang PME 5156 (State Ethnographic Museum, Warsaw Poland)

This is a very interesting artefact since there is so much information on it. Klaatsch collected it at Babinda Creek – we know when, why and how according to his itinerary and notes. Apparently he sent it to Leipzig, Germany, where it was inventorized (indicated by some white colour largely scratched off). Then Klaatsch took it with him to Breslau. There the former Leipzig number was scraped off and another number was put on it. Later, in 1953, when everything was transferred to Warsaw, the number of the Warsaw museum was put on it.



**Fig. 13 Boomerang
PME 5156**

The red number says *527 Babinda Creek Bellenden Kerr A*. Klaatsch wrote on the artefact: *Babinda Creek Bellenden Kerr KL 309*. 309 is the number of Klaatsch's artefact list started in Australia (List B, Nr. 309). There is also an old number from the Leipzig museum scraped off. The boomerang has a reddish colour, both ends were coloured which is hardly visible any more. One end (on both sides) has blue and whites stripes; another red number says 3034.

Państwowe Museum Etnograficzne

Fig. 14 (left)
Some of the rainforest artefacts collected by Professor Hermann Klaatsch in 1904-1905 are today held in the State Ethnographic Museum, Warsaw, Poland.

Rain Forest Peoples

Shifting Representations: Russell McGregor

Through 2013 I continued to work on the history of representations of rainforest Aboriginal people, and how rainforest material culture has figured in those representations. I'm building up a wide-angled perspective on the major themes and shifts in how rainforest Aboriginal people have been depicted in scientific and administrative discourses over the past 150 years.

Like representations of Aboriginal people more generally, representations of rainforest people have certainly changed over time. Interestingly, though, representations of rainforest Aboriginal people have not followed quite the same pattern of change as those of Aboriginal people more generally. In the late nineteenth century, Europeans depicted the inhabitants of the rainforests according to prevailing evolutionist assumptions, though with a strong note of romanticism in their representations. By the early twentieth century, increasing attention was being given to the adaptations of these people to their rainforest environment, with corresponding attentiveness to their distinctive material culture.

A big shift came at the end of the 1930s when Norman Tindale and Joseph Birdsell claimed to have identified the rainforest Aborigines as a relict of the first race to

people Australia. This idea, with the associated notion that the rainforest people were 'pygmies', sparked a lot of popular interest, although it was only partially accepted by the scientific community. By the late 1960s, interest was increasingly turning back to studies of rainforest material culture, as expressions of a set of distinctive adaptations to distinct environment. In the following decade, rainforest Aboriginal people came to be represented more and more as exceptional stewards of their rainforest environment, at a time when the rainforest was increasingly becoming iconic of a burgeoning environmental movement.

I gave a paper on one section of this research at our workshop in Cairns in July. Entitled 'Making the Rainforest Aboriginal: Tindale and Birdsell's Foray into

Deep Time', the paper positions Tindale and Birdsell's theories of rainforest Aboriginal racial distinctiveness in the longer trajectory of anthropological theorising about rainforest people. I'm also working on a paper, in collaboration with Maureen Fuary, on the late-nineteenth and early-twentieth-century ethnographers Archibald Meston and Walter Roth, both of whom made major contributions to the study of the Aboriginal peoples of the rainforests. Beyond those articles, I envisage writing a book on the history of representations of the North Queensland rainforest, in which a chapter will be devoted to the changing ways in which the Aboriginal peoples of this region have been perceived and depicted since first colonial intrusions.

