

The art of place-making
on
Wurundjeri Country today

Angela V. Foley

B. A. (Hons)



Thesis submitted for the
Degree of Doctor of Philosophy (Education)
Western Sydney University

2020

Dedications

I offer this thesis with respect and thanks to proud Wurundjeri descendants and those Elders past, present and emerging. I dedicate this work to honour Wurundjeri people who share their unceded Country and stories with people from many other places.

Acknowledgements

To two, too-beautiful brothers, sons of mine, to Gabriel Foley-Baker and Clancy Foley-Baker, I acknowledge the joy they bring to me and the ways they've made me who I am.

My gratitude and respect go to Professor Margaret Somerville who guided me through the earliest thoughts of doing this project and then nurtured the development of this thesis as my supervisor. I acknowledge Margaret's sustained, generous and close supervision. Her ready advice about conceptual, cultural, and creative matters ensured my encounter with research was as lively work. Her commitment to communities of practice ensured there were many fabulous people to connect and learn with all along the way.

Susanne Gannon also supervised this thesis. She supported the development of all chapters with close readings. She helped me to think things over, spot opportunities to link ideas and be creative. She always encouraged me to become a better research communicator.

Margaret and Susanne worked in concert so that I could produce the most refined work possible. They always shed light on ways for me to overcome conundrums and move forward. I value their contribution to this work, and therefore to Wurundjeri Country, immensely.

In the Wurundjeri community, I acknowledge that the early and ongoing interest in the project from Aunty Diane Kerr, Aunty Alice Kolasa, Mandy Nicholson and Stacie Piper was invaluable to this thesis' long-term resolution. Along the way, guidance from people in the Wurundjeri community helped keep up the momentum and the goal of achieving this intercultural work with care. I am especially grateful to Uncle Dave Wandin, Aunty Winifred Bridges, Aunty Doreen Garvey-Wandin, Uncle Colin Hunter, Uncle Ron Jones, Darren Wandin, Bill Nicholson, Aunty Gail Smith, Aunty Julieanne Axford, and Samantha Piper.

Meg Goulding, Stephen Fiyalko, Cheryl Krause, and Alex Parmington variously led the Wurundjeri Tribe Council in their roles as Acting CEOs over the years. I appreciate their careful guidance with processes to support Wurundjeri people's participation in the thesis.

I would like to thank members of the Space Place Body Group who worked together in residential Autumn and Spring Schools, especially my study buddy for three years, Karen

Vella. She provided intellectual support with laughter and warmth. My thanks to Sue Collins for being perceptive and sharing over the years and taking on the final stages of formatting and copy-editing with great care for the work and me. Jessica Miller kindly reviewed my research library with me to refine the reference list and then she helped me cross-check references in the thesis. Andy Johnson worked with me to present the best version of my prints by re-scanning them all with patience and expertise.

I am indebted to those who paid close attention and gave feedback at vital stages, especially Aunty Tracy Bunda, Ray Radford, Charlotte Steer, Robert Titterton, Libby Porter, Monica Green and Annabelle Leve. Many friends had their eye on me, and I am so grateful for the depth of interest from Mia Lindgren, Karen Malone, Sarah Crinall, and Cate Shepherd.

My family helped me when I felt at sea, especially Clancy Foley-Baker, Chris Thornton, Michelle Foley, Marcia Foley, Sue Thornton and Terry Burke. My sister Lesley Thornton kept her finger on the pulse throughout the study and talked over any matter whatsoever at length. I was always able to trust her discretion and important insights. She spurred me on.

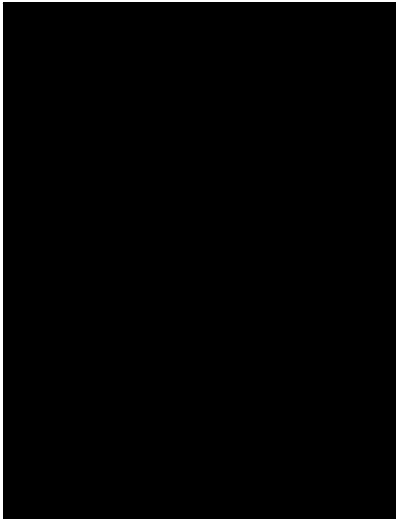
I am very grateful to Luisa Macmillan, Manager at Merri Creek Management Committee. She helped me by expressing her enthusiasm for the study and by ensuring workplace support.

Statement of Authentication

I hereby certify that the substance of this thesis has not already been submitted for any degree and is not currently being submitted for any other degree or qualification.

I certify that any help received in preparing this thesis, and all the sources used, have been acknowledged in this thesis.

Signed:



31 July 2020

Table of Contents

TABLE OF CONTENTS	I
LIST OF FIGURES	IX
ABSTRACT	XI
CHAPTER ONE: ON THE GROUND IN THE CONTACT ZONE.....	2
Introduction: Smoky times and grassy places	2
Wondering about home.....	2
Scratching the surface	3
Where is Wurundjeri Country?	5
Forming a study	6
Reaching out	8
Research Questions	9
Country and colonisation.....	9
Contemporary writing on Wurundjeri Country	10
Building a position to move ahead	11
The contact zone.....	12
Working emergently in the contact zone	13
Working ethically in the contact zone	14
Constructing an emergent intercultural study	15
Framing the work.....	16
Time on Wurundjeri Country	17
Geophilosophy.....	18
Material culture and the art of place-making.....	19
Methodological framework	23
Deep mapping.....	23
Letter writing	25
Letter 1: Dear William.....	25

Recorded conversations	26
Arts-related research: Printing.....	27
Philosophical framework: Relations between contact zone, deep mapping and material thinking	32
Wurundjeri consent.....	33
Conclusion: Writing from the ground up.....	34
Terminology of non-Indigenous and the use of ‘we’	34
Critical engagement with decolonisation	35
Outline of Chapters.....	36
 CHAPTER TWO: VOLATILE PLACES: MOVING IN THE CONTACT ZONE	 39
Introduction: Social contracts and volatile places in the contact zone	39
Working in the contact zone on Wurundjeri Country	40
Early relationships.....	41
Research in the contact zone.....	41
How the literature affirmed the proposal’s value	43
Reaching towards a research agreement	45
Aunty Di at the gallery	45
Narrating in the cultural interface	46
Frame of mutual resilience	46
Storying in the contact zone	47
Complexities and subtleties in storying in the contact zone	48
Formalities and undercurrents in intercultural research	49
Processes of engagement, agreement, and commitment.....	50
Negotiating formalities for ethical approval.....	51
Relations over tea and bouquets	51
Risks in informal and formal intersections	52
Volatile matters: Arts-informed research from Wurundjeri Country.....	53
Affecting storying through image-making	55
Making, risk-taking and decolonising standpoints.....	57
Decolonising practice research on Wurundjeri Country.....	57
 Deep mapping volatile places	 60

Deep mapping the art of place-making on Wurundjeri Country	61
Relational volatilities and exchange	63
Matters of authority	65
Moving together by the Merri	67
On Wurundjeri Country	68
A Wurundjeri perspective on storing data and access arrangements	68
Conclusion: Moving into Country	69
CHAPTER THREE: OF STONY PLACES AND THE FINE GRAIN: BEING ON COUNTRY	71
Introduction: Stony Country	71
The fine grain in mapping stony places	71
Nearby stony places	72
The stony western edge of Wurundjeri Country	74
Stony and local on Wurundjeri Country: Wil-im-ee Moor-ing	75
Land handback	75
Caring for stony places?	76
The fine grain in decolonising intercultural research for Country	77
Places for research in the contact zone	78
Forming a decolonising methodology amongst lively times	79
Writing decolonised text	80
Decolonising methodology with awful lines, intra-acting agencies and emotional geographies	81
The fine grain in our encounters	83
Together by the Merri	83
Sharing Country	84
Welcome to Country	85
Looking for Country	85
Recognising Country?	86
Awful lines	87
Stony moments in the studio	88
Not looking for Barak	90
Material thinking in the contact zone	92
Awkward questions: Frameworks and protocols in the contact zone	93
Indigenist research and being on Wurundjeri Country today	95

Letter 2: Dear William	95
Conclusion: Coming to Wurundjeri Country	96
CHAPTER FOUR: RIVERS, BEADS, MOTHS AND MAKING: DEEP MAPPING	99
Introduction: Deep mapping as a mixture of things and stories from the contact zone	99
Awful lines: Birrarung crossings	99
Destroying the Birrarung crossing	100
After the Birrarung crossing was destroyed	101
Colonising the Merri Birrarung confluence.....	102
Deep mapping: Revealing places	103
Mapping awful lines: Merri Birrarung confluence	104
Deep mapping the Merri Birrarung confluence.....	106
What matters?	107
Making things, making sense, making Country: Aunty Winnie and Golden Sun Moths	108
Making time at The Convent.....	108
The power and place of small objects in the contact zone.....	109
Lines of flight and Golden Sun Moths	110
Lessons with a necklace	112
Lessons from a necklace	112
Aunty Winnie’s daughter and necklace matters.....	113
Lines of flight in the studio	115
Golden Sun Moths of Wurundjeri Country	115
Into the studio	116
Following things in the lines of flight	121
Objects, making and makers in the contact zone on Wurundjeri Country.....	122
Deep mapping with things and folds	123
Conclusion: Deep mapping on Country	124
CHAPTER FIVE: SHIELDED PLACES AND THE FINE GRAIN	127
Introduction: Shielded passages to Wurundjeri Country.....	127

Making places on Country	128
The art of place-making on and with basalt soils.....	128
Growing by the Merri.....	129
In the fine grain: Being together by the Merri.....	130
Considering Wurundjeri shields	131
Shield making and the place of research	131
The fine grain of making Wurundjeri shields.....	133
Wurundjeri self-determination in the contact zone.....	133
Talking about shields	134
Material thinking in the contact zone.....	135
Dave’s shield.....	137
Thinking about Dave’s shield	138
Shield surfaces	139
Shield meanings	141
Shielded and unshielded.....	143
Towards representing some shielded places.....	144
Shielded places and volatile matters	146
Material thinking and the fine grain	147
Listening to provocative materials.....	147
What happened?	148
Conclusion: In the fine grain on Wurundjeri Country	149
CHAPTER SIX: OF PHRAGMITES REEDS, OCHRE AND FEATHERS: INTIMATE MATERIALS	151
Introduction: Intimate materials and animations	151
Making: Necklaced stories	152
Making a reed necklace	153
Three necklaces	157
Making: Ochred stories.....	159
Making: Feathered stories	162
Feathers and Emus.....	164
Feathery matters	165

Connecting to Country, animating Country	166
Animated Country.....	166
Places of interanimation and intimate animations.....	168
Interanimations of Country in the contact zone.....	169
Making sense: Studio sensibility	170
Leaky boundaries: Theory and practices of making.....	171
Intimate listening.....	173
Identity and Country.....	174
Conclusion: The place of animated, intimate, emotional, material intra-actions in the art of place-making on Wurundjeri Country today.....	175
CHAPTER SEVEN: ANTIPHONAL CALLING: REMEMBERING, RE-PLACING AND RE-FRAMING	178
Introduction: Reaching back	178
Letter 3: Dear Annie Boorat: William Barak’s sister	179
Letter 4: Dear Boorat	179
Letter 5: Dear Boorat: Sister of, mother of, ... : Representations of Annie Boorat, Borate, Bourat, Boorate and Borat, etc.	180
The things that survive in the words and worlds between us	182
Letter 6: Dear Boorat: Born to Tooterie, 1837.....	182
Letter 7: Dear Boorat: A little child by the Merri Merri	184
Materials of affect and substance.....	185
Letter 8: Dear Boorat: At Merri Creek	185
Letter 9: Dear Boorat: Your portrait	188
Framing and picturing.....	192
Re-reading as diffraction and the spiral of possibility	193
Re-placing, re-framing: Walter calls out, I see him, I call back	194
Letter 10: Dear Charles: Another time and place for Boorat.....	194
To and fro with antiphonal imagining.....	195
Letter 11: Dear Boorat: Remembered	195
Letter 12: Dear Boorat: What is place-making here?	195
Representations, generative spaces and materials: Transgressive data	196
Emergent material: Transgressive representation	196

The real and the data	197
What can be made real and the effects of the ‘data’?	198
Unfolding: Interanimations in a spiral of possibility	198
Letter 13: Dear Boorat: Wurundjeri people visit Victorian Parliament in 2017	198
Conclusion: Leaky materials and antiphonal calling	199
CHAPTER EIGHT: THE VITAL ART OF PLACE-MAKING IN THE CONTACT ZONE TODAY	202
Introduction: The pulse of Country and antiphonal calling	202
Interanimations on Wurundjeri Country	202
Time	203
Attention.....	203
Ethical practice over time	204
Temporalities	205
Listening.....	207
Rupture and impulse.....	208
Writing letters.....	210
The storying prism of antiphonal thinking and intimate listening	210
Bodies	211
Animal bodies	212
William Barak represented on a built body	214
Rivers and grasslands as bodies.....	216
Human bodies.....	217
Pulse	218
The pulse of the Merri	218
Pulse Country.....	220
Pace.....	221
The pulse of making	222
Acts and actions of place-making	225
Place-making through critical intimacy.....	225
Coming to representation through antiphonal thinking.....	226
A/r/tographic data	228
Conclusion: The vital art of place-making	231
Lessons from iuk	232

Home: Through the prism of Country.....	232
EPILOGUE: THE COMPLEXITIES OF SPEAKING, SHARING, WRITING AND MAKING IN THE CONTACT ZONE TODAY	
	234
Introduction.....	234
New Materialism.....	234
A/r/tography.....	235
Storytelling.....	236
Interculturality	238
Conclusion	240
REFERENCES.....	241
APPENDICES	276
Appendix 1. Consent agreement: Angela Foley and Wurundjeri Tribe Council.....	276
Appendix 2. Ethics approval: Western Sydney University	277
Appendix 3. Consent agreement: Research participants.....	278
Appendix 4. Three study location maps	279

List of Figures

<i>Figure 1. Country unknown: Torn and weedy</i>	4
<i>Figure 2. Stringlines and the Merri Yarra Confluence</i>	27
<i>Figure 3. Writing from the ground up</i>	28
<i>Figure 4. Exploring home in a black and white place</i>	30
<i>Figure 5. The philosophical framework of becoming through making, deep mapping and material thinking</i>	32
<i>Figure 6. Where am I in this story?</i>	54
<i>Figure 7. Who can make this picture? Place making, three scars, Emu feathers</i>	60
<i>Figure 8. Together by the Merri</i>	84
<i>Figure 9. Less stony silence, more stony stories: Greenstone for axes from Wil-im-ee Moor-ing (Mount William quarry)</i>	89
<i>Figure 10. What matters? Public access and the nature of cultural consent</i>	92
<i>Figure 11. Merri Yarra Confluence with Lomandra tips and phone book page</i>	105
<i>Figure 12. Sketch of Auntie Winnie's Golden Sun Moth necklace</i>	110
<i>Figure 13. Pre-production printing: Bench mess for Writing from the wings</i>	117
<i>Figure 14. Producing Writing from the wings at the Parkin Press</i>	120
<i>Figure 15. Writing from the wings</i>	121
<i>Figure 16. Photo of pencil drawing of Women harvesting yam by John Helder Wedge in Field Drawing Book (1835-36).</i>	129
<i>Figure 17. Collections with makers 'Unknown'?</i>	133
<i>Figure 18. Shielded places: Interior and exterior</i>	143
<i>Figure 19. Into the contact zone: Dave's tools in the back of his Commodore</i>	144
<i>Figure 20. Shielded places</i>	145
<i>Figure 21. Remembering. Emu feathers and scars of the Merri</i>	152
<i>Figure 22. Three necklaces</i>	158
<i>Figure 23. Mandy Nicholson leading Djirri Djirri with Phragmites and ochre (2016)</i>	161
<i>Figure 24. Djirri Djirri dance in Northcote with fur and feather skirts, ochre and gum leaves</i>	164
<i>Figure 25. Feathers like ferns: The leafiness of feathers</i>	165
<i>Figure 26. Intimate materials: Phragmites reed head, damselfly larvae and road map</i>	173
<i>Figure 27. Map of the Merri Creek Aboriginal School 1845–1851 (1847) in diary notes of William Thomas (left) and section enlargement (right).</i>	186
<i>Figure 28. Student attendance record at Merri Creek School. 1846</i>	187
<i>Figure 29. Portraits of Aboriginal Natives settled at Coranderrk. 1866</i>	191
<i>Figure 30. Risky a/r/tography or draft needing permission? Another Wurundjeri Country story with the sky, Boorat and Merri Yarra biik.</i>	197

Figure 31. Impulsive data: A change of heart with gum leaves and moth 209

Figure 32. Impulsive data again 209

Figure 33. Grassy, woolly bodies: luk and dulai wurrung (Short-finned Eel and Platypus)..... 214

Figure 34. Interanimated bodies: William Barak gazes across Melbourne 215

Figure 35. Together by the Merri..... 219

Figure 36. Pulsing..... 224

Figure 37. Tossing and turning 227

Figure 38. Impossible a/r/tographic data 229

Figure 39. Picture this: A/r/tographic stories and the vital art of place-making 230

Abstract

This thesis moves through an old stony part of south-east Australia where Merri Creek trickles along a crack in the hardened urbanised lava flow of Melbourne's north. I connect as a non-Indigenous woman with the First Nations Wurundjeri people here. Together we acknowledge Wurundjeri Country in the thesis through its fragmented grasslands, valleys and the remnants of indigenous plants and animals including reedy Phragmites and elusive Golden Sun Moths. In Australia, 'Country' with a capital 'C', doesn't simply refer to creeks, rocky outcrops, or hills in 'landscape' terms. Rather, 'Country' describes Aboriginal and Torres Strait Islander peoples' family origins and associations with particular places and embraces spiritual, physical, social and cultural connections.

The thesis began in the contemporary contact zone from relationships between Merri Creek Management Committee where I work, and Wurundjeri Tribe Land Compensation and Cultural Heritage Council. This thesis was planned with the Wurundjeri people I worked with. Noticing the lack of published work about Wurundjeri Country today motivated some of us who were working together to shape the necessary intercultural agreements so I could address the issues carefully in this academic context. We designed the thesis as a storying of the things we saw, did and made that connected us to Wurundjeri Country. The overarching research question between us became: 'How do we see, feel and identify Wurundjeri Country in a contact zone of cultural differences, in a largely urbanised place?'

The formal study positioned me as researcher and therefore created a different relationship for Wurundjeri people and me. As researcher, I had to sharpen my attention to colonisation, my non-Indigeneity, and concerns regarding representation and the risks involved, such as the production of deficit narratives of Aboriginal and Torres Strait Islander peoples. Within the developing thesis, I began to recognise how layers of volatility contained unexpected possibilities in a contact zone of differences, boundaries, and responsibilities.

I have used a relational, emergent and decolonising approach to read the materiality of Country and its objects, creatures, rocks, bark, feathers, plants and ochre. The product is a 'deep map' of Wurundjeri Country that includes our various 'makings', including necklaces, bouquets, shields and skirts, and two recorded conversations with two Wurundjeri leaders. This is all expressed alongside my etchings, letter writing, and journaling. The emergent deep map is 'a/r/tographic' in the sense that it combines art, research, teaching, writing, talking, making,

feeling, and learning (Springgay et al., 2005). The concept of ‘the art of place-making’ produces this contemporary deep map of Wurundjeri Country with its intercultural volatilities as well as the unpredictable qualities of making, talking, and remembering.

Findings unfolded by constantly going to and fro with people, ideas, places, materials and sharing draft versions of the text. A commitment to motion and a multiplicity of methods is shown to be a vital part of ethical practice in the contact zone, a momentum which built rich exchanges here and is applicable to knowing Country at the cultural interface elsewhere in Australia.

In all these ways, ‘antiphonal calling’ has become the signature of this thesis. While antiphonal calling ordinarily refers to vocalising between birds or interacting choirs, here, antiphonal calling lies within intercultural encounters, and with Country. My antiphonal methodology is relational geologically, ancestrally, archivally, contemporarily, and seasonally. The antiphonal prism calls between intercultural spaces to connect in multiple ways with the crying, singing, and feeling that continues to make Wurundjeri Country knowable today.

On the ground in the contact zone



Writing from the ground up

A. V. Foley (2012). Etching with chine-collé. Australian Print Workshop, Fitzroy.

Chapter One:

On the ground in the contact zone

Introduction: Smoky times and grassy places

Wurundjeri Country was a place I began to learn about in 1999, in workshops with Yarra Yarra Elder Aunty Dot Peters on the outskirts of south-east Australia's second largest city of Melbourne. Those gathered murmured the hours away, stripping grassy ribbons of Lomandra into fine, long strands to attempt to twine fibre basket bases. This glimpse of Wurundjeri Country was to become integral to my community engagement and environmental education role for a small not-for-profit organisation called Merri Creek Management Committee.

My learning continued as I listened to Wurundjeri Elder Uncle Ian Hunter at community events and schools. He unclipped the metal clasps of his brown cardboard suitcase and shared family photos and stories of his Wurundjeri and Scottish ancestry. He talked about bagpipe-playing, tartan, indigenous food plants and the Woi-wurrung language around us in suburban placenames.¹ He explained how 'Wurundjeri' comes from 'wurun', referring to gum trees and 'djeri', the tasty grubs living on the gum trees. He pointed out that Merri Creek comes from the Woi-wurrung 'merri merri', meaning 'very rocky', the very place where I was employed to connect people to its nearby nature. Sometimes, Ian knelt on the ground with a tiny pile of leaves and branches and produced fire with small, sustained, rhythmic efforts. These were moments that brought home the fact of my non-Indigeneity on Wurundjeri Country.

Wondering about home

In the northern suburbs of Melbourne, I am tethered to Merri Creek which drains eighty kilometres southwards from the Great Dividing Range into the Yarra River past the centre of Melbourne and into Port Phillip Bay. The Merri usually trickles along prettily, but in storms it roars. From time to time it floods and takes people's lives. The Merri drains some of the city's pollution as it wriggles along brightly, its surface appearing smooth over deeper waterholes,

¹ 'Woiwurrung' refers to the language groups of the Kulin Nation including Wurundjeri people. It is spelt in variable other ways and most recently as Woi-wurrung by Wurundjeri Tribe Council in 2019.

and then bubbling when passing over shallow, stony basalt riffles. In steeper valleys it winks in dappled light, but disappears on wintery mornings beneath thick, grey, muffling fog.

This is how I began, creekside on the smoky, foggy, grassy ground with careful Wurundjeri leaders, learning about the unfamiliar idea of Wurundjeri Country against the familiar idea of urban Melbourne. Although Merri Creek Management Committee published *People of the Merri Merri: The Wurundjeri in colonial days* (Ellender & Christianson, 2001), many of its staff were relatively mute about Wurundjeri people and places.

Even though postcolonial studies scholar Jane Jacobs argued that Australian ‘school pedagogies work hard to recognise the colonial past of the nation and deliver to students an understanding of Indigenous culture in all its diversity’ (2012, p. 243), local educators still look far away from Wurundjeri Country for material and excursions, which diminishes the possibility of connecting with Wurundjeri Country. In 2010, a new Victorian curriculum required educators to recognise Indigenous Australia.² This confronted me as an educator, regularly occupied with school communities in delivering environmental education. I began to wonder what was needed to deliver biodiversity and waterway education in cultural terms.

Scratching the surface

The big picture of Aboriginal and Torres Strait Islander peoples presents four hundred Aboriginal ‘Countries’ in Australia (Horton, 1996).³ In south-east Australia, the Victorian Aboriginal Corporation for Languages identifies forty Victorian Aboriginal language groups.⁴ A superficial search for literature about Wurundjeri Country leads to nineteenth century archival material in settler diaries, government records and newspapers, and more recent material found in reports about Aboriginal heritage sites, or buried in obscure newsletters such as the *Abbotsford Convent Muse* (2007).

The most provocative material I came across appeared in nineteenth century artistry such as a tinted lithograph of ‘Aboriginal people’ fishing and camping on Merri Creek in moonlight

² Indigenous with capital ‘I’ refers to people and lower case ‘i’ in indigenous, to plants and animals. ‘Indigenous Australians’ is an insufficient description of Australia’s First Peoples given their diversity of languages and values (Purdie, Dudgeon & Walker, 2010).

³ David Horton’s (1996) compilation map, *Aboriginal Land Map of Australia* represents language or tribal groups including clans, dialects and individual languages based on Norman Tindale’s 1940 map *Aboriginal tribes of Australia*. (See Appendix 4)

⁴ Thirty-nine Aboriginal languages may have been spoken in the region now bounded by the state of Victoria, plus five other, predominantly South Australian or New South Wales languages (Clark, 2005).

(Troedel, 1864). One way I faced the problem of not recognising the colonised city of Melbourne as Wurundjeri Country today was by taking up printmaking. For me, *Country unknown: Torn and weedy* (Figure 1), satisfied my need to come to terms with the emerging gaps, contradictions and uncertainties in related information. The impression of ink, grass and curtain fabric depicts Melbourne flatly, a strange urban grid with pre-contact history in the dark, and little sign of Wurundjeri Country today. This early printmaking foray became a part of this study's methodology as I recognised the power of image-making. Producing images emerged as more than a way to digest complicated matters and prompt questions. This method enabled a layer of new relationship to places and ideas. It became a way to shape the research as non-Indigenous academic Louise Phillips and Ngugi Wakka Wakka scholar Tracey Bunda (2018) describe: to play with the composite, emergent and relational dynamics of storytelling.

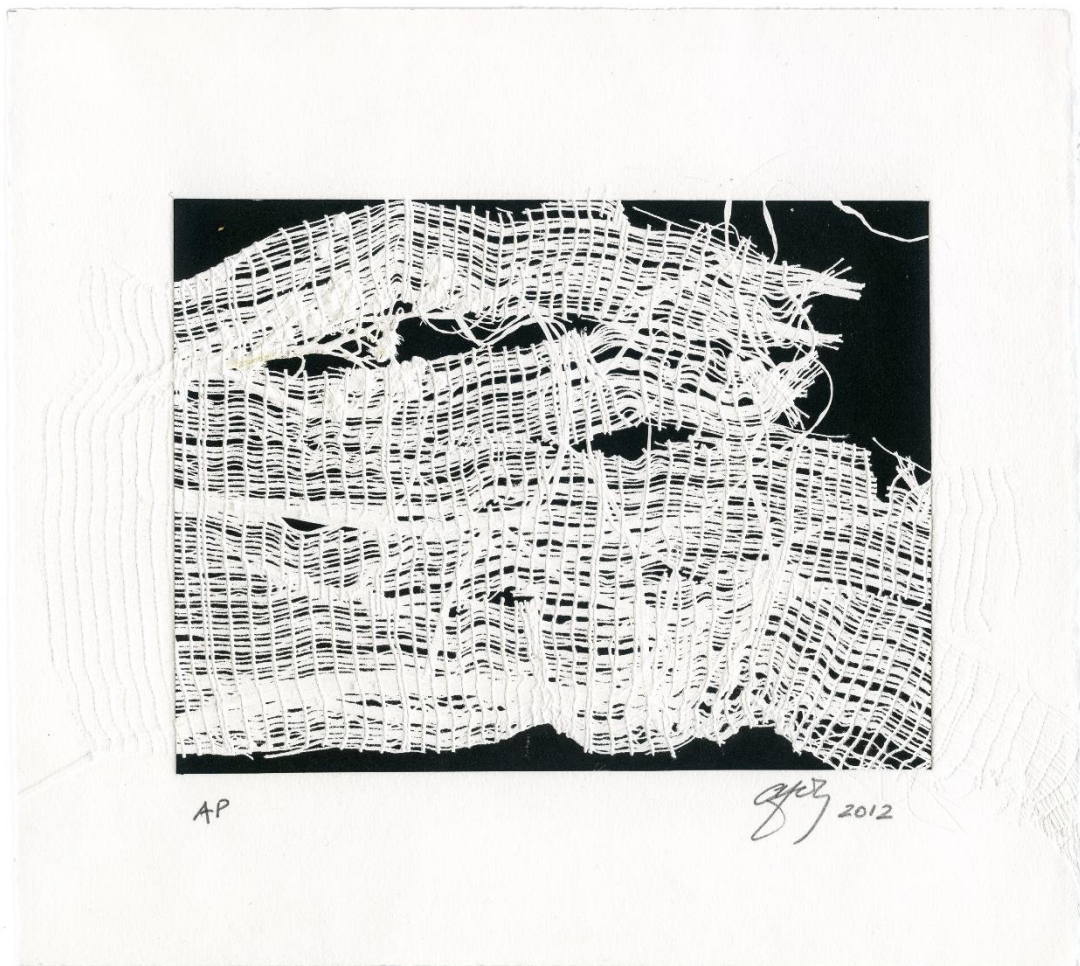


Figure 1. Country unknown: Torn and weedy

A. V. Foley (2012). Etching. Australian Print Workshop, Fitzroy.

Where is Wurundjeri Country?

I had no sense of Wurundjeri Country until 1999. How was this possible? I looked for answers in the confronting histories of Australia by Henry Reynolds:

In October 1840 there was a crisis in white-Aboriginal relations at Port Phillip. Following widespread settler concern about black assertiveness in the districts around Melbourne, a party of soldiers and border police under the command of Major Lettsom surrounded a large ceremonial gathering a few miles north of the town and captured the whole assembly. (Reynolds, 1981, p. 87)

I saw how Wurundjeri people and therefore their Country had been concealed through general depictions in early narratives as ‘Aboriginal’, ‘black’, and an ‘assembly’ (Reynolds, 1984; 2000). Local historian Mick Woiwod also notes the simplification, where nineteenth century records refer to Wurundjeri as ‘Blacks’ or the ‘Native People’ (2010, p. 23). In a notable archaeological research paper, *‘The falling sky’: Symbolic and cosmological associations of the Mt William greenstone axe quarry, Central Victoria, Australia* (Brumm, 2010), which focuses on one of the most important of Wurundjeri places, ‘Wurundjeri’ is mentioned just three times. Instead, the most common reference is to Woi-wurrung people or ‘Kulin Nation’, which refers more broadly to the five Woi-wurrung-speaking language groups.

A closer search led to material scattered in niche specialisations, mainly within the extensive ethnobotany of Beth Gott, Isabel McBryde’s multiple archaeological contributions, the anthropological work of Diane Barwick (1984), eco-cultural histories such as *A bend in the Yarra* (Clark & Heydon, 2004) and *Aboriginal Melbourne* (Presland, 1994), and a guide to Aboriginal heritage in *The Melbourne Dreaming* (Eidelson, 2000). All of this material implies that Wurundjeri people are of the past, and perhaps no longer present in contemporary Melbourne.

I wondered where was the crying, singing and feeling for Wurundjeri Country now, in the way that Deborah Bird Rose highlighted as key to knowing Country in *Nourishing Terrains* (1996, p. 7). Certainly, I was learning that Wurundjeri people continue to practise their culture in ceremonial ways. In 2007, I encountered my first Wurundjeri Tanderrum smoking ceremony

in Healesville.⁵ Later, in 2009, Uncle Ringo Terrick gave the first Welcome to Country ceremony for Merri Creek Management Committee's staff (Merri Creek Management Committee, 2010).⁶

A general trend in the revival of traditional Indigenous practices (Kowal, 2015) does not testify to contemporary Wurundjeri people's feeling for their Country or advance general appreciation for Wurundjeri Country today. In 2013, I realised that Wurundjeri people led Melbourne's famous annual procession, the Moomba Parade.

People in the crowds told me the parade was always led by the appointed 'King and Queen of Moomba', a festival highlight on a special float. However, the crowd was quiet as a small group of painted-up Wurundjeri people I had come to know led the parade. Some wore Emu feather or Possum skin skirts over their Tee-shirts and tights with bare feet on hot bitumen, calling with clapping sticks. Someone in the crowd chanted an acknowledgement of the unceded territory: 'Always was, always will be – Wurundjeri Country!' Behind the unceding traditional custodians, at a small distance, the floats and marching teams came along, and the crowd cheered and waved. (Thesis Journal, March 2013)

Forming a study

Had other scholars done the local work I imagined? Would it be of value for a non-Indigenous person and traditional owners to explore the urban places of Country together in contemporary Australian cities such as Melbourne?⁷

In mainstream Australia, many believe that Aboriginal people and their places are primarily located in Northern or Central Australia. However, seventy per cent of Aboriginal people live in urban centres (Fredericks, 2013). One local expression of Aboriginal presence in cities was

⁵ 'Protocols for formally welcoming guests to Country (Tanderrum) have been a part of our culture for thousands of years. Tanderrum allowed neighbouring tribes *temporary* access to our resources and safe passage on our homelands' (Wurundjeri Tribe Council. n. d.).

⁶ A *Welcome to Country* ceremony is performed by Aboriginal Traditional Owners for people visiting their Country. These ceremonies contain speeches and may include traditional dance and smoking ceremonies. Welcome to Country ceremonies in Australia are also described and discussed by Bodkin-Andrews et al. (2016), Kowal (2015), and McKenna (2014).

⁷ The idea of 'traditional owners' is not a term equally applicable internationally. Traditional owners as a term is sometimes used to express equivalence for First Peoples, for example, regarding cultural heritage, sovereignty and land rights. On Wurundjeri Country, Traditional Owners are known in legislation in the *Traditional Owner Settlement Act 2010* (Vic) (TOSA) which provides settlements between the Victorian Government and traditional owner groups of Victoria. In Australia, Traditional Owners are sometimes referred to as Traditional Custodians.

documented by Fran Edmonds who discussed how continuing Aboriginal presence in Melbourne's inner north in the 1980s was asserted through Aboriginal mural paintings in public places, where 'representations of Aboriginality are positioned as modern, urban, contemporary' (2012, p. 21).

Some recently published histories that acknowledge Wurundjeri Country are useful for educational purposes and likely to affect future curricula, including Attwood (2009), Boyce (2012) and Presland (2012). However, they describe the rapid changes during invasion and colonisation in the 1830s and do little to illuminate Wurundjeri Country. For example, Boyce refers to 'the village on the Yarra' [Melbourne] as 'British at its core' by 1839 (2012, p. 186) and Presland claims that in less than twenty years large flocks of Emus and Brush Turkeys, that were seen in 1839, vanished from their sixty kilometre range on the alluvial flats around Dandenong in the east and in the grasslands around Merri Creek in the north-west (2012, pp. 173-174). These local colonial histories of Wurundjeri Country barely acknowledge Wurundjeri Country, referring to Melbourne instead. In my experience with schools and universities as an environmental educator, students and teachers alike are mostly surprised about nearby indigenous biodiversity, and the most basic local fact regarding the dispossession of Aboriginal people that took hold in Melbourne from 1835 is rarely known. Instead, the historical information default is about Captain Cook's arrival in Sydney in 1770, nearly one thousand kilometres north-east.

Contemporary coexistence between the non-Indigenous domain and Wurundjeri Country remains hidden to most and tense for those involved with Victorian Aboriginal land claims and Native Title work. Even mapping Wurundjeri Country today is vexed. The State Government's *Inquiry into the establishment and effectiveness of Registered Aboriginal Parties* (Environment & Natural Resources Committee, 2012) mapped the intractable old problem, with many of Victoria's Aboriginal groups unnamed or drawn as hatched lines to show contested borders. The ancient and contemporary 'boundary' issue for Wurundjeri Country and Boonwurrung Country (based mainly on historic rising sea levels which brought Boonwurrung people inland), continues to confuse and echo on today's uncertain ground.

What of this old place now, where roaming flocks of Emus no longer feast on grasshoppers? Merri Creek's grassy edges are still choice places for red-legged Purple Swamphens, the sunning cinnamon-coloured Nankeen Night-herons and upended Pacific Black Ducks who

flash teal feathers as they dive and feast on freshwater macroinvertebrates. They are indifferent to the urban paths and parks enclosing the pulsing waters of Merri Creek.

Reaching out

My initial interactions with Wurundjeri Tribe Land Compensation and Cultural Heritage Council (Wurundjeri Tribe Council) in 2007 were mainly at their offices in Abbotsford, where just two people worked.⁸ They had no online presence when we began to work together. Large projects developed over the next few years brought significant expansion and employment for Wurundjeri people and invitations for visitors, especially on Wednesdays, when a huge lunch was laid out for everyone around. These tendrils of contact with the Wurundjeri community motivated me to cultivate opportunities for us to begin to work together.

The first funded project took three years to set up, as my first two applications failed. Eventually, an Ian Potter Foundation grant in 2010 for *Together by the Merri* opened different possibilities for interactions between Merri Creek Management Committee and Wurundjeri Tribe Council. As we began to walk and talk together on Wurundjeri Country, on the very grounds of all our interests, we shared our concerns similarly but differently. Fresh water ecologists, ecological restoration specialists, archaeologists and urban planners involved in managing the Merri Creek were in the field, doing conservation, education and sustainability business, concerned with erosion, pollution, urban development, catchments, soils, plants, animals, turbidity, geology, and so on. Many of us could only wonder where we were when the Wurundjeri people we walked with spoke about their ancestors' presence here. They talked to us about special places and astonished us with recently found pre-contact stone artefacts.

I was disturbed to learn all of these new things, and I was disturbed that it was new to me. I was disoriented in my own home. The materiality of Country was the irreducible pull for me into this project: creek, smoke, stone, beads, bark, moths, feathers. Might an intercultural place-based study, located on the Emu-less creeks and remnant grasslands of Wurundjeri Country, support a future for fairer education about our local places? Most importantly, would it be of value for Wurundjeri people and could I get to the development of that new knowledge by starting from where I am in relation with Wurundjeri people? I started to have conversations

⁸ In 2019, Wurundjeri Tribe Land Compensation and Cultural Heritage Council changed its name to Wurundjeri Woi-wurrung Cultural Heritage Aboriginal Corporation. I use Wurundjeri Tribe Council in this thesis to refer to the organisation and cover both names.

with some Wurundjeri people about these questions and the questions were shaped through having these conversations.

Research Questions

- Can I find my home on Wurundjeri Country together with Wurundjeri people at a time when they are involved in retrieving their language, cultural practices, and ceremonies?
- What are the complexities of speaking, sharing, writing and making in the contact zone today?
- What does an emergent decolonising methodology applied by a non-Indigenous researcher look like, and what does it produce?

The overarching research question between us became:

- How do we see, feel and identify Wurundjeri Country in a contact zone of cultural differences, in a largely urbanised place?

Country and colonisation

Wurundjeri people continue to sustain relationships to Country against overwhelming efforts to eradicate them:

The native tribes have more or less died, and in the older settlements of South-East Australia the tribal remnants have now almost lost the knowledge of the beliefs and customs of their fathers. (Alfred Howitt, 1904 in Edmonds et al., 2012, p. 54)

However, Aboriginal people retain relationships to Country even where Country has been urbanised (Fredericks, 2013) and despite the old ruptures of colonisation which continue to resonate:

The physical and ideological work of early colonisation in south-east Australia saw the native inhabitants reduced, submerged and radically altered in spatial, corporal, emotional and symbolic terms. Their portrayal and presence in the mainstream public arena since ‘settlement’ has similarly changed across the political, historical and anthropological landscape. From being viewed as barely, or indeed not, human, to their romanticised renaissance as the essence of some environmental, spiritual and human wisdom now deemed lost to modernity, Aboriginal people have been

made, and made present, in different ways within the white imaginary through social, scientific and political thought and action. (Gibson, 2012, p. 204)

Attempts to erase Wurundjeri Country through European place-naming practices represent the colonising process that Māori scholar of education Linda Tuhiwai Smith summarised as, ‘they came, they saw, they named, they claimed’ (1999, p. 80). What is now known as ‘Melbourne’ was already known to its first people, and parts were known to them in Woi-wurrung as *Narrm*. In the throes of claiming, many place-names were hidden after 1835, including *Narrm*, when Governor Bourke renamed the area after the British Prime Minister, Lord Melbourne (he who never travelled here) ‘to give it legitimacy’ (Presland, 2012, p. 211). Also, there were relatively few local people to encounter in 1835. At the time, the local Aboriginal population, whose pre-contact population has been estimated at about twenty thousand people, had shrunk after two devastating outbreaks of smallpox. Only two thousand people were likely to have survived by 1835 when John Batman arrived (Poulter, 2014). Times continued to worsen for those Aboriginal people on Wurundjeri Country; by 1924 the Wurundjeri population reached its lowest point with various estimates calculating the survival of about twenty people.

Although some nineteenth century post-contact stories on Wurundjeri Country reveal remarkable intercultural relationships, such as those involving Wurundjeri headman William Barak and non-Indigenous figures like Annie Bon and William Thomas (Barwick, 1998; Ellender & Christiansen, 2001; Reed, 2005), early explorers, natural historians and anthropologists acted chiefly as agents of the colonial enterprise (Carter, 1987; Gray, 2007, p. vii; Langton, 2010, p. 92). Importantly, colonial narratives are affected and complicated by hidden agendas, such as claiming to be objective although complicit with imperialism (Denzin & Lincoln, 2008a & b). The products of the colonising experiences recorded in Australia’s early contact diaries, letters, newspapers, and so on, continue to be reviewed by researchers, but, at the very least, the recorders of colonisation have been shown to never be neutral (van Toorn, 2006).

Contemporary writing on Wurundjeri Country

Although representations about Indigenous knowledge are affected by the writer’s colonial gaze in the Australian archives (Russell, 2013), some historical and nineteenth century colonial records, such as the work of R. B. Smythe, A. W. Howitt and William Thomas, are also valuable places to find clues that inform Wurundjeri people’s contemporary cultural lives. This

is notably the case in relation to the Woi-wurrung language, initiation and Tanderrum ceremonies, the Creation totems (Bunjil and Waa), and Wurundjeri legends.

While the Wurundjeri population has recovered immensely today with many accomplished leaders, they are not contributors to recent key accounts of Victoria's Aborigines in Attwood (2009), Barwick (1984, 1998), Boyce (2011), Broome (2005), Clark and Monash University (1990), Clark (2005), Eidelson (2000), and Presland (1994). Although colonised peoples may resist intercultural projects through refusal to be linked or co-opted into other's agendas (Fredericks, 2010), colonised peoples' absence can be due to the failure of mainstream writers to shape or co-produce narratives that confirm presence. Either way, Aboriginal silence can come from Aboriginal resistance to academics who work as gatekeepers, and where Aboriginal inclusion in research can be suspected by Aboriginal people as operating as 'a form of tokenism' and for 'window dressing' (Fredericks, 2010, p. 546).

Many Aboriginal academics have described risks in the 'cultural interface' (Nakata, 2002, p. 281). Examination of these risks by Indigenous scholars such as Fredericks (2010), Moreton-Robinson (2000a & b) and Nakata (2002) highlights issues such as the lack of recognition of Indigenous rights, the potential for the commodification of Indigenous knowledge and cultural appropriation, how to manage risks when co-writing and the value of writing independently of non-Indigenous people.

Building a position to move ahead

Learning about the past was important for me to develop context and knowledge and reckon with my position for the intercultural study to come. Rights for Indigenous Australians have been hard won, mainly through Aboriginal activism. Voting rights for all came in 1962 and in 1967 a national referendum agreed to include Aborigines in the Australian census. The troubled intercultural state was famously commented on by anthropologist W. E. H. Stanner in a series of Boyer Lectures in 1968, who concluded that scholars and policy makers worked in a 'cult of forgetfulness' which he branded the 'great Australian silence' (Stanner, 2001, pp. 119-120). Stanner said:

For all the quickening and deepening of the national stream only a trickle of new thought ran towards the (A)boriginal field, and it ran around the edges, not through the middle. (Stanner, 2001, p. 116)

Stanner's despair about the thinking that ran around the edges of the 'Aboriginal field' referred to Australian research and policy agendas loaded with practices of avoidance. What could equip me to do differently? Prior to working on Wurundjeri Country, my adult encounters with traditional owners included working on a cattle station in Central Australia, reporting on cultural heritage values for some Aboriginal carvings in Sydney's Kuringai Chase National Park, and teaching undergraduates through the prism of the fictitious film *BabaKiueria*, which contemplated Aboriginal viewpoints in an inverted story of English invasion at Botany Bay (Featherstone & Atherden, 1986).

My trickle of thought towards the 'Aboriginal field' had run around the edges, and this new matter of speaking out together with respectful Wurundjeri involvement to recognise Wurundjeri Country was mutually daunting. Nevertheless, although my articulation of Wurundjeri presence and re-presentation in the thesis would be complicated for all of us, a shared sense of opportunity prevailed.

The contact zone

In bread making, to prove the yeast is alive it is mixed with sugar and water and the subsequent emergent bubbling is proof that it is active. The conundrums in the early stages of the thesis development worked like that for me. Beside Merri Creek we glimpsed history-making and the Wurundjeri people's right to self-determination through projects that challenged our skills, opportunities, timing, resources and values. Our connection to culturally renewed 'firsts' included Wurundjeri people burning grasslands beside Merri Creek (Merri Creek Management Committee, 2011), scarring eucalypts in Coburg (Foley, 2012), annual Murnong Gatherings in Coburg since 2008, and making a *koorong* (bark canoe) on the Plenty River in 2012 (Griffin et al., 2013).

The bubbling research proposal was like the aerated foam in bread making, proof of activation and dynamism. It was laughable, the idea of foaming, bubbling, bread shapes as parallel to the rocky Merri Creek landscape whose rockiness emerged slowly from ancient larval plains. Today's basalt rocks hold the memory of earlier volatility, their hot oozing larval primary selves, retained in the small round bubbles, emptied now of their gas, is hardened into our view many thousands of years later.

Working emergently in the contact zone

Wurundjeri people's gradual return to Country around Merri Creek effectively brought environmental restoration work in the Merri Creek catchment more closely into the 'contact zone', a place, an interface or border land, with contact between peoples with different cultural, social, geographical and historical backgrounds (Barry & Porter, 2011; Pratt, 1991, 1992; Somerville, 2012; Somerville & Perkins, 2003). This is a conceptual place *between* the coloniser and the colonised (Somerville & Perkins, 2003): a place of mainstream struggle (Peters-Little, 2003), ever-present undercurrents of uneasiness, and a well-known 'discomfort zone' for researchers (Somerville & Perkins, 2003).

Recognising the loaded intercultural space and using the notion of 'contact zone' strengthened research considerations by situating and particularising our shared place on Wurundjeri Country. The intercultural collaborative space is variously referred to as a *dash* (Somerville, 2013a), a *haze* (James, 2012, p. 250), working the Indigene-coloniser *hyphen* for Jones and Jenkins (2008b) and doing *border work* in the contact zone for Somerville and Perkins (2003). In the intended research space, I am LeFrançois' pretender, an outsider, and sometimes a privileged intruder (cited in Sium & Ritskes, 2013, p. 88), looking for crossing places and possibilities between us.

Research in contact zones is loaded with risk according to Nakata (2002, 2007b). The research experience requires major negotiation and produces mutual, perhaps volatile, entanglements (Somerville, 2013a). However, it is not just the research practices and relationships that matter, but the production of *ethical* material from the intercultural work as the *non-Indigenous* party. The contact zone concept carries a sense of boundaries and separations as well as connections. Philosopher Elizabeth Grosz warned about the potential of boundaries to induce unbridgeable demarcations (1994, p. 176), or, just as concerningly, 'borderline states' which anthropologist Mary Douglas understood as being dangerous, seeping and infiltrating (in Grosz, 1994, p. 194).

Although difficult issues such as those associated with Aboriginal Stolen Generations, Indigenous imprisonment, housing and health policy issues, Native Title, reform of the Australian Constitution or matters of treaty and sovereignty and so on were not our focus, care was needed to monitor multiple boundaries for individuals and our organisations. Advantaged by working together in the field, practical ideas to build a research plan were tossed and turned between us with due caution for the ethical undercurrents, concern for our various

vulnerabilities, and the history of deficit narratives patterned around themes of power, abuse, poverty and discrimination.

I adopted a ‘postmodern emergent’ framework early on to express the emergent nature of knowledge production, combined with the fact of the emerging and unknowable research terrain that lay ahead (Somerville, 2007, 2008, 2013a). Considering Indigenous and non-Indigenous collaborations as places of struggle (Peters-Little, 2003; Rigney, 1999; Somerville & Perkins, 2003), I began to form theoretical, conceptual and methodological plans bolstered by Langton (1993, 2001, 2003), Fredericks (2013), Battiste (2008), Denzin and Lincoln (2008a), Jones and Jenkins (2008a) and Somerville (2008).

Working emergently also equips the researcher to be resilient during difficult times by suggesting how to recognise and move through stagnant times and relationships (Braidotti, 2006; Somerville, 2008). Framing the qualitative study as emergent brought numerous advantages, such as non-positivist ways of thinking *of, with* and *about* ‘data’ and the spirit of ‘being’ with research emergently (Lather & St.Pierre, 2013; Somerville, 2007, 2008).

Working ethically in the contact zone

The emergent approach became especially relevant as a mindset during the negotiations for the ethical formalities of research involving Aboriginal and Torres Strait Islander peoples. Practising ethical considerations in the contact zone thus began in the way Elizabeth Grosz (1994) described as going with the flow and allowing for things to become, which meant identifying the importance of being mobile in the emergent. I also drew on Rosie Braidotti’s (2006) idea of ‘nomadic ethics’ which plumbs the same vein as Grosz and Somerville but differently. Braidotti (2006) emphasised the need for tenacity amongst multiple political forces and being committed to emancipatory politics.

The complication for non-Indigenous researchers in the contact zone is that while it may be mutually fraught it may simultaneously be mutually valued (Peters-Little, 2003). The point was made by Bidjara Nation scholar Marcia Langton in an Indigenous Researchers’ Forum in 2001 ‘about the importance of relationships between the two sets of knowledge-holders’ and the practical necessity for intercultural research (as cited in Nakata, 2004, pp. 1-2). I began the unfamiliar practice of articulating my position, what it means to witness, inquire and write (Richardson & St.Pierre, 2005, 2008) and engage with the concept of researching ‘with’, and not ‘about’ (Jones & Jenkins, 2008a, p. 471). Considering Wurundjeri people as central, and

everyone else on Wurundjeri Country as ‘Other’, became integral to a new attitude for me as I began to recalibrate my thinking and attempts to write.

Working ethically from the ground up did not rule out me being quite wrong-footed from time to time, and the notion of ‘ground’ often escaped me as I vacillated between being near, outside or in the contact zone. Practising Braidotti’s nomadic ethics (2006), where we are all in this together, began early as we considered what to speak of and therefore eventually what I was to write about.

I turned to post-interpretivism for its potential to inform the ethical character of the inquiry, based on the argument of Alison Jones and Kuni Jenkins that post-interpretive approaches are less concerned with the problem of competing interpretations and engaging with ‘the relationship between reality (‘what really happened’) and [the] archival text’ (Jones & Jenkins, 2008a, p. 125). This also mattered for the contemporary and material nature of my study questions. Asking ‘what’s happening here and now’ builds a cautious approach to questioning ‘what is known’ in archival accounts. MacLure argues for the rejection of interpretivism that can be ethically indifferent ‘in favour of a more ethically engaged method that is capable of bringing forth new material realities’ (2011, p. 999).

Constructing an emergent intercultural study

In this study, the art of place-making considers the possible multiple culturally sensitive meanings of materials made within a variety of Indigenous contexts (Langton, 1993; Morphy, 2007; Sutton, 1988) that go beyond how or where things are made or how things look. For example, things for the Wurundjeri community may be embedded with rules about what is or is not shareable, have ceremonial and cultural meaning, or be affected by men’s and women’s roles. In these ways the consideration of materials on Wurundjeri Country with the Wurundjeri community is tangled with the disciplines of art history, archaeology and anthropology. My interaction with materials is also affected by non-Indigenous theory including New Materialism (Dolphijn & van der Tuin, 2012) and its interest in the relations between things, materials and people (Hultman & Lenz Taguchi, 2010), and the way materiality is affected by the inherent vibrancies of matter (Bennett, 2010), and affect (Grosz, 2008).

Constructing an intercultural study informed by the social science literature revealed how normative disciplines problematically embed values, ideologies, power, desires, sexism, racism, domination, repressions and control in qualitative research (Denzin & Lincoln, 2008a).

Articulating Wurundjeri presence contemporarily and academically required going beyond the materiality and place relationships that those in the Wurundjeri community and I talked about when we began. For instance, I needed to face the literature that addresses the concealments of Whiteness (Moreton-Robinson, 2000b, 2003, 2004, 2007), ethical matters in managing intercultural research (Jones & Jenkins, 2008a, 2009; Langton, as cited in Nakata, 2004) and being the non-Indigenous party (Maggio, 2007; Peters-Little, 2003; Rigney, 1999).

Meanwhile, just two Australian projects inspired and informed the possibilities of my study: *Djalkiri, We are standing on their names* with Yolŋu people in Arnhem Land (Cameron, 2010), and *Designing Place, An Archaeology of the Western District* (Byrne et al., 2010) set in the Stony Rises of Gunditjmarra and Kirrae Whurrong people in Western Victoria. Although both projects reflect slow, emplaced relationships with close intercultural collaborations, I was curious about the relations inherent in the production of their polished work. Their projects seemed veiled regarding matters of the complications and risks of working in the contact zone, a matter which captivated me. How was their work *done*? How was this new work to be *done*?

Framing the work

Through rich encounters on Country I became interested in establishing a record of the potentially fleeting moments with the Wurundjeri community. Could I reframe these passing encounters in peripheral spaces, create a research framework and produce a thesis that was fair to all of us? What was the decolonising framework that called for counter narratives (Chase, 2008; Chilisa, 2012) on Wurundjeri Country?

Oppositional thinking shapes many narratives in intercultural writing. These paired ideas include: black/white; colonial/postcolonial; Whiteness/non-white Others; Settler/Indigenous people and Aboriginal/mainstream. The study could be undermined through such binary distinctions that produce dilemmas and limit thinking in intercultural Indigenous Australian contexts (James, 2012, p. 250).

Researchers who confront Western science's pursuit of certainties and hierarchies (Somerville & Perkins, 2010a, p. 328) have challenged binary thinking by embracing complexities using metaphors of multi-faceted glass, crystals and mirrors, patchwork quilts, trees and rhizomes. I must be 'on my toes' regarding the nature of places and things in ways I hadn't anticipated as I became the writing researcher (Hultman & Lenz Taguchi, 2010, p. 61) and had to take care about divergences in language and the affect in conversations (MacLure, 2011, 2013a, 2013b).

Karen Barad's diffractive methodology (2007) affected how I considered the developing study and the implicit relationships. She explained this method using the metaphor of messy oceanic waves that split and overlap as they meet a barrier like a breakwater and then shift, pass by, and interact as intra-actions (Barad, 2007). I needed to accept that uneasy moments amongst the materials, places, making, talking, touching and walking on Wurundjeri Country would be ontologically important. In the contact zone in the literature and on the ground (with Wurundjeri, for Wurundjeri, with our organisations, and for a non-Indigenous researcher-becoming), even the *approach*, which was to be necessarily slow, rich and sensitive, needed to be noticed in performative ways.

Like Phillips and Bunda's principles of storying (2018), I needed to embrace the waves and the intersections of research making/doing/writing in the contact zone and reckon with a reconsideration of the study as a nomadic narrative, as storywork. In the chapters to follow there are changes in mood and mode exemplified by Rosie Braidotti's *Nomadic Subjects* (1994, p. 136) and Margaret Somerville and Tony Perkins' *Singing the Coast* (2010). In this way the project is emergent as well as nomadic in subject, ethical practice and method. Perhaps this is where the singing, crying, and feeling for Country, as well as a sense of home, can come to be felt.

Time on Wurundjeri Country

How can anyone know Wurundjeri Country today without considering Gondwanaland and the ancient land passages that brought the arrival of the Dingo and the flooding and volcanic eruptions that changed the shape of Australia?⁹ However, colonisers insisted on a Euro-temporal Australia, different to Aboriginal ways of knowing time. According to Potter, it was a move intended 'to silence the sounds of Indigenous place and its everyday practice' (2012, p. 132). On Wurundjeri Country today, the rule of northern hemisphere temporality was reinforced through the adoption of four seasons. Presland argued that the introduction of four seasons was 'an item of cultural baggage that came with the Europeans' which was used for agriculture and commercial interests (2012, pp. 49-50).

⁹ Gondwanaland refers to supercontinents prior to disintegration and separation into smaller continental units, including Australia, in stages over one hundred and fifty million years ago (Veevers & McElhinny, 1976).

In contrast to four seasons, the six to nine Aboriginal seasons on Wurundjeri Country (depending on how and where this is calculated), referred to the night skies, the movement of animals, the appearance of flowers and longer cycles of flood and fire (Gott, n.d.). How time itself passes on Wurundjeri Country differs conceptually to the way time is experienced by Melburnians who lack cues about local seasonal cycles, relying instead on the calendar to declare seasons and to calculate what weather to expect using satellites instead of, for example, flowering plants. How time is understood through seasons affects how places are lived in. The problem of living with the European construct of Summer, Winter, Autumn and Spring on Wurundjeri Country is compounded by the relative lack of knowledge about Wurundjeri Country and its indigenous biodiversity. The difficulty has practical ramifications which interfere with a range of matters in the development of environmental sustainability initiatives (Foley, 2017).

How else might understandings of time affect what it means to live in the world and know Wurundjeri Country? French philosophers Deleuze and Guattari consider in *A Thousand Plateaus* how social ‘apparatuses of capture’ territorialise in relative and dynamic terms and affect constructions of what time is and does (2014, p. 501). In the theory of geophilosophy, where territory is bonded to philosophy, Deleuze and Guattari urge thinkers to ‘tune into earth’s flows and forces *from where they are*’ [my italics] and they argue that the earth itself is above place-ability, abstractly nowhere and universally everywhere (Chisholm, 2007, p. 3). Altogether, their point of view reaffirmed the localness of the study to come and prompted me to consider how time is ‘known’ through social apparatuses. This led to wondering how Wurundjeri Country is known through social apparatuses that reconfigure Wurundjeri Country temporally into a binary format as pre- and post-colonisation. Equally, a new question arose about what time might mean for Wurundjeri people.

Geophilosophy

Geophilosophy includes what cannot be counted, such as story and memory. In this way, this thesis is aligned with a geophilosophical and socialised concept of place, as distinct from the more positivist idea of place as the environment or landscape (Somerville, 2012), or where colonised places are only known by how they are named, tamed and owned (Potter, 2012, p. 133). Instead, the preferred idea of contemporary Wurundjeri places in this thesis became one which understands Wurundjeri places as formed within ‘intertwined knot[s] of spatiality and sociality’ (Potter, 2012, p. 132).

My early attraction to the geophilosophical idea for this study also lay in the concept's capacity for constant and creative instability, clarity about complexity and the follow-on effect of exposing and disrupting other binary thinking habits such as culture/nature, man/animal and civilised/wild (Chisholm, 2007). Therefore, taking a geophilosophical approach to the study encouraged the production of a layered reflection of what is still Wurundjeri territory.

How else does geophilosophy support this study? Two Australian scholars' papers, *The cassowary is indifferent to all this* (Muecke, 2007) and *Dingo makes us human* (Rose, 2008) present forms of geophilosophy near the contact zone, although not specific to Wurundjeri Country. Where Muecke (2007) and Rose (2008) pursue the influence of the non-human other, their attention to the indifference of places and creatures to people became useful to keep in mind on Wurundjeri Country where non-human others are, at the very least, central to Wurundjeri people's cosmology, and where 'for the Wurundjeri community, there is no separation between "nature" and "culture"' (Griffin et al., 2013, p. 59).¹⁰

The variable alignments between different sources that describe conceptual relationships reinforced the need for me to be cautious about the potential domination of Eurocentric world views and scholarship for this local intercultural study.

Material culture and the art of place-making

In 2011, objects connected with my work on Wurundjeri Country were laid out on the table: photos, replicas of digging sticks, Emu feathers, twined baskets and plant cuttings. These things were always central to the development of the research's *place work*. The sense of 'place' here draws on feminist, environmental, poststructuralist and postcolonial thought, where relational knowledge is always (re)forming including with non-human, earth others (Somerville et al., 2011, p. 1). Place is also understood here through the scholarship of others, particularly Carter (2004), Grosz (2008), McLean (2010), Morphy (2008), Sutton (1988) and Tilley (2006), as containing and offering culture, materials, society, substance, excess, and art.

On Wurundjeri Country today, I take Christopher Tilley's (1991) perspective of emplaced material cultures to cross 'traditional' (Western) subject boundaries of archaeology, history, museology and anthropology which compartmentalise, obscure and frustrate. As well, material

¹⁰ The birds Bunjil the Creator (the Eagle) and Waa the protector (the Crow) are two central moieties in the Wurundjeri Creation story. www.museumsvictoria.com.au

culture in this thesis refers to cultural environments including objects, places and intangible heritage (Anderson, 1997).

Here I employ the *art* of place-making to take up the point made by Meriam architect Kevin O'Brien who points out that 'architecture students are trained to begin with an empty sheet of paper. In Australia, [he says], this paper is not empty, but is full of what can't be seen' (2012, p. 61). My aim was to work with what cannot necessarily be seen and bring local places *and* their material culture to light in culturally appropriate ways and to share this experience in the thesis.

The art of place-making, then, necessarily emerges through the study with material traces including collected recordings, photos, text and art. I regard this thesis as a partial record of place involving creative research, complexity, story and material thinking (Carter, 2004, p. 7). I embrace Carter's (2004) concept of 'material thinking' as integral to making, by registering the material consequences of thinking, and asking what matters in the matrix of creative production (p. xi).

The study's title, *The art of place-making on Wurundjeri Country today*, uses the *art* of place-making as another space in which to centre Country and the experience of traditional owners in urbanised contemporary Australia. As the *art* of place-making, the research would form a shared, located and material 'exterior' place story counterbalanced with a more 'interior' matrix based on qualities such as language, uncertainty, home, identity and belonging.

Place-making is often associated with the field of planning, such as for public art and open spaces, urban architecture, and buildings, including Aboriginal 'keeping places' (McGraw, 2010), and therefore about people's or community's relationship to places. I use the concept of place-making to include the investigation of oneself in place, situated in a particular material and affective landscape (Gannon, 2011, p. 45). In this way, the *art* of place-making on Wurundjeri Country always involves knowing and not knowing my place on Wurundjeri Country. The *art* of place-making includes thinking about how places are made, unmade and remade by people over time and requires understanding the way Wurundjeri places emerge, including through dynamic earth processes like volcanism.

The *art* of place-making here also refers to the decolonisation of the research methodology as described by Bagele Chilisa (2012), meaning to address the conduct of the research (including resistance to dominant Eurocentric research paradigms) and form respectful research practices

of partnership in the contact zone (pp. 54-60). The writing then is not only recognised here as a method of inquiry (Richardson & St.Pierre, 2008) and affected by particular issues about writing into the space of the 'Other' (Gannon, 2007), but also understood as some of the material generated in the art of place-making.

The concept of place-making here draws on definitions where imperial and intercultural complexities matter (Byrne et al., 2010; Carter, 2004; Gruenewald, 2008a; Somerville, 2012). In this way the *art* of place-making must attend to the decolonisation of concepts and writing in order to write of Wurundjeri Country today. This also includes not privileging written forms over other material marks and traces of Aboriginal knowledge (van Toorn, 2006; Hodder, 2000) including those expressed in murals around Melbourne's inner north during the 1980s (Edmonds et al., 2012).

Aboriginal academic and writer Larissa Behrendt (2004, 2012) writes of place and the associated needs and desires of Aboriginal people to find home, a sense of place, and a sense of self. This remains the case for Aboriginal people who may be unacquainted with particular places on Country as is often the case for Wurundjeri people coming to parts of Wurundjeri Country by being reintroduced to places through land conservation work. In those contexts around the Merri Creek, sometimes Wurundjeri people have found themselves reflecting on their ancestors' presence, recovering snippets of Woi-wurrung language, rediscovering Murnong plants as food and recovering practices of making (Friends of Merri Creek, 2016b).

My continuing concern is that while the Western canon of theory and inquiry informs my study on material culture and other matters in the art of place-making, my primary intention is to orient towards Indigenous ways of knowing and storying that respect Wurundjeri Country and the Wurundjeri community.

One additional issue here regarding the art of place-making concerns the potential for the study's interculturality to skew a view of Wurundjeri Country anthropocentrically: that is, to situate people and their relations as *the* most important entity. Although I have placed importance on tracing some of the people-based intercultural matters that emerged in producing this thesis, I have taken a leaf from Warraimaay scholar Vicki Grieves' report *Aboriginal Spirituality: Aboriginal Philosophy. The Basis of Aboriginal Social and Emotional Wellbeing*, where she notes the array of relationships that include people as a part of a picture of wellbeing:

The starting point for (Aboriginal and Torres Strait Islander peoples') wellbeing is always cultural in that it is defined, understood and experienced within a social, natural and material environment, which is understood and acted on in terms of the cultural understandings that a people have developed to enable them to interact within their world. (Grieves, 2006a, pp. 12–19, as cited in Grieves, 2009, p. 2)

Aboriginal people recognise material and non-human animal worlds where wellbeing is a sense of being in a right relationship with all aspects of one's social and material environment (Munn, 1970; Rose, 1996; Rumsey, 1994 in Grieves, 2009, p. 42). I approach the art of place-making the way senior Wurundjeri Elder and artist Aunty Dot Peters described, as a form of respect 'for everything around us, be it a tree, an animal, the moon or the stars' (2010, p. 40). The idea is expressed differently elsewhere in educational research:

Multiple forces are at work in the construction of the world where discourse is only one such force. As a consequence, our reality cannot be thought upon as socially constructed involving humans only, as is so often the case in educational research. Non-human forces are always involved in this construction. (Hultman & Lenz Taguchi, 2010, p. 529)

Perhaps the difference is not just semantic but lies in the cultural construction of personhood, a concept described by Vicki Grieves:

Spirituality is the philosophical basis of a culturally derived and wholistic concept of personhood, what it means to be a person, the nature of relationships to others and to the natural and material world, and thus represents strengths and difficulties facing those who seek to assist Aboriginal Australians to become well. (2009, p. v)

Grieves goes on to differentiate about concepts of personhood arguing that:

Western practices have developed out of an entirely different concept of personhood, development of the individual and relationships to the wider world, and further research in this area, particularly incorporating the voices of Aboriginal and Torres Strait Islander people, is critical to ways forward. (2009, p. v)

The art of place-making in the contact zone occurs amongst forms of knowledge and concepts that do and do not interact. Despite this, the art of place-making in this project held the intention to respect the materiality of Wurundjeri Country with the voices of Wurundjeri people.

Methodological framework

Deep mapping

I was first taken with the concept of deep mapping which grounded part of a local project about Victoria's Western District (Lee, 2010, p. 36). In Australia, deep mapping has worked in the contact zone in collaboration between non-Indigenous academic, Margaret Somerville, Aboriginal leaders, artists and communities as it provided ways to work together in intercultural place contexts (Somerville & Perkins, 2010) and enabled the mapping of layers of stories with an emphasis on time, and then re-mapping places back into Country as a reversal of the processes of colonisation (Somerville, 2012, p. 12).

Although deep mapping as a method was developed by American travel writer William Least Heat-Moon (1991), I was guided by the ten tenets of deep mapping outlined by a collaborative group as a manifesto in 1999-2001.¹¹

First Deep maps will be big – the issue of resolution and detail is addressed by size.

Second Deep maps will be slow – they will naturally move at a speed of landform or weather.

Third Deep maps will be sumptuous – they will embrace a range of different media or registers in a sophisticated and multilayered orchestration.

Fourth Deep maps will only be achieved by the articulation of a variety of media – they will be genuinely multimedia, not as an aesthetic gesture or affectation, but as a practical necessity.

¹¹ These tenets arose from collaboration between Clifford McLucas, Mike Pearson, and Michael Shanks as part of a collaborative research project (*Three Landscapes*) between 1999–2001 (Springett, 2015, p. 626).

Fifth Deep maps will have at least three basic elements – a graphic work (large, horizontal or vertical), a time-based media component (film, video, performance), and a database or archival system that remains open and unfinished.

Sixth Deep maps will require the engagement of both the insider and outsider.

Seventh Deep maps will bring together the amateur and the professional, the artist and the scientist, the official and the unofficial, the national and the local.

Eighth Deep maps might only be possible and perhaps imaginable now – the digital processes at the heart of most modern media practices are allowing, for the first time, the easy combination of different orders of material – a new creative space.

Ninth Deep maps will not seek the authority and objectivity of conventional cartography. They will be politicized, passionate, and partisan. They will involve negotiation and contestation over who and what is represented and how. They will give rise to debate about the documentation and portrayal of people and places.

Tenth Deep maps will be unstable, fragile and temporary. They will be a conversation and not a statement. (Springett, 2015, p. 626)

The sixth and seventh tenets of deep mapping resonated with my commitment to community engagement that brings together ‘the amateur and the professional, the artist and the scientist, the official and the unofficial, the national and the local’. Lee notes that deep mapping, ‘may be a true record of places and events and it may also contain exaggerations, mis-rememberings, losses and half-truths’ (2010, p. 36).

‘Mapping’ country, self, community and identity is important for Indigenous people of southeastern Australia in possum skin cloaks (Gibbons, 2010). Possum skin cloaks are renowned for their practical use, wrapped around the body for warmth but also recognised as being ‘equally symbolic, as they were inscribed with the maps of identity in country’ (Somerville, 2012, p. 24). If Aboriginal possum skin cloaks are also thought of as deep maps, they hold clan and cultural identity stories symbolic of the warmth and the safety of belonging and of knowing who you are in a connection between people, Country and community (Couzens, 2010b, p. 8). This is the way Senior Keeray Wurrong and Gunditjmarra artist Vicki

Couzens described possum skin cloaks: ‘We were buried in our cloaks – wrapped in our Country’ (Culture Victoria, n.d.a).

All these conceptualisations of deep mapping underpin this project’s methodology, opening up the freedom to consider, and sometimes gather, rich assortments of material.

Letter writing

I wrote this first letter below in 2014 to think differently about the past and to connect with materials, places, and people I encountered through Wurundjeri people’s stories and the literature. I did not intend to include it in the thesis or to continue to write in this way. However, letter writing became a valuable method to re-locate myself and bridge the spatial and social distances that made the past seem like another, separate world.

My lack of expectation of a reply makes my letters a different form of correspondence than is ordinarily the case in qualitative research (Rautio, 2009). Writing letters built my engagement with stories and places, sparked close attention, and brought proximity as well as understanding. The act of letter writing became a form of participation for me that worked against being an impassive observer, listener and reader. The letters are better understood in terms of material thinking, deep mapping, and performing the art of place-making on Wurundjeri Country today.

Letter 1: Dear William

Dear William,

This is the first time I’ve written to you and yes, I’m writing from another time but from around about the same place. I’ve seen your paintings from the late nineteenth to early twentieth century for the first time (Ryan et al., 2003; Sayers, 1994). The pictures bring a vision of a time, places, people and animals from here! It’s such a surprise across our years. There’s no Emus ranging around the parts that I go to these days. With all due respects, while I feel this place might be exceptional in its own way, somehow, I am at a loss here, a stranger in my hometown. Your paintings change that a little. I’m keen to know your Wurundjeri Country.

A friend from the future,

Angela

Writing to renowned Wurundjeri Elder, William Barak (whom I didn't encounter until this study) brings history to life as well as places that still exist. Letter writing is a method I use in the thesis to link with contemporary Wurundjeri stories, refer to the past and the archives, without being captive to the past or tied to secondary sources about Wurundjeri Country.

Recorded conversations

I intended to record conversations with Wurundjeri people and blend them with other material. However, this approach presented ethical issues such as those raised by Spivak (1988) and Maggio (2007). Cultural theorist J. Maggio has expressed concern about the consequences of speaking for Indigenous people:

Regardless of how benevolent the native informant or the post-colonial critique is, he/she is always seen, to a certain extent, as an exotic other. Or, as Spivak suggests, the subaltern remain an inaccessible blackness. (Maggio, 2007, p. 422)

Maggio re-framed Spivak's (1988) question, 'Can the subaltern speak?', to ask 'Can the subaltern be heard?'. Speaking and being heard is at the heart of my study. Without finding a way for Wurundjeri to speak in the thesis, the opportunity for Wurundjeri people to be heard in this thesis would close. Instead, the research would hinge on my own experiences of place, reference to the archives and other secondary sources to locate Wurundjeri Country. A sort of turning away from Wurundjeri people or worse, exemplifying Wurundjeri people's exclusion.

Even though Maggio sternly warned researchers about the risks of examining the 'Other', the warning was not thoroughly dissuasive. I was not going to study the 'Other'. I was looking for Wurundjeri Country with Wurundjeri people telling their own part of the story. Furthermore, I appreciated Maggio's argument that advocated reading culture(s) based on the assumption that all actions offer a communicative role (2007, p. 419). I interpreted this to mean that 'reading culture(s)' is risky work that might still be worthwhile.

What would speaking together in this context be like? It meant developing a 'family of research designs influenced by various philosophies and theories' (Chilisa, 2012, p. 35). We planned the way we could talk together with specified topics in an informal and conversational way that complemented what we were accustomed to in our common everyday relationships and agreements.

Arts-related research: Printing

Although I enrolled at Australian Print Workshop's print studio in Fitzroy in 2012 as a distraction from the embryonic research challenges, instead I found myself confronting nagging concerns about familiar places. In *Stringlines and the Merri Yarra Confluence* (Figure 2), I focused on a familiar local place just below where the Merri meets the Yarra, more commonly known as Dights Falls for the artificial weir built across the river in 1845 for John Dight's flour mill.¹²

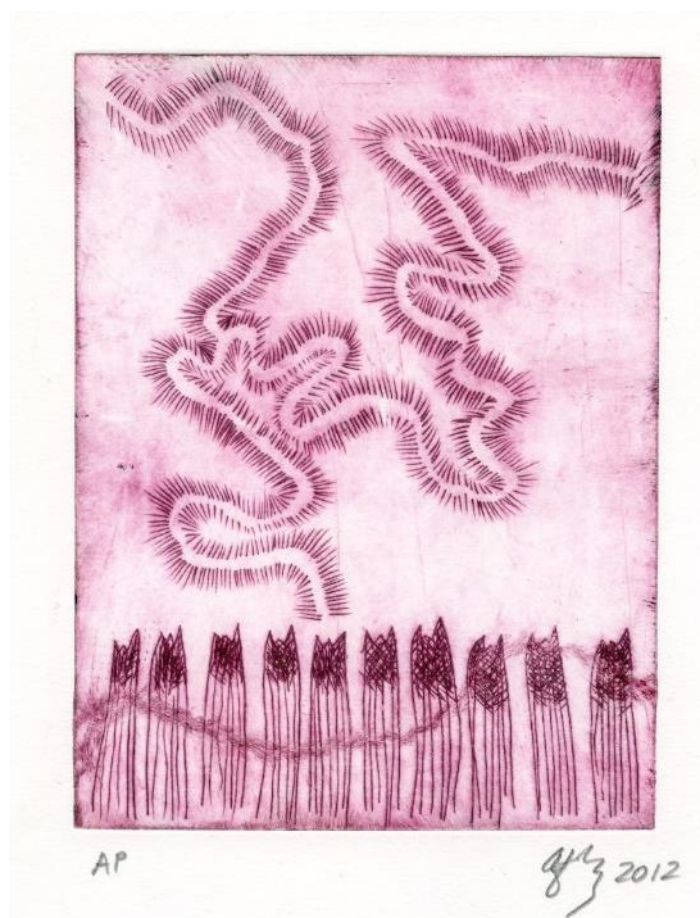


Figure 2. *Stringlines and the Merri Yarra Confluence*

A. V. Foley (2012). Etching. Australian Print Workshop, Fitzroy.

I visited that confluence area in 2001 to hear Senior Wurundjeri Elder Aunty Joy Murphy-Wandin speak of the place very differently to what I had previously understood. Her story of this place told of intercultural conflict and bloodshed in the early 1800s and its pre-contact use for Aboriginal meetings that included trading the strong grass stems of *Lomandra* to twine

¹² <https://vhd.heritagecouncil.vic.gov.au/places/8701>

string, baskets and eel traps (J. Murphy-Wandin, personal communication, April 2001). The upper tips of the Lomandra she spoke of illustrate the base of the image I later made. I draped its contemporary replacement, manufactured cotton string, across the Lomandra.

When bread dough is left to rest it gives the gluten bonds a chance to relax. Learning how to make dry point etchings, with techniques like chine-collé to bond papers, loosened up the gluten bonds of the research as I re-imagined places on Wurundjeri Country. I felt compelled to make the following image (*Figure 3*) that brought together a story of Wurundjeri people's making of a *koorong* (bark canoe). The exercise showed me that I could tell a story whose nuances of intercultural relations, place and the complexity of re-making Wurundjeri cultural practices might pass almost unrecorded. As I came further into the doctoral work, I saw the printmaking as more than image-making or a storying of intercultural places on Wurundjeri Country. The prints were a passage for thinking and writing that became methodologically important, so I called the koorong-making related image *Writing from the ground up*.



Figure 3. *Writing from the ground up*

A. V. Foley (2012). Etching with chine-collé. Australian Print Workshop, Fitzroy.

Much later I realised that I worked as an a/r/tographer, in the liminal spaces of a(artist), r(researcher) and t(teacher) where the *situation* of creation matters as much as the physical

outcome (Springgay et al., 2005). My first approaches to printmaking produced simple and unexpected results. I related to Ian McKeever's printing experiences:

As always, they [the prints] come as a bit of a shock; the printing process is always so emphatically present, that sense of weight and pressure of the moment of printing. It is somehow absolute. It is the quality of printmaking that I love, but it never fails to surprise me and knock me off centre whenever I start again on a project. (McKeever, in Hartill & Clarke, 2009, p. 77)

Integrating placed knowledge through a convergence of actions was also a research shockwave. I later noted that the prints mapped places of not-knowing (Somerville, 2008, p. 210) and are qualitative methodological devices for every day, activist goals in 'postcolonial research' (Finley, 2008, p. 681). Arts-informed research is described as:

... a context for promoting innovative research that infuses processes and forms of the arts into scholarly work for purposes of advancing knowledge and bridging the connection between academy and community. (Cole & Knowles, 2008, p. 59)

Unhindered by regular conventions of mapping that measure distances, survey topography, and work to scale, the prints straddled phenomena as arts-related research by linking what is seen with what is known (Weber, 2008, p. 42). Indeed, all the early etchings immediately informed *and* provoked, as Cole and Knowles described, being serendipitous and committed to a particular form (printing) with 'strong, reflexive elements that evidence the presence and signature of the researcher' (2008, p. 61).

Printmaking produced a different kind of 'text' that privileged the visual over the oral and written. The images were also epistemologically generative beyond their illustrative and reflexive value as I assembled disparate forms of knowledge into new, visual texts. They connected the literature and experiences of Wurundjeri Country or, as Cole and Knowles (2008) put it, linked the 'academy' with the 'community'. The prints resonated closely with the sixth tenet for deep mapping that engages outsiders and insiders, and also the ninth tenet, by creating risky representations of people and places.

From a material culture perspective, making the prints becomes provocative:

Because unforeseen things happened within experiments-in-action, the [artist's] problem changed to one of the situation "talking back" (Schön, 1983). By reflecting on the new situation, the artist can find new ways of enriching his work. (Hansen, 2013, p. 10)

Hansen suggested that Schön's 'back-talk of the [artist/maker's] situation', when problems talk back (2013, p. 11), can be extreme, when the backtalk is understood materially, and where situations talk back and 'NEVER shut up' (Hansen, 2013, pp. 10-12). Considering the materials as situations with the capacity to 'talk back and never shut up' is a way of acknowledging how my image-making came to prompt extraordinary intercultural exchanges with Wurundjeri people I worked with about mark-making, representation and cultural appropriation. I examined one new image to contemplate my position, otherwise known as a reflexive act (*Figure 4*).



Figure 4. Exploring home in a black and white place

A. V. Foley (2012). Monoprint with embossed details. Australian Print Workshop, Fitzroy.

The white marks form inscriptions after the materials that were pressed together between a black-inked plate and cotton paper were removed. The wild indigenous seed heads of Kangaroo grass, loaded with ancient genetic provenance, are criss-crossed with industrial string. The materials left their impression because they formed a barrier against the black ink: resistance and surrender in the imprint.

The image's first title, *Me, a blank space, searching in a black and white place* was a despondent and obvious interpretation of racial distinctions, binary descriptors such as self/Other, 'settler-colonial state' and ongoing contestations in Indigenous/non-Indigenous Australian relations (Potter, 2012, p. 131). As a metaphor, the white embossed depression concentrates many colonising themes: it echoes Stanner's 'Great Australian Silence' (Stanner, 2001) and marks the absences and spaces of the contact zone of today. The renewed title, *Exploring home in a black and white place*, is a germ for diffractive analysis open to the multiplicities inherent in 'home' and 'Wurundjeri Country'.

My foray into arts-informed research created pathways through which to connect with the productive tension of the 'discomfort zone' (Somerville, 2010, p. 262) and produced a methodology for deep mapping (Lee, 2010, p. 36). The prints would always be distinct from other 'data' such as interviews, recordings and transcripts for Wurundjeri Country. Potentially, the prints would tell stories in a different language (van Toorn, 2006) and lead to new meanings through the mark-making (Somerville, 2012, p. 75).

While exploring familiar and new places on the ground and through printmaking integrates cultural and ecological information, Barbara Bolt specifically urges arts-informed researchers to go beyond artwork's classification and interpretation or else risk losing the art of the research practices involved (2004, pp. 4-5). The challenge to enrich semiotic readings that only decode the marks made in the prints lay ahead in experiments capable of noticing the *processual* value of making (Knight, 2015). The making itself offers opportunities Barbara Bolt describes as 'working hot', that is, tracking the heat of practice rather than just examining images interpretatively (Bolt, 2004, p. 4).

Philosophical framework: Relations between contact zone, deep mapping and material thinking

Paul Carter has remarked on how the process of material thinking can prompt us to think differently about our human situation (2004, p. xii). He writes about the creative intelligence of materials and the artist's enigmatic step, joining hand, eye and mind in a process of material thinking (2004, p. xiii). The intercultural preoccupation *with* deep mapping opens towards physical, intellectual and cultural diversity *and* 'other worldly influences' (Grosz, 2008) through material thinking.

The practice and processes of print/place/conversation-making *and* the theoretical orientation of postmodern emergence *and* contact zone produces Wurundjeri Country in this thesis. This is represented as the philosophical framework in *Figure 5*.



Figure 5. The philosophical framework of becoming through making, deep mapping and material thinking

A. V. Foley (2013). Visual concept.

The research can be conceptualised as ontologically emergent work in a productive space where places and things are in a state of becoming through material thinking and deep mapping. But this conceptualisation risks skirting Country and resisting critical attention to researcher location (where am I in the research?), matters which are so vital to decolonising Australian research in the contact zone today.

What of the volatilities involved in the shifts from Gondwanaland to Australia, that formed Merri Creek as an ancestral valley, a legacy of lava flows from four hundred and two hundred and fifty million years ago? These volatilities are indifferent to complications in the contact zone on Wurundjeri Country today. Grosz speaks of 'volatile' bodies which are not inert but function interactively and productively (2008). Volatile bodies act, react and generate what is new, surprising, and unpredictable.

Although contact zone theory works interculturally, the European model of geophilosophy adds to the work ahead conceptually. It does this by going beyond a fundamentally social theory of human relations to reinforce interference with anthropogenic standpoints. Geophilosophy's contribution looks forward into the overarching and central concept of Country and home.

Therefore, the concepts and theories of Country, geophilosophy, material thinking, contact zone and deep mapping produce a heart space from which to decolonise place research which might otherwise produce a geography as a proxy for racism. This approach to the research helps me to ask about what qualities, properties or characteristics make Wurundjeri Country a particular and knowable place today (Birrell, 2006).

Wurundjeri consent

There were precarious matters to navigate in setting up the project and care was needed in order not to impact the relationship between Wurundjeri Tribe Council and Merri Creek Management Committee. The research objective was to continue to work with Wurundjeri people which meant moving from informally agreed local field work to formal research agreements. How might pre-research intercultural interactions be destabilised by formal research requirements? Also, we were concerned about the cultural and organisational risks involved, which meant that the development of the complicated transdisciplinary research focus was often set aside as we considered what the formalities of a research proposal involved.

Connecting with Wurundjeri people was straightforward through the Wurundjeri Tribe Council. From there, the Wurundjeri community and I maintained a holding pattern of interest through early research-based conversations. We considered two-way benefits where 'skin in the game', ours, was a mutual and valuable investment.

In the research area, a significant difficulty would constantly stem from being a non-Indigenous woman in the contact zone on Wurundjeri Country. I was challenged by an unfamiliarity with the cultural protocols and concerns of the Wurundjeri community that were not readily known until I encountered them.

Outside the work between Merri Creek Management Committee and the Wurundjeri community, the research idea was sometimes met with warnings from others doing academic and intercultural work. The prospect of achieving an agreement with Wurundjeri Tribe Council could have been defeated by the politics and processes of making an agreement. Without an

agreement I could not meet institutional ethics requirements. However, my positive working experiences with the Wurundjeri community built my resolve about what was possible. I accepted the warnings as new research quandaries to sit with, maybe even resolve.

Conclusion: Writing from the ground up

This intercultural study moves ahead by continuing a practice of writing from the ground up, linking stories and people with local places. Several matters emerged during the development of the research and resulted in reframing the initial proposition. Key changes include the decision to work emergently and embrace arts-based influences. This includes narrative storytelling through etching, journaling and letter writing, and becoming an a/r/tographer within the deep mapping methodology.

In writing from the ground up, as opposed to writing from secondary sources, I recognise the complexity of forming formal ethical research arrangements as a non-Indigenous person in the contact zone.

Terminology of non-Indigenous and the use of 'we'

Non-Indigenous positionality

To position oneself presents multiple options in a rich and evolving world of possible choices and meanings. For example, in the Indigenous/non-Indigenous spaces some people have chosen intersectional descriptors such as 'white-settler-colonial-woman'. In this thesis I identify as non-Indigenous for several reasons. I choose the imperfect but connecting term 'non-Indigenous' for my descriptor, and position myself in relation to and with Indigenous people and places in an uneasy contact zone of difference, dispossession and co-existence.

By saying I am a non-Indigenous Australian, my non-Indigeneity works as an umbrella statement for not being of Aboriginal or Torres Strait Islander descent. By referring to myself as non-Indigenous I acknowledge myself as 'Other' to Wurundjeri people specifically and to Aboriginal and Torres Strait Islander peoples more generally. As a non-Indigenous person, I constitute my identity in association with and in recognition of place, Country, connection and belonging.

To identify as non-Indigenous is also an uncomplicated way to place myself in relation to Indigenous people consistently in everyday formal and informal interactions as well as in scholarly contexts such as this thesis.

'We' in the intercultural space on Country

As a non-Indigenous person, I work within a long and sometimes volatile academic tradition of non-Indigenous writers in the contact zone. Using 'we' as a non-Indigenous person in relation to First Nations Peoples needs ongoing examination of nuanced, conditional, and contested matters.

Where can 'we' occur? Intercultural connections that lead to working together is encouraged by some distinguished Aboriginal and Torres Strait Islander activists and scholars (Foley in Land, 2015, p. 179-180; Fredericks, 2011, 2013; Langton as cited in Nakata, 2004, p. 2). I am led by those modelling productive relationships that produce shared spaces of 'we', 'us', and 'together' (Cameron, 2010; Gunditjmara People & Wettenhall, 2010; Phillips & Bunda, 2018; Somerville & Perkins, 2010).

I encounter and negotiate the use of 'we' throughout this thesis as I move through shared conversations with Wurundjeri people, in various experiences of making and togetherness, informed by approaches to intercultural research (Jones & Jenkins, 2008a, 2009; Langton, as cited in Nakata, 2004). I acknowledge the complexity of the use of 'we' in intercultural work (Grossman, 2013; Maggio, 2007; Spivak, 1998) and being the non-Indigenous party (Maggio, 2007; Peters-Little, 2003; Rigney, 1999).

Often, my use of 'we' and 'us' is intended to substantiate 'actual' moments and relationships between Aboriginal people and me (Langton, 1993). My use and understanding of 'we' leads me to say 'us' and recognise complex, sometimes unsettling forms of togetherness. Despite the myriad occasions when I have made meaning through many kinds of togetherness, and with an array of voices to guide and influence me, I am the author of this text and do not mean to imply that this thesis is based on shared writing.

Critical engagement with decolonisation

I adjusted the initial focus on the materiality of things and places to develop a decolonisation of the research in a practice of material thinking. That move involves careful reading of the literature and awareness of the potential dominance of Euro-Western literature, interpretations

and representations and understanding that decolonisation is a contested concept (Denzin, Lincoln & Smith 2008; Smith, 2012) as well as an evolving field. I use the terms ‘decolonise’ and ‘decolonisation’ as a general way to explain the necessity of reframing ways of engagement with Australian Aboriginal understandings of Country. I construct this thesis through an understanding of decolonisation informed by the call for counter narratives to build decolonising frameworks (Chase, 2008; Chilisa, 2012; Jones & Jenkins, 2008a, 2008b; Land, 2015; Phillips & Bunda 2018). I draw on Australian literature to consider what it means to decolonise (Land, 2015) and consider how decolonising methodologies are practiced through intercultural projects in Australia (Cameron, 2010; Guditjmarra People & Wettenhall, 2010).

I recognise Indigenous research methodologies as ‘going back and forth to retrieve marginalised and suppressed literatures to review, analyse, and challenge colonizing and deficit theorizing and interpretation’ (Chilisa, 2012, p. 60).

Outline of Chapters

Each chapter contains my artwork as a method of research and practice of postmodern emergence, deep mapping, and material thinking. Each chapter penetrates themes raised in this first chapter and always acknowledges the accompanying complexities for contemporary non-Indigenous research in the contact zone. The study develops as follows:

Chapter Two details what is involved in producing intercultural research today rather than bypass those matters as being immaterial. It outlines my research intentions and search for resilience and ethical traction in the contact zone.

Chapter Three inspects the way intercultural volatilities in the literature and on the ground impact on the production of non-Indigenous research for contemporary Wurundjeri Country.

Chapter Four applies the deep mapping method in the contact zone with local rivers, beads, moths and making, to materialise lively connections to Wurundjeri Country.

Chapter Five pursues the idea of material thinking on stony Country. It contains a conversation with Wurundjeri Elder Uncle David Wandin about his experience of, and reflections on, making a bark shield.

Chapter Six is based on a conversation with Wurundjeri leader Mandy Nicholson. Encounters on Wurundjeri Country with ochre, reeds and feathers lead to the idea of intimate materials and places.

Chapter Seven is a series of letters to Annie Boorat, who is the little-known Wurundjeri woman responsible for all Wurundjeri descendants today. The chapter uses school attendance records and one photograph of Boorat to show respect for her and Country, and demonstrate how the art of place-making on Wurundjeri Country today involves remembering with archives and artefacts.

Chapter Eight contains stories as a series of interanimations that consider the vital pulses of Country and the spirals of possibility that lead to knowing Wurundjeri Country in the contact zone today. I revisit the idea of the art of place-making and reframe my methodological approach to deep mapping Wurundjeri Country a/r/tographically with a reassembly of my etchings.

Volatile places: Moving in the contact zone



Who can make this picture? Place making, three scars, Emu feathers

A. V. Foley (2015). Dry point etching and embossing. Australian Print Workshop, Fitzroy.

Chapter Two:

Volatile places: Moving in the contact zone

Introduction: Social contracts and volatile places in the contact zone

On Wurundjeri Country a form of social contract is activated when Wurundjeri people perform an increasingly spectacular *Welcome to Country* for the Australian Football League's Indigenous Round (known locally as *Dreamtime at the 'G'*). The social contract here is complicated. For some of the 70,000 plus attendees, who are well versed in sport's racial controversies (Judd, 2005, p. 218), the Indigenous Welcome might be a form of 'cultural tourism' (Hinkson, 2003). For Wurundjeri people, the Welcome is a performance of unceded sovereignty and cultural continuance.

Some intercultural complexities seem imperceptible because their traces are hidden, seen as not part of the 'real' work after all is tidied up and published. In this case, publications, exhibitions, and artwork are merely traces of what happened, where 'works become the memory of an event, an impression of what has been seen, heard and felt' (Morphy, 2010, p. 9). Asking myself what it means for non-Indigenous researchers to undertake projects with Aboriginal and Torres Strait Islander peoples, specifically by considering Cameron (2010) and Byrne et al. (2010), was foundational to developing my research practice.

People's experience of the contact zone in Australia is more commonplace than might be thought, most evident in sports events, broadcast programs, community festivals and art exhibitions. Amongst Aboriginal and Torres Strait Islander peoples' visual, spoken, sung, material or intangible exchanges that may be evident in the 'contact zone' is a rich ferment of signs, symbols, images and representations that are neither innocent or neutral (Fredericks, 2013). In addition, dialogue in intercultural interactions 'can enact feelings of welcome, belonging and inclusion, or feelings of being unwelcome and excluded' (Fredericks, 2013, p. 7). However, the feelings are not always 'either/or'. Peter Sutton described the array of mis/understandings between Aurukun artists and Brisbane art audiences even though they held 'a common set of intellectual tools that makes the exchange possible, and a will to make something of each other' (2010, p. 53). He suggested that there is a 'contract' to buffer the

sometimes profound differences between people's conceptions of what is going on (Sutton, 2010, p. 53).

What is 'going on' also happens behind the scenes in the development of intercultural collaborative projects. This led me to wonder how the inspiring *Djalkiri* project (Cameron, 2010) was negotiated. I noted ethnobotanist Glenn Wightman's veiled comments about 'the need for all but the most rudimentary planning, which is good, but it means you have to follow the script as it evolves' (Cameron, 2010, p. 15). These comments underscored the 'mystery' of intercultural projects in relation to permissions, ethics, relationships and protocols.

In non-Indigenous historian Richard Broome's *Aboriginal Victorians: A history since 1800*, the preface described inviting Aboriginal people to participate and add contemporary perspectives (2005, p. xii). I looked for contemporary Wurundjeri voices amongst stories from Uncle Albert Mullett (Gunnai Kurnai, p. 395), Jamie Thomas (Gunditjmara, p. 394) and Myra Grinter (Yorta Yorta and Wiradjuri, p. 393), but found instead nineteenth and twentieth century non-Indigenous archives 'speaking'. In an interview with me later, Broome described writing letters to thirty communities across Victoria seeking collaborations, with follow up telephone calls and emails which he then confirmed in an email to me (personal communication, February 14, 2014). He explained that the lack of Wurundjeri voices in the book was due to a failure of communications to even commence between him and the Wurundjeri community during the pre-ethics negotiation phase (personal communication, February 14, 2014).

Broome's point reinforced what I heard elsewhere, that arrangements with the Wurundjeri community could be difficult to establish. However, the Wurundjeri community and I had a history of 'social contracts' and this new formal, perhaps knotty, contract lay ahead.

[Working in the contact zone on Wurundjeri Country](#)

Producing intercultural research is always complicated. This chapter stories a variety of experiences rather than bypassing the multiple matters that could have been thought of as being incidental to the main game: in other words, as immaterial to the thesis. Instead, this chapter's aim is true to my intention to write from the ground up. By outlining the volatile nature of gaining ethical traction in the contact zone, and by storying the developing relationships, this chapter tracks the minutiae in adopting concepts and developing understandings and agreements, and seeks to make transparent not only how actual people have been connected –

far from being ‘known’ through symbols or archives – but also the reasoning that affected those connections.

Early relationships

I began working with the Wurundjeri community through a community engagement role with Merri Creek Management Committee in Brunswick East. We often met at the Wurundjeri Tribe Council’s offices at The Convent in Abbotsford and sometimes at the Merri Creek Management Committee offices in Brunswick. However, as time passed, we mostly came together walking and talking in the grasslands, valleys and wetland areas of Wurundjeri Country in the Merri Creek catchment. At Merri Creek Management Committee, from 2008 we increasingly structured new projects to resource the inclusion of the Wurundjeri community through Wurundjeri Tribe Council. Some of us hatched project plans between our organisations, provided letters of support for each other’s initiatives, and made formal partnership agreements.

Around 2008, well before a university-related study was on the horizon, the seed of this thesis sprouted as an idea to somehow document the work done between us on Wurundjeri Country. Apart from what was remembered by those connected with projects and an increasing sense of Wurundjeri Country, there was only a faint trace of our interactions in fringe records, for example, in Merri Creek Management Committee’s quarterly newsletters (2010, 2012, 2013).

Indigenous academic Marcia Langton made the following assertion in 1993:

The most dense relationship is not between actual people, but between white Australians and the symbols created by their predecessors. Australians do not know and relate to Aboriginal people. They relate to stories told by former colonists. (Langton, 1993, p. 33)

As I came into the academic space, I reflected on the seriousness of Langton’s concern and I wondered what contribution could be made by substantiating our ‘actual’ relationships and relaying local stories, not by former colonists but by us.

Research in the contact zone

How could we tell stories from Wurundjeri Country today and move beyond the colonists’ stories? During 2011, I showed Wurundjeri Elders publications from two intercultural place

and arts-based projects, *Djalkiri: We are standing on their names*, *Blue Mud Bay* from east Arnhem Land (Cameron, 2010) and *Designing Place: An archaeology of the Western District* set in Western Victoria (Byrne et al., 2010). I thought these projects modelled a way to celebrate Wurundjeri Country through contemporary and intercultural collaborations in diverse characterisations including essays, walks, exhibitions, publications, printing, photography, and sculpture.

However, on the matter of being present contemporarily in the literature, the Wurundjeri community and I held different levels of interest and different points of view. My position was characteristic of many non-Indigenous Others working with traditional owners and coming to recognise home as Country. I had begun to observe how that lack of published material explained why those delivering Indigenous perspectives-based curriculum education on Wurundjeri Country looked away and to other places, especially to Central and Northern Australia. Feeling increasingly proud to be on Wurundjeri Country, I was concerned about how that lack insinuated the absence of traditional owners here.

The explanation for the difference in opinions between the Wurundjeri people I worked with and me about stories of Wurundjeri Country was not necessarily due to any different economic or educational standing. Rather, in general, the Wurundjeri community I worked with through Wurundjeri Tribe Council were occupied with many matters of much greater significance than Wurundjeri presence in the literature or the repercussions stemming from that scarcity. This meant that in the earliest conversations between us about the proposal to publish about our work together, we had quite unequal levels of enthusiasm.

While my objective to produce and publish something remained hazy but persistent, I was uncertain whether or how to move forward. On 19 October 2011, I sat down in a café with Professor Margaret Somerville at Monash University and laid out on the table before us some objects that contained material echoes of Country for me. Margaret suggested that these would be the basis of any discussion about undertaking doctoral study. While relationships between the Wurundjeri people and me had been based on talking over schedules for field work, making barbeques, listening to moving personal stories, examining seed heads, considering how huge basalt boulders would have been known by Wurundjeri ancestors, or we were occupied with grassland burns, this new prospect of an academic framework changed things. Firstly, it improved my sense of the project's feasibility and most importantly, it raised a layer of seriousness in related conversations with the Wurundjeri community.