Russell McGregor

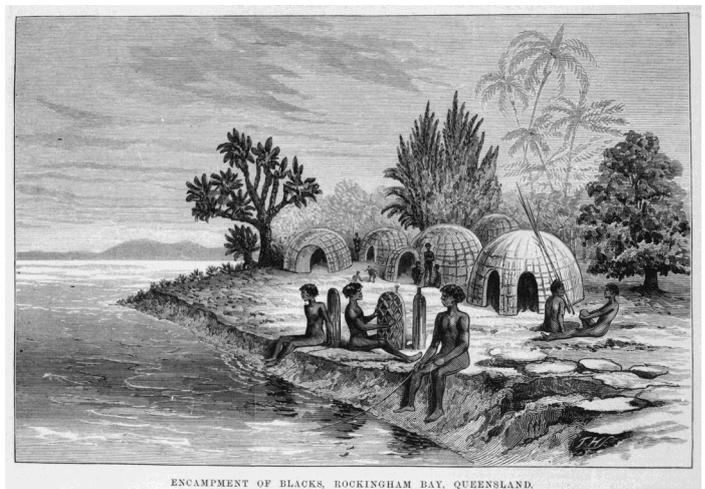


Fig. 15 Representation of Aboriginal people camped at Rockingham Bay.

Researching the Glenn Cook Collection: Trish Barnard

In October I delivered my Pre-completion seminar for my Masters thesis entitled 'Hunters and Collectors: Misappropriation and misrepresentation of Indigenised motifs on domestic home wares and souvenirs: an analysis of the Glenn Cooke collection'. As part of the Masters, I also presented an exhibition at the Museum of Tropical Queensland entitled 'Hunters and Collectors', which will be displayed until March 2014.

My research explored misappropriation and misrepresentation within the arts and crafts industry and focused on souvenir tourist products and home wares available since the 1930s. To do this, I chose to survey a unique collection of domestic home wares and souvenir tourist objects decorated with "Indigenised designs" that were donated by Mr Glenn R. Cooke (b.1946) to the Queensland Museum in 1999.

My research raises questions about how Indigenous Australians control self-representation and compete with the hybrid product currently available on the market. What are these products saying about Indigenous culture; and have the products made by Indigenous people become indistinguishable from mass produced imported indigenised products?

Domestic home ware and

souvenir tourist objects produced in Australia attract national and international attention, predominately driven by market demand for a product that has been created by non-Indigenous designers/makers. Some of these created objects reflect misappropriation of Indigenous motifs and misrepresent Australia's Indigenous cultures. This practice can disadvantage contemporary Indigenous artists with respect to the integrity of their cultures.

My exhibition presented subthemes focused on blatant misappropriation, influence and adoption of indigenised motifs by non-Indigenous artists and makers to affirm the notion of a national identity.

After World War 1, Australians began to develop a strong sense of pride and patriotism, which included drawing on romantic representations of Aboriginal people and culture to construct a national identity. Increasingly, visitors to Australia, especially after World War 2, were able to buy souvenirs depicting the 'Noble Savage' and Indigenous Australians as members of unique exotic primitive cultures 'untouched by modernity'.

In my research I investigated the sources from which artists/designers copied the

original motifs used by Aboriginal people. From the early 1930s popular books and journal publications were reproducing images of Aboriginal motifs advocating Aboriginal art as 'decorative' design. In 1938 Frederick McCarthy, Curator for anthropology and archaeology with the Australian Museum in Sydney published *Australian Aboriginal Decorative Art*, which was to become a most useful resource for many artists to capitalize on a culture that could authenticate an object as being 'Australian'.

Non-indigenous artists such as Margaret Preston began visiting collections at the South Australian Museum and Australian Museum 'hunting' for aesthetic designs advocating a national style based on Aboriginal art. McCarthy provided Preston with access to cultural materials at the Australian Museum. He argued that Aboriginal art had a variety of motifs and 'adapted with intelligence and taste, aboriginal [sic] art can make a unique contribution to modern Australian enterprise in craft-work' (Baddeley & Ballarat Fine Art Gallery., 1999, p. 11).

Trish Barnard



Fig. 16 Mug, 1950s, Studio Anna (1953 - 1999), E-20981



The image on this Mug was copied from 'Mimi' figures (Fig. 17) published in Charles Mountford's *Art, Myth and Symbolism* in 1956 which recorded the American-Australian Scientific Expedition to Arnhem Land in 1948. The image was again published in 1964 by Roman Black in *Old and New Australian Aboriginal Art*. The ceramic Mug was made by 'Anna Studio' in the 1950s, owned by Karel and Toni Jungvirt who promoted their range as 'Australian souvenirs'. Jungvirt is credited with announcing Aboriginal culture to the world, and opened the first 'Australiana Souvenir Shop' in Australia



Fig. 18 E-21419 Mug by Marjorie Zabell.