The possibility of my enrolment and doing the work academically was talked about with the Wurundjeri community, not just in the field but also when our paths crossed in cars, hallways, and carparks. Some Wurundjeri leaders expressed concern to me about the viability of an unfunded project, whether I could make a six-year-long commitment, and what outcome might be accomplished. To that end, two Wurundjeri Elders suggested that I compile an information kit to outline how the project might work and then arrange meetings to discuss the ideas with these materials.

The ‘kit’ contained an array of maps, books, brochures and examples of work produced by primary school children that referenced Wurundjeri Country developed through my community education work. I included some etchings that I had begun to make. In wondering how Wurundjeri people would be part of the study, this material helped us to discuss the purpose of such a study and ask each other more questions: ‘How could we do this together?’, ‘Who would be involved in the project and in what ways?’, ‘What would we talk about if we recorded conversations?’, ‘What places would we be in to record conversations?’. Eventually, by 2013 these meetings led to my decision to enrol at Western Sydney University and begin.

How the literature affirmed the proposal’s value

Intercultural research advice necessarily crosses many areas such as health, law and education but Noonuccal and Bidjara scholar Karen Martin’s *Please knock before you enter* (2008), and discussion about the regulation of ‘outsiders’ by Aboriginal people and ‘states of relatedness’ (Martin, 2006), helped me work with the Wurundjeri community.¹³ Early guidance about ethical research was located in *Ask First: A guide to respecting Indigenous heritage places and values* (Australian Heritage Commission, 2002) and *Guidelines for Ethical Research in Australian Indigenous Studies* (Australian Institute of Aboriginal and Torres Strait Islander Studies, 2012).

My much-prodded study concept deepened with my reading on material culture, intercultural studies, and the practice of arts-based inquiry in qualitative research. I felt advantaged by concepts such as the potential to name our relationship as being in a contact zone on Wurundjeri Country. Catching up on the past became necessary for me to develop a context for the study

¹³ Other examples include Mungabareena Aboriginal Corporation Women’s Health, Goulburn North (2008); Law Society of South Australia (2010); Doyle and Hill (2009) regarding education, and for the creative arts, Langton (1993), and Jacklin (2002).

as I had the typical mainstream lack of grounding in any Wurundjeri related history. There was no end of journals, diaries, letters, logbooks, court records, memoirs, and reports of colonial administrators, missionaries, travellers, squatters and policemen as well as numerous studies by anthropologists, ethnographers, archaeologists, and historians (Grossman, 2013, p. 1). Most poignantly for me, I began to connect with the art of Wurundjeri Elder William Barak who painted between the 1880s and 1903. I began to wonder differently about R. B. Smyth's 1878 sketches of Aboriginal 'axe and bone implements' (Ellender & Christiansen, 2001, p. 46).

After enrolment in the doctoral program, my developing scholarly place in preparation for candidature confirmation, my first doctoral milestone, bolstered my ability to represent the potential of the study to my Wurundjeri counterparts. Reassuringly, two central findings emerged from the literature review that reinforced the study's worth from an academic point of view.

The first finding was that the most recent and significant scholarship that focused on Wurundjeri Country was not produced *with* the Wurundjeri community. Since my study was already based on and seeking to extend intercultural co-operation, my confidence increased about making an ethical and overdue contribution.

The second, somewhat astounding, discovery was that the most important literature *all looks back*. This is most notably the case in the following important literature. Historical anthropologists Penny van Toorn (2006) and Diane Barwick (1998) examine long past Aboriginal strategies from Coranderrk Mission to defend Wurundjeri Country. Historians Mick Woiwod (2010), James Boyce (2012) and Bain Atwood (2009) portray colonial invasion and the ensuing nineteenth century effect upon sovereign rights on Wurundjeri Country. Sayers (1994), Ellender and Christiansen (2001), Isobel McBryde (1978), Ian Clark and Toby Heydon (2004), Gary Presland (2012) and Richard Broome (2005) all contribute to an understanding of Wurundjeri Country by focusing on Wurundjeri places and people, but it is all in pre- and early colonial times.

Coming from a position of not knowing much about Wurundjeri Country, the literature convinced me that a contemporary intercultural study was desirable and overdue. It was also evident that this was an exceptional opportunity for all of us to move through our informal experiences and relationships in the contact zone and somehow shape a formal and contemporary representation of our times together on Wurundjeri Country.

Nevertheless, I bore in mind that no matter what I wrote or read or said, or what we might come to agree on, Wurundjeri people always retain power through their unceded sovereignty and their place as the chief custodians of Wurundjeri Country.

Reaching towards a research agreement

How did we come to the principal matter: an actual research agreement? The always-developing intercultural research strategy provided an encounter with the discomfort of working in a chaotic place of unknowing (Somerville, 2008). Although the assembly of formal words for intercultural research on Wurundjeri Country seemed to lose its pulse while we came to terms with next steps over several years, there was steady curiosity from senior Wurundjeri people about how things were coming along.

Concerns about gathering Wurundjeri people's family histories, personal difficulties or using traditional Wurundjeri stories needed mutual clarification. Eventually the character of this study was affirmed as being based on what we had already been doing together: walking on Wurundjeri Country, making art and things, talking about places and sharing stories.

Aunty Di at the gallery

I was talking with Wurundjeri Elder Aunty Di Kerr after her Welcome to Country for the evening opening of Aboriginal artist Brian Martin's exhibition of massive charcoal drawings in his 'Methexical Countryscapes' show (Browning, 2013). One huge drawing was laid on the gallery floor and covered with Perspex for the crowd to walk over. In the noisy, hot, and crowded room, Aunty Di raised an eyebrow and nodded at that floor art. She spoke about how the drawing of Wurundjeri Country put Wurundjeri Country on top of the newly built gallery floor, so that visitors were 'walking on' Wurundjeri Country again. Sweating in the stifling, packed room I took in her stature as well as her words. Still wearing her ceremonial possum skins around her shoulders, I noticed the layer of perspiration on her face. Her eyebrows raised, her smiling words flowed, skin slick, hair damp, eyes wide. (Thesis Journal, February 2013)

I include my journaling of the public event and Aunty Di's sense of Wurundjeri Country here with Aunty Di's permission (D. Kerr, personal communication, November 3, 2019). It was the beginning for me of noticing fleeting but important tensions, some of which Jones and Jenkins (2008b) have observed as contributing to the uneasiness of 'indigene-colonizer' collaborations

and the need for ‘White/settler’ researchers to learn ‘(about difference) *from* the Other, rather than learning *about* the Other’ (p. 471). In writing about the evening in the gallery, I began to highlight the density of small, passing encounters and work on the loaded matter of writing down what has been said, heard and learnt from along the way. It was the beginning of a practice to combine listening to, learning from, reflecting on and wondering about how to learn *with* and not write *about*.

Narrating in the cultural interface

My learning was aided by Martin Nakata’s description of the ‘cultural interface’, with many different people, with different histories, experiences, languages, agendas, aspirations and responsibilities (2007, p. 8). This concept applied to so much that I encountered and went part of the way to explain the multiple complications and sometimes uneasy undercurrents. Outside our cultural interface, the prospect of the potential intercultural research, including in academic circles, brought many repeated forewarnings:

No-one says, ‘give up’ to me, but some non-Indigenous people including friends and scholars, emphatically make a point of saying that they wouldn’t work ‘in this area’, ‘wouldn’t dream of referring to Aboriginal ‘things’’, won’t work on projects involving Aboriginal people. (Thesis Journal, December 2013)

These negative comments about intercultural research collaborations were made by people who were distant or non-approving observers and without the positive benefit of working with the Wurundjeri community. I classified the constant expression of non-Indigenous uneasiness about my evolving research as a matter of intercultural complexity. Marcia Langton’s (1993) comments about non-Indigenous people’s lack of actual Aboriginal connections seemed as relevant as ever, even now, almost thirty years later.

Frame of mutual resilience

In Wurundjeri’s high-country during winter’s snow falls, there are infamous disorientating whiteouts produced by low cloud. People lose balance and fall down. There is no right and wrong in that disorientation, just the need to review the situation, reconsider the position, make choices, reassess and act. That frame of resilience was needed by me to manage the ethical dimensions of intercultural risks in the research ahead, move through the development of the

proposal and the drafting of formal consent agreements. It was like being in a whiteout of another kind, because of the multiple unpredictabilities.

In the back of our minds lay a considerable unknown. We were all outside academia, wondering how might the university affect our goals? For some of the Wurundjeri community, the academic arrangement seemed advantageous as it defined my responsibility to follow through with the idea and see to the project's management. For others, it was a project they chose not to connect with, although the work between us through our organisations (Wurundjeri Tribe Council and Merri Creek Management Committee) continued to be strong.

I took the white smoke of many Wurundjeri Welcome ceremonies to heart. I *felt* the welcome and resolved to meet the responsibilities that lay ahead as part of the adjustment to knowing my place on Wurundjeri Country and to becoming a researcher on Wurundjeri Country.

The wurun leaves from the Manna Gum are used in Wurundjeri smoking ceremonies. Visitors are cleansed as they walk through the smoke that streams off in white clouds from the young damp wurun leaves placed on the fire's embers. (Thesis Journal, December 2013)

I was on a learning curve. For example, in my everyday life my gender, home address, job, marital, parental and educational status might be checked, but almost never are my grandparents and other ancestors considered. Describing my ancestry became usual practice with the Wurundjeri community and heightened my sense of place in our contact zone, notably in terms of relationship, co-presence, interactions and the complicated asymmetrical relations of power (Pratt, 1992, p. 7). I also slowly realised the fact that working with the Wurundjeri community was a matter of working with families, particularly the three Wurundjeri ancestral families, the Wandins, Terricks and Nevins.

Storying in the contact zone

One specific potential risk in my collaboration with Wurundjeri people lay in how the 'place-making and story-telling go hand in hand' (Potter, 2012, p. 132). Intercultural focus on place-making and story-telling has long been the subject of concern (Grossman, 2013). Aboriginal writers Ruby Langford Ginibi and Jackie Huggins have criticised how co-production of stories may result in Aboriginal opposition being muted or compromised (Grossman, 2013, p. 176; Jacklin, 2002, p. 28). Michael Jacklin pointed out that story-telling may be 'an ongoing site of

rupture and conflict in which Aboriginal men and women continue to face tough decisions as they negotiate the entangled paths of resistance and assistance' (2002, p. 38).

Collaborative risks in forming narratives between non-Indigenous and Indigenous people are at risk of evolving into 'captured discourse' by the non-Indigenous party, with an additional layer of pain for wounded Indigenous communities caused by the disclosure (Johnson, 1987). Michele Grossman (2013) warned about 'slippages' in work led by non-Indigenous researchers through the misuse of 'we', the power plays that can emerge in the production of text, the implicit meanings hidden in written phrases and the potential for misinterpretation in the politics of exchange.

However, my reading of the literature on this matter also identified mutually rewarding approaches from sharing stories through intercultural research. Apart from general observations about intercultural research possibilities (Denzin, Lincoln & Smith, 2008), in Australia, the potential for positive experiences is expressed by Langton (1993), Jacklin (2002), Peters-Little (2003), and Hinkson (2005). Two Australian examples of intercultural collaboration include Somerville and Perkins (2003) and Phillips and Bunda (2018), who demonstrated ways to work through the story-telling issues and model possible outcomes.

Complexities and subtleties in storying in the contact zone

Although the impact of shaping narratives and my future writing with Wurundjeri stories would depend on co-developing methodological, cultural and ethical care with the Wurundjeri community, early attention was also needed to shape formal negotiations for Wurundjeri people's consent to participate in the unfolding research. At the same time, and before a formal agreement could be permitted to be established with the Wurundjeri community (due to the need for ethics approval), the university required explanations and plans for the future thesis. Simultaneously then, like three trains on parallel tracks going at very different speeds to the same destination, and as a novice driver, I needed to understand the risks of writing in the contact zone and be prepared to communicate about the intended body of work in two different ways to both the university and to the Wurundjeri community.

What super-structure of concepts and methods could manage the various emergent contexts and intercultural issues? In particular, I began by embracing the idea of working with layers and relations of matter and matters (Barad, 2007), and developing the thesis as layers and relations of meaning and materials (Hultman & Lenz Taguchi, 2010). As importantly, since the

sculpting of the intercultural material would be the product of unequal power relations due to my place as the non-Indigenous author (Smith, 1999), I identified Jones and Jenkins' (2008a) post-interpretivist analysis as a method to interfere with some of the volatilities of intercultural representation that would be especially pronounced during the analytical stages.

My first experiment with grounding these concepts influenced the journaling of the evening with Auntie Di at the gallery (see above) where I explored how to represent everyday interactions. By working with layers of meanings, materials and matters and privileging Australian Indigenous standpoint, the initial text altered when I foregrounded Aunty Di's position that evening as the performance of an unceded sovereign in an urbanised Wurundjeri Country. Journaling that story changed as I focused on the materiality of our interaction: our sweaty skin and damp hair, her possum skin and shoulders, the drawing's charcoal, the gallery's concrete floor, the smoking leaves of the Tanderrum ceremony, and the combined effect of the noisy crowd, the suffocating evening's summer heat.

Storying bodily expressions is an important part of being attentive to tiny, interstitial spaces, where some large messages can be conveyed. It is where Bennett's 'vibrant matter' involves vital matters (2009) such as body language and where power relations might be observed. Therefore, it is as much a place where Indigenous rights to Country, to title, to recognition, are communicated in the everyday urban contact zone, as in other formal written and spoken settings.

Noting Aunty Di's raised eyebrows and widened eyes showed me how to forefront and write down some of the unspoken exchanges that I encountered in other times and places where there were moments of tension and also where viewpoints were expressed through bodily registrations such as a shrug, or a pause when breath is held, eyebrows raised, and lips momentarily pursed.

Formalities and undercurrents in intercultural research

I planned for this intercultural research by preparing the required formal ethics application to fulfill a process intended to improve the way research relationships are managed, articulate research responsibilities, acknowledge cultural views, and establish boundaries for knowledge sharing. Put this way, negotiating formal intercultural research processes is hard to imagine. What happens in the creation of agreements governed by research principles involving Aboriginal and Torres Strait Islander peoples described in broad categories of rights, respect

and recognition; negotiation, consultation, agreement and mutual understanding; participation, collaboration and partnership; benefits, outcomes and giving back; managing research: use, storage and access; and reporting and compliance (Australian Institute of Aboriginal and Torres Strait Islander Studies, 2012)?

Processes of engagement, agreement, and commitment

Over three years, and well past enrolment and the university's confirmation process, I understood the many types of conversations and meetings about managing the formal ethical arrangements that were essential for the project's realisation, not as a process going nowhere, but as a gradual process of negotiation with the Wurundjeri community, a measured process integral to the development of formal ethical matters. The drawn-out timeframe to create research agreements provided a chance to create administrative processes that were basically constructive and ultimately indispensable to the sense of shared investment in whatever came next.

The possibility of contemporary Wurundjeri people's voices being present in a research project conducted by me as a non-Indigenous student was aided by a Research Ethics Workshop at Western Sydney University (September 2012). Based on the workshop's advice about preparing to do research within the highest risk category for human research in Australia, I formed this list of what was needed to proceed:

- A letter of support from Wurundjeri Tribe Council
- An outline of a plan to brief and reimburse participants
- Consent forms that defined the use of transcripts and images made in our interactions
- Agreements about privacy and the ownership of recordings and transcripts
- Clarity about access to transcripts for participants and their right to restrict use of material and stories
- Authorship arrangements regarding any future publication of articles
- Support arrangements with Merri Creek Management Committee

The requirement of intercultural researchers involves evaluating cultural safety, including whether the Indigenous communities will be able to participate within the constraints of consent agreements and able to negotiate possible participant de-identification. This was very different to leading partnership projects where our main concerns were to privilege Wurundjeri self-determination, negotiate projects through uncertain lines of Wurundjeri authority,

establish reimbursement for Wurundjeri people's involvement, and recognise Wurundjeri as a family-based community.

I had only begun to understand and negotiate the formalities for the research proposal when my doctoral candidature was confirmed at Western Sydney University in March 2013, with the support of the Wurundjeri community, but with the institutional ethical requirements yet to be met.

Negotiating formalities for ethical approval

My interactions with people in the Wurundjeri community about the research proposal spanned two successive non-Indigenous Acting Chief Executive Officers (CEO) for Wurundjeri Tribe Council. The first CEO had an archaeological background and the second CEO had a financial management background. During 2013, meetings with the Wurundjeri community changed by being channeled through a newly formed body, a Cultural Consultation Committee. This committee formalised our interactions, justified chargeable fees and established a structure to involve representatives from the three ancestral Wurundjeri families.

In September 2013, the authority to produce a consent agreement for Wurundjeri participation was finalised and signed by Aunty Di Kerr, Aunty Alice Kolasa and Uncle Colin Hunter. Later on in the evening of the signing, a Wurundjeri Elder rang to make sure I understood that those signatures were an agreement for the next step, to create the terms of Wurundjeri participation. The slow pace, whose difficulties and complexities were hard to explain to those outside our circle, were in fact entirely understandable.

Relations over tea and bouquets

I considered how First Nations people may regard their non-Indigenous allies and how this can challenge the non-Indigenous party's sense of entitlement and power (Jones, 1999). Non-Indigenous writer and artist Kim Mahood (2012) pointed to the differing viewpoints of power at work when she described how 'whitefellas' are regarded within the Aboriginal communities in Central Australia, as 'dispensable' and 'replaceable' (pp. 7-27).

Museum curator Christine Frances Hansen (2009) realised herself as the white 'gubba' in the eyes of the Aboriginal people she was working with for her research, while drinking tea together, before their agreed recording of stories. Drinking tea together in the contact zone was later revealed to Hansen to be loaded with anxiety for her host who recalled home inspections

from welfare and mission managers that could prompt ‘a review of whether your children might need to be taken into care’ (Hansen, 2009, p. 135).

Interacting on Wurundjeri Country could be unpredictable when we least expected it. For example, I always took bunches of indigenous plants to meetings at Wurundjeri Tribe Council offices. The bouquets were gifts, transitional objects and ice breakers when we hadn’t seen each other for a while. They opened conversations about Wurundjeri Country and brought us to stories of the seasons – *Wahlenbergia stricta*, a tiny, intensely coloured blue-flowering, local summer wildflower; bronze seed pods from *Dodonaea viscosa* in December and pointy, nutty *Nobby Club rush* from boggy creek sides. I usually handpicked the leafy bunches near the Merri Creek en route to meetings. The bouquets were simple and readily received, placed in a vase on the table, reinforcing our meeting’s purposes, except for one occasion, when I arrived with September’s flowering wattle dominating the mixed bunch.

Although I was expected for a planned meeting to discuss connecting with Wurundjeri women about my doctoral writing, when I was glimpsed with that bouquet, the meeting room door was slammed, and was followed by a tense, loud conversation behind the door. A fair time elapsed before it was conveyed to me how offensive this bouquet was because of its association with Wurundjeri funerals. This issue could not have been avoided. Carefully constructed researcher positions cannot prevent collisions of knowledge and understandings.

Risks in informal and formal intersections

Development of the project as a thesis involved securing supervision, re-developing my academic skills and building an understanding of intercultural research. Much of what I had begun to read focused on the history of intercultural research issues and the pitfalls connected with power and Indigenous resistance (Goodall, 2005; Grossman, 2013; Jacklin, 2002; Jones & Jenkins, 2008a, 2008b; Martin, 2006, 2008; Reynolds, 1990). Specific concern about the impact for Aboriginal people has been emphasised:

Mudrooroo, Huggins, and Langford Ginibi are also wary, for reasons amply borne out by the history of collaborative and editorial relations in this sphere, of the way in which Aboriginal voices may be not only silenced or standardized but also appropriated by white collaborators in a representational matrix that amounts to “ethnographic ventriloquism”. (Grossman, 2013, p. 176)

Although the formal process sometimes appeared to have stalled, staying the course during 2014 produced another agreement between the Wurundjeri representative committee and me about the terms of the research. From time to time we noted, with mutual resignation, the preference for the Wurundjeri community to lead and produce material about Wurundjeri Country themselves. In the face of that particular concern, it was granted that there seemed to be no immediate alternative. Importantly, I was keen to convey that my intention was to form intercultural stories around materials, places and making, not to form a project to record personal family histories. The thesis would be a product of the contact zone where we were all mutually implicated.

The final agreement attached to the National Ethics application was signed on 19 September 2014 by five parties (Appendix 1). The signatories were the new Consultative Committee members, Aunty Doreen Garvey-Wandin, Uncle Colin Hunter, Aunty Alice Kolasa, as well as the acting CEO Stephen Fiyalko, and me. It was submitted to the Western Sydney University Ethics Committee in November 2014, using the online National Ethics Application Form (NEAF). I received over thirty requests for clarification. After I addressed these, which included some further discussion with the Wurundjeri community, the application was resubmitted on 9 December 2014. I addressed three more queries before it was ready for resubmission on 22 December 2014. The university confirmed the project's formal ethical approval on 5 January 2015.

It seemed to those outside this process that there was too much waiting and waiting and waiting and that an alternative proposal without the need for Wurundjeri and university approval was necessary. Yet the to-ing and fro-ing was also a measured process enabled by my part-time enrolment. The slow pace was integral to the development of the best consent process we could manage with attention to a myriad of guidelines and protocols.

Volatile matters: Arts-informed research from Wurundjeri Country

As ethical volatilities became more nuanced during progress with the formalisation of the research inquiry, I learnt how my prints could legitimately be embedded in the study as arts-based research (Finley, 2008; Somerville, 2010; Weber, 2008). I came to appreciate the way the production of this visual type of material addressed volatile cultural matters differently. For example, one monoprint reflected a range of dilemmas in a representation of Wurundjeri population and today's urban Melbourne (*Figure 6*). In an experiment that compiled a range of

media, I layered torn open-weave fabric and string over a plate of inked and etched dots with a cartoon placed at the base.

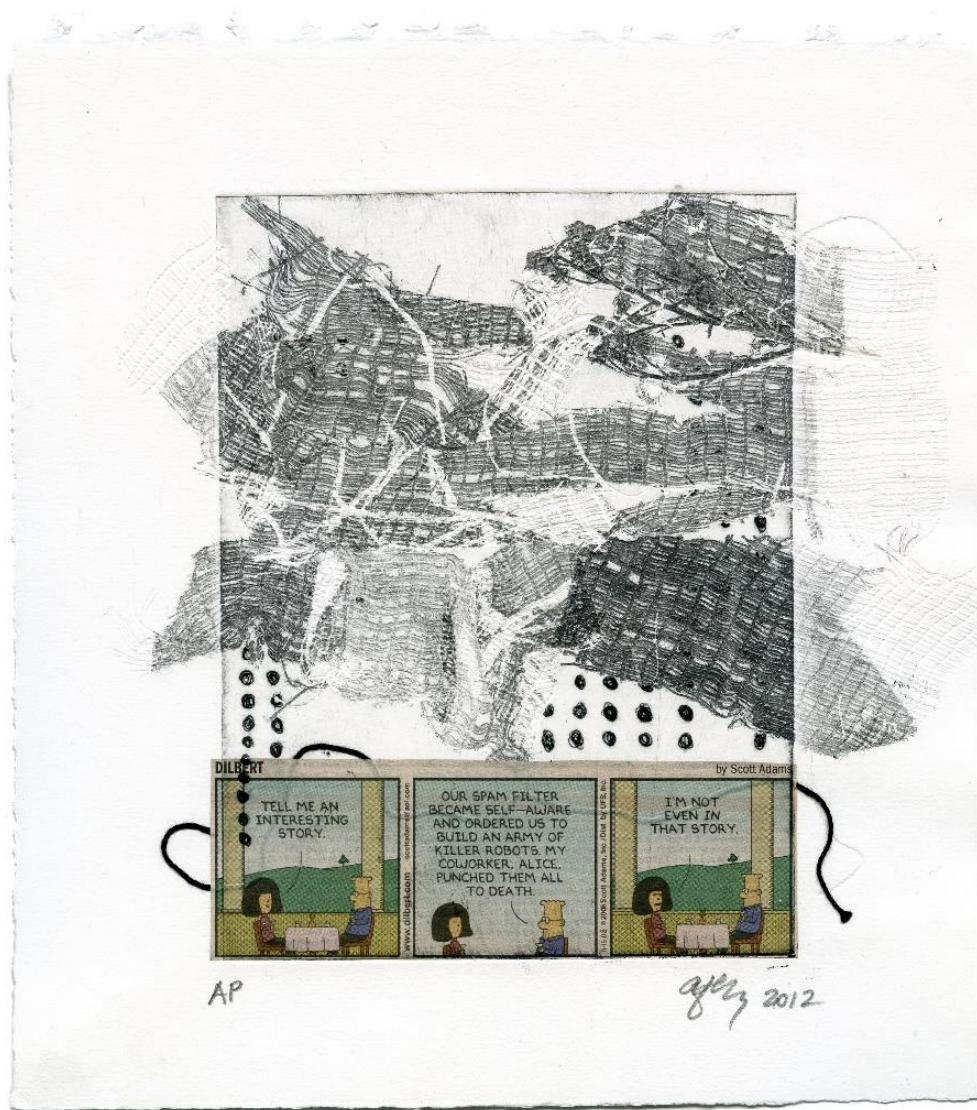


Figure 6. *Where am I in this story?*

A. V. Foley (2012). Dry point etching with chine-collé and string. Australian Print Workshop, Fitzroy.

The image's potential to be read as a deep map became obvious long after it rolled off the Parkin Press at the Australian Print Workshop. At the time, I imagined the torn cloth as signifying Melbourne and its elaborate urban grid, and the print became a reminder of how the city's vast road networks and houses seemed like an overlay, a place in disguise that obliterated so much of the landscape's contours, wetlands, valleys and plains: so much of Wurundjeri Country. The dots acknowledge the precarious position for the Wurundjeri population who

appear and disappear within ever-changing, post-contact Wurundjeri Country, suggesting repercussions of colonial volatilities tied to land grabs and other intergenerational effects stemming from the corruptions of colonisation. Other feedback queried whether the grid referred to woven eel traps.

Affecting storying through image-making

The evolution of the print's title in Figure 6 hinged on the inclusion of a *Dilbert* cartoon by Scott Adams¹⁴ used in a process of 'working hot' (Bolt, 2004, p. 4), an idea which refers to moving through and assembling multiple ideas and materials. In Adams' narrative, one person requests a story. After an extraordinary story is told the listener objects because she doesn't see herself in the story. The miffed reply, 'I'm not even in that story', led to the print's questioning title: 'Where am I in this story?'

That question connects to a range of ethical concerns in intercultural representations entangled with power, silence, oppression and resistance such as in the scholarship of Moreton-Robinson (1998, 2003), Nakata (2004), Jones (1999), and Grossman (2013). Although Maggio argued that the academy is a volatile place, 'both part of the problem and part of the solution' (2007, p. 420) and Marcia Langton acknowledged the value of non-Indigenous people in the production of cultural knowledge (as cited in Nakata, 2004, p. 2), who can tell the extraordinary Wurundjeri story? How can that story be narrated? Who finds themselves in the Wurundjeri story? Who can (ethically) speak of Wurundjeri Country?

The cartoon's flat reply, 'I'm not even in that story' prompted another inroad for me to recall other matters, such as the 'silencing actors' that W. E. H. Stanner spoke of in the hallmark 1968 Boyer lectures where he exposed the determined obfuscation by non-Indigenous Australians of dodging the volatile place of Aboriginal and Torres Strait Islander peoples in Australian history (Stanner, 2001).

Encouragement to do transgressive research (St.Pierre, 1997) and to make use of a materialist approach to work through the intra-action of the observer, the observed, and observing instruments (Barad, 2007) offered a way for me to move through volatile places on Wurundjeri Country in a different way through the image-making. In my print, the observer, the observed,

¹⁴ American satirist Scott Adams' *Dilbert* cartoons are internationally syndicated and appear regularly in Melbourne's daily newspapers.

and observing instruments intra-act provocatively in a representation of urbanised Wurundjeri Country. The cartoon characters' exchange mirrors the dismissive responses from some non-Indigenous people on a number of occasions when I shared something remarkable about the unfamiliar story of Wurundjeri Country and Melbourne. Although naming my print, 'Where am I in this story?' began as my own question, I used the cartoon's narcissistic sub-text to complicate that question and wonder how everyone might ask, 'Where am I in this story on Wurundjeri Country today?'

Knowles and Cole say arts-informed research redefines research form and representation by creating 'new forms of understandings of process, spirit, purpose, subjectivities, emotion, responsiveness, and the ethical dimensions of inquiry' (2008, p. xii). I was conscious of ways that some post-qualitative, New Materialist methodologies, for instance, have been critiqued as potentially using acultural, neutralising constructs that obscure a sense of Country (Tuck & McKenzie, 2015). However, the recognition of arts-based research methods as a valid research component became more than an extra dimension in representation. It offered a different opportunity to explain, tell a story, and do the research. It suggested a license of sorts to conjoin worlds.

The construction of images needed careful examination. What were my assumptions? What was depicted in the images? What stories do they contain? Whose stories are they? To whom do these stories belong? Are they stories that I am entitled to tell where they involve traditional owners? Is my art affected by appropriation, or inappropriate story telling? I went to and fro on these questions and sometimes discussed draft ideas and use of marks with Wurundjeri people.

As I referred to above, the intended thesis, with its proposed 'exterior' place story and 'interior' matrix that references Wurundjeri language, uncertainty, home and identity, was often interrogated and regarded as risky business in university seminars as well as in my workplace and amongst a general array of friends and family. I found the production of prints held communicative capacities that affected those conversations. Without losing sight of the issues, the prints grounded matters conceptually, and emphatically turned otherwise abstract volatilities towards actual people and back to Wurundjeri Country.

Making, risk-taking and decolonising standpoints

The philosophical work of Elizabeth Grosz (1994) on the multiple understandings about volatile bodies and the state of becoming is helpful to think with when considering a decolonising standpoint. The same applies to Karen Barad's framing of ethics and ontology and epistemology. Barad's 'ethico-onto-epistemology' (2007) helps me further articulate the vibrant relationality of Country. The awkwardly worded concept refuses to separate ethical behaviour and is therefore a useful frame from which to focus on the necessity for care in the framing of the study, our positions and relations in the contact zone, and the ethical work involved to work towards decolonising this research.

I came to see the exercise of printmaking as processually useful for me regarding the ethical thinking and related discussions involved, and enhancing my progression to *becoming-a-researcher*. Printmaking became integral to building a practice of principled knowledge making and meaning. The prints became part of working towards ethical positioning in the contact zone. The place-based artwork itself overcame some risk-taking by acting as a powerful bridge between different forms of knowledge (Somerville, 2012, p. 3).

Denzin and Lincoln argued in general terms about the significant resolution to multiple risks in intercultural research. They suggest that the development and use of decolonising research practices is necessary to produce an ethical body of work (2008a, 2008b). However, decolonising research is never general. There are difficult problems beyond the easily expressed desire for decolonisation which may be incommensurable with goals to deliver decolonisation, including disingenuous motives such as 'attempts to reconcile settler guilt and complicity' (Tuck & Yang, 2012, p. 3). Decolonisation is variable and complicated in nuanced ways and always affected by the people and places involved.

Decolonising practice research on Wurundjeri Country

Sometimes the idea of decolonisation seems academic and synonymous with postcolonialism. However, decolonisation is not the same as postcolonial. 'Postcolonial' might be misinterpreted as a conclusion, a way to declare colonialism as a thing of the past.

In contrast, for some people 'decolonisation' suggests an ongoing struggle to destabilise a continuing colonial hierarchy and the repatriation of Indigenous land and life (Tuck & Yang, 2012, p. 1). However, to decolonise also means something structural, cultural, and organisational.

Sandberg McGuinne argued that decolonisation is a shift of thinking, of re-conceptualising a world of oppressive power structures that benefit the West and harm Indigenous peoples. He promoted the idea of everyday decolonisation in his blogpost where ‘decolonisation is what happens in our communities on a daily basis, far away from an academic Ivory Tower’ (Sandberg McGuinne, 2014).¹⁵ It is a viewpoint suited to this project’s local and grounded focus.

As I became aware of the complexity involved for me as a non-Indigenous researcher to decolonise my research practice, I considered the steps and nuances involved in inviting, hearing, writing, placing and citing contemporary Wurundjeri stories. I re-considered the fit of British archaeologist Ian Hodder’s (2000) postprocessualist theory that reconsidered material culture and how to interpret the relationships between material culture and society because it seemed short in decolonising terms.

Again, the need for particular care for, and awareness of, contemporary Wurundjeri values and perspectives became hazy when engaged with foreign ideas. To some extent, I set aside concepts such as geophilosophy, relational materialist approaches and postprocessualist theory to consider the primary complexity and place of Wurundjeri perspectives within this study.

My initial fascination with place-making and deep mapping (Carter, 2010; Gruenewald, 2003a, 2003b; Lee, 2010; Somerville, 2012) on Wurundjeri Country seemed to come into and out of reach. There was a need to consider an ‘anti-colonial perspective’ and the risks of stereotyping, commodification, appropriation, and other forms of racist representation (Langton, 1993, pp. 5-8). The research objective did not evaporate, but rather went through what Bronwyn Davies (2014a, 2014b) described as a shift away from the desire to document and analyse, and instead to approach listening to the emergent movement of what matters. In this case, I needed to work out *how* to come together.

It became clear to me, that while the intercultural risks could be addressed (including to the satisfaction of those directly involved such as people in the Wurundjeri community, at Merri Creek Management Committee, and at Western Sydney University), this would never guarantee appeasement in all domains.

¹⁵ Swedish South Saami and Scottish Gaelic academic in linguistics, literature and indigeneity, Sandberg McGuinne (24 November 2014).

Printmaking turned out to support the development of the decolonising research practices by offering another way to think through issues, raise new questions and support the practice of writing text. However, I learnt that non-Indigenous mapping of Wurundjeri Country through printmaking was not a cartographic exercise for the faint-hearted.

In 2015, I mapped a Merri Creek place to remember and celebrate a significant intercultural occasion involving four Wurundjeri men, three other men, and me. Afterwards, I showed the resulting image to a few people in the Wurundjeri community.

There were various responses about representing the three ancestral Wurundjeri families in the three marks to the left (*Figure 7*). Some people felt uncertain about the cultural appropriateness, and others said, 'It's okay, because it's your story about our story'.

The intercultural conversations highlighted some otherwise cultural ambiguities. The altered later title, *Who can make this picture? Place making, three scars, Emu feathers*, can be interpreted as a decolonising response that acknowledges absence (Emus), presence (Merri Creek, Wurundjeri mark making), and uncertainties in intercultural image-making.



Figure 7. Who can make this picture? Place making, three scars, Emu feathers

A. V. Foley (2015). Dry point etching and embossing. Australian Print Workshop, Fitzroy.

Deep mapping volatile places

I came to consider unanticipated project moments as ‘rupture points’, and as places of promise (Cole, 2013, p. 220-221) that shifted when I went into the studio to make prints. Recognising and tracing rupture points by journaling and printmaking helped me work constructively with multiple relational and conceptual volatilities and expand my non-Indigenous ‘researcher resilience’ (Kowal et al., 2011). The arts-based work and journaling also helped me check the ‘overinvolvement’ of the researcher/me (Chilisa, 2012, p. 168). Phases of uneasiness were not a reason to avoid developing relationships. The awareness was there of our differences but that was part of being together, and some of us continued to move into and through places together.

The negotiation of permission, cultural protocols and formal ethics agreements contained invaluable volatilities that became the touchstone for the advised development of local, contextual, intersectional, and practical becomings and knowings, including shared pathways (Bainbridge et al., 2013; Nakata, 2006, p. 265; Smith, 1999, p. 39).

Bagele Chilisa (2012) described ethical relationships in decolonising research as developing local active engagement through ongoing exchange (p. 161) and the enactment of reciprocities (p. 164). Scholar David Cole (2013) also highlighted the importance of active work in qualitative research. He argued that going back and forth, actively considering matter in context, and attending to unexpected dimensions, or opening ‘vague fault lines in the data’ (p. 226), are essential practices that bring meaning to research. In their different ways, both Chilisa and Cole point out how active the research must be. Therefore, I use ‘volatile places’ here to emphasise the matter and nature of active work required to not only decolonise the research space, but to negotiate multiple points of volatility in that research.

Importantly, the concept of volatile places in intercultural projects is useful to help researchers be resilient *in* the risky terrain *with* people and what emerges (Giroux, 1992, p. 28; Somerville, 2008). Accepting volatility helped address ‘white guilt’ and spinoff effects such as ‘walking on eggshells’, and worse, perpetuating further colonising or racist transgressions (Kowal et al., 2011, pp. 140-141).

Deep mapping the art of place-making on Wurundjeri Country

I was resistant to drawing a veil over what happened in the development of permissions, negotiation of protocols and pursuit of formal ethical agreements. I consider that the stories in this chapter underpin everything that followed which is reinforced by three priorities forming part of the art of place-making on Wurundjeri Country today.

First, I wanted to credit some particularities in the long learning curve and negotiations involved in materialising Wurundjeri Country here. Secondly, I wanted to offer some insights as to the social contract that makes up our contact zone on Wurundjeri Country. Thirdly, I wanted to emphasise that the art of place-making in the contact zone means accepting discomfort (Somerville & Perkins, 2003) and involves ‘the impossibility of pleasing everybody’ (Peters-Little, 2003).

With all this in mind, an intricate social contract is ‘mapped’ here as a volatile place that I worked through by journaling and artmaking, and to substantiate the ‘principled’ reflexive act where the researcher is evidently present creatively (Cole & Knowles, 2008, p. 61). Making the prints was an emergent act of material thinking and a performance of the ‘ethics of invention’ (Carter as cited in Barrett, 2010, p. 9). The process of their creation was integral to the whole research process of situating and navigating (Barrett, 2010, p. 5; Barrett & Bolt, 2010) and contributed to moving to and fro in the volatile physical, contractual and emotional terrain that lay around us and therefore touched us and shaped what was possible.

These particular ethical research considerations meet seven of the ten tenets of deep mapping (Springett, 2015):

Third Deep maps will be sumptuous and embrace a range of multilayered media.

Fourth Deep maps will be genuinely multimedia, not as an aesthetic gesture or affectation, but a practical necessity.

Fifth Deep maps will have at least three basic elements – a graphic work, a time-based media component (performance), and a system that remains open and unfinished.

Sixth Deep maps will require the engagement of both the insider and outsider.

Seventh Deep maps will bring together the amateur and the professional, the artist and the scientist, the official and the unofficial, the national and the local.

Ninth Deep maps will not seek the authority and objectivity of conventional cartography. They will involve negotiation and contestation over who and what is represented and how, as well as debate about the portrayal of people and places.

Tenth Deep maps will be unstable, fragile and temporary. They will be a conversation and not a statement.

Leaders in intercultural scholarship, such as Gayatri Spivak and Marcia Langton, have a canon of much-cited analysis in the contact zone that considers the imposition of imperial world views on supposedly unscripted territory (Grossman, 2013, pp. 3-5). Here, by embracing deep mapping and volatile places for the study’s relations, I have sought to establish the multiple

ways in which Wurundjeri Country *is*, in present tense, not past tense, an inscribed cultural place.

My beginning seems straightforward now, laid out here, to reach a point of having embarked on a project naively, done some academic reading, taken a detour to the print studio and then formed layers of questions. It is as if worrying at the research proposition is like picking at a scabby knee, hoping to reveal healed flesh and miraculously affect future research practice. However, while there were signposts and warnings, there was no clear way ahead and I was not deterred.

Perhaps the string that loops in an embossed space beneath the chine-collé cartoon (*Figure 6, Where am I in this story?*), threads the space between Country and questions, between unresolved matters and unknown places. It is an unavoidable element in the contact zone, and here, a way of noticing a strand of shared questions for all who look for Wurundjeri Country.

An unexpected and radical way forward at the time in the uncomfortable intercultural space was this: to hold multiple different stories in productive tension (Somerville, 2012, p. 5). Ultimately, coming to face the worst interpretation was valuable: the Othering potential, the risks in intercultural representations and the (ongoing) history of racist, privileged, overpowering researcher positions. The alternative, to abandon the idea of Wurundjeri involvement in the face of community and institutional pressures, barriers and reticence, would also be a form of exclusion.

I had been thrilled to witness what I understood to be Wurundjeri people's cultural recovery from post-contact population decline and cultural prohibitions: their first shields re-cut, first fires re-lit, first greenstone re-collected at Mount William, first canoe re-made. Was my sense of 'first-ness' an excitement of being present with the 'exotic Other'? It was suggested by some that I risked regarding Wurundjeri people as objects of my own discovery. Cautiously, I opted to be careful about glossing or romanticising in the 'two way' space (Mahood, 2009; Peters-Little, 2003) and resolved to treat the matter of 'with' or 'without' as an example of the need to hold multiple different stories and viewpoints in productive tension.

Relational volatilities and exchange

Working towards an emplaced material focus seemed to mean freedom from archived materials because we expected to work together contemporarily. Hodder's (2000) advice about the

interpretation of documents and material culture so that ‘the more richly networked the associations that can be followed by the interpreter, and the thicker the description that can be produced, the subtler the interpretations that can be made’ (p. 711), was somewhat inadequate for the intercultural work ahead. The prospect of research *with* Wurundjeri people’s participation brought appreciation of the difference between *my relationship* to material things and places and *shared experiences* of material things and places. Recognising the subtle differences in what is mine and what is shared had other ramifications, most importantly, on how to conduct recorded conversations in the future by emphasising shared experiences.

I also began to explore the matter of working with recorded conversations in the research of Afrikaans writer and poet Antjie Krog et al. (2008) and Aotearoa scholars Alison Jones and Kuni Jenkins (2008a). Their experiences were especially effective in conveying to me how different approaches to the interpretation of our future exchanges would determine what stories and meanings could come to light.

For instance, Krog et al. (2008, 2011) explained how the research team teased out ways to understand things said and heard when they shared in the examination of Mrs Konile’s testimony from a South African Truth and Reconciliation Commission hearing. The lesson for me lay ahead, to adopt a method of repeated review of recorded material rather than take transcripts at face value and neglect close attention. Jones and Jenkins (2008a) make a different point by arguing against working with data in a balancing act of competing, multiple narrative versions. Their post-interpretive method identified different stories by privileging the viewpoint of Indigenous people. Their Māori contact stories not only unsettle popular and conventional understandings, they rewrite supposed relationships and dismantle established settlement stories.

As I considered the material and the art of place-making differently to the way I began, the development of the research became a driver to both hold together and drive new social relationships. Some matters to be resolved between the Wurundjeri community representatives and me included establishing agreements about research authority, drafting permissions for participation, outlining the nature of collaboration, defining ways to manage revisions of my draft writing, and discovering together what was suitable to speak about together.

Relational volatility at the cultural interface does not equate to bad research outcomes. That point is made by Aboriginal scholar and activist Bronwyn Fredericks (2011). Although she

wrote about the dilemmas of working in the decolonising space, she also noted that researchers with and within Indigenous and non-Indigenous contexts manage to produce exciting and dynamic ways of working across a diversity of situations.

Marcia Langton has insisted that textual knowledge cannot replace first-hand experience (2001, p. 75). It is a view which informs this research, being appreciative of first-hand relationships and the need to be mindful of subtleties that lie beyond what is said. For example, the effect of pain, misunderstanding and anger in intercultural spaces of shared experience affects what might be expressed (Jones & Jenkins, 2008a, p. 476). Beyond exchanged words are the emotional costs of sharing where exchanges can be almost impossible to appreciate or understand (Huggins & Tarrago, 1990; Krog et al., 2008, p. 537). Amongst the slammed doors and bouquets, are words, pauses and nonverbal sounds such as moans, sighs, shouts, and groans, where volatile feelings abound.

Matters of authority

Authority: The ability to influence or control others. The confident quality of someone who knows a lot about something or who is respected or obeyed by other people. The right to do something. The location of sovereignty, the balancing of freedom and authority. (Thesis Journal, December 2013)

I considered Spivak's (1988) question literally about the giving of authority to speak for others, and her question 'Can the subaltern speak?'. Also, how could Wurundjeri people speak for this part of Country around Merri Creek when they have, through dispossession, been forced so far away from this Country for so long?

The Wurundjeri people I worked with informed me about who gives authority to whom to speak for the Wurundjeri community. Equally, based on multiple, sometimes fleeting moments of sharing, I benefitted from explanations from Wurundjeri people about Wurundjeri protocols related to Elder status such as images, artefacts, marks, stories, places, and family structures.

The lines of authority affecting my work with the Wurundjeri community through the agreements were only a beginning. One important moment that also spoke to matters of authority in Wurundjeri terms arose where even the *order* of signatures for the Wurundjeri Consultative Committee on our agreements signalled respect and produced authority.

Although the national ethical research guidelines reinforce the need for respect, the following story shows how listening is key to respect, including in ‘ordinary’ moments. Respect is listening to someone who is respected.

Once, in my community engagement role and prompted by both the Victorian Women’s Benevolent Trust and Wurundjeri women, I received a grant for us to have a Merri Creek based day trip. After many meetings together to make a plan, Wurundjeri women decided to visit places that were new to them. They decided to begin with visiting a wetland near Merri Creek in Northcote and then to go further upstream to a grassland near Merri Creek at Galada Tamboore. Once we were clear about the itinerary, invitations involved negotiating draft texts, taking care about which photos could be used, and then ensuring that people shown on the invitation were captioned correctly. However, not everyone involved agreed on what people’s names were.

In my experience, the Wurundjeri community often makes requests casually, although it is self-determination that is sought *if it can be heard*. So, when the invitations were finalised, and I suggested addresses could be emailed to me for a quick mail out, I needed to hear the lightly-put suggestion by the Wurundjeri women carefully, the counter offer, which was their preference for me to come to the Wurundjeri Tribe Council office and do this last stage together.

It became an exercise in cultural sensitivity for me, the non-Indigenous person, to set aside project logic and assumptions about practicalities. I agreed, went and was then asked to sit aside as the envelopes were prepared by two Wurundjeri women who had the authority to manage the situation of sending invitations with discretion. Slowly over the afternoon, phone calls were made, some addresses were discretely handwritten, and I stamped the completed envelopes when everything was finished and took them to the post office. The episode was an enactment of intercultural respect, a moment for me to experience Wurundjeri authority, cede to Wurundjeri people’s establishment of cultural power, and see how Wurundjeri self-determination works in the everyday.

Several weeks later, five closely related Wurundjeri women came together for a most memorable trip up Merri Creek that brought Wurundjeri Country to life very differently for me. Afterwards, one Wurundjeri woman contributed comments to the project’s final acquittal

report, and I included her feedback with her permission in a presentation I gave at the International Gender and Education Conference at Melbourne University (Foley, 2014).¹⁶

The thing that gave me chills was singing a women's song in language and having the group repeat it, as some have never spoken language before and were quite shy. Reeds were also collected for making reed necklaces at a later date as they have to be dried first. Also, another touching moment was Aunty Alice bringing a photo of her sister who had passed and paying tribute to her. (M. Nicholson, personal communication, November 25, 2014)

Moving together by the Merri

Langton proposed that, 'the easiest and most "natural" form of racism in representation is the act of making the other invisible' (1993, p. 24). She drew on American film theorist E. Ann Kaplan's observations about the politics of Aboriginal representation in Australia:

Yet we can only enter from where we stand, unless we want simply to mimic those we aim to know about. ... Knowledge can only happen as we enter into a dialogue with the other culture. (Kaplan cited in Langton, 1993, p. 25)

Langton extended the importance of being in dialogue, explaining that ' "Aboriginality" only has meaning when understood in terms of intersubjectivity, when both the Aboriginal and the non-Aboriginal are subjects, not objects' (1993, p. 32). Our advantage on Wurundjeri Country lay in our visibility to each other, our relationships, reinforced by many everyday interactions where so many difficult social matters and abstract or theoretical concerns were out of sight.

In my interactions with Wurundjeri people we had not used words such as 'Othering', 'representation', 'contact zone', 'post-colonialism' or 'decolonisation', nor had we focused on how Wurundjeri families had been affected by policies which forced the removal of children, the experiences of racist treatment, or the dispossession of land, although all these matters infused our relations. All of that is what the non-Indigenous researcher is warned against focusing on because of its stereotyping, negative profiling and depiction of Aboriginal people as victims.

¹⁶ The outing and this presentation were part of the *Out and About* project for Merri Creek Management Committee: *Entangled and particular: Place practices of knowledge amongst women* (Foley, 2014).

Aboriginal activist and educator Dr Gary Foley says one of the great contemporary acts of racism finds urban researchers heading to remote areas of Australia, assuming ‘‘real’ Aborigines are elsewhere’ (as cited in Land, 2015, p. 179), and ignoring contemporary Indigenous communities around them (Land, 2015, p. 182). Yet here we were at home together, often absorbed in grasslands or creekside, enjoying Wurundjeri Country.

[On Wurundjeri Country](#)

There is much to see in Melbourne’s volatile summers in the retracted dryness of curling of Lomandra’s long green stems, the cracking of the basalt soils and the blinding blue skies in parched heatwaves. Merri Creek trickles low down along the rocky valley in subdued volatility before the next floods have it rushing and roaring murkily. Matter does move out of place when the waters seep out alarmingly, well beyond the ordinary edges of ebb and flow in flood time. Later the newly claimed riparian area shocks people and the strewn litter and vegetative debris is held high in tree branches until it rots or is blown away. Once I found a small dead fish stranded on the creekside’s shared public walking and bike path after the flood subsided.

[A Wurundjeri perspective on storing data and access arrangements](#)

The constraints against collaboration for all parties in a publication-contact-zone unfolded during the process of approaching Wurundjeri people for research participation. However, the uncertainty about whether Wurundjeri and I would ever work together on the research belied the fact that all the interactions and the formal business we were engaged in was us working together already.

A discussion with the State Library of Victoria and review of their requirements showed multiple ways that parties can agree to control access to Aboriginal ‘data’, such as bans on any access to records until after death, access only to immediate family members, embargoes related to male or female access and limits related to ancestral kin lines: in this case, the Wandins, Terricks and Nevins. I discussed these types of controls with Wurundjeri Elder Dave Wandin during the development of my ethics application to support my response to the inquiry from the University’s Ethics Committee about future storage and access to the research. His emphatic point was that the sooner a formal record and story could be obtained, as we had discussed and agreed, and then become regarded as valuable and held by the library, the better. Dave Wandin was quick to express his views on public access when we spoke (personal communication, May 15, 2015), especially his concern about the lack of available information

about Wurundjeri stemming from years of silence from generation to generation during language and cultural ceremonial prohibitions.

There is still a mindset that makes people hesitant to tell you things. This lockdown, no sharing stories – some people think it's the only power we have left. It is frustrating for me and it stops some of our young people speaking with conviction and confidence. I know it handicaps me. I'm never going to learn some of those stories. What I should have been doing is talking to and asking people in my family, but they've passed on now.

My parents worked and worked and worked to keep the family going. There was no time to practise culture. I don't think anything such as the records of research belongs to a Wurundjeri individual. I think it belongs to the community. I want the research we do together to be accessible with no embargoes. (D. Wandin, personal communication, May 15, 2015)

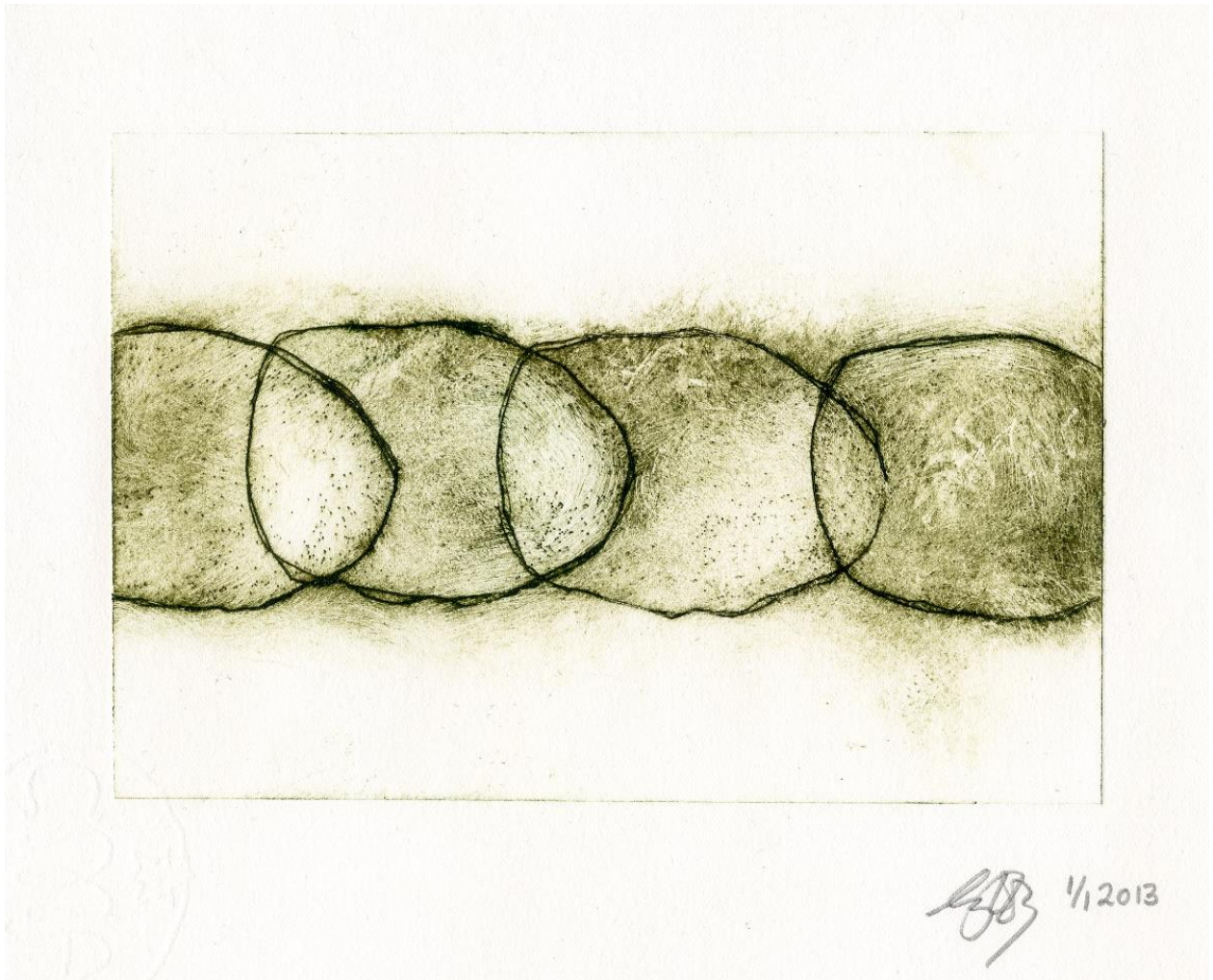
Conclusion: Moving into Country

In this chapter I have outlined how preparing to do research in the contact zone revealed spaces loaded with volatilities. Scholars have outlined how intercultural research is a high risk for involved Indigenous parties, and how the history of non-Indigenous ignorance, arrogance, and Othering produces damaging work.

My complicated passage to ethics approval was disconcerting but not a barrier and neither was the negative commentary about the project from non-Indigenous bystanders. Encouragement from the Wurundjeri community combined with careful negotiation based on formal and informal advice from scholars working at the cultural interface helped me to move through many intricacies.

Two key outcomes from the literature review produced project confidence as it became clear that other research on Wurundjeri Country was not contemporary and had not been done with the Wurundjeri community. Practising writing and persisting with arts-based research supported moving to and fro in the volatile physical, contractual and emotional terrain on Wurundjeri Country.

Of stony places and the fine grain: Being on Country



*Less stony silence, more stony stories: Greenstone for axes from Wil-im-ee Moor-ing
(Mount William quarry)*

A. V. Foley (2013). Dry point etching after Brumm (2010, p. 183). Australian Print Workshop, Fitzroy.

Chapter Three:

Of stony places and the fine grain: Being on Country

Introduction: Stony Country

Wurundjeri Country speaks for itself, reinforced by what Wurundjeri descendants feel and share. To-ing and fro-ing across rural and urban Country in Victoria, across time and materials, reveals what seems hidden, yet is in front of us, in the fine grain of places, stories, records and materials. The further west you travel from Wurundjeri Country and its extensive urban sprawl, the more the landscape's undulating geological past is exposed. To the eye that is accustomed to cityscapes, the grasslands which stretch out over rich soils seem simply dressed. Without being clothed in buildings and roads, the area which is described geologically as the Victorian Volcanic Plain lies to the west of Wurundjeri Country and is strewn with rocky features. The plain's verdant colours and water features are picturesque unless they are drought affected, which causes the vast array of creeks, rivers, lakes and wetlands to shrink.

The vast plain is one of twenty-eight bioregions in Victoria (Department of Environment, Land, Water and Planning, 2018). It sweeps across south-western Victoria, stretching from Melbourne's west to the South Australian border. Noticing this area affected how I could also appreciate Wurundjeri Country.

The fine grain in mapping stony places

The Volcanic Plain maps a geological area that traverses the Country of many Aboriginal clan groups and was the focus of one project which inspired this thesis, *Designing Place: An Archaeology of the Western District* (Byrne et al., 2010). In keeping with Indigenist research protocols of declaration 'so that connection can be made on political, cultural and social grounds' (Martin & Mirraboopa, 2003, p. 204), I note my connection to this area was aided by co-leading annual educational field trips for RMIT University to the Tyrendarra lava flow since 2015.¹⁷

¹⁷ Since 2015 I have co-taught the course Environment and Culture: Ecological and Aboriginal understandings of Country (AERS 1003) for the School of Vocational Engineering, Health and Sciences at RMIT University, Melbourne.

The annual to-ing and fro-ing for RMIT offered relationships with many people in many ways which altered my perspective. Places became lively, familiar and storied. Moving backwards and forwards affected the possible ways to imagine, picture and become familiar with Wurundjeri Country today. Equally, all my educational roles were advantaged not just by being out on excursions across country Victoria, but by being out in places understood as Aboriginal Country.

Nearby stony places

One of the most significant features on these Western Plains is the Stony Rises, about a five hour drive west of Melbourne. The Stony Rises formed from five million years ago, through to geologically recent eruptions about 5,000 years ago (Joyce, 2010, p. 103). In the 1800s, the hardened lava flows were quarried by the settling foreigners to build homes and define land holdings. The drystone borderlines which trail and stretch across farmed sloping plains, and the handsome nineteenth century bluestone homestead architecture, still signify the era of colonising determination and captured wealth (Edquist, 2010; Gibson, 2010). Even so, people's occupation here stretches back much, much further in time, perhaps as far as sixty thousand years ago and through two thousand, four hundred generations.

Midway between Wurundjeri Country and the Stony Rises, a resolute person can climb Mount Noorat's steep grassy volcanic slopes and peer down into its 'more than 150 m deep' green grassy crater (Joyce, 2010, p. 104). Kirrae Wurrong's traditional meetings and their exchange of stones, spears and skins are said to have happened here (Global Geoparks Network, 2010, p. 7). Local Aboriginal lineage is unusually referenced here in the name given to the volcano by explorer Major Thomas Mitchell in 1839, which referred to local Aboriginal Elder, Ngoora. From the crater's edge in the battering wind, as far as I have seen on five climbs over the years, the immediate surrounding plains below seem extraordinarily flat, being the remains of the old Tertiary sea floor from thirty million years ago (Joyce, 2010, p. 103). They have since been made into an ordered grid although creeks wriggle across the symmetry of fence lines. The picturesque patchwork of land holdings is ingrained on Country, an epic place of volatile geological, ecological and social place-makings (Builth, 2010; Westbrooke & Tonkin, 2013).

Standing at the edge of the worn, dry volcanic crater is to stand where Kirrae Wurrong people stood, before five generations of settler aggression created the colonial overlay of agriculture. The conversion is storied in mass graves and reports of Kirrae Wurrong blood spilt in battles

such as at Glenormiston and Murdering Gully (Broome, 2005, p. 82; Clark, 1995). Kirrae Wurrong people continue to testify to the presence of their ancestors and the nineteenth century battles and murders at Eumerella, Murdering Gully and Lubra Creek (Couzens, 2010a, pp. 20-23).

A little further west of Mount Noorat, and just 7,000 years ago, Gunditjmara people engineered advantage in the latest volcanic eruptions. Their work precedes the engineering of the Pyramids of Egypt and Stonehenge. The blistered landscapes produced stony opportunities for eel farming aquaculture systems around and below the lava flow from Budj Bim.¹⁸ Ancient stories there are increasingly celebrated: ingenious Aboriginal fish farming, eel harvesting from elaborately designed stony traps, and eel preserving with smoke and trees. That place and those stories are at once remote, close, secret and knowable (Gammage, 2012, p. 300; Gunditjmara People & Wettenhall, 2010; Pascoe, 2014, pp. 58-63).

Stony folds and undulations across hundreds of kilometres between Gunditjmara Country and Wurundjeri Country produce their physical relationship to each other. Cultural, storied links are also relational but depend on what is recognised, shared, valued and remembered. Detailed, layered and documented stories across Victoria's volcanic plains go to and fro across timescapes in spite of language bans and other severities for Victorian Aboriginal people.

Connecting the two places as Gunditjmara Country and Wurundjeri Country produced other, sometimes poetic insights, such as the way geologists discuss the making of stony *fences*, as 'settlers stamped their mark on the landscape with stone walls' (Joyce, 2010, p. 105), while others have taken care to identify the awful *offences* in remembered 'lives lost in battles and massacres' (Couzens, 2010a, p. 20). Unsettling local stony stories with histories of oppression are also found in Gunditjmara People and Wettenhall (2010), Clark (1995), and Broome (2005). Thinking about the Victorian Volcanic Plain, where Country is so visible, provided me with a telling example of difference and complexity in place, place-making and storying in the contact zone that enhanced what I could appreciate and imagine on Wurundjeri Country.

¹⁸ In 2002 this area became the focus of the recently successful campaign for listing as The Budj Bim Cultural Landscape and was inscribed on the UNESCO World Heritage List on 6 July 2019.

The stony western edge of Wurundjeri Country

Leave long dormant Budj Bim and that Gunditjmara Country and return three hundred and thirty kilometres eastwards to Melbourne, to the stony western edge of Wurundjeri Country and Merri Creek. Here, on Wurundjeri Country, lava flows are much less recent. Rosengren (1993) described how the lava flow of the Newer Volcanics buried earlier marine and non-marine material from 4.6 million years ago. The youngest of those lava flows to form Merri Creek come from either the well-worn-down Hayes Hill (east of peri-urban Donnybrook) or Mount Fraser (near peri-urban Beveridge) on the eastern edge of the Victorian Volcanic Plain and are dated at eight hundred thousand years (Rosengren, 1993, pp. 9-10). Those most ancient lava flows crept south for about eighty kilometres and formed the valley for the Merri Creek.

Querying the stoniness of urban Melbourne is a way to think through Country. Although much of the type of patchwork appearance seen in Western Victoria is hidden today on Wurundjeri Country, aerial photographs of Melbourne from 1945 show the same fenced and farmed patchwork around the waterways. The place where the creeping lava finally cooled and hardened marks the confluence of the Merri Creek and the Yarra River in Clifton Hill. This is just a few kilometres from where Melbourne's Central Business District was speedily established in 1835 and Clifton Hill's handy bluestone quarried for the city's construction. The engineered draining of a vast wetland and creek system in the 1840s to the north and south of a deep section of Birrarung Marr (Yarra River) triggered more than an ecological impact. It caused the abundant food source from fish and birdlife to dry up too.

Although the loss of food and water that sustained Wurundjeri people here for eons was tragic for them, the loss worked to coloniser advantage as they opposed the presence of Wurundjeri people. Today the indigenous grassy plains that spread from that reach of the curving banks of Birrarung is thoroughly changed by the City of Melbourne at Southbank, now only traceable in the paintings and sketches of early settlers or found upstream in tiny, unhidden fragments of important Wurundjeri Country.

It is worth pausing to consider other ways of perceiving places just outside the urbanised present and the aerial viewpoint. What can be understood by considering the seasonal influences, the vast geological shapings, the ecological and cultural landscape? This is integral to the work entailed in decolonising this place writing, by combing and combining the cross

disciplinary research with field work on Country and drawing on arts-related inquiry. This mixture of approaches is part of the art of place-making on Wurundjeri Country today.

Stony and local on Wurundjeri Country: Wil-im-ee Moor-ing

From the centre of Melbourne, you can travel north-east for nearly eighty kilometres. Then, and only with Wurundjeri Tribe Council's permission for access, you might be accompanied to visit Wil-im-ee Moor-ing (Mount William), a Wurundjeri 'prehistoric' stone axe quarry site.

Ethnohistorical evidence implies that senior clan-heads maintained strict control over Mt William and were the knowing, central figures in the vast axe production and distribution system. (Brumm, 2010, p. 193)

Wil-im-ee Moor-ing's exceptionally strong, prized and extensively traded greenstone has been found over astonishingly vast areas of Australia in distributions prior to cultural interruption in the 1800s (Barwick, 1984; Brumm, 2010; McBryde, 1978, 1984a, 1984b, 1997). I was stunned to visit this extraordinary *yet* 'local' place in 2010, so close to everything I understood to be home. I learnt of Wil-im-ee Moor-ing's National Heritage Listing in recognition of its national significance, *yet*, there is no one in my friendship or family circle who has heard of this place.

Land handback

On a bright sunny October afternoon in 2012, one hour's drive from Melbourne's centre, Australia's then Federal Indigenous Affairs Minister participated in a ceremony for the Indigenous Land Corporation's 'hand back' of Wil-im-ee Moor-ing. The seven-and-a-half hectare greenstone axe quarry was returned to its traditional owners for Wurundjeri ownership and management or, as was peculiarly reported, it was 'snared' (Baxendale, 2012). I was lucky to be invited to the occasion which was presided over by three generations of the Wurundjeri community, the Commonwealth Government, scholars and friends. More than one hundred people crowded into rows of plastic chairs under a shady marquee on the stony hill or stood close by for the speeches, but necks were craned at one stage with much nudging to note the two metre plus wingspan of a bird soaring and circling above the old stone quarry.

As Howitt recorded, songs were said to come to song-makers from the spirits of deceased relatives, usually in dreams, or from revered Ancestral Beings like Bunjil, whose power 'rushes down' into the heart of the singer. (Howitt, 1887, p. 330)

Woiwurrung song-makers therefore, were seen as having no creative role in the composition of songs: ‘It was said that the person who sang it “got it from his grandfather, who got it from his parents, who got it from the old people, who got it from Bunjil”’. (Howitt, 1904, p. 418, cited in Brumm, 2010, p. 186)

On the hill at Wil-im-ee Moor-ing during the speeches and prior to Wurundjeri Elders signing the documents, the crowd murmured and pointed and gradually registered the highest ranked presence of all. Bunjil, the Wedge-tailed Eagle, the largest bird of prey in Australia, revered ancestral being and Wurundjeri Creator, circled again and again above the marquee.

A rapturous time: to be distracted by Bunjil, to be close by as Jindi Worobak dance group chanted and stamped intently in the heat, and to witness the remarkable cultural landmark event. The associated cosmology, history, geology and archaeology (Brumm, 2010; McBryde, 1984a, 1984b, 1986) however, remains relatively obscure.

Caring for stony places?

Stone and stony stories of Wurundjeri Country endure even if obscured. The one hour trip from Melbourne to nearby rock-strewn Wil-im-ee Moor-ing is a trip shrouded in deepest time, passing through pre-contact times and into a contact era and onwards into the present. The widespread distribution of Wil-im-ee Moor-ing greenstone in Australia has caused some to wonder about the cosmology of Aboriginal people (Brumm, 2010). Speculation about the lack of greenstone axe head finds in Gunnai Kurnai Country (to the east of Wurundjeri Country) has been inferred to signify relationship boundaries between the two groups (McBryde, 1984a, pp. 274-277; 1984b).

The historical moment at Wil-im-ee Moor-ing in 2012 was, rightly or wrongly, uncelebrated across Melbourne and reported as ‘Elders snare quarry in land title handover’ in the national newspaper *The Australian* (Baxendale, 2012). Soon after, the potential to know about Wil-im-ee Moor-ing was enhanced by the publication of an archaeological article which noted Wil-im-ee Moor-ing, Wurundjeri presence and cultural continuation (Griffin et al., 2013). However, caring about the occasion was not the only thing to matter after the 2012 land handback. The new ownership meant that Wurundjeri Tribe Council’s tiny untrained, unfunded and fledgling Narrap (Country) Team was somehow to meet the new challenge as managers of its ecological conservation.

Early in 2012 Wurundjeri Elder Bill Nicholson was permitted to collect Wil-im-ee Moor-ing greenstone axe blanks as a step towards making an axe in the old Wurundjeri ways (Griffin et al., 2013). Afterwards, in May 2012, two small Wurundjeri cultural revival workshops were offered at La Trobe University in early winter (Griffin, 2013, p. 61). Five or six of us took turns to work two hand-sized pieces of greenstone collected by Uncle Bill Nicholson and we took turns to lean over a wetted slab and grind the stone, a poignant time in the contact zone. With wrists at work for the rhythmic grinding, the greenstone pressed firmly into the heel of our slurred, cold hands, we marvelled at how quickly the hard cutting edge took shape.

The fine grain in decolonising intercultural research for Country

My short history with the Wurundjeri community meant situating myself in a space of not knowing and feeling a diminishment of knowing. However, those types of experiences were not necessarily negative, and the upside was to be found in context and Country. With so many interactions and building knowledge of stony Country, of protocols, of people, and stories and places, I needed to pay attention to Pākehā¹⁹ scholar Alison Jones' (2001) argument about the need to know about the limits of non-Indigenous knowing in intercultural spaces and tune in to the accompanying inevitable heightened awareness of one's own ignorance (pp. 286-287). Rather than constantly find the diminishment unnerving, it was as often reassuring that there was indeed much more to know, unknow and so on.

This is where Kovach's (2009) advice to those doing intercultural research became vital for me in relation to encounters with Indigenous epistemologies: learning what it means to ask questions, learning how to ask, and reflect on who we are when we do the asking. I think this learning explained what happened during the development of invitations for the Merri Creek day trip referred to in Chapter Two. Practising this careful style of interaction is one reason why it is at once difficult and beneficial to those working in the area of community environmental education and Wurundjeri people to work together on Country. The term 'Indigenous epistemologies' wasn't part of our verbal exchanges, yet part of the idea was implicit in the sought-for practice of respectful relations through our everyday relationships and interactions.

¹⁹ Pākehā is a Māori-language term for New Zealanders primarily of European descent and the preferred self-chosen descriptor by Alison Jones.

In another example of learning and connecting from a base of not knowing Wurundjeri Country, the experience of Bunjil at Wil-im-ee Moor-ing was a new way to experience Country and much later brought me to connect with Woi-wurrung stories about songs and song makers.

The discretion needed to prepare envelopes for invitations and the experience of the objectionable bouquet at Wurundjeri offices were more lessons in unknowing, but more importantly a chance to consider the way kin works in the Wurundjeri community and to get a sense of what Aboriginal self-determination really involves. Listening in intercultural spaces, as Kim Mahood (2008) maintains, is harder than you think, but where is the relationship to be if not in being together on Country?

Places for research in the contact zone

I wondered in the beginning if there was some single, authentic Indigenous view and epistemology for the Wurundjeri community to bring to this study. But the Wurundjeri community is like all communities. Wurundjeri epistemological positions are variable, emerging and not necessarily shared outside their community. Even supposed foundational knowings such as Aboriginal caring for Country is complicated on the ground. This was made abundantly clear to the fledgling Wurundjeri Narrap Team as they became land managers at Wil-im-ee Moor-ing after the land handback in 2012. Some immediate confrontations for the Wurundjeri community included finding out who in the Wurundjeri community would be suited to training in land management and also, very seriously, finding the resources for training, and buying equipment including vehicles, fencing material and everyday tools.²⁰

Applying a decolonising research methodology in the face of so many dynamic occurrences seemed like a marriage between white smoke in a Tanderrum ceremony and the slurry when grinding greenstone. Swirling and slippery.

²⁰ A Narrap Team was formed and managed by for five years by Wurundjeri Elder Dave Wandin until handover to Sean Hunter which was celebrated at the confluence of the Merri and Yarra in December 2018. The Narrap Team had developed from a base of two lawn mowers, a brush cutter and no depot. Narrap Team's new manager, Sean Hunter, spoke in 2018 about the strong future for the Narrap team with four trainees then working towards their Certificate IV in Conservation and Land Management (Merri Creek Management Committee, March 2019). The Narrap Team formed a depot in 2019 after a formal handback of the title of three Galeena Beek properties in Healesville to the Wurundjeri people in October 2018. <https://www.ppwcm.vic.gov.au/galeena-beek-returned-to-wurundjeri-people/>

Forming a decolonising methodology amongst lively times

The construction of a decolonising methodology doesn't eliminate cultural and research risks and didn't always seem workable amongst dynamic slippery and swirling realities. Kovach's (2009) argument, that the decolonising researcher must articulate their subjective interpretations in the creation of knowledge, was a confronting balancing act. My subjective practice drew comment during the production of this thesis by supervisors warning me that too much subjectivity reads as over-positioning, or self-interest, or even the displacement of the Wurundjeri community. Without overt subjectivity, the risk of 'Othering' Wurundjeri becomes concerning. Care with subjectivity in the decolonising methodology plus writing approaches that employ 'with' and not 'about' cannot alleviate all concerns in this precarious work.

Continuing to write into the troubling intercultural space only remains possible when it is seen as a learning place and where the possibility of not-knowing is as important to bear in mind as the impossibility of mastery (Jones, 2001, p. 288).

Where is the decolonising sweet spot? Not all are convinced that working through breakthroughs, leaps, discontinuities and the inevitability of ignorance (Jones, 2001, p. 288) is acceptable within intercultural spaces. Some non-Indigenous scholars at the Australian cultural interface have chosen to do decolonising research by 'speaking to my own mob' and have even declared making this decision (Aveling, 2013, p. 203).

Accepting that a decolonising methodology is always under construction and is an inherently volatile balancing act, my study offers researcher subjectivity through my journal entries, letter writing, printmaking and discussion about the place for these things. It is the fine grain of producing decolonising work on stony Country such as for recorded conversations with Wurundjeri people and subsequent use of transcripts which largely followed standard ethical practice guidelines. But there is always the subjective matter in the fine grain, such as deciding which parts of conversations are included, how much of our conversational voices should be verbatim and in what format, and how to be fair about what is unsaid, such as hand gestures, pauses, raised eyebrows or conveyed through the tone of voice. How much and what kind of analysis, interpretation and commentary would be fitting was a serious concern before any recording could take place.

Some of Kovach's decolonising suggestions seemed straightforward and beneficial. Although storytelling positions through letter-writing and printmaking were unfamiliar research practices

for me, the to-ing and fro-ing over time, in many places and at different events, this all began to shape and structure not only text but produce one version of a decolonising methodology.

Adapting Kovach's advice as well as observing Wurundjeri cultural protocols was also complicated; I could only observe protocols when I knew of them but equally these could only be addressed if and when they emerged.

Writing decolonised text

The more I wrote, the more improved my chances were of developing a decolonising text. I found the philosophy behind that goal benefitted my understanding of what was needed and bolstered my representation of the study to my Wurundjeri counterparts. However, learning how to approach writing a decolonised text was more than a matter of writing myself into narratives as the reflexive subject, combined with a decision to privilege Indigenous standpoints in narratives that detailed the materialities of place, things and us.

The fine grain within those challenges lay within the necessity to be deliberate and submerged in iterative processes to decolonise my writing. The following comments about doing this iterative work are based on journaling my process of drafting one paragraph in Chapter Two. I began with a 'standard' academic research practice that meant following a trail of ideas, re-examining texts to confirm details, identifying connections between ideas and pinpointing other writers' key ideas for referencing. This was followed by another review, layered in stages to check for traces of Whiteness, Othering, and privileged authorial standpoints that influenced other authors' and my own arguments.

The intention of this latter part of the review was to be determined about framing a decolonised text by creating a specific decolonising review phase, a level of review that included checking for the use of terms and language so as to recognise colonisation in meanings, words and standpoints. The iterative and procedural steps taken to draft one decolonised paragraph included:

- Identifying the key literature and asking questions such as, 'Are any of these key contributors Indigenous?' Providing Indigenous sources if possible and privileging Indigenous writers above others where suitable.
- Re-examining the key texts, the concepts in my writing and other authors' language for colonial standpoints. Asking questions such as, 'What standpoints or words

downplay or disguise what happened between people on Wurundjeri Country in the nineteenth century regarding rights and land occupation?’

- Imagining the response of Wurundjeri people I work with to my text.
- Confirming that the details are faithful to sources in standard research ways, checking for slips in my interpretations. Reorganising the ideas to interfere with colonial assumptions with vague or neutralising concepts like ‘history’.
- Asking: ‘Have any of the key authors collaborated with the Wurundjeri community?’
Imagining the response of the Wurundjeri people I work with to those texts.
- Imagining an Indigenous reader’s reaction to my revised draft text.
- Reading, writing, re-reading – chasing and building ideas. Asking questions, such as ‘Do all the key writers look back in time and not write about Wurundjeri people’s presence today?’
- Imagining again, an Indigenous reader’s reaction to my references and my text.
- Reviewing and rewriting for sense, word choices, and logic.

Decolonising methodology with awful lines, intra-acting agencies and emotional geographies

I considered an old idea to help think through Country:

Try always, wherever you look at a form, to see the lines in it which have had power over its past fate and will have power over its futurity. Those are its awful lines.

(Ruskin, 1904, as cited in Ingold, 2007, p. 130)

‘Awful’ in Ruskin’s sense is a term of those times meant to convey vast, impressive and awe-inspiring matters, including the power of ‘awful’ lines to embody past, present and future potential. The application of the awful lines concept to think through Country is problematic here as well as useful.

Australian pioneer of environmental philosophy, Val Plumwood (2002) has expressed concern about the history of Eurocentric imperialism in Australia. Plumwood, like anthropologist Deborah Bird Rose, argued against a Eurocentric position that side-steps an explicit understanding of Aboriginal Country, a sense of integral ancestral forces, and its mutually adaptive modes of relationship (Plumwood, 2002, p. 18; Rose, 1996, pp. 7-8).

Rose famously described the many countries and relationships of Aboriginal Country’s sub-surfaces, lands, seas and skies as integral ‘nourishing terrains’:

Country in Aboriginal English is not only a common noun but also a proper noun. People talk about country in the same way that they would talk about a person: they speak to country, sing to country, visit country, worry about country, feel sorry for country, and long for country. People say that country knows, hears, smells, takes notice, takes care, is sorry or happy. (1996, p. 7)

These expressions of Country precede what Karen Barad described in conversation with Rick Dolphijn and Iris van der Tuin (2012). As theoretical New Materialists, focusing on material entwinements and, as Barad spoke of, inseparable qualities of feeling, yearning, desiring, suffering and remembering (Dolphijn & van der Tuin, 2012, pp. 15-16), they call me back to Ruskin's awful lines and further back to Indigenous relations to Country. There is a parallel between Indigenous expressions of Country and Barad's differently constructed commentaries on the inseparability of the apparatus and the observed object.

... what we take to be the "past" and what we take to be the "present" and the "future" are entangled with one another. What we have learned from this experiment is that what exists are intra-active entanglements. (Barad as cited in Dolphijn & van der Tuin, 2012, p. 66)

The awful lines, intra-actions and 'emotional geographies' (Kearney & Bradley, 2009) that move before me, behind me, and beyond me fed the continuing relationship with the Wurundjeri community and my developing relationship with Country.

The continuing necessity to develop a decolonised standpoint improved with reading and printmaking. The decolonising work to be done in the contact zone and at the cultural interface meant just that: *work*. I was guided by the scholarship of Nakata (2007a, 2007b, 2013), Moreton-Robinson (2014), Bunda (2014), Jones & Jenkins (2008a), Jones (1999, 2001) and Tuck and Yang (2012), who examined the effect of power, displacement, language, and rights which affect and produce Indigenous/non-Indigenous relationships.

In the words of Donna Haraway, the 'work' meant 'staying with the trouble' (2016). Translated here for Wurundjeri Country, the 'trouble' involves respecting Country in ecological, social and cultural ways. Wrangling the intercultural research methods seemed ethically possible and richly productive (Hodder, 2000; Jones & Jenkins, 2008a). The intercultural space was less 'trouble' when accepted as a matter of curious practice (Haraway, 2016), combined with a willingness to be open to productive tensions as has been acknowledged extensively (Gannon,

2011; Lather & St.Pierre, 2013; Peters-Little, 2003; Somerville, 2007; Somerville & Perkins, 2003; St.Pierre, 2011).

The concept of awful lines informed the decolonising research methodology of place in the contact zone. It was also the world the way Karen Barad (2007) explained, a world of places and their phenomena which, when applied to Wurundjeri Country, reinforced the way to work *within* the framework of the ontological inseparability of intra-acting agencies, and where ‘matter is substance in its intra-active becoming’ (2003, p. 828). These insights also sit with the idea of ‘emotional geographies’, where Country involves both subject and object, and bring each other into being (Kearney & Bradley, 2009, p. 87).

However, alongside the practical concerns about the production of knowledge in the contact zone (Battiste, 2008; Smith, 1999), the need to privilege a Country standpoint over Eurocentric traditions and voices became integral to the intention to practise a *decolonising outlook*.

The fine grain in our encounters

Although some people from the Wurundjeri community were interested in formal participation in the research before we began, what was the place for the many different places and informal, non-formal and public occasions that could be described as being in the contact zone and part of the art of place-making on Wurundjeri Country today? A decolonising methodology needed our relationship to be substantiated. This meant attention to the fine grain in an unexpected way by acknowledging those different places, materials and encounters that shaped our relationships beyond the thesis and which could not be separated from the development of a decolonising methodology.

Taking a different angle again, Penny van Toorn’s (2006) acknowledgement of the multiple ways that signs, marks and writing can be expanded to accommodate non-Western, non-phonographic modes of graphic communication and decipherment (p. 71), enhanced my acceptance of expanding on the complexity that lay within our encounters with each other.

Together by the Merri

The print I made named *Together by the Merri* (Figure 8) places different signs together without much trouble. I drew on van Toorn (2006) to use multiple types of signs to indicate language, other than written text, to consider marks in our contact zone. The musical notation embedded as chine-collé stories Western ways of representing music. It sits with an etched

story about a Wurundjeri cultural activity that produced marks beside Merri Creek. The compilation mapped a simple and positive representation of the possibilities for this intercultural study.



Figure 8. *Together by the Merri*

A. V. Foley (2012). Dry point etching and chine-collé. Australian Print Workshop, Fitzroy.

Sharing Country

The ability to be on Country, feel Country and share Country was not always aided by socially oriented frameworks such as ‘contact zone’ or ‘cultural interface’, or the ‘mercenaries, missionaries or misfits’ trope which attempts to label the non-Indigenous role in intercultural spaces.

While the decolonising standpoint supported staying close to Country and affected how I understood working with the Wurundjeri community, the printmaking provided more finely grained opportunities to look for Wurundjeri Country itself and represent Wurundjeri Country as a real, knowable shared place in *Together by the Merri*.

Welcome to Country

Sometimes when Wurundjeri Elder Bill Nicholson presents a Welcome to Country, he mentions colonisation, Indigenous dispossession and the astonishing story of Wurundjeri survival. He might refer proudly to long-gone Wurundjeri-hosted gatherings at nearby Bullen Bullen, timed to feed *iuk* (Short-finned Eels) to the hundreds of Aboriginal people gathered to talk lore and trade, and their care not to decimate the local eel population. Sometimes Bill's skin is marked with ochre collected from secret places or he handles a possum skin ball to talk about *marngruk*, the Aboriginal 'football' game (Hallinan & Judd, 2012).

It is an important story to tell of being together, but relaying this tale as a witness to and recipient of Bill's Welcomes is at once fine detail and also risky cultural terrain. Is it okay to write here about what has been said in Welcomes?

In my experience, for the intercultural work to be ethically productive meant asking questions at almost every turn. An example of the questioning involved in positioning and shifting to develop and practise a decolonising stance is shown in the following section that connects with Wurundjeri Elder William Barak.

Looking for Country

It is commonplace for the Wurundjeri community to speak of Wurundjeri Elder William Barak (1824–1903) (Murphy-Wandin, 2003; Culture Victoria, n.d. b), who is also highly respected today in specialist circles that celebrate his artistry and extraordinary story (Sayers, 1994). A solo exhibition of Barak's paintings in 2003 at the National Gallery of Victoria paid tribute to his stature and achievements. If you look around metropolitan Melbourne, there are traces of him. Barak is acknowledged in the *William Barak Bridge* in the Melbourne Central Business District and in 2015 a new *William Barak* apartment tower was completed in the city that features a representation of his face across its thirty-one story façade (Porter et al., 2019).

However, although I have a background in fine arts, I had never heard of William Barak and the fifty or so drawings held in major Australian gallery collections until my connection with the Wurundjeri community.

Any picture of Wurundjeri Country is one with gaps but is not empty. Barak is a significant person in Victorian history and an esteemed Wurundjeri Aboriginal Elder. Online and published sources detail Barak's life at Coranderrk between 1863 and 1903, his family and

friends, his artistry, leadership and community roles, especially as an Elder of Melbourne's Wurundjeri tribe, his place as a social justice leader, and as an activist building bridges between black and white cultures (Murphy-Wandin 2003, p. 6; Sayers, 1994).

I re-examined my motivations and the place (or not) for William Barak in the context of my study. How does a non-Indigenous person learn more about William Barak and then refer to him, bearing in mind the concerns for potential intercultural transgressions and mistranslations? This is a different type of stony matter. Representing encounters with William Barak could be construed by Barthes as 'gossip' (1982), by Spivak (1990) as imperialist expansion onto 'supposedly uninscribed territory' (p. 10), by Bell (2007) as another act of white commodification, and by Grossman (2013) as the risky business of non-Indigenous misprision and misalliance (p. 231).

Recognising Country?

The low, worn profiles of the slopes to the north of Melbourne are rarely recognised as old volcanoes. No matter whether the volcanoes and waterways are noticed, Merri Creek's ancestral valleys have deep, rocky waterholes and stony basalt riffles. The shallow meandering streams are not often recognised as draining through old lava flows in expanding urban Melbourne, although Melburnians have long enjoyed the hard bluestone basalt for building to re-shape their world. From 1835, constructing Melbourne depended on colonial takeover and capitalising on this lava's tough descendant material: basalt. The use of this territory by the colonisers involved banning the Woi-wurrung language, wholly interfering with Wurundjeri knowledge of and access to most places on Wurundjeri Country, yet the stony material and Wurundjeri's material cultural revival endures (Griffin et al., 2013).

As a non-Indigenous researcher seeking Wurundjeri Country and addressing my knowledge deficit, was my interest in William Barak an unnecessary historical inquiry, and an archival diversion into the past for a study intended to focus on the present? Yet how can Wurundjeri Country be appreciated without recognising its stony features, and without recognising William Barak? I drew on Ruskin's idea again to help distinguish a place for the past in the present.

Try always, wherever you look at a form, to see the lines in it which have had power over its past fate and will have power over its futurity. Those are its awful lines.

(Ruskin, 1904, as cited in Ingold, 2007, p. 130)

Ruskin's suggestion only requires a relatively straightforward temporal and spatial adjustment, to reconsider the trip south of the Great Dividing Range, along the eastern edge of the Victorian Volcanic Plain, as a trip on a lava plain on Wurundjeri Country.

Driving south along the arterial Sydney Road feels like the gateway to Melbourne and has new signage advising drivers, 'Welcome to Wurundjeri Country', so it is already more than a coarsely-grained 'southbound' or 'citybound' trip. It is a material journey replete with craters, grasslands, rolling hills, roads, cars and buildings.

A reading of Merri's rocky basalt nature has its own 'awful lines', known geologically as a quick cooling finely-grained molten material with a hard form. Also in the fine grain, in the little spaces, post-storm debris is often jammed high up between branches of trees beside the Merri and a stranded fish might be lying stiff nearby on the public pathway, somewhat explained by its own awful lines. 'Awful lines' also provides a way to re-listen to Aboriginal statements about Country:

We believe that country is not only the Land and People, but is also the Entities of Waterways, Animals, Plants, Climate, Skies and Spirits. (Martin & Mirraboopa, 2003, p. 207)

The constancy of earth's geological and climatic changes is consistent with Aboriginal acceptance of Country as an ever-changing and nourishing place:

... a living entity with a yesterday, today and tomorrow, with a consciousness, and a will toward life. Because of this richness, country is home, and peace; nourishment for body, mind and spirit; heart's ease. (Rose, 1996, p. 7)

The dynamic force of awful lines has been noticed differently by others in the Western canon, including the seventeenth century philosopher Baruch Spinoza who is acknowledged by Jane Bennett (2010) in her work about the animated capacity of things and the flow of vital materiality (p. vii-xi). However, I was taken by the liveliness of the awful lines that appeared before me on Wurundjeri Country and the emergence of ways to ask questions differently.

Awful lines

What lines of connection led me to ancientness, or stoniness *or*, what awful lines led me to encounters with Wil-im-ee Moor-ing? This can only be explained through the fine-grained

thing of relationships, chance and curiosity: listening to Wurundjeri Elders while walking around the stony axe quarry at Wil-im-ee Moor-ing in drenching rain one year; being enveloped by heavy mists looking for tiny plant species another time.

I joined in a smoky eco-burn there in 2013. During the crisp morning the small group looked northwards across the plains to Taungurong Country and the defined ridges of the Macedon Ranges as the burn's final plans were agreed to and all the equipment and lines of hoses were checked and set up. When the damp grasses were eventually lit, we coughed into face cloths and the thick white smoke obscured everything. I had little sense of William Barak there then, but it wasn't long before Ruskin's suggestion to detect 'awful lines' offered me a way to shift my overall perspective and then wonder how I might also think differently about William Barak, his connection to stony Wurundjeri Country.

[Stony moments in the studio](#)

During the early colonising period of Australian history, Wurundjeri Elder William Barak is said to have drawn twenty-one hafted stone axes on the ground (Cooper, 2003, p. 29). This recorded act deepened my admiration for the lively and expanding story of Wil-im-ee Moor-ing. Back in the print studio in 2013, I recollected McBryde's (1978, 1984a & b) explorations of Wil-im-ee Moor-ing, my memories of morning hazy vistas, smoky afternoons, hot times watching ceremonial dancing, the occasion of land handback and document signing, and of sighting Bunjil most times, except in drenching wet field work.

I felt laden with memories and stories told there amongst the abandoned stony debris and the remarkable experience of co-making a greenstone axe-head at La Trobe University workshops. At one point in the print workshop, before I had read Ingold, Ruskin, Deleuze or Bennett and considered Country and decolonising methodological matters through tropes of lines, folds, and vibrancy, I simply copied drawings of stony axe heads from Brumm (2010) to bring them to life for me, to enjoy their lovely solid curving shapes.

Making a small series of greenstone axe head prints was straight forward for a change, unencumbered by my usual reservations and hesitations in the studio. Two years later, as I searched through my prints, I chose one to place with this stony story, a story I hadn't expected to write. When I etched the image onto a Perspex plate it was to make my own, relatively private marks, to satisfy my own urge to notice the stone stories, the Wil-im-ee Moor-ing story, and to mark my knowing and having been there.

Making these marks and infusing the shapeliness of greenstone axe heads with smudged colour and pinpricks (*Figure 9*), it was a way of wondering and worrying again about Stanner's fifty year old plea to Australians to end the silence about Aboriginal Australia (Stanner, 2001).

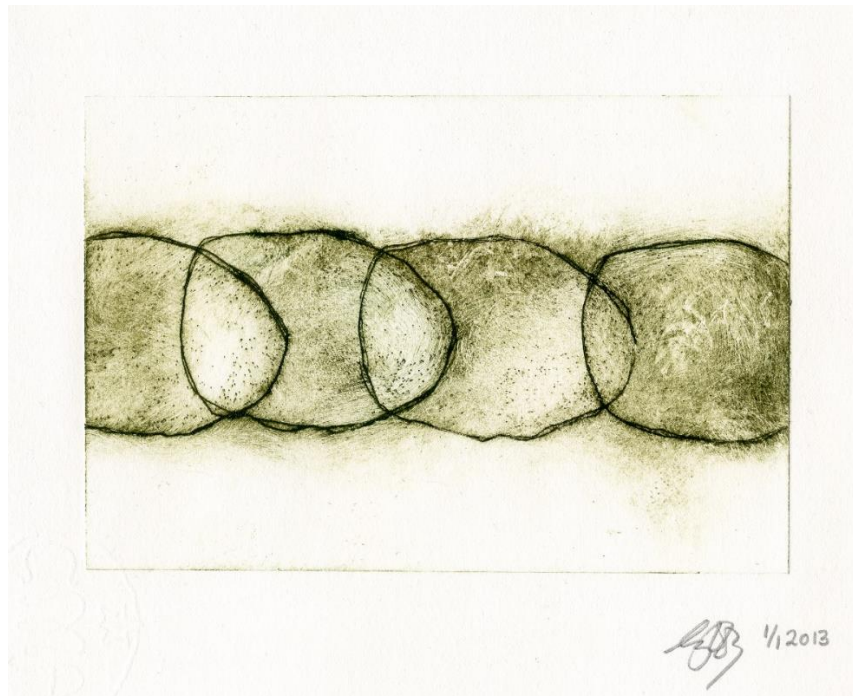


Figure 9. Less stony silence, more stony stories: Greenstone for axes from Wil-im-ee Moor-ing (Mount William quarry)

A. V. Foley (2013). Dry point etching after Brumm (2010, p. 183). Australian Print Workshop, Fitzroy.

Naming the print this way is a product of this thesis' context. The title, *Less stony silence, more stony stories* is a comment on the absurdity of not having known about world renowned, nearby Wil-im-ee Moor-ing. Also, the process of producing this print and later placing it in this written context is an enactment of Ruskin's awful lines, a delivery of the past into the present.

The print complicates signs and blends old marks with new marks in the way Penny van Toorn articulated (2006, p. 84), but in this instance there are place marks, stone marks, etched marks, and text marks. Emergence and futurity thread through old Wurundjeri practices, contemporary Wurundjeri practices and shared times at Wil-im-ee Moor-ing. Recent shared visits to ancient Wil-im-ee Moor-ing were unforeseen, having never been acquainted with the Wil-im-ee Moor-ing story as a person might be, for example, with the legendary Uluru. My studio side-track to reckon with the impact of visiting Wil-im-ee Moor-ing added another layer of story marks, followed by its unanticipated place amongst these stony stories.

Considering the print/greenstone/Wil-im-ee Moor-ing as intra-acting materials leans towards a decolonising outlook, by which I mean the potential to realise and map Wurundjeri Country. It is a mapping that privileges relations of place and things across time. The print is ‘written’ in the way Penny van Toorn suggested, where cultures of writing, including mark making, never arrive naked (2006).

The print is a message of awful lines, with relational interconnections and imbued with ‘emotional geographies’ (Kearney & Bradley, 2009), a specific product of Wurundjeri Country.

The prints are good to think with. The repeated form of the axe head is adamant, a stamp of protest about the ongoing silence in and around a determinedly non-contact zone. The overlapping shapes can be read to suggest shared places and contemporary Indigenous/non-Indigenous contact potentiality. The print is a way to notice and affirm Wurundjeri Country in stony ways, a way to take time with that story and enjoy its wonderfulness, its mystery and utility.

I reconsidered the etching in terms of Ruskin’s awful lines and realised it as a story from the contact zone, an object, a place, a practice, a form, which addresses past Wurundjeri powers and potential Wurundjeri futures. So, where did that leave me in relation to the niggling question of, and the place for, William Barak?

Not looking for Barak

The theoretical lens of Euro-ancestry such as the Braidotti-Foucault-Deleuze-Latour-Ruskin-Spinoza legacies was useful, even necessary regarding obligations about intellectual provenance,²¹ but very far from home and Country. My theoretical research cornerstone may often be consistent with new materialist theory but studying Wurundjeri Country could not be a product of, or a servant to, non-Indigenous theory. With the authority of the Eurocentric discourse subordinated but not abandoned or negated in the concept of Country, I began an experiment based on re-thinking how to approach William Barak.

²¹ I note here Karen Barad’s concern about obligations regarding intellectual provenance, ‘I am neither looking to Bohr’s work as scripture nor to somehow be the “undutiful daughter” to Bohr.’ (Dolphijn & van der Tuin 2012 p 58).’ I take heart from Rosi Braidotti’s concern with the relations between scholars to embrace loyalty, inclusiveness and independence rather than negation of other’s work’ (Dolphijn & van der Tuin, 2012 p. 24-25).

While the decolonising objective required and benefitted from constant review, in relation to William Barak my objective became that of *not looking* for Barak, the Wurundjeri man, the father, the leader, the artist. For example, to look for Barak by looking for messages through his art would be for someone else with permission and arrangements involving his Wurundjeri descendants.

My first experiment in '*not looking for Barak*' involved attempting a post-interpretive analysis for its power to privilege First Nations' material without crowding competing points of view (Jones & Jenkins, 2008a). I also sought to incorporate the relational materialist approach, meaning to focus on the relations between materials and bodies (Hultman & Lenz Taguchi, 2010). This tactic had the implied benefit of steering away from Penny van Toorn's concerns about the impact and effect of non-Indigenous commentary on Aboriginal social contexts (2006). Neither would I expect to be drawn to analyse the social and cultural meanings found in Barak's paintings such as those traced through the Aboriginal research scholarship of the non-Indigenous art historian Andrew Sayers (1994) and others (notably Ryan et al., 2003). Rather, this approach to Barak's paintings would be led by the materials and the relations between the materials (Hultman & Lenz Taguchi, 2010). Could these methodological or conceptual 'prompts' both privilege attention to Country *and* not look for Barak?

The material/place experiment produced a lens that moderated anthropocentric viewpoints and steered the inquiry away from potential culturally offensive interpretations by a non-Indigenous person of Barak and his paintings' cultural messages. Instead, the key players, me as a living woman, a researcher, Barak as a man, a leader of the past, moved aside and let the focus shift away from our social, cultural and temporal loadings. This shift constituted the development of a decolonial standpoint, perhaps a decolonial way of looking. What was the difference between decolonising the methodology and decolonising myself?

What happens when another lens is applied and the human, racial, gendered and temporal perspective does not dominate? What emerges from that material/relational/decolonial standpoint? Part of the intention in the experiment was to decentre me as researcher, as producer of knowledge, to a place 'where the data itself [Barak's paintings] is considered to have a constitutive force' (Hultman & Lenz Taguchi, 2010, p. 525). The different ethical and methodological approach brought a new regard for Barak's paintings. Now the 'data' worked upon me as much as I worked upon it.