Fig. 19 E-21233 Mug base.



Fig. 20 Plate, *Greetings from Cairns*, Brownie Downing, QE-14024

Downing mass produced these souvenir ceramics. This piece was purchased from Cairns referencing local Aboriginal people, and romantically stereotyping the Aboriginal baby.

Message

Sticks

'Hunters and Collectors' : Exhibition in the Museum of Tropical Queensland by Trish Barnard

This exhibition provides viewers with a new perspective on how Aboriginal cultures are being presented in the souvenir market.

Many objects in the Glenn Cook collection misrepresent the product as being Indigenous. Australian pottery studios were at the forefront of the movement to incorporate stylized designs inspired by Indigenous culture. Kathryn Chisholm referred to indigenised ceramics produced between the 1940s-1960s as 'Kitsch crockery', and noted that ceramicists at 'Martin Boyd Pottery' in North Sydney were searching to inject an Australian flavour into the domestic market with vibrant colours all inspired by the interest in Aboriginal art that 'swept the domestic Australian manufacturing market in the decades after World War 2' (Chisholm, 2007, p. 22).

Merric Boyd's son Guy saw the commercial potential for indigenised designs on ceramic products and later established

'Martin Boyd Pottery' with his brother David in 1946 at Sydney.

Studios such as Essexware ceramics in the Blue Mountains were popular and retailing at the Sydney airport, a convenient outlet for visitors seeking a 'souvenir' with an Australian flavour. The authenticity is actually implied in the inscriptions beneath each Essexware ceramic with the wording 'Aboriginal Art....Made in Australia'.

Some interesting pieces from the collection depict romanticised images of Aboriginal children by Viola Edith Downing (1924-1995), nicknamed Brownie. Liz Conor noted that these works were produced at a time when the 'Australian bush child had taken hold with the white imagination' (Conor, 2009, p.57).

Much of the collection presents an unrealistic representation of Aboriginal culture while claiming to be authentically Australian.

Research on artefacts made by Dudley Bulmer: Michael Wood

In 2013 I came across some a fine drawings by Norman Tindale of artefacts Tindale had collected when he visited Yarrabah in 1938. The most dazzling of these drawings were of artefacts made by Dudley Bulmer.

Of particular interest to me was an artefact defined by Tindale as a 'message stick' that was a map of Dudley Bulmer's travels starting from up around Starcke country coming down to Cairns. The message stick was a part of Dudley's life story.

I became interested in the idea that Dudley Bulmer's message stick was a kind of writing. I presented some ideas about this argument to our workshop on 'Artefacts and

Time' held at JCU in July 2013.

After discussing Tindale's material with members of the Bulmer family, I made a trip to the South Australian Museum in October 2013 to learn more about Dudley Bulmer's life and artefacts. I then brought this new data to the attention of Dudley Bulmer's descendants.

In November 2013 some of this new data was presented to the Australian Anthropology Society (AAS) Conference in Canberra.

Michael Wood

Report on PhD Project: Bård Aaberge

2013 has been a year for filming and editing. The remainder of the footage for a DVD titled *Country, Ancestors & Men: The Dreams and Visions of Roy Gibson* has been shot, edited and is currently being printed. This DVD shows Roy on five different locations within the Greater Daintree rainforest, home of the Kuku Yalanji people. Roy tells us about five dreaming encounters with the Ancestors, the original creators of the land, which shaped his life's path. Each story is also reflected upon in dialogue between Roy and myself. Fifty copies will be printed for community use, and possibly serve as demos for future development into a more commercially aimed DVD. Roy has been collaborating closely with me in the directing and editing of the film, and we are both happy with the result.