The things in and of Barak's paintings, the things that are invited to matter now materialise differently. The actual and represented material, plants and animals, the fire, the bark, the feathers, skins, glues, cardboard and leaves (*Figure 10*) generated a validity of their own.



William Barak 1890's. Group hunting animals. Watercolour over pencil and charcoal. National Gallery of Victoria.



William Barak 1898. Pencil, wash, charcoal solution, gouache and earth pigments. National Gallery of Victoria.

Figure 10. What matters? Public access and the nature of cultural consent²²

I looked again at Barak's paintings and forefronted the material rather than others' commentaries, as Jones and Jenkins (2008a) demonstrated in their storying. I considered the relational possibilities between the materials (Hultman & Lenz Taguchi, 2010). I drew on Paul Carter's (2004) philosophy of material thinking as the interconnections between the practice and theory of making art and sat once again with the idea of generative discomforts from collaboration in the contact zone (Somerville & Perkins, 2003) even while Barak was not collaborating with me.

Material thinking in the contact zone

I circled back from that sweeter spot of inquiry to return to Ruskin's awful lines and looking at a 'form':

Try always, wherever you look at a form, to see the lines in it which have had power over its past fate and will have power over its futurity. Those are its awful lines. (Ruskin 1904, as cited in Ingold, 2007, p. 130)

²² These images are in the public domain (National Gallery of Victoria, Melbourne).

Are awful lines also epistemological lines? Do awful lines in and of form apply to *formed thought* as well as to stony places or depictions of places such as my etchings and Barak's paintings? This combined conceptual approach resulted in a new exploration on Wurundjeri Country, via William Barak, and re-emerged for me with new clarity as *material thinking in the contact zone*. The power of that thought, *material thinking in the contact zone*, came indebted to layers of walked, peopled, etched, written and read experiences. The phrase *material thinking in the contact zone* was realised in word play, in the writing act, and as Richardson and St.Pierre (2005) assured, promising breakthroughs in knowledge – where the writing is a device for moving into knowing, for thinking.

Fragments cohered in my mind's mind (the lines which have had power over past formations) and fell as six words on the page. I felt those words would have power in futurity. Staying with all this 'trouble' only meant sitting with different material and other concerns such as engagements with art and ethical commitments to 'thinking with'. It was conceptually a matter of choosing to work with reconfigurations and disorientations.

In those ways then, I revisited Barak's paintings and found other questions: 'Where am I?' 'Is this place where I am, the same place Barak knew?' I recognised for the first time that the places in my study, where I live and work, are places Barak knew too. The complex intercultural epistemology of the idea, *material thinking in the contact zone* was startling and I began to recognise its methodological power.

Compelled in contact zones across time, William Barak and I *materially* inhabit and *materially* characterise through our art-making, shared places of stone, river, bark, smoke, heat, seasons, animals, feathers, leaves, fur and so on. Although our stories and images are the products of different positions and different times, our images are responses to experiences of related places in differently convoluted contact times. In this sense, William Barak and I become 'we', conduits leaving traces of our unequal and transient experiences of material thinking in the contact zone.

Awkward questions: Frameworks and protocols in the contact zone

I wanted to look beyond virtual representations of Barak's paintings and inquired about looking at the original work at the State Library, wondering what might be ethically involved. I immediately encountered Aboriginal protocols and guardianship. Who was I to have privileged access? Rights to see these paintings required special permission from Aunty Joy Murphy-

Wandin, Barak's great-great-niece. So advised, I wrote to Aunty Joy. Perhaps I took a similar journey to Richard Broome when he tried to engage with Wurundjeri community for his book about Aboriginal Victoria (2005).²³ I had come far enough into the contact zone with the Wurundjeri community to appreciate how my request to Aunty Joy Wandin-Murphy could fail to warrant her reply amongst more pressing matters.

There was no reply and I did not pursue Barak's original work any further. I retreated as well based on reading about the problematic lens of Western disciplines which have a history of fooling non-Indigenous writers connecting with material culture and artefacts of First Nations people that results in interpretations loaded with cultural misunderstandings (Paama-Pengelly 2010, p. 18). I also noted leading Australian art historian Howard Morphy's point that the Western concept of art doesn't readily translate for Aboriginal cultures, whose creative marks may have layers of ritual and culturally significant meanings (2008). Instead I turned to reproductions of Barak's artworks and the rich array of materials, conscious of the deep mapping orientations (Lee, 2010; Springett, 2015), especially regarding these two tenets:

Ninth: Deep maps will not seek the authority and objectivity of conventional cartography. They will give rise to debate about the documentation and portrayal of people and places.

Tenth: Deep maps will be unstable, fragile and temporary. They will be a conversation and not a statement. (Springett, 2015)

Mindful of how Eurocentric assumptions blind non-Indigenous researchers (Jones, 1999), what might I have missed from my experimental application of the relational materialist position (Hultman & Lenz Taguchi, 2010) to Barak's work, by concentrating on all the materiality? What is the place for relational materialist investigations in this study? Does it suit or trouble a decolonial methodology?

This consideration led to three new questions prompted in conversation with my supervisor: What was the significance of animals and all kinds of materials in Barak's paintings that I *saw as neutral*? What was Aboriginal men's or women's business in Barak's depiction of the

²³ Broome's involvement with the Wurundjeri community for *Aboriginal Victorians* (2005) did not eventuate: "Wurundjeri voices do not emerge as they do for some other of the 38 Victorian tribe's representatives (such as Yorta Yorta, Gunnai Kurnai and Gunditjmara) due to a failure of communications to even commence between Broome and Wurundjeri during the pre-ethics negotiation phase" (R. Broome, personal communication, February 17, 2014).

material world? What possible sacredness might there be in Barak's visual story of Wurundjeri Country? In other words, the purely relational materialist review of Barak's work had blurred the ethical complexity of commenting on his work and risked ignoring important Wurundjeri perspectives.

An unquestioning relational materialist approach by me risked producing clumsy mistranslations and could compromise my attempts at ethical standpoints within the intercultural study. Being attentive to entities such as animals, weather, and skies as well as the communications that produce stories and all their vital places in the production of ethical conduct according to Indigenist research methodology (Martin & Mirraboopa, 2003, p. 213) became a little clearer.

Indigenist research and being on Wurundjeri Country today

Digesting what I had tested and what was needed to continue, I decided to write to William Barak again and see what came of that.

Letter 2: Dear William

Dear William,

There are traces of your central activist role (Barwick, 1998) and epic 'war of words' to retain Coranderrk (van Toorn, 2006, p. 127) and stories of friendships with Annie Bon and Mr Green (Nanni & James, 2013; Reed, 2005). Why is Coranderrk's history almost unknown in Melbourne today?

I think of you at Coranderrk Aboriginal Station, learning now how you were pushed about in the occupation and how Wurundjeri Country was determinedly re-shaped with fences and hundreds and thousands of sheep, cattle and horses. Did you think of the invader's offenses as the mad work of ngamajet, Woi-wurrung language for 'return of dead men' (Cooper, 2003, p. 36)?

I should get to the point, about the paintings you made at Coranderrk so late in your life. People around me still struggle to grasp the Coranderrk story, but your paintings have survived and are very highly regarded. They tell powerful stories of Wurundjeri lives (Sayers, 1994). I've focused on your painting's material world – the feathers, furs, coats, fire, sticks, hair, and animals. Your paintings affect my view of Wurundjeri Country and how I write about Wurundjeri Country, and I've come to wonder, where are the Emus now?

I also make pictures of Wurundjeri Country. Thinking about the material world you and I describe in our images has made me see something between us. We both work on Wurundjeri Country telling and sharing stories, preoccupied with change, loss and moving forward, the business of sharing country. Seems here that as time collapses, Wurundjeri Country materialises.

The cultural contact business between Aboriginal and Torres Strait Islander peoples and non-Indigenous Australians continues, so I need to be wary about the cosy words I write: 'we', 'our' and 'you and I' (Moreton-Robinson, 2006). But this is true: I was born on Wurundjeri Country and although so much separates us, Country connects us. There it is again, 'us'.

I haven't thanked you for your work, so I'll say now that I'm grateful for your effort to speak out and into the future through paintings that speak for Wurundjeri Country. How can I sign this? Let's just say it's a message from the future on Wurundjeri Country,

Angela

Conclusion: Coming to Wurundjeri Country

This chapter has explored how to decolonise this research before going further with deep mapping and arts-based research as methods of inquiry. I established my intention regarding the authority of Country over the Eurocentric discourse, meaning that it is to be subordinated but not abandoned or negated within my practice to develop a *decolonising outlook*. My theoretical research cornerstone may often be consistent with new materialist theory but studying Wurundjeri Country could not be a product of, or a servant to, non-Indigenous theory.

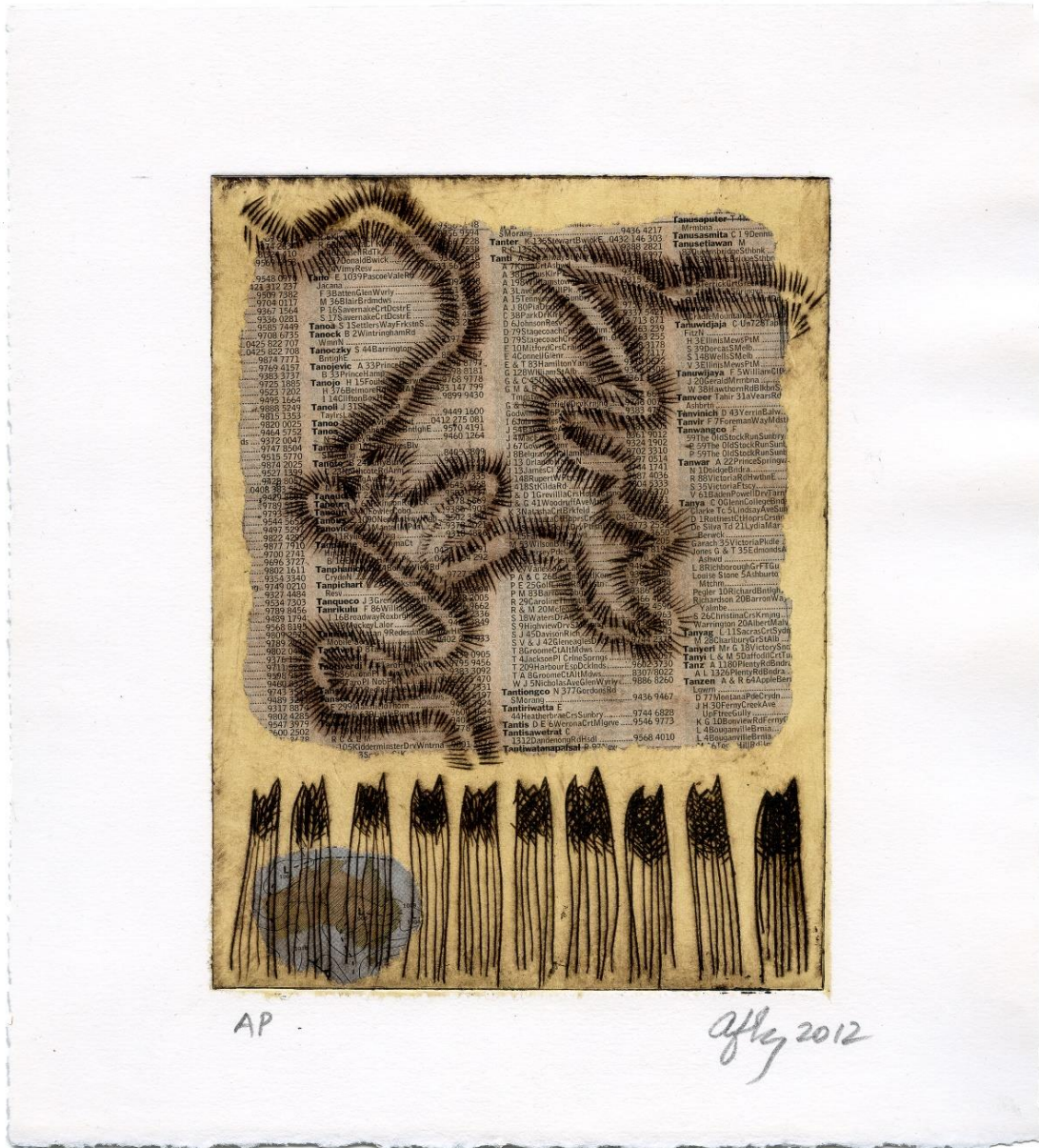
My experiment on re-thinking how to approach William Barak produced some fresh clarity when I moved towards material thinking *in the contact zone*. This rendered an awareness of the possible cultural significance for Wurundjeri people of animals and all kinds of materials in Barak's paintings, such as including Aboriginal men's or women's business or sacredness, aspects that I had only seen as neutral. In other words, the purely relational materialist review of Barak's work had blurred the ethical complexity of commenting on his work and risked ignoring important Wurundjeri perspectives. One consequence of not looking for Barak showed how reconfigurations affect the decolonising research act and lead to insights into the art of place-making in the contact zone.

The work ahead is not shy of drawing on the past to picture the present. This stony Merri Creek ‘bedrock’ continues to offer keys to fine grained Wurundjeri Country, past and present. I found a way into Country as a stony story that could bridge across the erupting then and the urban now.

Within the ‘impossibility of pleasing everybody’ (Frances-Little, 2003) there is the continual need to work in a culturally respectful Indigenist research framework as an activated framework embedded in the action of the research (Martin & Mirraboopa, 2003, p. 206).

I continue to picture Wurundjeri Country through the next chapters with the idea of ‘emotional geographies’, where Country involves both subject and object, that bring each other into being (Kearney & Bradley, 2009, p. 87). The following chapter continues to construct a decolonising approach through the materiality of rivers, beads, moths and the concept of deep mapping. Alongside this, I continue to review research assumptions, examine my research conduct and design, re-assess the use of literature, and question the nature of analysis and interpretation. These commitments are my ‘means to traverse the terrains of research’ within a respectful, and respectfully incomplete, Indigenist research methodology (Martin & Mirraboopa, 2003, p. 23).

Rivers, beads, moths and making: Deep mapping



Merri Yarra Confluence with Lomandra tips and phone book page.

A. V. Foley (2013). Etching and chine-collé. Australian Print Workshop, Fitzroy.

Chapter Four:

Rivers, beads, moths and making: Deep mapping

Introduction: Deep mapping as a mixture of things and stories from the contact zone

This chapter continues to map a finely grained Wurundjeri Country, bringing Merri Creek in Melbourne's north into view once more with other mixtures of scale, places, people and materials.

... the deep map attempts to record and represent the grain and patina of place through juxtapositions and interpenetrations of the historical and the contemporary, the political and the poetic, the discursive and the sensual; the conflation of oral testimony, anthology, memoir, biography, natural history and everything you might ever want to say about a place. (Pearson & Shanks, 2001, pp. 64-65)

This chapter is a storied deep map from the contact zone in that it forefronts Wurundjeri stories with local rivers, beads, moths and making to materialise some lively connections to Wurundjeri Country.

Awful lines: Birrarung crossings

In 2011, Wurundjeri Elder and traditional owner Aunty Winifred Bridges made beaded necklaces at Melbourne's traditional owner organisation, the Wurundjeri Tribe Council.²⁴ It is a short walk from the organisation's Abbotsford office to reach the confluence of two waterways. The watery place bending through the stony valleys was once, not so long ago, known as Wurundjeri Country, and had *only* been known that way, stretching back over sixty thousand years. The smaller waterway is Merri Creek. It drains into Birrarung, called the Yarra River by colonisers after a misunderstanding in communications in the 1830s. Birrarung narrows in Abbotsford, constricted to the west by an eight hundred thousand year old volcanic,

²⁴ Although the organisation changed its name in 2019 to Wurundjeri Woi-wurrung Cultural Heritage Aboriginal Corporation, I refer to it as Wurundjeri Tribe Council.

basaltic lava flow and to the east by a steep, four hundred million year old Silurian spur (Clark & Heydon, 2004, p. 4).

Destroying the Birrarung crossing

In 1803, Aunty Winnie's ancestors witnessed a foreign boat moving up the mouth of the Birrarung, coming further upstream towards gathering places where eels, fish, mussels, and waterfowl were found. The area was known in their Woi-wurrung language as Narm, sometimes spelt Naarm, referring to Wurundjeri of the Melbourne region and Port Phillip Bay (Clark & Kostanski, 2006). The boat was stalled early on by a shallow reach of this winding 240-kilometre-long river.

Was the boat stuck in the area now known as Dights Falls or further downstream around the Birrarung's many lower bends at another important rocky crossing between wetlands and lagoons where the centre of the city of Melbourne was later built?

What can the river's form tell us now? At least one lower Birrarung crossing area that created access between the hilly north and the swampy south was destroyed in the 1800s in the name of Melbourne's development. It was an act consistent with what Tuck and Yang described as 'homemaking that insists on settler sovereignty over all things in the new domain' (2012, p. 5).

Although the early form is gone, remnants of the ancient crossing are still visible at Birrarung's lapping southern edges beside today's urban Southbank high-rise offices, casinos, bars and restaurants. Several basalt boulders remain staunchly there just beneath the 'replacement' Queens Bridge crossing. Depending on the tide, they are not completely submerged and usually covered in oily debris and surrounded by bobbing litter. Wemba-Wergaia cultural tour guide Dean Stewart points out the boulders routinely on his regular educational walks.²⁵

Dean refers to the litter as disrespect and describes the stony crossing story in the context of the colonising impact from 1835 as a 'cultural tsunami' that interfered with the landscape and altered lines of social, ecological and cultural connections. The removal of the crossing area in particular interrupted vast aquatic and other ecological systems as well as the natural lines of passage for those who knew this place as home.

²⁵ Quoted with permission from oral historian and educator Dean Stewart who regularly runs Walkin' Country, Walkin' Birrarung tours. www.ptgaa.org.au/find-a-guide/335/deanstewart/

Although Birrarung's awful lines are generally unnoticed at the river's edge today, Aunty Winnie's family witnessed the hundreds of ships sailing into a pocket of Birrarung's deeper waters. Just there, from 1835, in the space of just twenty years, thousands and thousands of people, sheep, horses and cattle moved onto the country of Aunty Winnie's Woi-wurrung ancestors and Boonwurrung neighbours.

The contact stories from this reach of the Birrarung from 1835 (which was briefly renamed the Port Phillip settlement) are brought to life by Dean Stewart, who uses nineteenth and twentieth century drawings, paintings, newspaper clippings, photographs and maps to document how the state of streams, bird life, people's dress, shipyards, wetlands and forests have been altered around the rocky boulders under Queens Bridge. This is a rich space from which to observe the awful lines and make a deep map.

I explored these lines of connection to the winding bends of the Birrarung moved but unprompted by history or geography. Instead, I was spurred on through Wurundjeri woman Aunty Winnie Bridges near Birrarung in suburban Abbotsford.²⁶

[After the Birrarung crossing was destroyed](#)

There is a particular upstream Birrarung reach at the Abbotsford bend known for its large pre- and post-contact gatherings of Victorian Aboriginal people for lore and law (Clark & Heydon, 2004; Ellender & Christiansen, 2001, p. 116) and for trading of the famous Wil-im-ee Mooring greenstone (see Chapter Three).

Aboriginal presence was banned here after the occupation. In 1842, Wurundjeri attachment to the Dights Falls area in Abbotsford was noticed by William Thomas but he was reportedly unable to keep the few remaining Aboriginal people from camping at the customary meeting place at the confluence of Merri Creek and Yarra River (Clark & Kostanski, 2006, p. 67).

The impact brought with the boats after 1835 was rapid and severe for remaining Aboriginal groups. One of Aunty Winnie's nephews Uncle Bill Nicholson often explains his family's near extinction story in relation to Birrarung in his formal Welcome to Country ceremonies. His Welcomes work in the way Nakata described, as 'narratives of survival' (2006, p. 273) and

²⁶ Referring to Aunty Winnie Bridges is with the permission of her daughters, Samantha and Stacie Piper.

serve many purposes, including educating Melburnians of all ages and backgrounds about Wurundjeri Country.

It has been calculated that the Wurundjeri population had already been diminished by up to eighty per cent through two waves of smallpox in 1789 and 1828 (Poulter, 2014). Only thirty-three men and twenty-six women were recorded as surviving in the Melbourne district in 1852 (Barwick, 1971 as cited in Clark & Kostanski, 2006, p. 13). William Thomas, who was appointed Assistant Protector of the Aborigines of Port Phillip & Guardian of the Aborigines of Victoria, recorded post-contact loss of Aboriginal lives between 1839 and 1863 at eighty-three per cent.

Early contact times produced more than a massive reduction of the Wurundjeri population in this exact area throughout the 1800s. Colonial interests sought to deny and control Wurundjeri freedom to move across their own territory and so the loss of accessible places and newly spoilt waters meant a reduction of ways to be together and practise remnants of culture.

[Colonising the Merri Birrarung confluence](#)

The colonists' resolve to control Wurundjeri people's freedom to move was determined. For example, Charles La Trobe, the Chief Government Administrator for the Port Phillip District that became Melbourne, directed the Protectors to keep Indigenous people away from the settlement (Ellender & Christiansen, 2001, p. 58). By 1837 Superintendent Captain William Lonsdale formed a Native Police Corps consisting of Aboriginal troopers and European officers. By 1842, its headquarters were established on the banks of the Merri close to the Yarra River (Ellender & Christiansen, 2001, p. 90).

The Native Police Corps was not the only nearby interaction between local people and the colonisers. The Merri Creek Aboriginal Baptist School was also set up at this confluence by Baptist pastor John Ham in 1845 (Ellender & Christiansen, 2001, p. 94). This colonial attempt to educate Wurundjeri children on the doorstep of the new settlement failed, as Wurundjeri families considered it as a possible trap for kidnapping (Ellender & Christiansen, 2001, p. 94). Resistance to European 'formal' discipline (physical punishment) and other concerns saw the school close in 1851 (Ellender & Christiansen, 2001, pp. 94-97).

The land around the Birrarung's many lower bends became farmlands and estates for the invading settlers. By the 1860s a Catholic convent was built from the basalt on nearly seven

riverside hectares in Abbotsford just four kilometres from Melbourne's Central Business District. It became a place for up to one thousand female 'orphans', wards of the State and other girls working there in draconian conditions as part of a laundry business until it closed in the 1960s (Kay, 2013).

By assembling or mapping mixtures of information, it is clear how the Wurundjeri community are here again just downstream of the Merri Birrarung confluence in a resumption of Wurundjeri agendas amongst the Silurian and the basalt forms.

Deep mapping: Revealing places

There are always tangents and other 'confused' or lost place stories to decolonise. All around Melbourne there are more and more questions and questioners. For instance, I note that Tullamarine, which is the name of an outer suburb and the location of Melbourne Airport just ten kilometres from Merri Creek, derives from *Tullamareener*, the name of a noted Wurundjeri man mentioned in early occupation records. Alongside this trace in a placename, a recently installed freeway sign between Melbourne's Tullamarine Airport and the City of Melbourne declares: 'Welcome to Wurundjeri Country'.

Because of my intercultural place study, I've been asked about that sign by local friends, 'What does "Welcome to Wurundjeri Country" mean?' The ensuing conversation disturbs what it means to know Melbourne and reveals it as a colonised place. And then the next question, 'Where is Wurundjeri Country?', reveals the road sign as generative decolonising material. The sign becomes an everyday entrée to local Indigenous politics as well as a possible pathway to the 'settler moves to innocence' narrative that turns a blind eye to repatriation of Indigenous land and life (Tuck & Yang, 2012, p. 21).

Colonisers built stony places such as schools, prisons and convents along waterways. What is possible to understand about what has happened around Merri Creek and Birrarung in geological, pre-contact and post-contact times is always shifting. What is known, revised, acknowledged and understood is a part of the uneven, jumpy pulse of Country in this research.

The geological account seems settled, even and simple in its slow-motion volatility in contrast to the gloomy, irascible social picture. There is some solace in the enduring rocky nature of the area, away from the peopled stories.

The confluence of Merri Creek and Birrarung *seems* less troubled and more readily described geologically:

The cliffs display excellent geological sections of the Silurian rocks showing depositional and tectonic features such as the alternation of strata, well-preserved ripple marks on the upper surface of sandstone beds, anticlines, synclines, faults and joints. (Rosengren, 1993, p. 24)

Those who write about The Abbotsford Convent beside Birrarung and about Pentridge Prison upstream by the Merri (including Clark & Heydon, 2004; Clark & Kostanski, 2006; Ellender & Christianson, 2001; Howitt, 1904; Kay, 2013) do so through anthropology, geology, history, law and archaeology. These disciplinary frameworks don't consider these two places in their relationship to water and stone and thereby to each other.

These two places are only two parts of this upstream-downstream scene. Both the prison and what is now referred to as The Convent were centres of colonial judgement, curbed liberty and physical confinement. Today these two sites of crime and punishment are different places, recreated as housing, community and cultural precincts, although still barely understood as places on Wurundjeri Country.

Mapping awful lines: Merri Birrarung confluence

I made the etched print, *Merri Yarra Confluence with Lomandra tips and phone book page (Figure 11)*, in a bid to reconcile different strands of information and to imagine the Merri Birrarung Confluence more cohesively.

My developing sense of this confluence area as Wurundjeri Country added new layers to the familiar geological and ecological features.

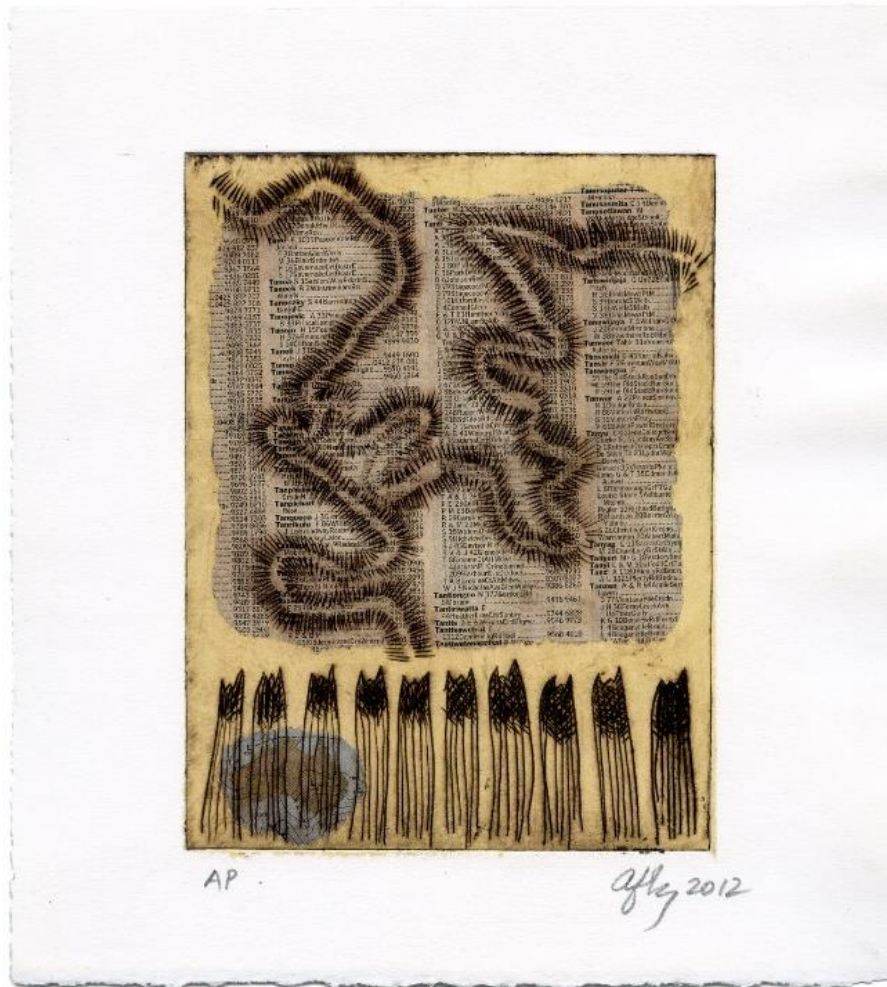


Figure 11. Merri Yarra Confluence with *Lomandra* tips and phone book page

A. V. Foley (2013). Etching and chine-collé. Australian Print Workshop, Fitzroy.

The ripped page, torn from a telephone directory, signifies urbanised places around the confluence of the Merri and Birrarung (Yarra) confluence and its parklands. The etched sepia marks across people's names are where Merri Creek and Birrarung's waters meet. The tiny meteorological map of Australia in the bottom left corner is a reminder about other watery forces.

At the base are sketched ten tiny end tips of the strappy grass, *Lomandra longifolia*, which Wurundjeri people continue to use to make sturdy Eel traps and baskets. Bringing botanical knowledge together with this plant's cultural uses for Wurundjeri people shifted my perspective to glimpse Aboriginal practices of trade and gatherings here. The image brought some unity to the area usually referred to as Dights Falls. In retrospect, making that print was

an act in keeping with Elizabeth Grosz's (2009) description of 'making, acting, functioning in the world, making oneself as one makes things' (p. 130). Her point of view matched my motivation:

We could not function within this teeming multiplicity without some ability to skeletalize it, to diagram or simplify it. (Grosz, 2009, p. 131)

I did not see the image that way at the time of making, although I felt overwhelmed with a teeming multiplicity of ways to know this place. It felt important and private but became what Grosz described, a skeleton to drape with new understandings and possibilities. Later I considered the print's story produced a valuable new resolution consistent with Jones and Jenkins (2008a) who achieved new clarity about stories from mixed sources by privileging Indigenous storylines.

Deep mapping the Merri Birrarung confluence

Prior to occupying offices in Abbotsford at The Convent, so close to the confluence of the Merri and Birrarung, some Wurundjeri leaders talk about earlier days in Dandenong, the outer-eastern suburb of Melbourne where I was born.²⁷ Although there was a focus on health concerns for Wurundjeri leaders then, a young Wurundjeri person might be handed the car keys and asked to go and represent 'the mob' in a variety of contexts.

Today, operating formally, and referred to informally as Wurundjeri Tribe Council, the Wurundjeri community continue to do business in leased rooms as part of a compensation package 'in exchange' for urban development elsewhere on Wurundjeri Country. According to Tuck and Yang, part of 'what decolonisation wants' is improved fluency in land and Indigenous sovereignty and disruption of settler maps through Indigenous storied land (Goeman, 2008 as cited in Tuck & Yang, 2012, p. 30). Does deep mapping these places on Wurundjeri Country not only modify the prevailing Melbourne story, but contribute to the possible conditions for decolonisation?

The following story is another example of the subtleties and importance of challenging some taken-for-granted Melbourne matters that affect what is known of the Merri Birrarung

²⁷ Wurundjeri Aboriginal Hostel opened in Dandenong in 1972. Wurundjeri Elder Auntie Winnie Quagliotti opened Dandenong & District Aborigines Cooperative in 1975 followed by Wurundjeri Tribe Land Compensation & Cultural Heritage Council (Nicholson in Ellender & Christiansen 2001 p. 108-109).

confluence today. The significance of the Indigenous standpoint, as described by Moreton-Robinson (2003, 2014) and Nakata (2006, 2013), is borne out by Tony Birch, award-winning Indigenous writer, who reassembled the story and map of the Merri and Birrarung confluence in 2018:

The original meeting of river and creek was around a hundred metres north, and the location that people visit today is an ornamental construction with an ecological and human history less than 50 years old. (Birch, 2018, para. 12)

Wurundjeri Country is powerfully affected when the Merri Birrarung confluence is perceived as an ‘ornamental construction’. Birch’s sense of ruin and misplacement shifts other storied versions of this place (including mine). When cultural standpoints are activated then alternate stories emerge and these may be deeply incompatible with conventional narratives of place (Jones, 2007, p. 9).

What matters?

How does it matter if the freeway sign is there, that stony buildings were once so differently occupied, that a natural rock barrier in the Yarra River marking Birrarung’s estuarine variability, once a useful crossing place, was altered for the Dights Falls weir for flour milling in Abbotsford in the 1840s, or that a waterway confluence was shifted for freeway building? Working towards narratives of Melbourne as Wurundjeri Country by decolonising particular peopled places with text and images may be the pedagogical work for intercultural deep mapping, but these archival ‘scenes’, using Alison Jones’ term, need to be handled with care, for they carry the struggle born from the ‘interminable problem of knowing others’ and convey a necessary relationship with struggle and non-resolutions (Jones, 2007, p. 13).

‘What is a mere hundred metres of lost or fictionalised country?’ asked Birch (2018). For Birch, this loss sits amongst other losses and fictions on Wurundjeri Country and beyond, as a scene integral to the dark politics of colonisation. The point here is about the need to be conscious of the prismatic quality of archival scenes at the cultural interface and the sense that it will be impossible to know Wurundjeri Country without close, local, contemporary, attentive effort, and taking into account the fact of so many fluctuations all along the way.

Making things, making sense, making Country: Aunty Winnie and Golden Sun Moths²⁸

Wurundjeri artist Aunty Winnie Bridges' presence in Abbotsford is located one hundred and eighty years after English boats disturbed Wurundjeri lives here. She stories cultural recovery of Wurundjeri Country and opens a way to resituate the many threads of what is known about this place. In 2008 I met Aunty Winnie at some of the Wednesday Art and Craft gatherings around the vast central table at Wurundjeri Tribe Council's Convent offices in Abbotsford. Wednesdays were a kind of open day for the Wurundjeri community and an array of visitors came through: ethnographers, archaeologists, a cultural heritage advisor to the World Heritage Committee, artists, agency officers from Melbourne Water, Parks Victoria, Aboriginal Affairs, professors, CEOs, a scholar from the University of Glasgow. Snippets of talk: a developing Country Plan, funding, stone artefacts, meetings and other matters to do with the Museum, Country boundaries, health, love, family, William Barak. My aim then was to meet people and consider how Merri Creek Management Committee and Wurundjeri Tribe Council might build connections.

In winter that year, a small group including Aunty Winnie met twenty kilometres north of The Convent, led by ecologists and archaeologists for cultural heritage assessment associated with master planning for Parks Victoria (Merri Creek Management Committee, 2009a). As we wandered around the flicking, grassy tussocks in the cold winds blasting across hectares of open grasslands at Galada Tamboore (renamed in Woi-wurrung language after the 'stream waterhole' that passes through it), some of our group crouched to scrape at the ground. I stood aside as the Wurundjeri family looked at the materials of their Wurundjeri ancestors privately. A photo was taken of the whole group later under a huge eucalypt. It shows Aunty Winnie's very small frame with her signature thick, black beanie pulled snug down to her eyebrows.

Making time at The Convent

These were good times on the second floor of The Convent at Wurundjeri Tribe Council. The doors were wide open, including the door to the fire escape which was usually ajar for people

²⁸ Aunty Winnie's daughter, Samantha Piper led a project in 2019-2020, *Balit Bagurrk: Strong Aboriginal Women of the Yarra Ranges* to be published in 2020 by Yarra Ranges Council, Lilydale. My story of Aunty Winnie's beaded necklace story of Golden Sun Moths on Wurundjeri Country was accepted for the publication in 2019.

to pop in and out in little groups and smoke cigarettes on the tiny landing. At lunch time another table was loaded for a shared feast and everyone was made welcome.

Sometimes I occupied myself with the beads, beckoned by the Wurundjeri women: ‘Well come on. Sit down. Why don’t you make something while you’re waiting around? Help yourself to some lunch, cake, tea, beads’. Beads were sorted, selected and threaded onto plasticky cords.

On Wednesdays the room buzzed loudly with to-ing and fro-ing and meetings. Perhaps at one end of the huge central table, half a dozen people discussed business, while at the other end Wurundjeri women and friends sorted and threaded beads on felt mats from the hundred or more plastic bead containers stacked in the middle. Working with the beads formed a space where ‘we’ could be together. In becoming ‘us’ we did the work which the ethical research guidelines advised: work together, be respectful, find opportunities for exchange.

Sometimes, sitting there with a dozen or more women, the beads rolling between our fingers and other matters playing out all around, Wurundjeri Country shifted from mystery to irrefutability.

[The power and place of small objects in the contact zone](#)

The entomological, geological, anthropological, historical and ecological information I was encountering in regard to one Merri Creek grassland never tripped my sense of wonder about Wurundjeri Country the way I was triggered through Aunty Winnie.

It was late in her life when Aunty Winnie was able to visit Merri Creek’s grasslands and valleys for cultural Wurundjeri business and it affected what she threaded together afterwards on Wednesdays back at The Convent. For Aunty Winnie, threading together the beaded necklaces was Wurundjeri cultural business, a way to make stories of Country. One particular thing she made using amber, glass and silver beads became a gateway to sensing Wurundjeri Country for me in material and political ways.

Although certificates of ‘authenticity’ were prepared for things made that included stories from makers, they went missing from Wurundjeri Tribe Council. In this way and more, links went beyond Wednesdays at the table. Can a wider synthesis connect Aunty Winnie, the beads and missing certificates of authenticity with places like The Convent, the Merri and Birrarung, the upstream grasslands and the enduring ancient stoniness?

This different type of story is a deep map of *spacetime mattering* (Barad, 2003) and *placetime mattering* (Somerville, 2013b) where material thinking mixes matter and what matters across time, space and place to produce an entrée to the lived experience of Wurundjeri Country.

Knowing that Auntie Winnie's artist notes, photographs and stories of the jewellery had become unavailable added to my awareness of her necklace work as material that held messages about Wurundjeri Country. I came to own and sketch one necklace (*Figure 12*) that told her favourite story about one tiny grassland creature that had captivated her, the Golden Sun Moth.



Figure 12. Sketch of Auntie Winnie's Golden Sun Moth necklace

A. V. Foley (2014). Pencil sketch.

Lines of flight and Golden Sun Moths

The 'lines of flight' concept was first discussed in 1988 by philosophers Gilles Deleuze and Felix Guattari in *A Thousand Plateaus* (2014). Their concept of continuous variation and becoming assists my exploration of Golden Sun Moths because it guides me towards a range of relational possibilities and multiplicities. Guattari's later work, *Schizoanalytic*

Cartographies (2013), refers to ‘lines of flight’ as generative possibilities where lines separate and ‘bud in a multiplicity of entitarian choices’ (p. 133), and where a line of flight incorporates processual states charged with desire (p. 146). The idea here is to enjoy the loaded philosophical concept of lines of flight and play with it in the context of moths.

The 2003 confirmation of the existence of the critically endangered Golden Sun Moth near Merri Creek (Gilmore et al., 2008) prompted new research (Bainbridge & Longmore, 2015, p. 192). Two years into that project, I joined a 2005 field audit in remnant urban grasslands at Bababi Marning²⁹ in Campbellfield using a method that required walking slowly, through the thigh-high, pale gold Wallaby grasses on a sunny, still summer day looking for and noting the flutter of moths. I was not especially interested in the obscure Golden Sun Moth and mainly went along to help and enjoy an unusual walk in the grasslands.

There was no sense to me of Wurundjeri Country then or evidence of Golden Sun Moths in flight, but another way showed up unexpectedly years later that played out as a Deleuzoguattarian line of flight. That later awareness came the way Elizabeth Grosz described, when it is necessary to grapple with what is left outside the thing, a space with:

... the flux of the real, duration, vibration, contractions, and dilations, the multiplicity of the real, all that is not contained by the thing or by intellectual categories. (Grosz, 2009, p. 131)

Later, in an experience of lines of flight, I connected with Aunty Winnie and *her* necklace, and with their inseparability with Country in my mind. It was a whirl of becoming amongst making, walking, woman, The Convent, beads, grassy tussocks in blasting cold winds, animals, and objects. A different story became possible. The necklace itself, as an object, incorporated something both representational and transitional. I place my hands to my chest to find the words to write about this necklace as a ‘hook’ and think with lines of flight through the vibrancy of Wurundjeri Country and the Golden Sun Moths within it.

²⁹ This Woi-wurrung name is not the official name although it has been in use for ten years. Re-naming has been in a stalled process with Parks Victoria for over ten years (R. Radford, [Secretary, Friends of Merri Creek, Inc.], personal communication, March 4, 2020).

Lessons with a necklace

An unconventional cartography from this bend of the river had brought together the four hundred million-year-old Silurian spur, a nineteenth century colonial laundry business, twentieth century freeway building, the hospitality of Wurundjeri women, making bead necklaces, and thinking about Golden Sun Moths. Deep mapping part of the contemporary contact zone looks back to move forward across awful lines and seems bewildering. However, the vast volatile terrain felt anchored by Auntie Winnie's necklace. Much was way beyond me then, but one thing stood out in this context of places, creatures, making, talking and walking: it was the centrality for the Wurundjeri community of being kin to each other *in all relations*.

The Wednesday Art and Craft Program ceased as funds dried up and people at almost every point of this immediate contact zone were affected by overwork, over-commitment, some keen to look elsewhere to be occupied, and some made redundant through lack of capacity, training, or because projects were completed. What remained was the necklace and all its inside and outside multiplicities that produced sensations and opened many possibilities. The necklace held volatilities and promises in a narrative of people, beads, and geological, ecological and ancestral stories. The necklace is a line of flight that holds a continuum of makings between times around the rocky crossings and stony uplift near the saltwater-freshwater mixtures near The Convent.

Lessons from a necklace

I bought the necklace in the drawing (*Figure 12*) in 2012 and wore it to Auntie Winnie's funeral as a mark of respect. Thereafter, I wore it to bring her feel for Country with me, to remember her, wiry and ferocious, and to confirm something positive about Wurundjeri Country today. To be on the end of her outbursts and staunch finger pointing was a badge of honour which I appreciated even more after she passed away. Wearing the amber and silver necklace she made became a talisman for important outings on Wurundjeri Country and when I spoke about Wurundjeri Country in other places.

Then, in one standout moment nearly two years later, the necklace continued to educate me. At the end of a day after a long meeting with Wurundjeri Elders about the ethical consent implications and processes to participate in the research, I sat at my computer and flicked hair from my face. My finger caught in the necklace and I broke it from my neck. I was unstuck by the unexpected shift of my necklace's behaviour. Although it had activated me and my

curiosity, I had still considered it to be a materially passive object, just hanging around my neck. I wondered desolately about what lay ahead as the decomposition bounced around, clattered across the laptop and scattered away.

Amongst this unexpected necklace dynamism, I wondered if the scattering beads were a sign that our attempts to make research agreements were doomed to fail, until a friend suggested another interpretation, that Aunty Winnie was making her presence felt.

Broken thread, beads over the table and the floor, as dynamic as the space between this non-Indigenous researcher and Traditional Owners when it comes to handling the paperwork for our formal collaboration. Collecting the beads, I refreshed my resolve to work more closely with the Wurundjeri community, to keep learning about Wurundjeri Country. (Thesis Journal, August 2014)

Tim Ingold (2007) might explain this scattering event as strewn lines. The once organised, threaded network had become dynamic, reforming elsewhere unpredictably, surprisingly. Imagining this necklace disassembly as another Aunty Winnie/object/Country story, and as a scene amongst other scenes less archival and more present, produced a way to consider possible foldings and re-foldings of the storyline. This use of ‘folding’ is not inconsistent with the Deleuzian sense of the fold as multifaceted combinations of signs in motion where the subject is nomadic, always in the process of becoming (Deleuze, 2013).

Most importantly, the volatile necklace and its story introduced me to another way of working and suggested how to be open to what might come next.

The necklace turned out to be a fragile assembly, perhaps a fault line hidden in the making, a tectonic disturbance triggered by the wearer. But breaking news as well as a broken necklace... The Wurundjeri Cultural Consultative Committee and CEO all signed a research agreement to take to the University’s Ethics Committee. (Thesis Journal, September 2014)

Aunty Winnie’s daughter and necklace matters

It was time to share what I was thinking, writing and drawing with one of Aunty Winnie’s daughters, Stacie Piper. In 2014, with the little cluster of unthreaded beads collected into a little box, we met at and then left Wurundjeri Tribe Council’s offices at The Convent to talk more

privately. This brought us even closer to the Birrarung (Yarra). I gave her five copies of the page I'd written which I had presented at a university workshop in 2014 and read it to her.

What is a necklace? A necklace is jewellery, mostly placed around women's necks. I remember a joke: 'The man might be the head of the family, but the woman is the neck'. I see how this necklace sits between Auntie Winnie's hands and my neck. Us as women.

The space between Indigenous and non-Indigenous people has been described as a contact zone, a place, a hyphen that joins as well as separates. Again, I consider the necklace. Threaded strength, essential joins and beaded divisions. The necklace is a metaphor, a form of tangible contemporary materiality, a wellspring of lesser known relations and meanings. Through it I mull over local place experiences and locate the theoretical and methodological literature.

Amongst the threads of ideas and beads of emergent material I value more clearly the positive postmodern emergent framework and appreciate the shift away from deconstructive methods. This intercultural work requires a positive approach according to the National Ethical Guidelines (National Health and Medical Research Council 2003, 2007) that warn non-Indigenous researchers away from negative 'deficit' representations of Indigenous people.

The necklace helps. It is a portal into a living place; a place of positive representation – where research and representation between Indigenous and non-Indigenous people is commonly fraught.

At the end, Stacie said she was very proud to have her mother remembered in these ways. She had just one question: What is a 'postmodern emergent framework'?

How could the presence of one object, one amongst many similar others, come to have such an impact? The literature, meetings, stories and field trips had opened up my sense of Wurundjeri Country, but eventually I went again to my touchstone, to paper, ink and the Parkin Press, in the Australian Print Workshop studio. How could the relationships and material thinking reform through printmaking?

Lines of flight in the studio

Heading into the studio was an act of frustration, a flight away from the nub of the research rather than as a complementary step to ‘do’ postmodern emergent research (Somerville, 2007) or to ‘visualise’ deep mapping (Lee, 2010). The studio was a side-track, a way to spend time differently and picture Wurundjeri Country. It was a space to play with place and time and visualise the always partially visible past in the present and reassure myself about Country (Somerville, 2010, p. 164). Aunty Winnie’s necklace had firstly opened a reflexive place for writing the material into being (Richardson & St.Pierre, 2005, 2008) and later, further possibilities in the postmodern emergence sense became apparent (Somerville, 2007).

Perhaps it was a move towards a reterritorialisation of me within the *process* of printmaking and another way to address the question: ‘Where am I?’

Golden Sun Moths of Wurundjeri Country

While away in Sydney on Gadigal Country I had prepared to make a new print involving the Golden Sun Moth and Aunty Winnie’s necklace. I made preliminary notes and drawings from ecological information sheets, species recovery plans, conservation action statements, federal environment policies and faunal species registers.

I tried to intertwine the notes with Guattari’s schizoanalytic cartographies and his figures of matrices and maps of deterritorialisation (2013, p. 27 & 54). Thinking about re-purposing Guattari’s diagrams and language within an etching, I had sketched numerous drawings over the years and found the results constricting rather than illuminating. However, I revisited the idea and sketched tracks, markings, and played with a Guattarian-related concept using a matrix to represent changed states of the Golden Sun Moth – ‘female, changed, altered’, ‘male, intact, arranged’, and so on. Going between Guattari and the conservation notes for the Golden Sun Moth (‘critically endangered’, ‘rediscovered’, ‘a species of national significance’), I saw the potential allegorical parallels with Wurundjeri people’s survival. The idea of representing the Golden Sun Moth through the prism of Deleuzoguattarian philosophy produced marvellous questions for me and fresh language but I felt it fell flat visually. As an interpretive framework the idea became laborious, reductive and ungrounded. Once again, I abandoned Guattari’s layout and returned to something closer to firsthand experience, closer to what I ‘knew’ or at least knew of.

In the female Golden Sun Moth, the upper side of the forewing is dark grey with patterns of paler grey scales. The hindwing is bright orange with black spots along the edges of the wings.³⁰ I imagined multiple images using the Gold Leaf sheets I had tucked away and a whole series of prints with a flash of gold for the female's hindwing! Perhaps one print based on the larval phase of the Golden Sun Moth's life cycle, where the fussy moths enjoy Wallaby Grass roots for two to three years before emerging for a few still, sunny afternoons to mate and die. Perhaps I could emboss the paper with Wallaby Grass?

Finer details became fascinating about the anatomy of the creature. I sketched the four types of possible moth antennae and scrutinised the particular form of the Golden Sun Moth's tiny clubbed antennae. I wrote to a friend in anthropomorphic horror about the *non-functional mouth parts* in the last brief phase of the Golden Sun Moth's life cycle, so abhorrent to Homo sapiens. When she signed her reply, 'mandibulally yours', the joke struck an even sharper chord for me, deepening my sense about the differences between various species' bodies and life cycles.

The male and female moths rarely appear any more in Merri Creek's nearby remnant grasslands (Bainbridge & Longmore, 2015; Gilmore et al., 2008). The non-flying female moth wanders higgledy-piggledy, grounded amongst the stubby grasses and tussocks well below the drama for the exposed male fluttering about a metre above ground looking for a mate. He is vulnerable there, often getting swooped and eaten by Willie Wagtails and other predators (Bainbridge & Longmore, 2015, p. 192), before he can spot her golden underwings and mate with her.

Into the studio

The process of going to and fro, thinking about Aunty Winnie and spending short bursts of time with her over the years led to more delving and image making. This relationship with Aunty Winnie, and the associated makings within that relationship, affected the emerging stories. Most important in the story's shifting is the story's potential decolonisation of the bigger Melbourne story. This point is made by Tuck and Yang (2012) who suggested that the incorporation of dispossessed peoples' accounts for places and what happened there in colonial projects is a form of decolonisation (p. 7). Returning to Wurundjeri Country and the Fitzroy studio, about twenty-five kilometres south of the Bababi Marning grasslands, I continued to

³⁰ http://www.environment.gov.au/cgi-bin/sprat/public/publicspecies.pl?taxon_id=25234

read and sketch, to develop a design, engrossed in the Golden Sun Moth world via Auntie Winnie's necklace with an ever-escalating level of absorption.

In the studio the pressure is on to produce prints. I abandoned the idea of a series of prints, as well as the embossing strategies, having already rejected Guattari's quadrant and its linear, geometric form which seemed so ugly in this rich context. I sketched a simple map of Bababi Marning with Merri Creek in the west, Curly Sedge Creek to the east and their confluence to the south.

I've organised my printing materials for today's studio time and booked the lovely Parkin Press just for my work. This is a very strictly managed place. I have exactly six hours to produce an edition of ten prints that will be part of the next Australian Print Workshop Impressions exhibition over summer. The other seven printers here today work in the usual way, quiet, reserved, focused for lithography and other printing techniques. I've got bags of gear for the intaglio printing – Perspex plates, tape, rags, latex gloves, and wetted cloth papers, the scrunchy tarlatan cloth pieces to remove inks, tools, rollers, inks, and apron. My research folder is bulging and there's lots of concept drawings. But not Auntie Winnie's necklace, just my sketch of it. (Thesis Journal, 17 October 2014)

I considered how to locate the earlier necklace sketch (*Figure 12*) into this ragged 'y' shaped frame and produce a single etched plate with all my loaded ideas and materials (*Figure 13*).



Figure 13. Pre-production printing: Bench mess for Writing from the wings

Photograph by A. V. Foley (2014). At Australian Print Workshop, Fitzroy.

The final design steps to integrate everything today makes me feel gloomy and worried. Stage fright? I unpack everything onto my allocated part of a working bench and leave the alarming mess there to cross the studio and begin the exacting work on the press. I set it up with the woollen blankets, line up and tape the template and acetate. I adjust the pressure of the two press handles and test run the set up with wetted newspaper to assess the evenness of my materials and to condition the blankets which dampens them. It feels good to be strong and work with the large heavy wheel and pressures. It has to be just right or later there'll be an uneven or weak imprint or worse, torn paper. (Thesis Journal, 17 October 2014)

I considered three colours and two plates, one plate for the necklace and the other for creeks, grasses, and moths. I sketched different versions of plates, imagined plate assemblies and types of marks until finally, finding such pleasure in the decision, prioritised the necklace. I floated my depiction of the necklace over the waterways of the Bababi Marning grasslands where the little moth has re-emerged. Unlike the little moth that barely moves above the thigh-high Wallaby grasses, in the etching Auntie Winnie's Golden Sun Moth necklace-story became the main element. The moth's habitat is profiled in the Wallaby grass on the bottom edge of the print and the necklace hovers over and above the creeks and grassland.

Although the studio is for printmaking, I registered that it was also a place for thinking and learning so, as I journaled through the process, I noted something else of Auntie Winnie and her *handwork*: Bababi Marning is Wurundjeri's Woi-wurrung language name for 'mother's hand'. Hands in the placename, Auntie Winnie's handwork and now my own hands pressed into the work of writing and printmaking.

Back at the work bench, I'm still foggy about the order of actions with my two different coloured plates. I had wet the cloth paper sheets last night to swell the fibres and then separated each piece with plastic wrap. And now? It's so quiet in here. I think I'm afraid of getting my little print wrong. I need to be gutsy. I fear someone will shout at me 'get going, we've allocated the Parkin Press just to you. So, USE it!' (Thesis Journal, 17 October 2014)

In an artist's life, developing the colour palette is sensitive, sometimes intense work. The result can involve complex mixtures to produce the stuff laden with pigments that only a refined eye might detect.

I must get moving. Some of my inks repulse me today. They don't suit this work and I put them away. I need to resolve the colour issue and I decide to simplify the composition. I decide to do black creeks and a golden topaz necklace, but I don't know in which order. Does it even matter? I fool around with necklace colours mixing the Charbonnel Red Ochre and Deep Yellow to make a Sienna. I take notes so I know the recipe as I can only make up a bit at a time before it dries, and each print process takes a long time.

It occurs to me that this new Golden Sun Moth etching is not just a new composition. It is another coming together, with a multiplicity of mappings and locatings. The necklace, I want it to reign – to hover over the grasslands and creeks. The creeks will be as backwaters. Is the image a deep map? (Thesis Journal, 17 October 2014)

I see how the intersection between the necklace and creeks creates new areas of confluence, that is, between this place and what Aunty Winnie has made. The fact that she only visited this place, learnt about this creature and its story so late in her life can be interpreted as her deterritorialisation in the Deleuze and Guattarian sense, involving decontextualisation, some undoing of what has already been done affecting the ties between culture and place (2014). In this way the Golden Sun Moth-as-necklace stories her reterritorialisation by recontextualising. The material thinking that led to composing this print is another dimension of multiple territorialisations, recognising the colonial impact on Wurundjeri Country and the resilience in so many rich ongoing connections. (Thesis Journal, 17 October 2014)

Finalising the sketches went along with the formation of a design plan and the steps to proceed. I've progressed to the second Perspex plate that features the necklace. Writing this gives my hand a rest from the gripping and exacting pressure needed to force the pointy tool's tip into the Perspex and produce the detailed representation of fine beads. The little scratches make the beads look jewel-like in the etching. The actual glass beads aren't sparkly, they are faceted and shiny. I'm so captivated by the object now, spending so much time between the idea of it and the plate, I daydream again more about a long series of necklace prints. The little scratches for the bead shapes also link with the creek marks I made on the first plate. A certain unity is emerging that had evaded me. It is between the creeks and

the necklace and grasses, the fine fringed features that are hidden like teeny eyelashes deep within the bendy long grassy stems. Of course, my references help me understand the intricate structure of lovely Golden Sun Moths and their fine feathery, velvety wings. As I develop the plate, I imagine another plate that's just about one bead, and another plate just for a Golden Sun Moth wing. I'm feeling fresher all the time and energised by the intensity of incising the lines for this new print. (Thesis Journal, 17 October 2014)



Figure 14. Producing Writing from the wings at the Parkin Press
Photograph by A. V. Foley (2014). At Australian Print Workshop, Fitzroy.

I decided to go beyond the straightforward illustration of the jewellery and its winged representation of a Golden Sun Moth as a silver creature. I delicately etched this animal part of the necklace with pride as well as care; to be true to the Golden Sun Moth I added a minute, clubbed antennae that probably no-one will notice (*Figure 15*).



Figure 15. *Writing from the wings*

A. V. Foley (2014). Two plate etching. Australian Print Workshop, Fitzroy.

Following things in the lines of flight

My Golden Sun Moth learning is the story of how an object, a thing, prompted, turned my attention and then worked as an inroad to contemporary Wurundjeri Country. I contributed this print edition to the vast Australian Print Workshop Gallery biennial Impressions exhibition in 2014. An ecologist friend visited from Perth and bought one. Later that year I crossed the country to visit her and rediscovered my *Writing from the Wings* print on her wall and reconsidered its story thousands of kilometres away from Wurundjeri Country. As I sat there

in Walyalup Country (Freemantle), I felt a new expanded recognition of Aboriginal places, their relation to each other, and the beauty of so many Aboriginal Countries.

Gilles Deleuze and Felix Guattari (2014), Guattari (2013), Tim Ingold (2007) and John Ruskin (1904 in Ingold, 2007) thought with lines. There in Walyalup, I wrote and mapped the ever-developing lines which had expanded to include my friend's interest in my study and this particular winged story from Wurundjeri Country told through this thing/print. The 'line' of interest now stretched between Wurundjeri Country and Walyalup in Whadjuk Nyoongar Country. How many years had I planned to come and visit her here? Ten. How long has the print been here? Nine months. Should I send my work to places I want to go to and follow the pull?

Tracing the way things behaved in the lines of connection produced a greater sense of the work of place-making. How powerful it has been for Aunty Winnie to tell her beaded stories, materialise her Wurundjeri Country story and then, for me to connect with her story and elaborate on it in my own way through printmaking. And then for the exhibition, my friend's purchase and the necklace-story-as-print's movement across Australia.

Although 'the thing goes by many names' (Grosz, 2009, p. 124) and has been examined in Western philosophy (Candlin & Guins, 2009), it is useful on Wurundjeri Country to consider *how* 'things' may find themselves in relation and in flux. In the necklace story there is: And then. And then. And then. Things exist not by themselves but only in relations (St.Pierre, 2011, p. 617).

Two things matter. First, things are evidently not fixed objects when they are being made, talked and written about, find new homes and relay their own contexts. Secondly, things are key to experiencing (Wurundjeri) Country.

[Objects, making and makers in the contact zone on Wurundjeri Country](#)

In the necklace-and-print matter, it took a few more years before I could meet Stacie Piper again and give her a framed etching of *Writing from the wings*. She said the print works for her at home when she talks to her baby daughter Fenna and about the little girl's grandmother, who I knew as Aunty Winnie Bridges.

In writing about material culture, Bidjara Nation scholar Marcia Langton said it is important to consider the process of Aboriginal makers and the way that there may be interior – that is,

hidden – meanings and messages and exterior elements such as decorative features (2005). Perhaps Aunty Winnie’s necklace contained her own ‘interior’ (personal) and ‘exterior’ (ornate) elements. Peter Sutton wrote about the ‘sacred understanding’ of Aboriginal culture and objects:

Sacred understanding largely comes from seeing, and particularly from seeing performances and the execution of designs, together with listening to the often cryptic glosses offered by elders at such events. (Sutton, 1988, p. 49)

Aunty Winnie’s work and making practice embodies knowledge and the cultural traditions of the Wurundjeri community, although some might regard objects produced in ‘tradition-oriented’ remote Aboriginal communities more capable of holding symbolic meanings and contain more sacred understandings than a beaded necklace made in a contemporary urban setting. Any sacredness in Aunty Winnie’s work is hers, forever linked to her time at Galada Tamboore, Bababi Marning and The Convent. Places her ancestors knew, places noticed again.

Deep mapping with things and folds

The Golden Sun Moth and the approximately one hundred hectares of Bababi Marning grasslands are a tiny part of a big Victorian Volcanic Plains story on Wurundjeri Country. The fine-grained details traced and beaded together in this chapter are from the contemporary contact zone. It is now a deep map with pictures and stories of rivers, tussocks, antennae, wings, beads, marking, making, and breaking.

The Deleuzian idea of the fold (2013), a multiplicity of folds and of fold over fold through time, the endless production of folds works here as an explanatory metaphor. Looking back at *Figure 11. Merri Yarra Confluence with Lomandra tips and phone book page*, the story began as that of a stony river flowing through stony folds from long ago in synclines, anticlines and larval flows. Other flows and folds have emerged. Although the geological surroundings were possibly unknown to her, Aunty Winnie’s necklace was made close to these rocky folds and out of her own folds: from her skin and her folded, lined fingers, unfolding her knowledge into beaded stories.

The bendy parts of Birrarung are animated Wurundjeri places for me now, places of connection and emotional geography (Kearney & Bradley, 2009). Connection to Wurundjeri Country built

in many ways including at the beading table, amongst the snippets of talk, in the grasslands and at the print studio with the inks and Perspex and the Parkin Press.

The concept of relational materialism that Hultman and Lenz Taguchi wrote about (2010) brought me to re-focus attention amongst a variety of bodies to notice the interactions within and between; the way that things transformed how Country is found and felt and blurred as well as the way objects (as inert things) and subjects (as organic bodies) produce meaning.

Although deep maps always mix elements in a process of emergence (Heat-Moon, 1991; Lee, 2010; Pearson & Shanks, 2001; Somerville, 2007, 2010), deep mapping in the contact zone is also, *always/all-ways* delicate business, requiring layers of special attention in formal and informal moments. Deep mapping in the contact zone has to forefront and fold the presence of complex, unstable mixtures of cultural matters.

There is a churning quality to mapped mixtures of partial, passing, unstable and contestable elements that ensures a characteristically unfinished quality according to MacLean (2011). Using awful lines and material thinking ensures that gestures, materials, moments, things, lines and marks are generative and formative elements of experiencing Country. While deeply mapped material *can* be contentious, unstable and so on, this provisionality cannot be taken for granted in fragile, volatile contact zones.

Try always, wherever you look at a form, to see the lines in it which have had power over its past fate and will have power over its futurity. Those are its awful lines.
(Ruskin 1904, in Ingold, 2007, p. 130)

Conclusion: Deep mapping on Country

This chapter's stories extend geological discourses of rivers and grasslands. Stories from the Birrarung and Merri are here told with a beaded necklace, Golden Sun Moths and three generations of Wurundjeri women through Aunty Winnie Bridges, her daughters Stacie and Samantha Piper, and one granddaughter, Fenna. The unfinished qualities in this cartographic assemblage continue to express awful lines in the place-making on unceded colonised territory.

Preceding chapters have addressed the way intercultural risk can inhibit deep mapping of Wurundjeri Country. Experimenting with decolonising methods including arts-related inquiry and the bigger work of material thinking produced a picture or deep map of stony silences, stony stories, and new storylines that crossed vast spaces across the Victorian Volcanic Plain

from Budj Bim National Heritage Landscape in Western Victoria to Wil-im-ee Moor-ing and somehow also connected with Walyalup Country (Freemantle) and Eora Country (Sydney) and the Bababi Marning grasslands on Wurundjeri Country.

In this chapter, subjects and objects have come together to animate many other places including The Convent and the print studio in Fitzroy, and feature in another story of Wurundjeri Country triggered by tiny Aunty Winnie, tiny moths, and tiny beads.

The point of printmaking in the research turned out not to be so much a point of departure or procrastination. Rather, it was a breather, a pause that worked productively and as a feedback loop. I brought conceptual folds, territorialisations and lines of flight to express Aunty Winnie's contribution to place storytelling. My summary of all these encounters became a deep map that privileges Aunty Winnie and her necklace. Conservation notes for the Golden Sun Moth seemed allegorically to parallel Wurundjeri people's survival. The etching, *Writing from the Wings (Figure 15)*, inheres my decolonising experience and materialises that experience as more parts in the art of place-making on Wurundjeri Country today. Making that print became an act in keeping with Grosz's (2009) description of how making, acting, and functioning in the world is a matter of making oneself as one makes things.

The studio and printmaking experience worked in Deleuzoguattarian terms, especially as described by Guattari (2013), as 'lines of flight of possibility' (2013, p. 133), an experience charged with a processual nucleus (2013, p. 146), and a time infused with familiarity, memories and 'the refusal to give in to the dominant inertia' (2013, p. 238). From a point of filling up to excess and spilling over, there is another sense of time and place. The resolution of the print's design produced some unity and another new object from volatile places. Printmaking in the research as the a/r/tographical work produced another dimension to our cultural interface and supported navigating intercultural risk. The printmaking became a Baradian ethico-onto-epistemological experience, became cartographic method, became a point of assemblage and emergence, a lesson in how to experience this place as Wurundjeri Country.

Shielded places and the fine grain



Shielded places

A. V. Foley (2012). Etching. Australian Print Workshop, Fitzroy.

Chapter Five:

Shielded places and the fine grain

Introduction: Shielded passages to Wurundjeri Country

This chapter stays close to Wurundjeri Country and its stony features in a new context of making to think further about the art of place-making on Wurundjeri Country today. I play with the idea of shielded places as stories, some of whose details can come into view with a finely grained telling that is rooted in suburban Coburg in Melbourne.

From 2008, Murnong Gatherings beside Merri Creek offered respite from old estrangements and set the scene for other shielded and unshielded things to come. In a recorded exchange for this study in 2015 (governed by ethics approval)³¹, Wurundjeri Elder Uncle David Wandin and I talked about his experience of making a bark shield in 2012.

The conversational part of the text in this chapter and in Chapter Six identifies the speaker by name but is otherwise set out the same way as the thesis text appears, not indented or formatted differently. This is to respect the role of speakers in making stories and the speaker's work to word stories for this thesis. Excerpts of recordings reflect the way stories of materials, making and thinking unfolded between us. The recorded conversations were not constructed as an interview format. Rather, excerpts from the transcript are active exchanges and therefore include my voice. Conversations in this chapter are presented along with two of my diary entries and one etching. This identifies my place in the storying and communicates some of the hallmark features of vitality and volatility in the fine grain of the contact zone.

The materials, movements and lines (Ingold, 2011, p. 18) multiply in this chapter in a framework of shielded meanings, connected places and material thinking (Carter, 2004). In the fine grain there is Dave's shield, the lines of the scar on the gum tree in Coburg, the lines in the etching of that place that I made, and lines of exchange between Uncle Dave Wandin and me.

³¹ Human Research Ethics Committee (HREC) Approval Number: H10878

Making places on Country

Stoniness is ingrained in geological as well as in human stories where materials and people interact over time. Stoniness tells us how to understand some parts of Wurundjeri Country and endures in traces of Woi-wurrung language for example, words that describe Wil-im-ee Moor-ing ('home of the axe') and Merri Creek ('Merri' meaning very rocky). Wurundjeri people knew the particularities of enduring stony stuff such as Wil-im-ee Moor-ing's greenstone and Merri Creek's basalt for thousands of years through their experience as well as their language, knowing their Country in economic and utilitarian ways, including how to trade the greenstone extensively and work with the basalt to form in-stream fisheries.

After 1835, the colonisers quickly recognised the stoniness of Wurundjeri Country and the valuable construction capacity of its basalt. By 1850 the basalt quarried beside Merri Creek in Coburg had been used to build Victoria's largest prison complex, Pentridge Prison. The more recent makeover of that stony colonial prison saw it close in 1997 to be transformed into an urban village (The Urban Developer, 2018; State Library of Victoria, n.d.).

This story reflects Ruskin's 'awful lines': of times gone by and times yet to come, the material of fine grained stories. These awful lines also stir up a different question: 'What role does basalt and its slowly weathered basalt soils have in local stories of Wurundjeri Country *today*'?

The art of place-making on and with basalt soils

During an early November heatwave in 2008, about fifty people gathered on the grass in a suburban park, within view of the old Pentridge Prison in Coburg, just eight kilometres from the city centre. People clung to the dappled shade beside gaol-become-housing-estate and Merri Creek. This was the first hopeful gathering to celebrate the eco-cultural work of re-growing the once widely established edible root plant called Murnong that sustained Aboriginal people of south-east Australia for thousands of generations.

The place has been made here amongst lava's basaltic soils, but they are affected by a history of landfill and degradation. In this dirty example, colonisation of Wurundjeri Country altered places in many ways besides human dispossession. Interference by the dispossessors affected the viability of the soil's plant life and ruined the widespread cultivation of Murnong across south-east Australia. Farming and development also devastated the possibility of continuing Aboriginal land management practices. The story of Aboriginal land management has been

highlighted since the Murnong growing initiative in Coburg, notably by Bruce Pascoe (2014) and Bill Gammage (2012, p. 281).

Growing by the Merri

The community group in Coburg who worked with the Wurundjeri community from late 2007 experimented in a suburban park at De Chene Reserve and removed, bit by bit, year after year, more of the invasive introduced Kikuyu grass in a culturally informed practice to restore patches of indigenous biodiversity.³² It wasn't just gardening in the contact zone. Hope was fostered amongst the newly planted Murnong, Chocolate and Bulbine lilies, Sheoaks and Poa for a healthy crop of lovely edible roots, and hope for shared gatherings with the Wurundjeri community.

We learnt that Murnong is mainly women's business for the Wurundjeri. This previously unknown matter was part of the fine grain of learning for us non-Wurundjeri people. On almost all of the annual occasions that came to pass, senior Elder Wurundjeri Aunties have welcomed everyone and led a strolling procession to dig up some Murnong using a few reconstructed digging sticks made to share and scratch at the dirt 'in the old ways' that Wedge depicted in his 1835 drawing (*Figure 16*).



Figure 16. Photo of pencil drawing of Women harvesting yam by John Helder Wedge in Field Drawing Book (1835-36).

Photograph by A. V. Foley (2018). From *Colony Exhibition*, The Ian Potter Centre: NGV Australia (2018). (Original drawing held by State Library of Victoria).

³² This volunteer community group, now known as Merri Murnong Group, and previously known as Merri & Edgars Creek Confluence Area Restoration Group (MECCARG), is a sub-group of Friends of Merri Creek. I am also a member.

Many new things grew to matter when we gathered for the first celebratory harvest of Murnong in November 2008 under a crackling blue sky in an urban park against a backdrop of red clinker brick Housing Commission homes, and where power lines towered overhead, on Wurundjeri Country.

[In the fine grain: Being together by the Merri](#)

Women and girls from the Wurundjeri community and others who come to the Murnong Gathering have shared newly made copies of the *canaan* (digging sticks) and poked away at the earthy base of the leafy plant to expose the lovely edible roots that look like fingers reaching down into the hardened baked earth. At the gathering, the root is then washed, wrapped in soft wetted paperbark and cooked in the coals of a special fire in an experiment with cooking in ‘traditional’ ways.

In the celebratory setting, painted up Jindi Worobak dancers and in later years Djirri Djirri dancers have moved and chanted intently between us, Merri Creek and the old prison. People on bikes or with dogs and prams have sallied past through De Chene Reserve on the north-south shared public bike path. Some have glanced at the small crowd as they passed and may have noticed the Aboriginal flag in the trees. Perhaps they’ve wondered: ‘What is this?’

Aunty Di Kerr has often been the senior Wurundjeri Elder at these Murnong Gatherings and her adult daughter has sometimes watched over the parcels of Murnong and Bulbine lilies in the shallow fire pit. Sometimes there was local wetted ochre for everyone’s handprints to be pressed onto the nearby quarried stony wall. One year, Aunty Di’s little grandson ran off to climb the basalt wall with the other kids, over the ochre-on-basalt handprints. Other children splashed with their dogs in the shallow Merri running over the old basalt and past the young stand of shady gums. Looks can be deceiving: the Merri is sparkling and inviting but watch out, the Merri is polluted.

When Wurundjeri dancer groups Jindi Worobak and Djirri Djirri have painted up in ochre to dance in the suburbs, they have reminded us of times gone by with their Emu, Kangaroo and Bunjil moves. The annual gatherings produce a sense of Wurundjeri Country, just as the awful lines continued to flow through: contemporary moments in the contact zone with the persistent past present. So, strangely yet casually, in Coburg, the Aboriginal flag flew, Wurundjeri descendants told their stories and between 2008 and 2019 annual Murnong Gatherings have

confronted some of what has gone before – loss of Country, loss of Murnong, loss of relationships – and sought to reanimate this place through new connections.

I have often thought that the *time* in the park felt peculiarly timeless, both of and out of place. The sensation cannot be described as a Derridean ‘hauntological’ feeling which refers to what is neither present nor absent, neither dead nor alive (Derrida, 1994)³³. When Wurundjeri descendants speak of their unceded and ongoing Wurundjeri sovereignty alongside Murnong and Merri Creek they bring all manner of presence, absence, death and life. Perhaps the sense of Country as ‘always was, always will be’³⁴, could be said to haunt us differently, conjured up together in a cultural interface with the sparkling creek, the ochre, dancing and the shared wild food. The Murnong Gatherings offered respite from old estrangements and unexpectedly set the scene for other shielded and unshielded things to come.

Considering Wurundjeri shields

While some Wurundjeri women had worked with beads and made digging sticks downstream of the Merri Creek at the Abbotsford Convent on Wednesdays (Chapter Four), and later found themselves coming upstream to dig up Murnong roots in Coburg, it was different for the Wurundjeri men who talked about making things from the bark of trees ‘in the old ways’. In a turn of events which began in 2011, I found myself in a project coordination role with a small group of Wurundjeri men and a few others connected with Wurundjeri Tribe Council. Although the original plan was to make shields near the Merri Yarra Confluence resourced by this project’s funding, instead we found our attention drawn upstream, to the same Murnong Gathering place in Coburg but with a different purpose: for Wurundjeri men to cut bark from eucalypts by the Merri.

Shield making and the place of research

Since the disjuncture for bark-related cultural practices was profound for the Wurundjeri men, there were many questions amongst us in project meetings about what would be involved to collaborate in the *Gum Meeting Place* project between Wurundjeri Tribe Council and Merri Creek Management Committee (Foley, 2012). Some stories circulated amongst us about long

³³ ‘Hauntological’ is a Derridean term from *Spectres of Marx* (1994) that refers to the situation of temporal, historical, and ontological disjunction in which the apparent presence of being is replaced by a deferred non-origin, represented by the figure of the ghost as that which is neither present, nor absent, neither dead nor alive.

³⁴ A common chant in Australia, ‘Always was, always will be, Aboriginal land’ defends unceded Aboriginal and Torres Strait Islander peoples’ Country.

gone Victorian scar trees where the bark was taken for *koorong* (canoes) and *tarnuks* (water vessels). There were valuable clues to do with tools and shields in William Barak's paintings. Remnants of related Woi-wurrung language such as *mulgarr* for 'broad shield' were also reassuring (Keeler & Couzens, 2010, p. 234). However, my search for local reference material brought very few results.

Nineteenth century paintings, such as *Party preparing to bivouac* by James Atkinson in 1826, and referenced in a significant report about Aboriginal scarred trees in New South Wales (Long, 2005, p. 17), showed Aboriginal men climbing a tree, cutting and removing bark, which revealed some techniques and practicalities. Some information from New South Wales and Queensland about Aboriginal shields, digging sticks, containers, bags, and canoes seemed valuable (Clark, 2012, p. 230; Department of Environment & Conservation, NSW, 2005; Jumbun Elders Reference Group & Pedley, 1997, pp. 24-27; Porteners, 1974, pp. 24-25), but the question about *Wurundjeri* practices of shield making remained intriguing.

It might be thought that the knowledge for making shields today could come from looking at nineteenth century *Wurundjeri* shields. However, on pre-contact *Wurundjeri* Country, as in other parts of Australia, Aboriginal and Torres Strait Islander peoples' material culture has been interfered with. For example, Aboriginal people's customary way meant that sometimes heavy things like canoes or shields were stored until needed, perhaps in handy places near rivers or stashed in known trees. This 'storing' practice meant that from the 1800s to today, Aboriginal 'artefacts', including shields, have been 'found' by farmers and others and removed, then sometimes offered to museums. In one anecdotal instance, a bark canoe was offered to Melbourne Museum with its *Wurundjeri* provenance supported by an accompanying letter. The letter noted that the canoe had lain hidden for many decades in a suburban shed near the Yarra River in Abbotsford. In another story, in 2012 during the first Aboriginal and Torres Strait Islander peoples' watercraft gathering, the *National Nawi Conference* at the National Maritime Museum, Sydney (Gapps & Smith, 2015), a Victorian Aboriginal canoe was reported by a leading museum curator as having been found after it had been 'misplaced' in storage in the museum (L. Allan, personal communication, May 31, 2012).

When I began work with *Wurundjeri* men on the shield making partnership project in 2011, some of Melbourne Museum's collection of Victorian Aboriginal artefacts from the Bunjilaka Aboriginal Cultural Centre, including shields, were displayed as a massive semi-permanent wall installation at the Ian Potter Gallery. Displays like this deal with the confusion about an

Aboriginal object's provenance with notes regarding the makers as 'Unknown' (*Figure 17. Collections with makers 'Unknown'?*).

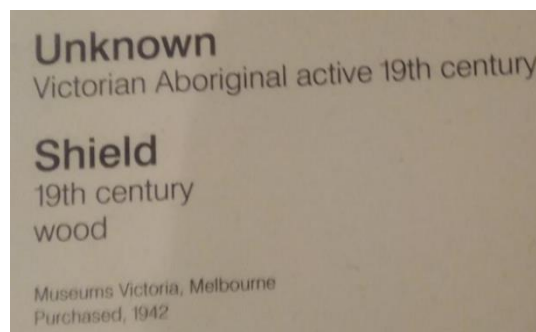


Figure 17. Collections with makers 'Unknown'?

Photograph by A. V. Foley (2018). From *Colony Exhibition*, The Ian Potter Centre: NGV Australia (2018).

Only a few of the hundreds of displayed artefacts were thought to be made by Wurundjeri people in that part of the exhibition. Two were identified as belonging to William Barak. Such collections, built on what was found, taken and gifted, are a reminder of Wurundjeri ancestors and their lives but do not indicate a living Wurundjeri Country of today.

The fine grain of making Wurundjeri shields

There was something else far more important for me to recognise. My project coordinator's role in the shield making project meant my place was in relation with the people I was working with, not as a researcher absorbed with secondary references about Aboriginal bark shields. In any case, for the Wurundjeri men involved in the shield making project, the situation was not academic. Information I gathered from the museum's collection and other places was not necessarily useful.

Wurundjeri self-determination in the contact zone

The questions and concerns for the way ahead belonged to the Wurundjeri men and Elders. They worked together generatively and were ready on a hot summer day in January 2012. Although the work was men's business, I was invited to come on the day in my project coordination role to display the agreement with the City of Moreland for the Wurundjeri men to remove bark, to make the necessary small fire, provide lunch, and take some photos.

Any questions related to museum collections, the archives and settler diaries were settled in the flesh then and there by the Merri in Coburg. Even though that shield making in Coburg was one small, even intimate, day in the sun by the creek, it was a significant day relatively shielded

from view. With a sturdy stance and some sharp tools, there were more than new marks on gum trees and shields to carry away. The repercussions from that day lay ahead and were not something that any of us who were there could have foreseen.

Talking about shields

Over the years that followed, one of the group, Wurundjeri Elder Dave Wandin, and I found ourselves in long conversations as we thought about other projects and ideas, but that shield making experience always came up. By the time university ethics approvals came through for this doctoral study in 2015, we were keen to record a conversation based on three years of talking about the shield made in 2012 in Coburg.

The following recorded excerpts reflect what Uncle Dave Wandin and I had talked about and which had evolved into our agreed ‘methodology’ for this recorded research; that is, to think about Wurundjeri Country and the place-making involved in the contact zone that emerged by making things. Our recorded conversation took place in my workplace office. It was not interview-based, and as such our slow exchange contains both our voices to reflect what it was like to talk together about shared times on Wurundjeri Country. We began by going over how the *Gum Meeting Place* (Foley, 2012) project began.

Angela Foley: I don’t know if you know that back story. Dave Crawford³⁵ used to come in and out of here all the time trying to figure out how Merri Creek Management Committee could do more [work with Wurundjeri]. He said ‘Bill [Wurundjeri Elder Bill Nicholson] and I have been thinking how we could make shields, and Bill wants to get into it.’ So then my boss Luisa came in to me one day and said this new philanthropic group, Bjarne K. Dahl Trust [...] have invited us to put together a grant. And its due in two days. Do you want to go for that? [pause] And it must involve a eucalypt tree [pause].³⁶

Dave Wandin: Ok, yeah.

Angela Foley: And so Dave Crawford came in at the end of the day, and I said ‘Dave, you know that shield bark project, that work you want to do, has anyone got any money to do that?’ He said ‘No’. I asked ‘Does the bark come off eucalypts by any chance?’ He said ‘Yes’. [I asked] ‘Do we have eucalypts in the Merri Creek catchment to do that work?’ (‘cause we’re

³⁵ Dave Crawford is an indigenous biodiversity restoration ecologist, artist and was a Merri Creek Management Committee employee who brought botanical knowledge to the revival of Wurundjeri men’s making of wooden tools.

³⁶ Bjarne K. Dahl Trust (later renamed Eucalypt Australia) is a philanthropic organisation focused on eucalypt trees.

in a grassland), and he said ‘Yes’. And I thought, ‘Away we go’. I wrote something up. It was put in. Later, Merri Creek Management Committee got the money [pause]. And very awkwardly, I had to go to Bill and Dave and say I’ve got money to support doing that project [pause]. And Bill was not happy. Yeah, you know, ‘What right have I?’ [pause].

Dave Wandin: Oh yes. Bill wanted to be consulted on the project and how it would run.

Angela Foley: Yeah, absolutely, why would I put together a Wurundjeri cultural practice project?

Dave Wandin: We have a lot of problems for our Elders [pause]: ‘Oh, we should have been consulted about it first before people applied’ [pause].

Angela Foley: I had to apologise and recognise that the process was a stinker.

Dave Wandin: Yep [pause].

Angela Foley: We had that conversation again half a year later, [after] we got it. I had to say ‘You know perhaps it is all wrong and that we should send that money back and learn from the mistake. There could be another way to fund it and do it another way from Wurundjeri Council’. In the end, Bill’s choice was ‘No, let’s keep the money and learn from the mistake and see what we can do’.

Dave Wandin: And that’s a great way to move forward, learning from our mistakes and not just looking to apportion blame to somebody. Yeah, so instead of saying ‘Look I’ve gone and applied for this money [pause]’, [you] probably would have been in the same trouble. But yeah, it wasn’t until you got the money [pause].

In this testing way, the *Gum Meeting Place* project’s objective, to support and resource Wurundjeri men’s making of shields from eucalypts somewhere beside the Merri Creek, also introduced knock-on effects as our working relationships recognised more deeply the Wurundjeri cultural practices connected to conventional environmental conservation understandings. Evidently and rightly, my encounters were affected by the regulation of ‘outsiders’ by Aboriginal communities in the way Noonuccal academic Karen Martin (2008) discussed, where measures are used that confirm Aboriginal agency, cultural respect and safety.

Material thinking in the contact zone

The *Gum Meeting Place* project acted like a lever that opened up the intercultural place of being together even further. In contact zone terms, the *Gum Meeting Place* experience provided a glimpse from the intercultural boundary of cultural continuance work by the Wurundjeri community for their maintenance of Wurundjeri cultural practices. Learning about respect for

process, intercultural sensitivities and other internal cultural matters for the Wurundjeri community later informed the development of a decolonising methodology for this study.

Through *Gum Meeting Place*, I came to understand some of the complications and dynamics as being in the non-Indigenous researcher's *discomfort zone* (Mahood, 2008; Peters-Little, 2003; Somerville & Perkins, 2003). It was in uncomfortable or volatile moments that seemingly impassable misunderstandings, barriers and 'peterings out' sometimes shifted to become times to pause, learn and re-position. Uncle Dave Wandin and I went over some of the early issues in *Gum Meeting Place*, including how the original idea had been to make shields but Uncle Bill Nicholson wondered if this project could produce a canoe instead. Finally, it was agreed that the shields would be a stepping stone towards a later canoe project, after more Wurundjeri people revived those practices of working with bark. Shields weren't as ambitious as a canoe.

There was a lot of interest during the year from Wurundjeri men, especially sharing ideas about culture, materials and methods of making. But when we weren't really getting out there and it was just a month before the grant was due to be completed, then for the first time I learned that the three Wurundjeri ancestral families had to be involved. This was something I had had no understanding of previously.

There was so much more to the making of this object for Wurundjeri men than the ecological issues to do with the weather, the season and other processual and material matters to do with permits and gear. Making a shield had to adhere to the principles of care for the tree whose bark would be taken: the tree's age and health, knowledge of the tree's running water, the depth of cutting, and knowledge of the seasons. The careful selection of bark on a certain side of the tree was important so as not to expose the scar to too much sun.

The shield making was governed and then imbued with lived cultural understandings as men's business and, most importantly, the making was conducted in a self-determined way that attended to the Wurundjeri cultural protocol to involve representatives from the three Wurundjeri ancestral families.

It was already very hot early on, and the feeling of being very far away was strong although we were just eight kilometres from Melbourne's Central Business District. Our group of five Indigenous men, two non-Indigenous men, plus me, carried the gear over the suburban park. We crossed Merri Creek to the pre-selected stand of River Red gums. I learnt the Woi-wurrung word for these trees was be al. The men

were very up-beat and began their own work straight after the demo, heading towards selected trees and beginning. (Thesis Journal, January 2012)

The conversation excerpt and diary entries above flesh out the simplicity as well as the complexity of the emerging deep map, storying the making of one Wurundjeri shield that is part of the art of place-making in the contact zone.

Dave's shield

Making a Wurundjeri shield is not only a personal, material and cultural act. I wrote about some of the processual and affective matters in my journaling:

The bark came away after the cuts were made, much more easily than was expected. Instead of taking half an hour or even two hours, the cuts were made with no trouble and the bark lifted straight away. The pressure of the tree's upward moving water from roots to leaves was broken and immediately it ran from the new scar, leaving the tree's outer bark surface marked below like tears. We had worried about many 'unknowns' so many times, and now, the bark almost fell off. How quickly? In less than ten minutes, even before photos could be taken. Dismayed, I asked Dave to mock it up, replace the shield and enact cutting it for a picture. The men were busy. The next step involved the fire and smoothing the edges with a rasp. Dave knelt to work on the grass and his shield took on a fine slim shape. (Thesis Journal, January 2012)

The conversations with Wurundjeri Elder Dave Wandin over the years about the shield he made by the Merri in Coburg unfolded in many places (Friends of Merri Creek, 2016b), on the phone, in the field and in the 2015 recording:

Dave Wandin: At the time of making that shield, my cultural knowledge [pause] I was very nervous about it. It's one of the first things I've sort of done out on Country [pause]. Anyway, that shield's shown, shown me some, some personal growth really, because from the time of taking it off [pause] that was an introduction that I had, to *actual cultural practices*. So, I'd never done that type of thing before.

There was cultural learning and consideration about the materiality of the shield making. We recalled the small 2012 gathering for shield making day in Coburg and working with pieces of the bark over a small fire immediately after cutting and removal.

Angela Foley: [Pause] Why were you trying to get it to flatten out? [pause] Wasn't it flat when you took it off the tree?

Dave Wandin: No, no. And if you don't flatten it out above, back further than it, what it's going to go, it'll just curl up. It wants to curl up. You need to dry it relatively quickly [with the fire] and keep it stretched against what it wants to naturally do [pause], not stretch it too much while it was still too hot. As it dries out you need to dry it *relatively* quickly, keeping it stretched against *what it naturally wants* to do.

Angela Foley: Oh ok. Did someone's break?

Dave Wandin: Yes, one of them did. And that was because we tried to stretch it too much while it was still hot. And it did crack.

Uncle Dave Wandin was the only one on that hot, dazzling January day to entirely cover the scar he made when the bark was cut away with white ochre. In the recording he commented:

Dave Wandin: Ah, that was just my feeling about healing the tree. Yes. Yeah [pause]. To actually *help* it heal, rubbing the ochre over the Cambium layer. Yeah, which seemed that [pause] it *seems* that [pause] it *did* heal faster.

Dave's sense was that the ochre would affect the recovery of the tree. This action mobilised him to return to the tree often over the years that followed to check the scar he made as well as the four scars the other men made the same day. In that part of our conversation about using ochre, Dave moved from a provisional sense of what 'seemed' to be the case and corrected himself to say assertively, 'it did heal faster', knowing something else through the experience of making.

Thinking about Dave's shield

The shield making prompted other ongoing transformations since the bark was taken from the gum tree in 2012. Dave's shield was a rich topic in our conversations, typically evolving through reflection from the story we've known, and we saw how an object, his shield, gained potency in meaning over time. For example, sometimes in 2013 and 2014 Dave spoke on the phone about being conscious of the shield and how he'd like to decorate it. It had worried him that he couldn't go further in that regard. It somehow showed up a lack. He spoke of the situation as being only partially closer to knowing how his Elders did things and the way the shield making was a small part of his own bigger story.

Talking over the years, Dave's attitude shifted, and he said he realised why he couldn't go further. It was because he had hit the edge of his knowledge. Talking with me, Dave was in

conversation with the shield, and it seemed that the shield spoke back. Perhaps the same could be said for the eucalypt tree in Coburg, via the piece of removed bark that was made into a shield. The tree, the scar and the shield were part of our conversations, not only in material ways, but in epistemological ways. Dave explained that the shield had come to represent a gap in what he knew and helped him think about his background and family and what he hadn't been able to learn during his difficult years of growing up. The shield was a metaphor for the limits of his cultural knowledge, the limits on what could have been shared with him by his Elders. The talking seemed to be satisfying something, somehow.

To me, the shield provided the pivot for shared insights and was a cultural conversation that confirmed life on Wurundjeri Country. The conversations were a time for Dave to speak about what he still knew, and what came back while he was making the shield: confident knowing the right way to stand and hold the tools, but also recognising the absence of passed down knowledge, the recognition of a void. For Dave, not knowing how to mark the shield was a result of old colonisations and enforced silences. To us both, the shield making was a reminder of how colonial silencing seeps across the years and can work like a gag. For a long while, this confronting sensation affected Dave's readiness to take another step, a step with the shield, with knowledge, a step he had come to desire: to work more with the shield.

And yet, the shield opened the possibility for Dave to express where he had been in place as well as knowledge, and also in relation to his ancestors. The shield highlighted what knowledge Dave still carried at the time as a Wurundjeri man, the new knowledge met during the challenge of cutting, the confidence to work the bark over the fire, and recognising the limitations of going any further. Going on instinct he had rubbed in the ochre and become motivated to go back to that place and check on the tree's recovery and the condition of the scar.

Shield surfaces

In our recording, Dave recalled having the shield at home and stopped looking at the curved outer surface where he felt stumped over 'what's next'? He turned his attention to the inner curved surface to talk about 'artwork'.

Angela Foley: When you say *artwork*, you're talking about all those finishing touches, are you? [pause] Like marks, colour [pause], what are you thinking about?

Dave Wandin: All of that, yeah. Like now I've found this picture on the inside of the shield. So, four years that shield has sat there, up against a wall in my house, it's never been presented. I don't know what drove me to it. I was just sitting there looking at it and I thought [pause], Hmm, I'm going to do something with this. So I picked it up and grabbed a bit of sand paper and instead of sanding the outside of it in preparation to do some artwork, or someone to do some artwork for me, I started sanding the inside and slowly, over about half an hour, an actual picture just developed in front of my eyes on the inside of the shield.

Dave's experience with the shield had become an evolving story that developed with the thinking, handling and sanding. The fact of there being two sides to the shield was a new element in how Dave spoke about the shield.

Dave Wandin: I'm definitely not an artist. If it can't be done with a ruler, I can't do it.
Or so I thought anyway.

Dave went on in the recording to describe how he saw a long face in the natural markings, a familiar face with a long wavy beard which reminded him of the face of his direct ancestor, William Barak. Dave talked about how he was keen to share this new view with his son Darren, who Dave says also saw Barak straight away. When Dave looks at the shield now, he says he sees William Barak. The way Dave tells this story marks a shift in the work of the shield and its meanings.

After the confrontations involved to take the bark from the gum tree and form it into an object, Dave had gone on further to confront the shield's *surfaces*. Not knowing the 'right way' to decorate his shield had brought up more 'not knowing' and stirred up the idea of feeling guarded. He talked about the shield's traditional use against thrown spears in an attack and broached the reality of his changing role as a Wurundjeri man.

Dave Wandin: If I ever become a good artist and I put something on the outside of the shield [pause], that would be the first thing that my enemy, or the people I'm trying to educate, would see. *Then*, I could show them the progression of the *artwork* if you like – from what I kept hidden from everybody else (because I wasn't sure about it) – to what I'm actually able to put out to the rest of the community.

These conversations had a curling, spiralling quality, far from chewing over the same story again and again. The shared reflections and then bringing them together for the recorded conversation were only possible through ongoing times together and a mutual interest in talking and listening further. In the last two recorded sentences, multiple complications in Dave's

relationship with the shield are evident, such as the gradual loading of notions of hiding, educating, showing, and being unsure. His comment, ‘what I’m actually able to put out to the rest of the community’, suggests complicated meanings about both his entitlement and ability to speak.

These two lines construct a somewhat volatile place. This is not to suggest volatility in a negative way. Rather, there was changeability in the way Dave regarded the shield, there was unpredictability in the ongoing conversation between us, and evolution in the way the conversations themselves drew us on. The old conversations felt like curious places to tussle but led interestingly to vital new questions that were recalled for the recording.

Shield meanings

These two sentences continued to reap meanings:

Dave Wandin: If I ever become a good artist and I put something on the outside of the shield [pause], that would be the first thing that my enemy, or the people I’m trying to educate, would see. *Then* I could show them the progression of the *artwork* if you like – from what I kept hidden from everybody else (because I wasn’t sure about it) – to what I’m actually able to put out to the rest of the community.

Dave’s shift of focus from making and marking the shield to handling the shield in contexts yet to come was part of the agility of his story. As I listened repeatedly to the 2015 audio file where Dave spoke about how he imagined the shield in relation to the way his Elders would have handled it, I heard a small rustling sound. My practice of listening over and over to the recording to produce the transcript and identify parts to include here, finally led me to hear the sound of Dave patting his heavy winter jacket. Near the microphone, as he imagined the place where he would use the shield to defend his body, he had patted his body over his heart, and so I adjusted the transcript:

Dave Wandin: Well to me it was still a personal thing [pause]. So I’m carrying it closer to my body [rustling sound as Dave pats his body and rubs his jacketed chest]. That’s the way I was thinking about it. So even if I put something on the outside of the shield, that’s what my enemy would be seeing [pause]. If it was wrong on the inside, [if] the Elders said, ‘You can’t draw that’ or, (I’m not really sure what the protocols would be), what I kept hidden from everybody else, because I wasn’t sure about it.

Dave had sometimes come to speak about the shield as a defensive tool in practice, to block an attack, but now the shield was becoming something else. It became a device for Dave to shape and share his thoughts.

Angela Foley: [Pause] In another conversation, you made a point, that I'll just remind you of now, and that's that you've found it confronting to look at the shield [pause], and to do anything that meant 'finishing' it.

Dave Wandin: Yeah, because, that's right. And now four years down the track [pause] and I've thought now it's time and I've learnt enough cultural practice that I feel confident of making that shield what it *should* be, which is a shield.

Angela Foley: [Pause], but you also said when you looked at it you felt, I guess it's, it is from another conversation in that earlier phase [of thinking and talking], you felt, 'I don't really know what to do next? I've only worked out how to go this far'.

Dave Wandin: Yep.

Angela Foley: 'But I don't know how to go further'.

Dave Wandin: 'I don't know that next step'.

Angela Foley: And you felt that [pause].

Dave Wandin: Yeah [pause].

Angela Foley: [Pause] kind of sadness, or gap in what you were able to do [pause].

Dave Wandin: Yep.

Angela Foley: [Pause] because?

Dave Wandin: Because I had *lost* that cultural practice, and if I wanted to use that shield as a promotional tool, as an educational tool, then it has to come from, it's got to be made from cultural knowledge, so the finished product [pause], is *hopefully* the end of my apprenticeship. I think we've got a long way to go before we know everything about our culture. But I can know, I *know* that I can confidently go out and take a shield off a tree.



Interior/close to the body/personal



Exterior/towards enemy/public

Figure 18. Shielded places: Interior and exterior

Photographs by A. V. Foley (2014). With permission from Uncle Dave Wandin.

The shield making and its ability to keep us in conversation connects us further to times gone by, to that place by the Merri in Coburg, and reinforces how the exchanges of talking, listening and writing continue to suggest ways forward.

In other ways, my perception of Coburg and Pentridge Prison re-formed in 2012 on the day we spent time together thinking about eucalypts, handling the bark and producing shields in the heat. It was far from my sense of Coburg affected by family memories, of my father and his time in that prison. Something else took hold in me on the shield making day as I slipped into an appreciation of Wurundjeri Country, the marvellous fact of its persistence and then, over the years, working with Dave to form this finely grained story.

Shielded and unshielded

While Dave's shield worked as a shelter for us to talk, it also created a generative space of being simultaneously shielded and unshielded. Our making and talking culminated in but did not end with the recording for this study. The shield created an engrossing space to speak and listen, to be in relationship together through place and through the bark material. The shield became a vital conduit for saying personal things, a lifeline for hearing and being heard in the

contact zone. Instead of blocking, the shield opened a way for Dave and me to reflect, share and develop our experiences of Wurundjeri country. The shield is a metaphorical thing that helps to develop the ideas and speak about Wurundjeri Country. Dave has found the academic language useful. He says the contact zone is right there in his car where all his things sit together (*Figure 19*).



Figure 19. Into the contact zone: Dave's tools in the back of his Commodore

Photographs by A. V. Foley (2014). With permission from Uncle Dave Wandin.

Towards representing some shielded places

Some consider that decolonisation is about moving towards a different and tangible place, somewhere out there, *where no one has really ever been* (my italics) (Reyes Cruz, 2012 as cited in Pedri-Spade, 2014, p. 96). This sense of *terra nullius* doesn't apply to Wurundjeri Country. Close to Merri Creek we move through tangible places, where Wurundjeri have been for 60,000 years or more. When I made an image to depict the day and the place of shield making, I had not read enough to understand how depicting cultural places confronts the ways colonisation shapes understandings (Pedri-Spade, 2014) or how research can be empowered by art-making (Irwin, 2004; McNiff, 2008).

The impulse to make the image in 2012 was prior to enrolling at the university for my study. Although I went to the print studio to experiment generally with etching for the first time, I became absorbed in recalling the shield making day and having been party to something profound yet perhaps fleeting. The time with the men, their cutting and shield making beside a

sparkling Merri had seemed at once natural and extraordinary. I feared that the experience would slip from my mind.

I spent more time thinking about the day and distilling something of the germ of what happened in the quiet and focused atmosphere of the studio space, where it was normal for people to be intensely preoccupied with distillations and representations. Alongside some other images, I made *Shielded places* (Figure 20) which identifies the stone quarry and a stand of trees beside a reach of the Merri Creek in Coburg. With no trace of the streets and homes or any sign of Pentridge Prison, the area is shown freed or unshielded from the contemporary urban signifiers that obscure knowing it as Wurundjeri Country. The etching suggests how Wurundjeri Country can be shielded from recognition.