Two short films were also made this year: *Roy Gibson's Dreamings and the Blue Hole* accompanying my paper 'Becoming Contemporaneous with the Ancestors: The Paradox of Eternity in Time', presented at the international symposium *Artefacts of Time*

in June, and the film *Invisible Reality and Real Invisibility* presented at ALTAR's inaugural Seminar 'Can Film Show the Invisible?'. Daniela Vavrova and I co-chaired this seminar at the Cairns Institute in November.

Daniela and I, with the support of anthropology academic staff and other PhD students at JCU, formed the ethnographic film group ALTAR (Anthropological Laboratory for Tropical Audiovisual Research). The group is a hub for ethnographic filmmaking where students and staff can exchange experiences and challenges of audiovisual research focusing on both practical/technical issues as well as theoretical issues. The official opening will be at the Cairns Institute early next year. An ethnographic film club under ALTAR is also planned to start screening films for the public around the same time.

Bård Aaberge

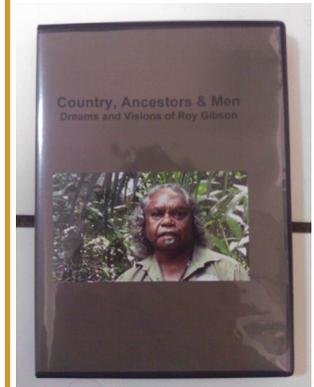


Fig. 21 Cover of DVD (front)



Fig. 22 Cover of DVD (back)

Fig. 23 (right) Full Cover of DVD

This video shows Roy on five different locations within the Greater Daintree Rainforest, home of the Kuku Yalanji people of Far North Queensland, Australia. Roy tells us about five dreaming encounters with the Ancestors, the original creators of the land, which shaped his life's path. Each story is also reflected upon in dialogue with anthropologist and close friend over many years Bård Aaberge.

Country, Ancestors & Men
Dreams and Visions of Roy Gibson



Chapters:

- Prologue
- Old Dragonman's Bayan
- Guided by Oldman
- The Blue Hole
- Dubuji Jalbu Jalbu
- Kubirri Kulki at the Gate
- Epilogue

Extra Material: Negotiating a Deal for Land

Running Time: 49 min (core film)
56 min (including extra material)

Roy Gibson & Bård R. Aaberge © ALTAR 2013

Rain

Forest

Film

New Horizons: Corinna Erckenbrecht

On 1 November this year I started a new job on a research project financed by the German Research foundation (DFG). The research is located at the Moravian mission archive and museum in Herrnhut – the Moravian village in east Germany – and focusses on the early missionary and colonial perspectives on the Indigenous cultures and

languages of Western Cape York Peninsula and the documentation of the cultural changes in this region.

The research is based on the substantial, valuable and exclusive collections of historical documents, ethnographic artefacts and historical photographs from north Queensland held at

the Moravian archive and museum. All three of these sources put together can give a deep insight into German-Indigenous culture contact and change at a very early time. The research project runs for two years full-time and I plan to produce a publication and an exhibition at the end of these two years.

Corinna Erckenbrecht

Fig. 24 Corinna Erckenbrecht with two North Queensland rainforest shields from the Klaatsch collection held in the State Ethnographic Museum in Warsaw, Poland.



Fig. 25 Children's toy collected by Klaatsch, held in the State Ethnographic museum in Poland (PME 278)
The description at the back of the index card suggests that it could also be a musical instrument.

*Research
on
German
Moravian
Mission
in
Cape
York*

New Horizons: Russell McGregor

At the end of 2013 my twenty-five years' of employment at James Cook University come to an end. I applied for an early retirement package earlier this year, and it was approved a couple of months ago.

However, I won't be severing all ties with JCU. I'll stay on as an adjunct member of staff, with lots of things to do: supervising postgraduate students, writing another book or two and, not least, continuing work on our Objects of Possession project.

I still have a number of unfinished articles on ethnographic collecting in the North Queensland rainforests, and with the extra time that comes with retirement I'll be able to tidy them up in the new year. Then there's the editing of the book – or books – that come out of this project. Lots of interesting things to do there, and editing is something I enjoy.