Figure 20. *Shielded places*

A. V. Foley (2012). Etching. Australian Print Workshop, Fitzroy.

This new view shows three shield-shapes to mirror the newly scarred eucalypts by the Merri and to acknowledge the three ancestral Wurundjeri families, Wandins, Terricks and Nevins who made the marks. The leathery sense of the palette and the lack of other colours or types of marks provided simple unity to the impression. It reflects the plain sense of Wurundjeri Country in a way I was keen to remember.

Shielded places and volatile matters

In keeping with our agreement to each bring an object to the recording I brought this print along, but it was of little relevance to the storying at the time. However, not far from where we recorded the conversation, that creekside area remains a shielded and unshielded place in many ways. The creek is literally shielded from easy access on the western side by the group of gum trees. As significant cultural markers the scar-trees stand relatively shielded by their obscurity beside the Merri. Across the creek from those trees are the hidden underground tubers of the Murnong which have been unshielded from attack by invasive mites that destroy its edible roots.

I discovered later how the three symbolic marks representing the three Wurundjeri ancestral families in the etching were considered by some in the Wurundjeri community to be contentious for me to have made as a non-Indigenous person. In this way, the image is another shielded place, embedded with the volatility of representation in intercultural spaces.

Nevertheless, Dave's shield and my related print are in relationship with each other as vital and volatile objects which deeply map stories in a form of shared place-making. Both of us as makers had in common the struggle of making with materials in a cultural framework, somewhat akin to 'the "happy" flow of experimentation and the troubled phase of decision-making' that affects making, materiality and knowledge creation in creative research (de Freitas & Lutnæs, 2013, p. 1).

For non-Indigenous Australians who may consider the past as a place you are not responsible for, and the present as a place where you are shielded from responsibility, these objects offer a narrative that can positively interfere with diffuse, disparate and multiple acts of silence that concerned W. E. H. Stanner in 1968. Dave's bark shield and my print reaffirm Wurundjeri Country today and shield against not knowing where we all are. They are part of the passage that forms a vocabulary of tracks (Carter, 2010, p. 37) and form part of the cultural mapping (Tobias, 2000) and deep mapping of Wurundjeri Country.

Material thinking and the fine grain

The shield making-talking-writing reflects multiple types of shield thinking and a realm of connectivities in an ongoing story of place, making, kin, technique, and environment. However, during our many conversations Dave and I didn't ask: 'What might material thinking in the contact zone produce?' But material thinking is one way of explaining what we did when we talked. Also, being attentive to the recorded conversation and my many re-listenings also brought action, affect and the body into the written story (Gannon, 2011). This in turn conveyed some of the fine grain in this chapter's telling, as collected and sometimes shared memories became fine-grained in their discursive analysis (Davies & Gannon, 2008, p. 314).

Sketching Wurundjeri Country here in stony, Murnong, shield making, etching, writerly ways folds together a finely grained story from Wurundjeri Country today.

What of the material relations? Even if the plants, papers and bark appear as materially indifferent actors in this chapter's stories, they are nevertheless simultaneously and deeply interconnected and relational. Consider the tree and its bark. While connected to the tree the bark has its own bodily life shielding the water that pulses along through capillary action between the tree's roots and all its limbs and foliage. The bark and the men were implicated in an exchange of forces in the way Hultman and Lenz Taguchi (2010) described when they examined what lay between materials and interactions, (which, in their discussion, involved the relations between play equipment and playing children). What lay between the interactions and materials in Coburg? It was the bark's determination to curl and for Dave and the other men making shields to lean onto the bark to prevent cracking.

Bark has had generative power here as lines of thinking (Ingold, 2007) through the place-making, storytelling, talking, etching and writing.

Listening to provocative materials

A person can listen to a tree. A tree's sap flow and heat pulse can be traced as acoustic emissions (Zweifel & Zeugin, 2008) and thereby 'speak' to the active power of the tree. Integral flowing and pulsing indicate forces that resonate with other Western theories such as vibrant matter (Bennett, 2010) and volatile bodies (Grosz, 1994). In the 2012 shield making experience, the bark was active and provocative (volatile) when removed. Clearly, the vigorous conceptual language of vibrancy and volatility that I have used to consider human relations in the contact zone also applies to a tree.

Vibrancy and volatility are not confined to the Western philosophical canon, intercultural relations or ecology. Eucalypts scarred by the Merri in Coburg are materially intertwined with Aboriginal ontologies of place and Country. Knowing the bark-become-shield as a vital and volatile contemporary thing imbued with cultural continuity and lineage for Wurundjeri ancestors and descendants may address some concerns of Aboriginal writers such as Bronwyn Fredericks:

What is of concern is that in some of the discussions there appears to be no understanding that there can be a continuum of Aboriginal culture. It's as if the past can't exist with the present and multiple identities can't exist with each other. Aboriginal people who live in urban areas may be perceived as having no culture at all, because they don't fit the inaccurate stereotypes of what are said to be Aboriginal 'traditional' or 'tribal' ways of being hunters and gatherers or because they are successful in the ways governments want Aboriginal people to be. (Fredericks, 2013, p. 2)

Stories here recall Ruskin's counsel, to accept the form, in this case, the stony, Murnong, bark, shields and etching of Wurundjeri Country; accept distant paths and the things yet to happen, where the past-present-future present as awful lines (1904 as cited in Ingold, 2007, p. 130). In all these relations and awful lines there are pathways that bridge the continuum of Aboriginal culture in urban areas of Wurundjeri Country in the contact zone today.

What happened?

The emergent material-place methodology, with our things placed between Uncle Dave Wandin and me, bringing one thing each to open up the conversation and anchor us was a methodological experiment written into a story layered with other materials and an array of forces. During the recording neither of us needed our material objects to talk. But Dave's shield was never simply an object/artefact, and its animus often took us off guard. Its power to trigger new questions and generate other metaphorical meanings struck us both again and again in our conversations, as well as in our different private moments of making. The things also performed another purpose, as they manifested places in which to be safe with our differences and connect with other materials and places.

In keeping with our formal agreement, I talked with Uncle Dave Wandin about all public presentations I have made over the years that refer to his shield. He read this chapter in three

different phases of its drafting, appreciating the unfolding power of his bark shield to inform a rich contemporary story of Wurundjeri Country.

At the end of 2019, Dave and I met near the scarred tree and as usual the conversation included noticing the scar's clean healing compared to the others marked back in 2012. Dave remains in touch with his decision to use the ochre. Indeed, the tree still 'speaks' back, especially to Dave, to his cultural identity, and to his instinct for Country through the ever more pronounced difference of the tree's recovery.

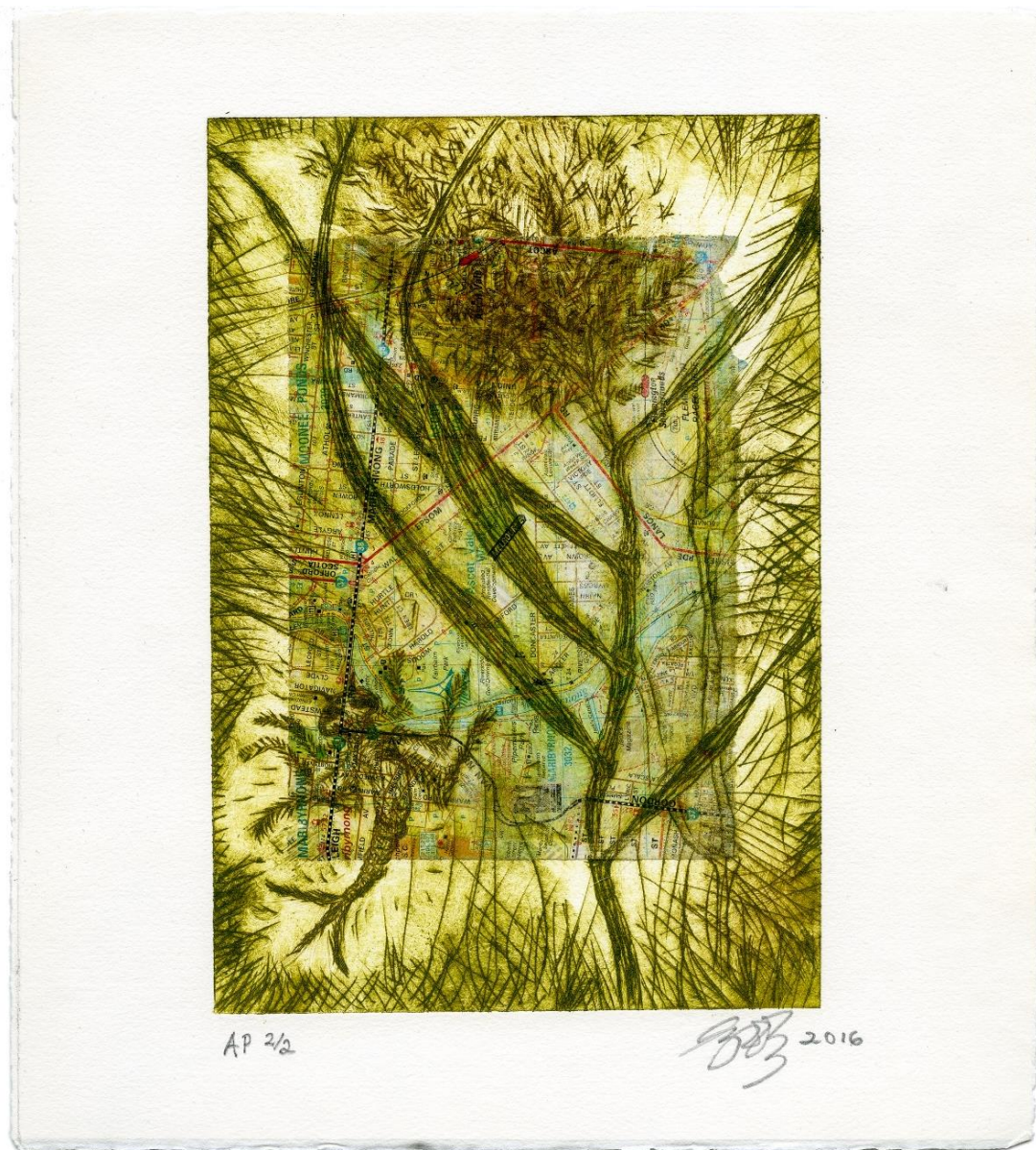
Conclusion: In the fine grain on Wurundjeri Country

In this chapter, I drew on Carter's concept of material thinking, Hultman and Lenz Taguchi's relational materialism and Ingold's lines to position myself and shape ethical, intercultural and finely grained understandings in this place-based, material story – mindful though of this being in the contact zone. I have confronted the ways colonisation shapes understandings by depicting cultural places in these stories and images (Pedri-Spade, 2014) and reflected on how art-making empowers this research (Irwin, 2004; McNiff, 2008).

Storying the processes of making Dave's shield and my print has activated places, times and a variety of experiences. My print, *Shielded Places* (Figure 20) sits in the contact zone in relation to other material objects (the shield, the tree, the bark, the ochre). Bringing two diary entries and excerpts from the recorded conversation between Uncle Dave Wandin and me to this thesis, safeguards otherwise ephemeral moments that testify to part of Wurundjeri Country today. Our things represent us as well as Country, our various understandings, and they support a finely grained storying of Wurundjeri Country. They make the stories more 'tell-able' and can undermine ongoing colonising instincts that make dismissing Wurundjeri Country too easy.

The chapter confirms how Indigenous and non-Indigenous people can perform the art of place-making together in urban places. I adopted Somerville's emergent approach which asks the researcher to steer clear of deconstructions, to pause and remain open to the recognition and creation of a body of storied and placed occurrences (2013a, pp. 14-15). The emergent approach has been vital to the process of forming these shielded and unshielded stories. This deeply mapped relational chapter shows how the past exists with the present and that multiple identities exist with each other.

Of Phragmites reed, ochre and feathers: Intimate materials



Intimate materials: Phragmites reed head, damselfly larvae and road map

A. V. Foley (2016). Dry point etching with chine-collé. Australian Print Workshop, Fitzroy.

Chapter Six:

Of Phragmites reeds, ochre and feathers: Intimate materials

Introduction: Intimate materials and animations

The significant elements of this chapter concern the emergent meanings which grew from materials and stories involving Phragmites reeds, ochre and feathers and working afterwards with a new audio file of a recorded conversation. Taking Ingold's (2011) invitation to follow the materials, learn the movements and draw the lines, this chapter draws attention to intimate qualities related to materials, storying and multiple moments of listening and speaking which animate Wurundjeri Country today.

This chapter traces fresh leads from historical archives for a turn towards a recorded conversation with Mandy Nicholson, a Wurundjeri cultural artist, Indigenous archaeologist and Woi-wurrung language specialist. We met for one hour on 21 February, 2016 and sat beside each other at another reach of the Merri Creek which is north of the Abbotsford Convent (Chapters Three & Four) and south of the scar trees in Coburg (Chapter Five). Our conversation was framed by the same formal agreement³⁷ used with Uncle Dave Wandin (Chapter Five) with the plan to discuss objects we had each made that promised to lead us to discuss how we know Wurundjeri Country. Excerpts of the transcript are quoted verbatim to reflect the conversational intentions of meeting to talk, and therefore includes both of our voices.

The chapter traces the nature of working emergently and with the emergent 'data'. By noticing the difference between methodological research intentions and what happened in practice, ethical aspects in the art of place-making in the contact zone are shown to arise in many important, perhaps intimate, opportunities, moments that are vital to working with the ethical commitments for the project and our agreements. The combined outcome advances the thesis by showing how the additional concepts of intimate materials and intimate listening impact on the art of place-making in the contact zone today.

³⁷ The ethical and respectful nature of our agreement is complied with here by presenting verbatim tracts of our exchange (Human Research Ethics Committee (HREC) Approval Number: H10878).

Making: Necklaced stories

Mandy Nicholson is a proud Wurundjeri woman and when we met to record a conversation she was all ‘painted up’. She had just been leading female Wurundjeri dancers in the group she formed called *Djirri Djirri*³⁸ at a creekside community event in Northcote (Friends of Merri Creek, 2016a). I held the recorder as we sat side by side on a rock tucked under the shady trees close beside Merri Creek. The ground was dry and leafy under our feet. The midday summer’s heat was eased by the light breeze and the shifting dappled light.

Based on our previous conversations, I had anticipated that Mandy would talk about the Emu feather skirts that she has made for Wurundjeri women to dance in. I had brought a print I’d made to contribute to this conversation which marked my interest in the Emu, its feathers, and its long absence from Merri Creek’s grasslands (*Figure 21*).



Figure 21. *Remembering. Emu feathers and scars of the Merri*

A. V. Foley (2012). Dry point etching embossed with Emu feathers. Australian Print Workshop, Fitzroy.

³⁸ ‘Djirri Djirri means Willy Wagtail in Woi-wurrung, the language of Wurundjeri people, the Traditional Custodians of Narm (Melbourne) and surrounds. The Willy Wagtail, the Spirit Bird, gave us dance!’ (<https://djirri-djirri.com.au>). Djirri Djirri is a little black bird who is well known to dance all the time. Accessed 5 February 2020 https://bunjils-country.com/index.php?p=1_13.

The impact of the Emu feathers during the pressing had interrupted the ink's contact between the etched plate and paper and left a clear impression in the paper, both within and outside the plate's etched image. I thought it was a fitting object to bring to the conversation in a play on remembering places, things, creatures and stories.

Since Mandy and I had known each other through our work for about eight years, and our plan to talk was not interview-based or highly structured, the possible directions for our conversation were relatively open. When Mandy began by introducing me to the caramel coloured strands of tube-shaped beads around her neck, I felt off-balance, concerned that my calculated preparations had missed the mark. My need to embrace the emergent methodology and its flow meant shifting my attentiveness. I felt very aware of moving away from being the prepared researcher and moving towards listening to the story Mandy was telling me.

Making a reed necklace

Mandy Nicholson: I am currently wearing a reed necklace. It's called Dhirrarra, because Djirra is the word for reed, and it has really strong cultural significance for women [pause]. And looking at the Merri Creek right now it's the wrong time of the year for collection of the reeds because the seed pods are still green. So, when the seed pods go really fluffy and dry, that's the perfect time to get them, because if you were to get them now, they'd be too brittle [pause], and break, and they wouldn't last. So, once they start to dry up, they get a lot tougher. So, you pick them while they're [pause], while they've still got green in them, but you know they've got that strength in them. They sort of harden up, and then you just store them under cover until they're completely dry. And that's when you cut them into the necklace.

Angela Foley: [Pause] How do you cut them?

Mandy Nicholson : Well traditionally it would have been something like a sharp stone, and basically sawing it off with a sharp stone, but these days I get a little handsaw and I just roll it as I am cutting, and then it just snaps off.

Listening to the audio file the next day and journaling about the experience of our conversation, I recalled my initial feeling of surprise when Mandy spoke about her necklace because I was caught off-guard by her choice. However, since Mandy and I had agreed to bring and speak about objects of our personal choice, to talk about making things as our method of speaking together about Country, I had needed to 'catch-up' and enter the spirit of the casual but focused conversation that allowed us to see what came up as we went along.

Angela Foley: What do you call this one again?

Mandy Nicholson: (Um) this one is Djirra.

Angela Foley: Djirra, so you know the language name, the Woi-wurrung name for this?

Mandy Nicholson: Yeah. So Djirra is the reed and Dhirrarra is the necklace.

There was more to this conversation than the matter of what thing to discuss. When Mandy *chose* to speak about her necklace, she not only chose the subject matter, but she took the lead and asserted herself as the authority in the conversation. Listening to her share her knowledge about the Woi-wurrung names for these things led me to recall another time, when I'd overheard Mandy chatting with her brother, talking Country, explaining Woi-wurrung pronunciations. I had not expected this matter of Woi-wurrung language.

I listened more closely to what Mandy was speaking about, registered her command of knowledge, and the importance in those passing recorded moments as she spoke deliberately to get the reedy story across. Although we met in a place more familiar to me than Mandy, when she pointed out a thick tall stand of reeds about six metres away from where we sat, I was struck by my lack of observation and the fact of what stood in front of us.

This moment was a revelation in the contact zone. Mandy's cultural story about Aboriginal uses of Phragmites reeds is different than for ecologists who more readily observe the plant for its ecosystem relationships. Phragmites have a habit of occupying stream edges, not minding having their 'feet' soaked as their structure is adapted to hold and move water through their long narrow stems. Mandy continued to share her own knowing about reeds and the stand of Phragmites reeds in front of us.

Mandy Nicholson: Yeah. So, if sort of, [pause, pointing], the reeds here are quite big. You can make reed spears out of these ones too. So, you can actually get really thick ones and they go down to really thin ones.

Angela Foley: Have you ever done that [made spears]?

Mandy Nicholson: I haven't. The ones [reed beads] I've got on now are probably, what size? A centimetre wide.

Angela Foley: Are they hollow like that, or did you hollow them out?

Mandy Nicholson: Yeah, they're hollow. So they come in, sort of, kind of like bamboo, where they come in sections, so inside it, [pause], they're hollow, but when you hit those sections, (that's where the leaves come out), it's sort

of got, like a, like a tissuey sort of filling, like a fibrous sort of filling that you can easily push something through to make it hollow –

Angela Foley: – like a twig or something?

Mandy Nicholson: Yeah, yeah. And I think there are some [signs of the filling] on my necklace that are made within the, I don't even know. I can take it off and have a look.

As I relaxed into the conversation without a prompt sheet, I was drawn in by Mandy to the conversation, and remembered the object I had worn for the time together today.

Angela Foley: It's funny; I wore a necklace today as well that I made.

Mandy Nicholson: Oh yeah.

Angela Foley: Mine's different.

Mandy Nicholson: Hmm, [looking at each other's necklaces] —it's a woven one. [We touched each other's necklaces briefly.]

Angela Foley: When I made this [necklace], this took hours and hours one night with Bronwyn Razem³⁹. Do you know her?

Mandy Nicholson: Oh yeah.

Angela Foley: Yeah, she did one side and I did one side. It's a little 'Sista Basket' [...] But holding, the pressure, the actual holding and twining [pause] [mimicking the finger's position to hold] and the little twist and the move, there's just so many, I don't know, maybe a couple of hundred of those little knots in there.

The time to record our conversation was limited by Mandy's next *Djirri Djirri* performance elsewhere. Referring to my necklace seemed somewhat more disrupting than sharing, and Mandy turned the conversation back to her reed necklace which she now held in her hands.

Mandy Nicholson: Yeah. So, on *this* necklace I think, yeah here's, here's one of the ends and you can see that's where the leaves come off, yeah? And to make them even longer lasting, you soak them in oil. We made some, oh, about six or seven years ago and they're really tough. The oil prevented them from drying out too much, and they split otherwise.

³⁹ I acknowledge acclaimed senior Gunditjmarra artist Aunty Bronwyn Razem with her permission and to respect her artistry as well as her Country which has been referred to in earlier chapters. I made *Sista Basket* (centre Figure 21) with Bronwyn in 2014 when she prepared me for us to work together with a group of women ecologists and weavers. The *Sista Basket* necklace involved pressing and twisting colourful raffias into one miniature knotted basket to hang from a twined string.

Angela Foley: What kind of oil?

Mandy Nicholson: Well you can use like linseed kind of oil. In the old days you would have used (*ah*) rubbed, animal fat into it. So, there's all this *embedded* information [in the reeds] [pause], in *why* people acted this way, *why* things were avoided, or *why* things were done. We've also got the reeds that represent friendship as well. Like if you didn't know any better, people could come up to you and point a reed spear at you [eyebrows raised] and you would think they were attacking you [nodding], or ready to go you, [pause]. Yeah.

When I listened to the audio file of our conversation and journaled about the time together, I included non-verbal elements having experimented with that level of detail in Chapter Two with Aunty Di at the gallery and again with Dave Wandin for Chapter Five. In this instance, I recalled vividly the gestures and expression when Mandy had widened her eyes, raised her eyebrows and slowly nodded at me. I believe she was implying many things, perhaps most of all, the seriousness of times gone by between her people and the way materials mattered.

Mandy Nicholson: But it was opposite to that. When we would have a Tanderrum ceremony, a celebration, a gathering of the five language groups within the Kulin, people would come and bring their reed spears and break them as a sign of peace. As a spear, usually you would use it to fight or you know, get food or whatever, but it's seen as a sign of peace and friendship as well.

All the time as we recorded the conversation on the basalt boulder, the thick clumping Phragmites reeds in the stand before us stretched for about sixty metres, surely soaking up the obscured Merri through those carefully adapted underground systems of stout, creeping rhizomes. As she continued to talk, I understood that Mandy has been in conversation with Phragmites for a long time as she moves around, considering its readiness to be in her hands. Listening to the audio file later, I considered how Mandy's relationship with Phragmites provided her with an intimate relationship to that place by the Merri, partly because Phragmites tells us what we mightn't see: water is here.

So many possibilities changed for me through Mandy's story. I *felt* welcomed into her place and story, *felt* I was in Wurundjeri Country and *felt* better about not knowing where the story was going next. These feelings did more than keep me involved. There was an emotional quality in the feelings that gave me a proud sense of 'home' on Wurundjeri Country, an idea that I had wondered about when I began the study.

Angela Foley: When you wanted to do that work [making reed necklaces], so, was that a hard thing for you to do, or did you feel pretty comfortable? [Pause], or, that was a learning curve?

Mandy Nicholson: Well I had to teach myself, because I was shown initially by somebody that I don't have contact with anymore and I tried, I tried to remember what time of year we got it, and I couldn't remember, [pause] 'cause we just had necklaces for our dance group. But that's expanded to the community now and so we needed a lot more, and I wanted to really learn properly first, so I can teach everyone else. So what I did was, just on the side of the road where we initially got the reeds in the first place, I kept checking it and getting a couple every few months to see if it was the right time. And then throughout the year I realised the good time was when the seed pods were dry because the wood itself had hardened, or the stem had hardened. So, it was trial and error to get the right time of year.

Angela Foley: And then you had to sit down and experiment as well about how to cut it up, the lengths and threading [...] And this one is on a rope? [Pointing to Mandy's necklace].

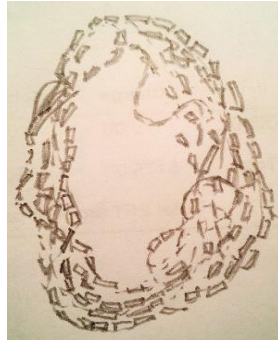
Mandy Nicholson: This one is just on a wax string, as I find wax string is really helpful to tie up and it doesn't undo. And also, we use it to wrap around the ends of feathers to bind them as well, so it's [the wax string] kind of the modern version of [animal] sinew. Yeah, because it's so tough and it, and, um, it grips a lot better. Mmm, yeah well, this one [necklace] has got a bunch of about six or seven bands of reeds. They're tied onto two handles that you tie around your neck. But traditionally, you would have one really long length of it and wrapped it around your neck. Yeah, so someone said to me yesterday, 'Hey, that's cheating'. I said, 'Well it gets all tangled up in our bags, and at least we can keep it in good condition this way as well.'

Three necklaces

A year after reviewing this draft chapter, Mandy offered other names for necklace: 'gurn-bat', 'gurnarran', 'man-man' and 'dhirrara' for reed necklace and this information: 'Robinson has attempted to spell: 'dhirrara gurn-bat', 'gurn' meaning 'neck'' (M. Nicholson, personal communication, April 11, 2017). The archive shows a similar necklace to Mandy's with one hundred and sixty two hollow reed segments on a vegetable string (*Figure 22*, centre). The necklace is recorded as belonging to a man, Po.un.deet from Port Phillip.



Mandy Nicholson's *Phragmites reed and string necklace* (2014).



1839 reed necklace. A. V. Foley sketch (2020). After *Ornament, neck, Tarragoorn, Victoria, Australia* (Museums Victoria Collections).



A. V. Foley's *Sista Basket* (2014). Raffia necklace made with Gunditjmara artist Aunty Bronwyn Razem.

Figure 22. Three necklaces

In 1841 the explorer Robinson recorded the name for such a reed necklace as *teer.er.rer.gone.burt*, and noted what he considered to be an Aboriginal custom with necklaces, perhaps a greeting between friends:

Mar.ke, the native woman at Tulloch's [property], after some mutual exploration appeared highly pleased at meeting with my native attendants. She recognized an old acquaintance and, without ceremony, took the kangaroo teeth ornaments that adorned his hair and reed necklace that adorned his neck and decorated her child therewith. This I observed to be the custom of the natives when meeting with friends. (Robinson, 6 June 1841, as cited in Jones, 2014, p. 89)

Seeing the reedy beads in Mandy's hands in 2016 and hearing her story go to and fro over miles and across time, I considered how the way the information has come to her from other Aboriginal women, research, and her own trial and error. Her necklace story revealed an unexpected and important part of Wurundjeri Country as well as the challenges involved for Mandy to do the cultural work today; so much determination to make and wear a reed necklace.

The hot summer of the recorded conversation passed, and the balmy cooling seasons slowly drifted into the cold months during which I drafted this text. I had become drawn to Phragmites influenced through Mandy's surprisingly intimate story shared by the Merri. This was not just because of the utility of taking the long brittle stuff or learning about its construction, its strengths, and its cultural purposes. It was more than Mandy's work to make this object, protect it and drape

it around her neck for freshly devised cultural ceremonies. When Mandy watches Phragmites, cuts stems into short pieces and reassembles them into little shapes and threaded reedy loops, her gathering, cutting, oiling, linking, carrying, wearing, dancing, singing and talking with this necklace is a cultural celebration and continuation.

Sometimes Wurundjeri women talk about creating more focus on women's business when we go out together through Merri Creek Management Committee projects. Perhaps reed harvesting and necklace making will come up? One autumn sunset I checked an area just below the Merri Yarra confluence where we hoped to work together in the future. I'd heard about a weed infested stand of Phragmites reeds from a council conservation officer. I collected four three-metre-long, leafy, flowering stems and lay them diagonally into my car, prepared to be together again. (Thesis Journal, 20 October 2013)

The reeds, the long-gone Emus and the digital recorder could not be anything but indifferent to Mandy and me when we met to talk in 2016. Perhaps the indifference is useful to think about in the way Latour (1993) considered through the *natureculture* concept, where 'we' (in this case, creatures, people, plants, machine) were in a space shaped by understandings with dubious, even impossible borders of separation between nature and culture (also Haraway, 2003; Muecke, 2006). In this sense, we form a new 'we' in a mongrel collection. We are also all characters in play in the way Karen Barad (2007) described, actors, figures of *agential realism*. Who could say for sure if or where or how 'we' were blurring our subjectivities, causalities and agencies?

Making: Ochred stories

Having talked unexpectedly about Phragmites reeds, the conversation between Mandy Nicholson and me moved towards something else again. I had overheard Wurundjeri people talk about getting ochre in other times and places and I had never spoken about it, conscious that finding and using the ochre held multiple cultural sensitivities. If I'm chatting with ochred-up Wurundjeri friends, I have 'looked past' the ochre markings. It had seemed respectful to look aside and admit ochred skin was part of being an uncomfortable non-Indigenous person in the contact zone (Somerville & Perkins, 2003). That discomfort changed during the recorded conversation when Mandy invited me to look closely at the ochre marks on her body. As Mandy

and I perched over her ochred arm, we drifted into an entirely unexpected topic, to the ochre between us. Our February conversation simultaneously shifted and became complicated as she spoke about the gathering of ochre for her performances.

Mandy Nicholson: Going out on Country, and when we're driving around, we always keep an eye out: 'There's a road cutting. We can get the ochre there'. So, on the way to my brother Bill's, there's an awesome place that [pause]. White ochre is just sitting on the side of the road in the road cutting. Sometimes it's really hard and I have to get the old screwdriver out, and if I've got no bags [pause] I shove it in a pillowcase. [Both of us laugh.] So, that [ochre] sometimes is hard, but where Bill's place is, you grab it, and it's like flour.

As Mandy spoke, she mimicked silkiness with a soft action. She brought her hand up close to her cheek as if she was going to sniff it or listen to it. She rubbed her thumb and fingers slowly, gently, in little fingertip circles. Sitting side by side to record and speak together, Mandy twisted her bare arm, so we could look closely at the two-coloured ochre circles between her elbow and shoulder. We lowered our voices, murmuring over the two smeared circles of cinnamon-coloured ochre and milk-coloured white ochre.

Angela Foley: [Pause] It's all soft and chalky. [Pause]

Mandy Nicholson: [Pause] Yeah. [Pause]

Angela Foley: [Pause] Is this from Bill's? [Pause]

Mandy Nicholson: [Pause] Yeah, [pause]. Isn't it like powder? [Pause]

Both: Yeah.

We used the tips of our fingers to touch the velvety ochre shapes on Mandy's skin. It was a mesmerising moment as we felt the stuff's silkiness.

Angela Foley: How did you decide on those sorts of marks?

Mandy Nicholson: Well, because, ah, [pause], a lot of our traditional markings and dances and ceremonies for women weren't particularly recorded down. And there were those generations where none of it was allowed to be practised. There was more stuff about men recorded because there were white middle-class men that recorded it. So, say if there was a coming of age ceremony or another women's ceremony, men weren't allowed, so we don't have as much information on what our markings are.

Those words, ‘those generations where none of it was allowed to be practised’ situated Mandy and me in the awful past, the uncertain present and the easy time together talking beside Merri Creek.

Mandy Nicholson: But I thought, what’s a symbol that represents women? And I thought, a circle represents the continuation of culture, like the nurturing, like, on your arms to represent nurturing arms, as a mother. On our face, connection to mother earth. So, it’s all linked to women. And usually we have it on our tummy to represent fertility and stuff like that. Where men have more bold strong designs, maybe stripes down their arms and legs, we have that more subtle circle design. Yeah, so it’s (um), my representation of women.

Later in 2016, Mandy referred to the gap in cultural practices for generations of Wurundjeri people when she described to a public gathering in the forest at Bunjil’s Reserve at Pantom Hill, that the way she was painted up to dance with *Djirri Djirri* would not be known by her grandmother (M. Nicholson, June 21, 2016).



Figure 23. Mandy Nicholson leading Djirri Djirri with Phragmites and ochre (2016)

Photograph by A. V. Foley (February 21, 2016). With permission.

Making: Feathered stories

As summer's hour for recording a conversation beside Merri Creek in February 2016 ticked by, Mandy's story turned from ochre and performance to feathers.

Mandy Nicholson: When the girls are dancing, the younger ones that haven't gone through the ceremony, wear the Emu feather skirt, and that's called *Dilbanain* and that is a symbol of when in old times, if you weren't ready for marriage you wore that skirt, 'cause sometimes men would come and take their wives in the middle of the night as a tradition everywhere. So, what you would do is, if you had that [feather] skirt on, you weren't ready to be taken, or weren't ready to be married. But [it was] a sign also to these men, [who] wouldn't be coming from a local group that knew your language [pause]. It could be someone that didn't know your language, so signs on your body represent: That woman's of age. This one's not.

Since talking about performance had led to Emu feather skirt talk, I reminded Mandy about the time years earlier when she talked to me about making lots of Emu feather skirts. Mandy's response in 2016 was more complicated than I anticipated; I hoped to focus more on the skirts than the wearers, but Mandy's story of making the Emu skirts is tangled up with girls, meanings, materials and responsibilities. It was also unavoidably personal.

Mandy Nicholson: Oh, November towards the end of the year, I'm flat out, flat out, flat out. And then I really struggle, I go to work, then I do artwork pretty much every night till late, then I've got to juggle that with raising kids. Sometimes I get really exhausted and yeah, it must have been a time where I took time off [pause]. I've got to schedule in cultural activities which are creating these things. I knew the girls in our dance group (we had about seven or eight at the time), they didn't have proper skirts made, so I just sat there and made heaps over a couple of weeks for them. And now they've got proper skirts. So they've got all these skills now that they can go off and teach others how to do it.

And like, girls sometimes dance with us that are in foster care. They come and dance, and girls that are disconnected from their communities either through foster care or they don't know who their mobs are [pause], we open our arms to any girls and women that want to learn. If they don't know what their culture is, they can learn from us. Yeah.

I remembered Mandy's stories about her big effort to make many Emu feather skirts, and I prompted her towards reflecting on our different experiences of making.

Angela Foley: You made *a lot* of feather skirts, and I imagine though, making one is a big deal [pause], and it's very, it's got to be *very* hard work on the fingers.

Mandy Nicholson: Yeah, yeah [laughing]. Yeah

Angela Foley: It's like this necklace I'm wearing. It's one of the most strenuous things I ever made. [Pause], although I find etching really strenuous because you've got to make that same repetitious mark firmly and in control [pause]. You've done printing before?

Mandy Nicholson: Yeah

Angela Foley: [Pause]. You've really got to be firm and strong. If you've been doing that for ages and ages, making little marks, or knots, you've got to stop, your fingers start to cramp up—

Mandy Nicholson: —Oh yeah, and then your eyes go cross-eyed—

Angela Foley: —Yeah (laughing)

Mandy Nicholson: —you go, 'Oh, I'm starting not to focus now, it's time to rest'. Because you're so, like, focused [pause]. Close like this [she holds her hands close to face]. Then you maybe see something on the TV and look up, and go, oh yeah. Then you look back, and go 'Oh whoa' [pause], and your eyes don't (focus)—

Angela Foley: —So, [pause], but what was it *like* to make the Emu feather skirts?

Mandy Nicholson: What you have to do, 'cause the wax string's quite tough on your hands as well, you have to get a bunch of feathers and they've all got to be the tail feathers. The other, sort of downy kind of feathers, are used elsewhere.

Angela Foley: So, [the tail feathers] they're those longer feathers.

Mandy Nicholson: Yeah, the really long feathers.

Angela Foley: —They get a bit tough?

Mandy Nicholson: —Yeah, they're a bit rough. So what you do, you get a bunch and you hold it, you have to be ambidextrous or whatever, and hold it between your knees, tie a knot around it and then tie a knot that way, go around the back, tie a knot, then go around the front, so looping generally around it, knotting each time [miming the use of her knees as well].

Angela Foley: —With the feathers in between your knees? So, you've got the group of feathers, with the soft end down – and then the spiny end up?

Mandy Nicholson: —Yeah. [Pause]. So, in a skirt, well how I start is, I make the waist band and then I put one [gathered group of Emu feathers] right in the middle

and then, and sort of not randomly, but pretty much uniformly, go out from the middle. And I reckon there would be ten to twenty bunches [of Emu feathers] on one skirt to go right around your waist.



Figure 24. Djirri Djirri dance in Northcote with fur and feather skirts, ochre and gum leaves

Photograph by A. V. Foley (February 21, 2016). With permission.

Feathers and Emus

The conversation with Mandy had ranged over reeds, ochre, sinew, raffia, making and dancing. Now the idea of feathers and Emus made me curious about these places around the Merri. Today, the closest place to find Emu feathers is where Emus enjoy limited range in a fenced remnant of bushy park in nearby urban Bundoora, or detached from the bird in a shop.

Indeed, Emus had once roamed freely where Mandy and I sat and talked about making skirts with Emu feathers. Emus are shown in William Barak's ceremonial pictures⁴⁰ in Ryan, Cooper, and Murphy-Wandin, (2003, p. 24) including *Untitled* 1899 (in p. 48), and *Ceremony* c.1895 (p. 43). Barak showed a variety of local animals, and even showed the snaring of an Emu (Cooper, 2003, p. 26). Away from Wurundjeri Country, Emus still roam wild around the desert areas of the Willandra Lakes around Lake Mungo on Muthi Muthi, Paakantji and Ngyiampaa Country, about seven hours drive north west of Melbourne.

⁴⁰ Also see William Barak's *Aboriginal ceremony, with wallaby and emu* c.1885 Ochre and charcoal on cardboard (Cooper, 2003, p. 41).

With Emu feathers emerging in the conversation, I briefly showed Mandy the etching I had made with Emu feathers (*Figure 21*). Slowing down to think more closely about Emus was in response to Tim Ingold’s concern that the literature in relation to culture and objects pays little attention to actual materials and their properties (2009, p. 82). As such, I turned to the feather and its properties, not for its form (as in usage and arrangement in relation to culture, or it as a cultural object), but for its substance, as in the feathery body, the feathery matter.

Feathery matters

Emu feathers are extraordinary, always twinned, a pair of feathers sprouting from a central spiny quill. I spent time with Emu feathers and worked with its relation the Cassowary’s feathers that my sister had gathered for me from her rainforest home in Djiru Country thousands of kilometres away in Far North Queensland. I made an etching based on the Cassowary feathers and used an Emu feather in the embossing. The feathery image is confusingly like a fern, but I had brought it along to the meeting with Mandy as another object to infuse materiality and making into our place-making conversation (*Figure 25*).

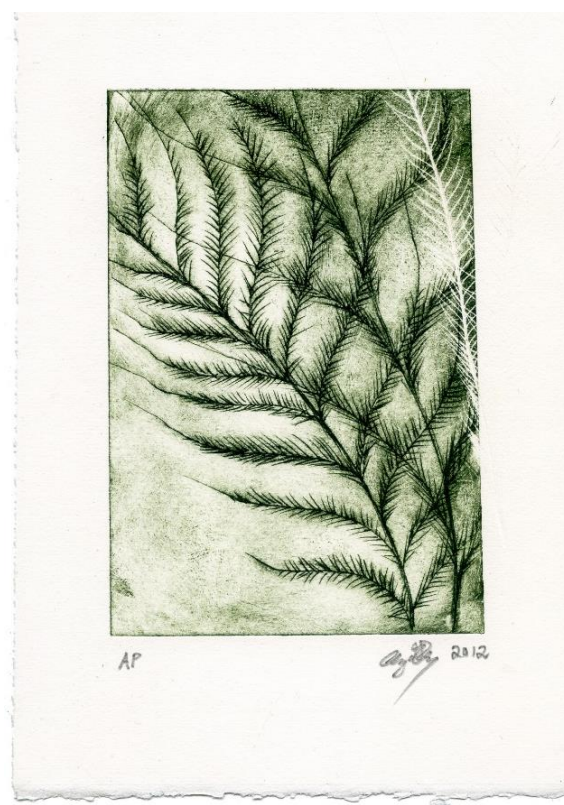


Figure 25. Feathers like ferns: The leafiness of feathers

A. V. Foley (2015). Dry point etching of Cassowary feathers with Emu feather embossing. Australian Print Workshop, Fitzroy.

Connecting to Country, animating Country

During the recorded conversation, Mandy talked about the way people speak about ‘connecting to Country’.

Mandy Nicholson: Well, even when you suggested about doing this [recording a conversation], and we could have done it at my work or whatever, well sitting here is so much better. Even connecting to Country as a young girl [pause], I grew up in a home that didn’t have culture as a main element of that, and it wasn’t my parents’ fault, my dad didn’t have opportunities like I do now. I’m teaching my kids everything I can, and exposing them to a lot of cultural experiences ’cause I can. Even just hearing the Bellbird takes me back to Healesville. All my mob are from Healesville, all my great-grandparents, my great-great uncle Barak, great-great grandmother Annie, all that are from Healesville. The Bellbird and the Currawong always take my mind back to Healesville.

All the time Mandy and I recorded the conversation, Bellbirds had called around us and their echoing calls punctuate the audio file. When Mandy speaks of Healesville she calls up her ancestry, and a place of the utmost cultural, historical, legal and administrative colonising significance, for Healesville sits beside the original 1,959 hectares of land set aside in 1863 as Coranderrk Aboriginal Reserve for Wurundjeri and other Aboriginal clans (Barwick, 1998; Woiwod, 2010, p. 82).

Animated Country

Coranderrk is not just a place-name. It is a Woi-wurrung language word referring to the local flowering plant, also known as Christmas Bush (*Prostanthera lasianthos*) (Nanni & James, 2013, pp. 8-9). The material storylines from suburban Northcote with Phragmites, ochre and feathers, perhaps inevitably stretched to other places such as to outer Melbourne’s Panton Hills and elsewhere to Mandy’s brother’s home. Nevertheless, the conversation’s move to the north east of Wurundjeri Country, to the confluence of the Yarra River with Coranderrk (Badger) Creek, caught me off-guard again. For the Wurundjeri community, Coranderrk is central to post-contact history. It was at Coranderrk, about seventy kilometres from Melbourne, that Kulin Clans reunited for the first time in the 1860’s after the colonial ‘settlement’ of the 1840’s (Nanni & James, 2013, p. 13). Stanner’s 1968 concern about the great Australian silence registers again; how can it be that, in the minds of non-Indigenous Melburnians, Coranderrk rarely features in post-contact history?

The chequered history of Coranderrk and its shifting property status are examined by Diane Barwick in *Rebellion at Coranderrk* (1998) and in *Coranderrk: We will show the country* (Nanni & James, 2013). But when Mandy speaks of Healesville and Coranderrk, her grandparents, her great-great uncle William Barak and his sister, Mandy's great-great grandmother Annie Boorat, and the Bellbirds and the Currawong all in one swoop, she brings her family and Country. Our recorded conversation, even with its careful material, object, maker, making agenda cannot disconnect from the entanglements and 'emotional geographies' (Kearney & Bradley, 2009), that are involved in recognising Wurundjeri Country today.

As Mandy touches on her family's cultural story by saying *'I grew up in a home that didn't have culture as a main element of that, and it wasn't my parents' fault, my dad didn't have opportunities like I do now'*, I understand the point as a lesson of not just the very difficult distant past, but as a more contemporary story where Country and kin and making and things are inseparable. Mandy doesn't refer or defer to concepts of Deborah Bird Rose to speak of what intertwines kinship and Country. Mandy's active cultural recovery (Nicholson, 2016) is practised for Wurundjeri Country and rewarded by Country.

Mandy Nicholson: I think connecting to Country is when your spirit's down and low, and things are happening. Something needs to build that up, and what I did is, I went for a drive up all the mountains behind Healesville there. And I was loving it. I had my little sound recorder. I could hear Black Cockies, Lyrebirds. I kept driving and I was feeling really good, and I was lifting my spirit. And then I saw on the left hand side, all the trees had been chopped down for logging, and my body just sank. And then, at that split moment, an Eagle, *Bunjil*, flew across my bonnet and looked straight in my eyes. And I am like, 'Ah!' I stopped breathing. And then, I am like, 'Oh my God'. I looked literally, like, that quick [shakes head]. I looked at the bush on the other side, and he was gone, couldn't see him, and I thought 'Wow. That was awesome'.

I kept driving, ended up going along a river somewhere and found a little baby wombat that had lost its mum, so I picked that up, and he travelled with me to a wildlife carer afterwards. But all the rest of that journey I ended up seeing the Firetail finch which is in our Creation stories. I saw two birds that I remember connected me back to home, the Bower bird. And then the female Bower bird came. Then I saw the King Parrot which is one of *Bunjil's* helpers, and pretty much all along the way I could hear the Lyrebirds. So, all these animals are very spiritual, and they obviously are because they are in our Creation stories and, it just, I was on a high

for a long time after that. So that's all about connecting to Country. It's that kind of stuff.

Places of interanimation and intimate animations

The idea of reciprocity between people and place was described by leading cultural and linguistic anthropologist Keith Basso (1996) in the context of Western Apache people's experience of wisdom as 'sitting in places', a relationship which Basso termed as 'interanimation'. Bringing the idea into the Australian Aboriginal and Torres Strait Islander peoples' context, Kearney and Bradley (2009, p. 79) have drawn on Basso's idea that people animate place through experience, memory and emotion. I carry the concept of interanimating place further, to be a subject in the contact zone, by incorporating my experiences in this thesis through my practice of journaling, writing letters and printmaking.

In the spirit of animating place through experience, memory, and emotion, I note that Healesville is familiar to me from childhood family picnics in the oldest part of the Dandenong Ranges National Park at nearby Ferntree Gully. Long trunks towered in the misty hills, home for the Superb Lyrebird amongst the mosses and ferns below. I remember too, how the Bellbirds' call rang out from the canopy, echoing above the damp understorey. When five years old, at one picnic in fancy shoes and lacy socks, I wandered off and then fell into the shallow creek, and trouble. (My mother: *'Now you've spoiled the day for everyone'*). Slipping is a habit. I recall my first Merri Creek grasslands walk fifty years later and, trying to cross Merri Creek, I slid off the slippery mossy rocks and was quickly knee high in cold water.

There is more to think of and reconsider about my experience of Wurundjeri Country growing up in suburban Dandenong. I only learnt now that 'Dandenong' is not an English word. Exploring its meaning further was complex, as the meaning of Aboriginal place names of Victoria (Clark & Heydon, 2002) are as Carter highlighted, affected by multiple, often unreliable explanations (2010, p. 29). This is true for Dandenong where some have told me that it is a Woi-wurrung language word meaning 'coming together'. The Victorian Aboriginal Corporation of Languages' website says 'Dandenong' might also be known as Tangenon, meaning 'going to eat' or 'frost bitten feet' (also noted in Clark & Kostanski, 2006, p. 27). 'Tanjenong' is also said to refer to a creek flowing from the Ranges into a wide shallow valley, merging with swamps and then emptied into the bay beyond (First, 2014). Dandenong is best known for its regional use as naming the Dandenong Ranges National Park and for me, as the name of the suburb of my birth and childhood home.

Interanimations of Country in the contact zone

When Mandy and I share experiences of Merri Creek, Dandenong, Healesville and Coranderrk separately and through the recorded stories in Northcote we are situated, emplaced in many relationalities. Although our conversation was grounded by objects to build a narrative of making between makers, the place-making conversations are interanimated by the physical and cultural significance of places and interrelationships and through so many social, moral and personal threads of connection that interanimate a place (Kearney & Bradley, 2009, p. 79).

While Mandy and I have in common our interanimation of places in Wurundjeri Country through experience, memory and emotion, there is one irrefutable difference. Mandy's story has the power to go back over 60,000 years. Mandy addressed this matter in her review comments for this chapter at the draft stage. She suggested that I reconsider my wording about time, because 'time is better understood as time immemorial, as 60,000 years is a scientific figure only' (M. Nicholson, personal communication, April 11, 2018).

With Mandy there is an encounter with Wurundjeri Country through her *particular* material and storied interanimations of the world, of Phragmites reeds, ochre and feathers, the Dandenongs, the Bellbirds in Northcote, remembering Coranderrk and Healesville. In this way, through bird calls, reed cutting, ochre wearing, feather twining, and so on, Mandy stories and animates the world and embraces the material practices of her people in relation to these places. For me, I find the times together help me relocate myself, along with feathers, animals, recalling creek slippages, and coming to recognise the presence of Woi-wurrung language around me, even in my birthplace in Dandenong.

William Barak showed us Country without knowing us or terms like 'intra-relations', 'emotional geography' or 'intimate animations'. Perhaps this thinking is not so far away from his take on things, of getting closer to a way to be and know. Perhaps how he lived all along, in an era where the intra-actions were understood differently, yet still intra-acting now. Barak gazes down the main avenue of Melbourne lately now that his gigantic portrait has been shaped onto a high-rise building facing towards Victoria's national war memorial, the Shrine of Remembrance. Not everyone is happy with the outcome of Barak's representation there (Porter et al., 2019) and times are still confronting. One of Barak's paintings went up for sale this year and none of Barak's family could raise enough to buy it.

When a secret buyer got it, it was devastating and reported in the news as: 'Wurundjeri people 'shattered' after artwork they describe as their 'Bible' sells at auction' (Nimmo, 2016). (Thesis Journal, 18 December 2016)

Making sense: Studio sensibility

By April 2016, two months after the conversation with Mandy Nicholson, I wanted time out from the provocative experience of preparing for, having and then working with stories recorded with Mandy. The 'data' was working on me as much as I was working on it (Hultman & Lenz Taguchi, 2010). To tackle the restless space, I stepped away from the recordings, the transcript and my notes, and went into the studio in May 2016, to look away from the confronting layers of rich material. Phragmites reeds and necklaces lingered out of sight in the studio, where other languages came into play and the possibility of shaping up what I could not see head-on could emerge.