I've also got some ideas for another book, on the history of the rainforests of North Queensland. This has grown directly out of our ARC project, which, among other things, has revealed the need for a broader-based history of how the rainforests have been understood since colonial times. The book I envisage will provide a wide-angled lens on representations of the Wet Tropics, and thus fill in a good

deal of the context within which our artefact producers and ethnographic collectors worked. However, this is a long-term project since I'm still trying to finish the manuscript for my current book on the 'empty north'.

But I am retiring – at least in the sense of ceasing paid work– so I'll have time to do other things too. Like travelling (I'll be going to Greece and Croatia with my wife Christine next year) and fishing and bird-watching. With a bit of luck, I can even combine the last of these with writing on the

rainforest. After all, there were – and are – lots of birds in the rainforest; and quite a few of the people who collected Aboriginal artefacts in the rainforest also collected bird specimens there. Rosita has found the papers of one such collector from the late nineteenth century, John Archibald Boyd of Ripple Creek near Ingham. He looks well worth a closer look.

Already, too many projects loom too large in what is supposed to be retirement.

Russell McGregor



Fig. 26 Russell and Rosita resting during a walk that Russell led up Many Peaks Range, overlooking the Townsville Common.



Fig. 27 & 28 (left) Russell fishing and bird watching!

New Horizons: Maureen Fuary

On 31st December my formal involvement in this project comes to an end. In the New Year I will take up a research contract with Mike Wood, involving preparation of an ARC Discovery grant application for their joint research project on “Narratives of PNG and Torres Strait.”

I will retire at the close of that project, although I will keep research-active as an Adjunct Senior Research Fellow. In 2014 Russell McGregor and I will publish our joint paper on the collecting and protecting activities of Archibald Meston and Walter Roth. Earlier in

the project when we visited the Australian Museum, the Queensland Museum, the Queensland State Archives and the State Library of Queensland, we collected so much data that it will take us years to analyse the material and to publish our results.

Next year I will also publish my ‘Nostalgia and The Call of Things’ paper which I presented at the *Artefacts of Time* workshop in the Cairns Institute. I have been invited to present this work in the CONVERSATION series, run by Winthrop Professor Ted Snell, Director, Cultural Precinct

at the University of Western Australia. In September I met with Ted in Perth and he was particularly taken with the ideas I have been developing about the ‘loneliness of objects’. This year’s CONVERSATION series revolves around **ARTISTS / galleries & museums**, and will bring together artists, curators, exhibition designers, architects and academics to explore how their collaboration impacts on the work, its reception and its interpretation. My CONVERSATION is scheduled for May 2014.

For the remainder of semi-retirement in 2014 I am looking forward to pursuing my passion for the fourth genre of non-fiction novels and short stories, along with more travel, more bush-camping, and more guest lecturing on a small environmental cruising boat in the Top End.

Maureen Fuary



Fig. 32 Maureen Fuary hard at work Guest Lecturing in the Kimberley, WA.



Beautiful nautilus shell body ornaments from Cape Grafton (Roth Collection, Australian Museum, Sydney).

Fig 29 (above) A forehead band

Fig 30 (below) Beard or hair ornaments.



Fig. 31 (below) Forehead ornament of eel cheek bones from Atherton (Roth Collection, Australian Museum, Sydney).





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Seasons' Greetings!



Figs 33 & 34 Sulphur Crested Cockatoo feather headdress from Atherton (Roth Collection, Australian Museum, Sydney). Photographs by Maureen Fuary

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Erckenbrecht, Corinna 'The Politics of Time: The Klaatsch Collection in Poland'

Fuay, Maureen 'Nostalgia and the Call of Things'

Greer, Shelley & Alice Buhrich 'Objects of Time or Time's Objects? Past Connections within & beyond the Wet Tropics of North Queensland'

Henry, Rosita 'Doubly Displaced: Indigenous Australians & Museum Artefacts of the Wet Tropics'

McGregor, Russell 'Making the Rainforest Aboriginal: Tindale and Birdsell's Foray into Deep Time'

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