My approach was to experiment in the studio theoretically, methodologically and physically. I had had some success with the chine-collé process over the years, the technique of bonding papers in the printing process, and I wanted to spend more time *just on that*: the chine-collé technique which had been hit and miss for me. I booked four sessions at Australian Print Workshop with senior printer Simon White to guide me during the chine-collé experiments, messing around with surfaces and making dilutions of the Japanese gum, a sticky bonding medium that dries like starch.

I selected Melbourne's city road maps for the chine-collé experiments only to discover that they have a tough finish. When they resisted the sticky gum solution, which beaded on the face of the paper, I tampered with the map surfaces with fine sandpaper to break down that skin.

The parallels in language that Simon White used to talk me through the chine-collé experiments closed gaps between philosophy, place-making and printmaking. My chine-collé experiment became an exercise of interfering with surfaces abrasively, seeking penetration using processes of wetting, re-wetting, slow drying, weighting, layering, animating, reanimating, mixing, and pressing. The words were absurdly apt, and I noted the entanglements by writing in the studio.

Rubbing in a circular motion interferes with the road map's protective gloss.

Sanding is delicate and dusty and softens the street names, North points, and logo. I feel animated, conscious that if I visited the places on these pretty maps, I might

find Phragmites, even stony artefacts in this part of urbanised Wurundjeri Country. This isn't far-fetched, artefacts turn up all the time. Smudging the details back, I imagined this interference as obscuring the colonised times and these settled suburbs. This removal is a gesture of return and a scrubbing at the determined, solid streetscapes and their Anglo names: Blackburn Road, Tudor Drive, Princes Court and Worcester Street. And more: Blaxland Court. Camelot Court. Wimbledon Court. Traces of men and England everywhere. Such gendered nomenclature? It's he-colonisation. (Thesis Studio Journal, 23 May 2016)

The chine-collé preparations created a wave of conceptual links. Something only the maker might know internally. Within these internal and external spaces, there are lines, lines, awful lines, threads, rhizomes, entanglements and marks. John Ruskin, Tim Ingold and Karen Barad seemed to talk to me in my animating practices of making as I rubbed, tore, scratched, wetted, sanded and made mixtures of colour from the pots and tubes. Swirling ideas themselves seemed noisy, although I was utterly preoccupied in the silent studio with the concoction of physical work that printmaking requires. Paul Carter speaks of the maker's cacophony, recognising the interior and exterior work and the 'matrix of creativity' (2010, p. 38). This connects with Barad's (2007) feeling for what is between relationships, inter-connectiveness and the intra-relational. My note-making created a kind of Carterian vocabulary to write down the tracks, to form the representational work from material thinking, and to re-present Wurundjeri Country through fields, depths and occurrences (Carter, 2010, p. 37).

The relations between the materials and the way they work on each other is a normal part of work in the studio. Rubbing with very fine sandpaper, taking care to apply a fair amount of weight, and then puffing this new material, this weird green powder, off the map prompted me to recall Hultman and Lenz, Taguchi (2010); the materials became increasingly animated in their intra-actions and affected me. (Thesis Studio Journal, 23 May 2016)

Leaky boundaries: Theory and practices of making

The literature I had been reading occupied me during this work and made more sense than before, seemingly with leaky boundaries. I toyed with what Lacan termed the 'Real' – considering unity, absence, symbolism and the imaginary (Olivier, 2005). The theorists seemed to whisper a virtual commentary, strangers no more, and felt integral to the studio work. I

worked with the intimate flows, the collapse of ideas into each other and other interferences. Where does this idea begin and this one end?

The process of making, with all its intimate in-dwelling as well as physical work, produced another intimate experience; it is a convergent experience where ideas as well as materials move and swell into other forms.

It seems so noisy in the silence of the studio. The paper of choice for printing chine-collé is not made of wood pulp which has a short fibre which Simon calls, 'a short temper'. Is it punishing to be involved in the thirteen tonnes of force, the extreme linear pressure, the acute contact? I need the poise of cotton-based Fabriano Tiepolo paper made from cloth rag with long fibres, which are more durable and can withstand being part of the demanding printing process. (Thesis Studio Journal, 23 May 2016)

I decided to etch a plate to mark over the chine-collé and turned once more towards Phragmites reeds. I had looked at the Phragmites I'd put into the boot of my car and seen how its flat long leaves taper into a fine folded point and were attached to the stem by smooth sheaths. The graceful leaves' connection on the long stems is so loose that they all point in one direction in the wind's currents and appear like choreographed dancers moving in unison with their fingers raised on extended arms. I had brought a short fluffy seed head and stem with me.

Time for the swelling, sponging, buckling and creases. Working with barriers, rubbing slowly. Unifying pieces, sanding the calendared paper to weaken the glossy surface, inking the plate and rubbing it back with the stiff tarlatan net cloth. I am aware of Mandy's role in bringing me to all this. Acute contact, reanimation, intimacy and interface. Being careful with the edges. It is astonishing how the language of the printing process mirrors the philosophical and conceptual language of the scholarly space. Amongst all this concentration and agitation, there was the need to go slowly, to create space for the time needed. Any sense of play is gone. My jaw is tight. What about the play and the animation of me? (Thesis Studio Journal, 23 May 2016)

On the high proud tip of the reed's stem the inflorescences are grouped into 'spikelets' to do the important intimate reproductive work of the plant and to bear flowers. I read and drew and

drew and etched, wiped, smudged, learnt, gummed, inked, and pressed to produce *Intimate materials: Phragmites reed head, damselfly larvae and road map* (Figure 26).



Figure 26. *Intimate materials: Phragmites reed head, damselfly larvae and road map*

A. V. Foley (2016). Dry point etching with chine-collé. Australian Print Workshop, Fitzroy.

I appreciated the transmission of ideas from Mandy to me as another way to understand a/r/tography in the contact zone, where the ‘t’ is not confined to the teaching I do, but teaching at the cultural interface, in a complex place of exchanges and transmissions.

Intimate listening

For Mandy Nicholson and me, our work as makers turned out to be just one facet of our intercultural conversation. Close attention to the recorded conversation afterwards revealed a

variety of moments together. Journaling about the *unrecorded* moments that I remembered from the recording inadvertently captured the performative elements of the conversation. These included when one of Mandy's co-performing partners mimed the desire for the car keys, his apparent politeness to not interrupt our recording. There was the sway of Phragmites reeds in front of us, the call of Bellbirds around us and our shifted tone as we murmured over the soft ochre marks on Mandy's arm. When I consider these moments as 'intimate listening' and another aspect to the art of place-making, I mean intimate listening as a research practice for the contact zone, as a practice that goes beyond regular concepts of intimate listening as something relational for musical contexts (Kirk et al., 2017).

Identity and Country

Aboriginal scholar of the Goenpul tribe Professor Aileen Moreton-Robinson (2007) has been concerned that 'Aboriginal women learn to acquire new knowledges in order to act and function in contexts not of their choosing or under their control within the dominant culture' (p. 277). However, Mandy navigates complicated terrain with threads of knowledge, stories from family, information tucked into diaries, things held in Museum collections. Mandy's sovereign agency and cultural determination builds her Wurundjeri identity and connection to Country:

Mandy Nicholson: I think reed necklaces form a really important part of cultural expression. Last night, we did a dance for *Tanderrum*. We did the finale dance (which was about the *Buln Buln*, the Lyrebird), and getting to know the mobs of the five language groups of the Kulin. And since we've been doing this for three years, they've all gone back to their own communities and danced at events and openings, launches, and all this stuff, when beforehand, they didn't.

Because, what we originally did was, each group had their own song, two songs written and translated. So I helped a little bit with the translating and stuff with that, and pronunciation (because I work at a language centre), and then they grabbed hold of that, [and] created their own dances. The confidence in the community, communities, is fantastic because we sit there and we do all those things that were happening two hundred plus years ago, making the necklaces, crushing ochre, going out on Country.

Mandy's stories show how she is questioned, challenged, and celebrated at every turn. Mandy forges cultural practices and her identity creatively under conditions and in contexts which she employs the way Aileen Moreton-Robinson described: 'For Aboriginal women, survival

demands expertise in cultural translation and self-presentation within the dominant culture’ (2007, p. 278).

Mandy’s decision to share these stories is just one intimate part of her work, her resolve, to create and fulfill her own authoritative meanings and choices (Moreton-Robinson, 2007, p. 276).

Mandy Nicholson: One person summed it up. She said, ‘Mandy if it wasn’t for you, we wouldn’t have these dances, we wouldn’t have the language. We wouldn’t have the confidence to take it back to our communities.’

Mandy animates Country in intercultural conditions, with or without Moreton-Robinson’s and others’ concerns about Mandy ‘being an object under my gaze’ in writing like this. As Mandy’s stories drew out our intimate senses, I wondered about the state of our identities. Sometimes I was unsettled as I contemplated the effect on my non-Indigenous identity from continual recognition of Wurundjeri Country. I found solace in the idea that our identities are arguably inherently unstable, differentiated, dispersed, and yet strangely coherent (Barad, 2010, p. 28).

Making sense of the richness of the continued interactions and taking care to manage the place of the literature in my study, I returned to the print studio to process new understandings once again. The liveliness of language, listening closely to recorded conversations with Dave and Mandy, forming stories, and being with the substance of Country through Phragmites reeds, Bellbirds’ calls and Emu feathers, brought me to review my identity. In the making, I found a way to reconsider what I knew and moved towards being part of an interanimated Wurundjeri Country. I enjoyed a renewed sense of identity. This was most surprisingly about my birthplace in Dandenong as a place on Wurundjeri Country, and I took new pride in the simple fact of being born on Wurundjeri Country.

Conclusion: The place of animated, intimate, emotional, material intra-actions in the art of place-making on Wurundjeri Country today

Writing this chapter was amongst many material intra-actions and across an array of other elements. The ability of the multiple intimate and emotional animations of Country to emerge from the cultural interface here was influenced by a relationship between Mandy and me that extended back over eight years at the time of recording. By tracing the less comfortable aspect of sharing emergently, and being off-centre in my expectations within the formal research framework, I revealed not only my moment of researcher discomfort when Mandy opened the

conversation with her reed necklace, and later continued with talk of ochre, but I found how intimate acts of listening worked productively. That is, I found myself committing more intently to the open conversational style and recognising how this enabled Mandy Nicholson to lead the way in deciding what to share and focus on. I have shown how the ‘research space’ became a time of affective and animated storying by noticing voice (murmuring), sounds (bird calls), holding (feathers, raffia), and touch (ochre).

I have revealed how the art of place-making in the contact zone on Wurundjeri Country today is more deeply mapped through animated, intimate, emotional and material intra-actions. My a/r/tographic reflection in the print studio brought Wurundjeri Country to life in another way. I reconsidered how the ‘t’ (teaching) in a/r/tography worked when I produced prints, and later sought a context for them. The experience was not just learning and being affected, but being taught by Mandy with her stories of reeds and ochre and moving further towards a recalibration of my identity as a person proud to have been born on Wurundjeri Country.

Antiphonal calling: Remembering, Re-placing and Re-framing



*Risky a/r/tography or draft needing permission? Another Wurundjeri Country story with the sky,
Boorat and Merri Yarra biik.*

Collage and image compilation by A. V. Foley with photograph of Annie Boorat. (Photograph source: State Library of Victoria. Terms of use: No copyright restrictions apply.)

Chapter Seven:

Antiphonal calling: Remembering, Re-placing and Re-framing

Introduction: Reaching back

Bringing Ingold's (2011) suggestion to follow the materials, learn the movements, and draw the lines, in this chapter I reconfigure some traces of material with the intention of fleshing out an important story with a little-known figure on Wurundjeri Country. Amongst the voices of Annie Boorat's descendants, who respectfully acknowledge her during public events, I came to focus on one single material trace of her in one nineteenth century photograph.

I shaped this inquiry around a series of letters from me to Annie Boorat. In the chapter, I liken this process of letter writing to the antiphonal calling which describes some communications between birds that involve signalling at intervals, of calling backwards and forwards, sometimes across vast distances (Peter, 2017, p. 55; Watson, 1969).

With the photo of Annie taken as a signal, and me the receiver, I responded intermittently across the distance with letters to open up generative spaces that extend the deep mapping through intimate listening that crosses time (nineteenth to twentieth centuries), places (web sites, archives, Merri Creek, Coranderrk, Melbourne's Exhibition Building and Victorian Parliament), and modes of communication (letters, photographs, a transgressive a/r/tographic image, English and Woi-wurrung languages, and legislation).

Once I began to re-frame some of the surviving matrilineal details connected with Annie Boorat's life and notice her extraordinary role in the art of place-making *into* Wurundjeri Country today, I ran into another layer of intercultural research risks.⁴¹

How I handle those risks is examined throughout the chapter.

⁴¹ A formal meeting was had with The Cultural Consultation Committee for Wurundjeri Tribe Land Compensation & Cultural Heritage Council to review the contents of the thesis using an advanced draft of the table of contents with particular focus on the nature of this chapter where I write letters to Annie Boorat (24 January 2019). There was no objection.

Letter 3: Dear Annie Boorat: William Barak's sister

Dear Annie,

I couldn't wait any longer. It's 2017 and all the Wurundjeri people I meet are descended from you. But dear Annie, there is so little I (or anyone) know about you. In the meantime, many remember you these days. I'm especially prompted by Wurundjeri leader Mandy Nicholson who's making Emu feather skirts and reed necklaces and Uncle Dave Wandin who also leads Wurundjeri culture revival. Your brother, William Barak, your father, Bebejan, and your son, Robert Wandin (Wandoon) seem to always be mentioned when you are mentioned.

But it's you Annie that I'd like to get to have a clearer picture of. I've seen your Woiwurrung name spelt many ways: Boorat, Borate, Bourat, Boorate and Borat, but there never was a 'correct' way to write your name. There's also occasional confusion between two Annies: Annie Barak (William Barak's wife) and you, as Annie Boorat (William Barak's sister). When Mandy Nicholson and I talked about you she told me you were her great-great grandmother, and when Mandy knew I was writing to you, she suggested I call you 'Boorat' (M. Nicholson, personal communication, April 11, 2017), so that's how I'll write to you next time.

Your non-Indigenous friend from the future, Angela

Letter 4: Dear Boorat

Dear Boorat,

*How long I've thought about your brother William Barak and then come to wonder about you. Dear Boorat, Annie, can I call you Boorat? Nineteenth century archives mention you and your family in official hearings, letters and newspapers such as *The Age* and *Argus* (see Nanni & James, 2013, p. 28), but I don't know anything much about you compared to your brother, yet you are the woman who gave us the Wurundjeri community we meet today.*

When I write to you, new things occur to me and I am even keener to know you better. But I need to be careful. It is complicated for a non-Indigenous woman to write to you, a Wurundjeri woman. Even the most respectful and reserved approach can be construed as unsuitable. It is a conundrum I keep in mind as I continue to write to you.

With my respect for you Boorat, Angela

Letter 5: Dear Boorat: Sister of, mother of, ... : Representations of Annie Boorat, Borate, Bourat, Boorate and Borat, etc.

Dear Annie, I mean Boorat,

When I first decided to write to you, I had a hazy idea of you based on what I often heard spoken of you in Wurundjeri Tanderrum and Welcome ceremonies. When I began to explore what came most readily to hand, this is what I found:

The daughter of Bebejan and Tooterie, Annie Borate (a.k.a. Boorat or Boorrort or Barat), the younger sister of William Barak, was born on the Plenty River at the beginning of Victoria's European settlement. She bore several children, with only her eldest son, Robert Wandin (Wandoon) surviving to adulthood. (<https://www.wurundjeri.com.au/our-story/ancestors-past/>)

Like his father before him, Barak passed into the Dreaming when the wattles were in full bloom on the 15th August 1903. His family line continues through his nephew Wandoon (Robert Wandin), the only surviving son of his sister Annie a.k.a. Borate.

(<https://www.wurundjeri.com.au/our-story/ancestors-past/>)

The Wurundjeri Council is comprised of three family groups: the Nevins, Terricks and Wandins. Members of the Council are all descendants of a Woiwurrung/Wurundjeri man named Bebejan, through his daughter Annie Borate (Boorat), and in turn, her son Robert Wandin (Wandoon).

(<https://aboriginalhistoryofyarra.com.au/13-wurundjeri-today/>)

Bourat. William Barak's nearest relative from whom many Wurundjeri people claim descent. (Ellender & Christiansen, 2001, p. 122)

Annie Boorat. Traditional Wurundjeri Woman: Born in 1836, Annie Boorat was the daughter of Wurundjeri-balluk Ngurungaeta (headman) Bebejan and his wife Tooterie, and sister of William Barak. In 1863, Annie and her family were forced to relocate to Coranderk Aboriginal Station in Healesville. Wurundjeri people today are all direct descendants of Annie, through her son

Robert Wandoon, who was raised at Coranderrk. (Manningham City Council, n.d., p. 10.)

All remaining Wurundjeri people are descendants of Bebejan, through his daughter Annie Borate (Boorat), and in turn, her son Robert Wandin (Wandoon).

(<https://en.wikipedia.org/wiki/Wurundjeri>)

Present day Wurundjeri people are all descended from William Barak through his sister Annie. Boorat (Borate) and her son Robert Wandoon. (Manningham City Council, n.d., p. 11.)

Borat (or Borate) was William Barak's closest relative and the direct ancestor of many of the present-day Wurundjeri people. (Ellender & Christiansen, 2001, p. 96.)

As a woman I wonder about you. There you are: daughter of, wife of, sister of, mother of. This is the best acknowledgement which focuses on you as a 'remarkable woman':

Annie Boorat. Wurundjeri woman, survivor. When Annie was 14, her people were relocated to Pound Bend at Warrandyte. It was a traditional living and gathering place, a site for ceremony, trading, fishing and hunting. The land provided some hope for the survival of the Wurundjeri and their way of life and was the result of nearly ten years negotiation. Within a year gold was discovered [in Victoria] and, by 1852, Annie's people were formally removed from their traditional land. A last Gayip (special gathering) was held. It was to be the last time the five clans of the Kulin nation gathered in traditional ceremony. It took another decade before Coranderrk Aboriginal Station was established in Healesville [1863]. The remaining Wurundjeri – including Annie and her brother William Barak – moved there and established a viable farming enterprise.

(http://www.wml.vic.gov.au/files/Remarkable_Women_web_doc.pdf)

There is one photograph of you as a grown woman in 1866 which features in Wurundjeri Tribe Council's promotional material. That photograph is part of what has prompted me to wonder about your place on Wurundjeri Country today. Surely there is more to

consider than what I see online and hear from your descendants. I am disturbed by the persistent contemporary story of you, told in passing mentions and always in relation to the men in your family.

Your very interested researcher friend from another time, Angela

The things that survive in the words and worlds between us

Bunuba Elder June Oscar wrote about encountering truths and ‘ongoing entwinements’ as ‘the first peoples of the oldest continuous living and *enduring* civilisation on earth’ (2015, pp. 22-25, her italics). Writing to Annie Boorat was from that enduring space that spans ‘ongoing entwinements’ and led me backwards from contemporary mentions of her. In other words, in order to picture Annie Boorat in the story now, I found it necessary to re-imagine earlier times and accounts with Annie in those stories. I was prompted to re-confront what I knew about first encounters around the coastal areas of Wurundjeri Country in 1835 and the waves of suffering from smallpox and influenza that are estimated to have reduced the Wurundjeri population by eighty per cent (Boyce, 2012, p. 191).

This time with Boorat then, remembers, re-replaces and re-frames what is found in the archives. When the actual life of one family was considered, a reading of the world Boorat was born into, a re-reading of the world from which Dave Wandin and Mandy Nicholson are descended emerges. Writing to Annie as Boorat provoked very different readings, perhaps an interanimated reading.

Letter 6: Dear Boorat: Born to Tooterie, 1837

Dear Boorat,

In 1837 as Tooterie mothered her two young boys and you, her new baby in Naarm, an Englishman, Governor Bourke, visited nearby. It was a place he did not appreciate as Wurundjeri Country. He understood it as newly settled Port Phillip and then named it after the English Prime Minister, Lord Melbourne. Did Tooterie and the young boys see the initial ships and witness the thousands of sheep arriving year after year? When you were born Boorat, I wonder what Tooterie made of the steady stream of foreigners with sheep, cattle and horses? What was Tooterie’s experience of the ‘cultural Tsunami’ that

Wemba Wergaia cultural educator Dean Stewart describes when he tells settlement stories around the Yarra/Birrarung today?⁴²

Was Tooterie there on 8th June 1835 when John Batman presented Wurundjeri hosts with blankets and other things (Ellender & Christiansen, 2001, p. 20) or when the New South Wales Governor Bourke addressed 120 Aborigines on the 4th March 1837 and distributed woollen blankets to 'the Kulin' (Boyce, 2012, p. 148)? Woollen blankets as gifts were prescient of the sheep industry that overtook Wurundjeri Country and beyond. During your childhood, sheep arrived in massive numbers for wool production; rising from 26,000 in June 1836 to 310,000 in September 1838 and 700,000 in 1840 and then doubled again by 1842 (Boyce, 2012, p. 151). By then Boorat, in 1842 you were about five years old, and growing up in dispossessed territory. In just five years Tooterie witnessed an unimaginable conquest. The vast old hunting grounds of Wurundjeri Country and beyond became a site of Aboriginal resistance and all the dreadfulness and degeneration that came with terrifying confrontations, guns, horses, bloodshed, disease and distress. There is little to trace your feelings Boorat, but extreme despair in those times was exposed in 1864 when Kulin Elder, Derrimut, was recorded as saying 'You have all this place, no good have children, no good have lubra, me tumble down and die very soon now' (Boyce, 2012, p. 187).

There was some slight respite for Aboriginal people in 1863 through the opportunity to rebuild community at Coranderrk in 4,850 acres of sanctuary (Nanni & James, 2013, pp. 11-13 & p. 28). Boorat, in looking for you I find so few traces. In 1871 you passed away, perhaps dying with tuberculosis as your sister-in-law and nephew did ten years after you (Nanni & James, 2013, pp. 92-93). Perhaps more might be known through the scholarship of others still to come.

Lately, some stories from your time have been brought to life and shared through a variety of Ilbijerri Theatre Company's performances of Coranderrk: We will show the country based on the Minutes of Evidence Project described by researchers Giordano Nanni and Andrea James (2013) and Isaac Drandic (2011). Some of those stories contain your son's words Boorat when, ten years after your death, and aged about twenty six

⁴² With permission from Dean Stewart (July 2018, pers. comm).

years old, your Robert spoke at a Parliamentary Inquiry about Coranderrk⁴³ (30 September, 1881 in Nanni & James, 2013, p. 99) and said he was born at Steel's Flat (Record Line 705, in Nanni & James, 2013, p. 101). You would be proud of the way he spoke out in defence of the future of Coranderrk (Nanni & James, 2013, p. 100).

Boorat, although thinking about you sends me in distracting directions, I return to you while I think about the art of place-making on Wurundjeri Country today. Some might say, as a non-Indigenous woman, it is not my business to write to you, and I was careful with your brother Barak, not to write about the man, the father, the artist, the advocate. But you have such a small trace, that I found myself writing to you the way I had to Barak.

I explained this writing and its inclusion within my study to Wurundjeri women in a formal cultural consultation process at Wurundjeri Tribe Council, and they were not opposed to it (Cultural Consultative Committee, personal communication, January 24, 2019).

In 2018 I spoke to Mandy Nicholson (Chapter Five) and Stacie Piper (Chapter Four) about my letters to you and we shared information infused with extra interest because the NAIDOC Week theme for 2018 celebrated Aboriginal and Torres Strait Islander women, with the slogan: 'Because of her, we can!' That is the point of writing to you Boorat. Because of you, we can.

I am not the only one to look for you Boorat, Angela

Letter 7: Dear Boorat: A little child by the Merri Merri

Dear Boorat,

There's much more than I imagined between us. I am close to Merri Creek as I write to you and it turns out you were also in the places I go to now. The historian and anthropologist Dianne Barwick (1998) wrote about life at Coranderrk and says you lived c.1838-1871 (p. 55) and had five children (p. 75).

⁴³ The Coranderrk Inquiry was officially called 'The Board Appointed to Enquire into, and Report upon, the Present Condition and Management of the Coranderrk Aboriginal Station'. It began 29 September 1881 (Nanni & James, 2013, p. 28).

Others have described a big group gathering at a Wurundjeri–willam encampment near Merri Merri Creek for ceremony on 22 March 1843, the men and boys grouped separately to the women and girls (Ellender & Christiansen, 2001, p. 55). In 1843, that makes you about five, maybe seven years old, perhaps you were there amongst the women painted with ochres for dancing, chanting and pounding on possum skin drums (Ellender & Christiansen, 2001, p. 56).

I've met seven-year olds Boorat. I imagine this gathering was a marvellous time for a little child. Did you watch your mum Tooterie with the other girls and women, learning the dances, songs, and streaks of ochre? I wonder Boorat.

Someone who has fallen in Dandenong Creek and Merri Creek, Angela

Materials of affect and substance

Letter 8: Dear Boorat: At Merri Creek

Dear nearby Boorat!

There is a photograph of you as an adult that I have beside me as I write, but I'll come to that later Boorat.

I've wondered lately if you attended the 'Mission' or Merri Creek Aboriginal School (see Figure 27).

The school was supposed to 'civilise' Aboriginal children through education and Christian teachings, but it failed within six years due to heavy handed management and failure to uphold traditional cultural practices (Culture Victoria, n.d. b).

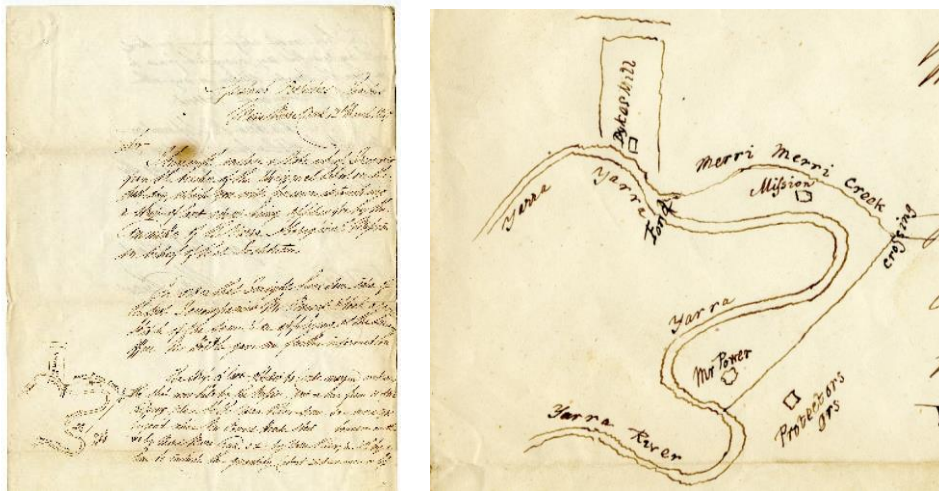


Figure 27. Map of the Merri Creek Aboriginal School 1845–1851 (1847) in diary notes of William Thomas (left) and section enlargement (right).

Source: Culture Victoria (n.d. c). VPRS11/PO. Unit 10.

An educational note from Culture Victoria’s website says:

One of the earliest Aboriginal schools in Victoria was established in 1846 near the Yarra Aboriginal Protectorate Station, on land between the Merri Creek and the Yarra River. This early Aboriginal school was supported by the local tribe, the Wurundjeri. Clan leader Billibellary sent his children to the school and encouraged others to do the same. In a five-room house, boys studied spelling, grammar, arithmetic and carpentry; girls learnt needlework, cooking and other domestic skills (Culture Victoria, n.d. c).

Figuring that you’d have been between nine and fifteen years of age during the school’s existence, I realised the possibility of your attendance there.

I was excited to find one 1846 record from the school by William Thomas, but it only traced attendance numbers for eight months in 1846 (Figure 28).

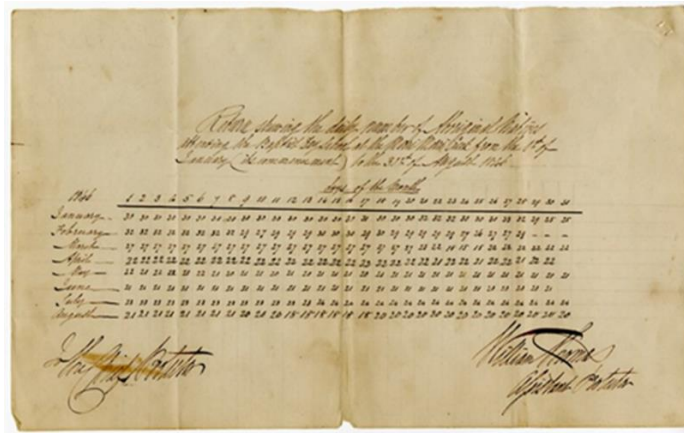


Figure 28. Student attendance record at Merri Creek School. 1846

Source: Culture Victoria (n.d. d). VPRS 4410/P0. Unit 3. Item 89.

So much in the accounts I've read about Wurundjeri people and places has felt flat, but your story sparked my curiosity! Looking for you energises the way I can think of Wurundjeri Country.

Searching for signs of you by re-visiting material I'd encountered earlier, I found a clue about you in Maya Ward's book which referred to you as 'Annie Borate', 'known traditionally as Borat', who 'attended the Merri Creek mission school in the 1840's' (2011, p. 196). I returned to Ellender and Christiansen and was astonished to see they noted a school attendance record for February 1847 with the name 'Borat' in the ledger (2001, p. 96). That makes you about eleven years old. Like so much that is tantalising about you, I daren't get distracted by too much history to hunt for that document, but now I'm confident that you knew these nearby places too Boorat. Is that a vision of you in the 1865 tinted lithograph that shows Aboriginal people fishing and camping in the moonlight on Merri Creek (Troedel, 1865)? It's gladdening to even think that the group shown might include you as a grown woman Boorat. Without that possibility, there is just one photograph to imagine you: a photograph of a very unhappy woman.

Meanwhile Boorat, I am so heartened to have found you here, a little girl so nearby. It feels like there is a quality of to-ing and fro-ing between us through these letters, somehow like the bioacoustical relationship described as 'antiphonal calling', that birds use to communicate by calling backwards and forwards. I now look at the early

lithographs and sketches around Merri Creek and wonder if you were one of the 'subjects'. Our relationship is hardly a duet Boorat, but there are qualities of calling to and fro that are alike. In our performance, the photo is the first part of a repeating call and my letters are the second part.

I'll 'call' to you again Boorat, Angela

The movements backwards and forwards, across time with objects (the photograph of Annie Boorat) and letters (these letters of mine to Annie Boorat), pulsate quite differently to the geological, constructed and water-based pulsations of Country that Ross Gibson described (2010). This pulse of relations between people and objects is the work of interanimating Country in the contact zone today.

Letter 9: Dear Boorat: Your portrait

Dear Boorat,

Now, as I look at the photograph of you, I imagine the child-you who has definitely been in the same place I have regularly visited over the last twenty years. I finally, accidentally found copies of the 1846 school roll in the back of a report (Clark & Heydon, 1998, as their Appendix 6.2). There you are, named with about thirty others as attending the 'Baptist Day School at the Merri Creek' in February, March, July, August, September, October, November, December of 1846 and again every month in 1847 to June. The latter roll shows only about half the original number attending.

The scarce information I find and thread together as I write to you means something important and 'animates' nearby places today. Some people say that when we know the particular circumstances of a place and its context, then places and their emotional qualities become 'interanimated' (Basso, 1996 in Kearney & Bradley, 2009, p. 79).

But not all the emotions in this type of geography need to be imagined Boorat. Anyone who sees the photo of you in Wurundjeri Tribe Council's brochure or website⁴⁴ cannot fail to wonder at such an unhappy figure. Boorat, when I say you animate this Merri Yarra confluence area today, it is only partly through this image of the adult you. It is

⁴⁴ <https://www.wurundjeri.com.au/our-story/ancestors-past/>

with great reservation that I choose the words to write about your photograph. I keep in mind what Maxine Briggs has emphasised regarding Aboriginal people in photographs in her role as the first Koori Liaison Officer at the State Library of Victoria. She described her response to early photographs of Aboriginal people in the library's Photographic Collection, '... people in these images look out through eyes filled with emotions such as pain, confusion, courage' (Briggs, Lydon, & Say, 2010, p. 120).

This seems so true about the image of you Boorat, which portrays you in a moment which cannot hide your dignity or pain. You were about twenty-eight years old, living at Coranderrk for about three years by then and passing on just five years later at about thirty-three years old. I am reluctant to copy the photograph, concerned about obtaining permission to show it, including from the State Library of Victoria whose caption reads: Annie Boorat of the Yarra Yarra (Wurundjeri) Tribe. Photograph by Carl Walter, 1866. Even Wurundjeri Tribe Council acknowledges that your photo on their website is 'Supplied by State Library of Victoria'. However, the State Library of Victoria's information makes showing your photograph permissible in their definition of its status: Borate - age 30 - Yarra Yarra Tribe [picture] Date: 1866. Copyright status: This work is out of copyright. Terms of use: No copyright restrictions apply.

I see you in this portrait, seated, facing towards the camera, perhaps asked to face the photographer. But your eyes are sharply directed away, as if across the room towards something – perhaps nothing? You had Robert in 1854. Perhaps your little twelve-year old was there with you?

Boorat, your shoulders appear soft and square to the camera, but your arms are tucked tightly around you which matches your frowning brow and unhappy sealed lips. Your light-coloured, finely striped European style cotton dress is worn with a narrow, loose, embroidered neck-scarf. Knotted at your throat softly, it drapes neatly down the bodice's centre. The full sleeves close above one visible wrist with thin cuffs. Your thick wavy hair is parted in the centre, and curls at your shoulders. I return to your mouth which is so slightly but surely unhappy. In the curves of your face, your tightly held jaw gives the impression of an obstinate mood. There is no sign of your being relaxed in the seated posture.

Some consider that those who look at the white photographer's imprint of the Aboriginal person onto the plate reproduce the photographer's gaze (Lydon, 2002, p. 125). This places me in a similar position to Walter who looked at you with his camera. It further complicates the portrait of you that I see, a young woman in a cotton dress. But something is wrong in this image. Boorat, I can only wonder about your own gaze and join you from Wurundjeri Country to look into the space to the side with respect for the time between us and what connects us.

In the photograph, your overall attitude seems to be of succumbing to the situation rather than participating. Why did Charles Walter click the shutter then, at that moment, with your unhappiness on display?

I've wondered about that situation and that German photographer and botanist, Charles Walter. Sometimes he is described as Australia's first professional photojournalist, (also known as Carl Walter 1831-1907), who migrated to Victoria [from Germany] around 1856 and photographed local Aboriginal people at many government stations (Gaskins, 2013, p. 1466). Walter's Coranderrk work is a significant part of the art of place-making on Wurundjeri Country even today. Although he was one of many visiting photographers and scientists in Coranderrk's earliest years, he generated an archive of around 3,000 images, now held by institutions around the world, and which are the largest body of photographs taken at a single Australian Aboriginal place (Lydon, 2002, p. 78).

Of course, he is invisible in the photograph of you, but I sense him there with you, out of frame, when he came to Coranderrk with his baffling array of equipment in 1866. While Walter was focused on producing a taxonomic assemblage of 'Portraits of Aboriginal Natives Settled at Coranderrk' for an exhibition project⁴⁵, like many others pictured, you do not return his gaze.

45 At the time, the colonial exhibitions were often linked to international exhibitions that would draw world attention to Australia's resources (Museum of Applied Arts & Sciences, 2020). Boorat's picture was one of many in a panel by Carl Walter and commissioned by R. Barry (Lydon, 2002, p. 116).



Figure 29. Portraits of Aboriginal Natives settled at Coranderrk. 1866.

Exhibition panel assembled by Charles Walter. 1866. Source: State Library of Victoria.

Who arranged that moment? What words passed between you? Was this emotional, reluctant, distant, unhappy quality what he wanted to record, or all that you would give? Did you ever visit the 1866 Intercolonial Exhibition for Melbourne? Perhaps you saw the image he took another way, or in other circumstances, because many of Walter's photographs appeared in newspapers, including the Illustrated London News, and are known to have been displayed in Coranderrk's homes (Lydon, 2002, p. 82). The assembly of portraits had huge coverage and travelled around the world as well as across the years. One major dispatch in 1869 included 102 photographs from Walter's 1866 series for the 1879 Moscow Anthropological Exhibition (Lydon, 2002, p. 121).

At any rate, if the photo records more than your surrender to circumstance, I hope there is belated solace for you from the way Aboriginal descendants regard this type of image now:

So, for Aboriginal people, the images of their ancestors that were captured in the aftermath of the invasion are held in the utmost regard.

These revered ancestors who were captured in the collections of the 19th century photographs are blood relatives, they are not distant relatives because they lived a hundred years ago, they live on in the photos and we are responsible for them just as we are for our living kin. (Briggs, Lydon, & Say, 2010, p. 120)

This has been a very long letter Boorat. These are some of the things that survive and make knowing you and remembering possible.

I think of you and write as one mother to another, Angela

Framing and picturing

Philosopher of signs Roland Barthes observed that every photograph is a certificate of presence and suggested that the reading of public photographs is always a private reading (Barthes, 1981 as cited in Kleinert, 2006). Over time, the way Boorat's image can be read has shifted as Sylvia Kleinert suggested, describing the shifting appreciation involved for Aboriginal communities of their ancestors' photographs, when the images move from the public domain and into the world of individual and communal memories (2006, p. 79). Photographs provide a focus for memory as:

... a web of connectedness linking people and place. In Barthes' analysis the photograph establishes 'a new space-time category', an awareness of '*having-been-there*' (Barthes, 1982, p. 44, emphasis in the original). The photograph is therefore a reconstitution of the past: 'at once the past and the real. The Photograph does not necessarily say what is no longer, but only and for certain *what has been*. This distinction is decisive. In front of a photograph, our consciousness does not necessarily take the nostalgic path of memory ... but the path of certainty: the Photograph's essence is to ratify what it represents.' (Barthes in Kleinert, 2006, p. 74)

For Aboriginal communities, including Wurundjeri people, photographs are *more* than evidence of the past that continue to verify contemporary presence, as is often required and then questioned. Drawing on the scholarship of Gaynor Macdonald, Sylvia Kleinert writes that '[...] in Koorie families photographs are used to tell [...] stories, introduce people to kin, as items of exchange and as important statements of identity and belonging in the spatial and temporal politics of kinship' (2006, p. 79).

The photograph of Boorat, then, does more than summon colonial contact and show Boorat's moment of ambivalence. The photograph of Boorat also works the way Michael Taussig suggested in relation to modernity's concern with visuality and 'the camera's mimetic impulse through the representation of alterity' (in Kleinert, 2006, p. 81). However, my intention in writing letters to Boorat, looking for traces of her in contemporary online representations and

spending time with her photograph, is more closely aligned with another aspect of interest, which is to test the instability and internal contradictions within colonial discourse (Kleinert, 2006, p. 81).

While the storying through my letter-writing may be construed as the work of a determined 'white anti-racist', a self-conscious, white, left-wing, middle-class professional working in the contact zone (Kowal, 2015), my storying is also a move towards what has been referred to as 'enthusiasm for a legitimate real story' (Jones & Jenkins, 2008a, p. 140). My enthusiasm is an effect related to what Australian anthropologist Michael Taussig described as the 'yearning for the true real' (Taussig, 1993, cited in Jones & Jenkins, 2008a, p. 140). In all these ways, my storying is the work of antiphonal calling, of remembering and re-placing stories that seek some justice for Boorat and re-frame her presence in a narrative where she commands authority as the central actor with relations, rather than as a marginalised woman in men's stories.

Re-reading as diffraction and the spiral of possibility

Education scholar Bronwyn Davies has also wondered about animating objects in ways that resist both representation and claims to be 'independent of the researcher's gaze' (2017a, p. 267). She explained the diffractive methodology to examine an eighteenth century letter as deriving from both Haraway (1992) and Barad (2008), where diffraction maps both interference and relationality (Davies, 2017a, p. 267).

Davies (2017a) notes Barad's elaboration on how diffractive method raises questions about accountability. It is a question of heightened concern for me in the contact zone, where understandings of boundaries as mobile (not static) and blurry (Barad, 2008, p. 122) can mark entry into precarious or even treacherous territory. How am I accountable then in my letters to Boorat? I offer them, not as representation, but more as a flow between human subjects and materials at the cultural interface. Perhaps mine is a diffractive re-reading of representations of Annie Boorat in text and imagery, where I am co-constituted in this relationship as the letter writer, making relationality with specificities and mobilisation of flows and forces (Davies 2017a; Davies 2017b). Perhaps most important in all the relational concerns is my accountability, which I regard as having lain within my commitment to take Jones and Jenkins seriously and challenge the meta-story of colonisation, and re-materialise events in relation to other encounters, times, things and places (2008a, p. 140).

In *Remembering the Future*, anthropologist Melinda Hinkson (2014, p. 150) reflected on how historical visual materials work as compelling vantage points from which to consider other matters, including transformations in post-settlement contemporary times and places. Boorat's image in Walter's photograph works in these re-readings, offering a spiral of possibilities twisting and reshaping forwards into contemporary Wurundjeri Country.

Re-placing, re-framing: Walter calls out, I see him, I call back

When humans listen closely to birds, they are easily tricked by some calls that sound as though they are given by a single bird, but are sung by two different birds singing different parts of the same song. That is part of the phenomenon known as antiphonal singing (Peter, 2017) and part of the call and response world for the Eastern Whipbird that is sometimes heard in the Dandenong Ranges on Wurundjeri Country. In a play on this idea, I imagine Boorat is the song, and Walter and I are two performing birds 'singing' a song through image-making and writing.

In spite of our temporal differences, there are commonalities in the communication of Walter and I, if our images and words are taken as events, meaning that our three various acts of place-making are material events. Walter and I become 'we' even as we create our events across a great time span.

It turns out that Walter has called out to me over time, and that I encounter him through a singular appearance of Boorat. We three come into relationship not through Boorat but an *image*, an artefact, a phenomenon of/with Boorat. Together, Boorat, Walter and I become another 'we' in the contact zone.

Letter 10: Dear Charles: Another time and place for Boorat

Dear Charles,

I call to you Charles. My transgression and yours Charles, is with your image of Boorat. I can only speak for myself, but I'm keen to liberate Boorat from that taxonomic representation from 1866 and piece together another way for her image to be seen. Whatever ensues Charles, when I write to Boorat, there is the risk that I may provoke subsequent calls by her family and other decolonists for intruding on Wurundjeri matters. Whatever happens, in my mind, these will be other signals across time, place and Country.

Here's to remembering Boorat, Angela

To and fro with antiphonal imagining

What is the antiphonal imagination to do if not play with Walter's image of Boorat, to lift it forwards in time and context, to decolonise her image: to de-crisis it, to interanimate it, to non-essentialise her, to re-place her on Country? The antiphonal reimagination involves calling across time in several moves: I see Walter's move as showing the panel portraits at the 1866 Intercolonial Exhibition, an event, a deterritorialisation, an act of colonisation.

The counter move is my responses to the photographs after 151 years: an event of reterritorialisation and the assemblage of a decolonising event (Jones & Jenkins, 2008a).

Letter 11: Dear Boorat: Remembered

Dear Boorat,

I hope you don't mind, but I imagine you elsewhere and happier. In my spiral of possibility, I imagine you laughing back then with your children. The photograph does not, can not, capture you, it just records one moment. Boorat this has prompted a transgressive act by me, to take this all a step further and place you in a new visual assembly away from tropes of colonial taxonomy, loss and misery.

Imagining the happy you, Angela

Letter 12: Dear Boorat: What is place-making here?

Dear Boorat,

I approach you now by thinking about the art of place-making as a method full of possibilities. Amongst myths and silences, multiple lenses must be used to look for you. The art of place-making needs a curved spring, with traction, movement and resolve, as well as a point of purchase. The point of purchase allows some grip which I have with the 1866 photograph of you. It helps me to get beyond what Rosi Braidotti called the 'hermeneutics of suspicion' and also to keep possibilities open with Elizabeth St.Pierre's 'rigorous imagining' (Gannon, 2007, p. 1).

Boorat, you remain nearby, persisting in representational forms (the photo, the panel and the stories). Elementally you are still here, in memory and story you are a presence on Wurundjeri Country.

Remembering you Boorat, Angela

Representations, generative spaces and materials: Transgressive data

When I chose to examine references to Annie Boorat in various settler-colonial moments, namely those constituted in websites and other recently published material, I went on to shape questions by writing letters to her, just as I had by writing to her brother, William Barak. The letter format helped sketch her life and explore how she is remembered.

I chose to chase threads which led to Annie as Boorat. As I wrote to her again and again, I moved into the response and call mode that happens in antiphonal singing. My goal involved rigorous reimagining by working through the meagre representations of Boorat and substantiating her place in her own right on Wurundjeri Country today.

Emergent material: Transgressive representation

The transgression here is a form of risky cartography in keeping with the methodology of a/r/tography (artist/research/teacher) that insists on living inquiry and recognising sites of rupture (Springgay et al., 2005). When I transplant Walter's image of Boorat, I confirm the living inquiry and deliberately re-place and re-frame that material.

The resulting image, *Risky a/r/tography or draft needing permission? Another Wurundjeri Country story with the sky, Boorat and Merri Yarra biik (Figure 30)*, reflects on the complexities of developing this material to form a more coherent narrative with Boorat at the centre reinstated within a more nourishing terrain including the sky Country, otherwise known as the heavens, Tharangalk in Woi-wurrung.



Figure 30. Risky a/r/tography or draft needing permission? Another Wurundjeri Country story with the sky, Boorat and Merri Yarra biik.

Collage and image compilation by A. V. Foley (2013) with photograph of Annie Boorat. (Photograph source: State Library of Victoria. Terms of use: No copyright restrictions apply.)

The new image in the contemporary/living contact zone re-considers the contemporary place of Boorat. The things that survive here: a new place for Boorat related to the place where the Aboriginal School was located beside Merri Creek is represented in my 2013 Merri Yarra etching. Instead of Walter’s studio setting being the sole frame, above Boorat I now returned a blue sky. In recognition of being read as transgressive, I stamped the words *Draft needing permission* across the whole composition. This understanding sits against another archival storying of the image relating to its copyright status. According to the State Library of Victoria: ‘Borate - age 30 - Yarra Yarra Tribe [picture] Date: 1866. This work is out of copyright.’ The photograph is described in its Terms of Use: ‘No copyright restrictions apply’.

The real and the data

It may be that this enthusiasm for a legitimate real story – and our interest in materialization as a post-interpretive move – is simply an effect of our ‘yearning for the true real’ (Taussig, 1993, p. xvii), a persistent desire for certainty and pure presence in a time of uncertainty and ‘getting lost’ in the social sciences (Lather, 2007). (Jones & Jenkins, 2008a, p. 140)

What can be made real and the effects of the 'data'?

Taking a lead from the post-interpretive approach allows another shift from the 'made real' and 'real true' to consider the effects of the thinking and the way data is approached and formed (Jones & Jenkins, 2008a, p. 140). Jones and Jenkins led me to ask new questions, 'What thinking is made possible by materialisation', and 'What might be materialisation's effect in thought?' (2008a, p. 139). In other words, what are the effects of *Figure 30* as a/r/tographic data? I revisit Jones and Jenkins' concern that the effect of the data challenges the meta-story of colonisation and re-materialises events in relation to other encounters, times, things and places (2008a, p. 140). This matter is addressed through this re-framing of the colonial story and of Boorat. There is more though. As in Chapter Six, where I began to understand how the 't' in a/r/tography represents 'teaching' differently, I have come to realise Annie Boorat as the teacher in this antiphonal relationship.

Unfolding: Interanimations in a spiral of possibility

Letter 13: Dear Boorat: Wurundjeri people visit Victorian Parliament in 2017

Dear Boorat,

As I prepared this chapter in 2017, for the first time, Wurundjeri representatives entered the Victorian Parliament. Two Aboriginal Elders, including Aunty Alice Kolasa who co-signed the ethics agreement for this research, addressed the Legislative Assembly in English and Woi-wurrung language. The Elders explained their connection with the Yarra River and the importance of protecting the river for generations to come as statements made prior to the introduction of the Yarra River Protection (Wilip-gin Birrarung murrn) Bill 2017, (Victorian Government, 2017), the first legislation involving Woi-wurrung language. Aunty Alice Kolasa is the first Wurundjeri person to speak from the floor of the parliament in her role as a traditional owner of land on which Parliament House is built.

Beside her, and draped in possum skin, Aunty Gail Smith was prepared to speak in newly learnt Woi-wurrung language. The video footage of the ceremony shows her determination to speak without papers what she has rehearsed, but the moment was weighty, and she used her notes to read when the words wouldn't come. As she returned

to her script and read, she recovered and spoke out in her ancestral Woi-wurrung tongue.⁴⁶

You and Aunty Alice and Aunty Gail share roles as place-makers on Wurundjeri Country. In Walter's photo of you Boorat in 1866, your mouth is firmly shut and now Aunty Gail's mouth has opened in a momentous reaffirmation of Country and a radical moment of place-making on contemporary Wurundjeri Country.

Walter's decision to 'click' caught you in an emotional turmoil, perhaps a moment of defiance. It can be read differently today and challenge some silences and gaps that many fear persist for Aboriginal women's voices and experiences. Therefore, this photograph is a welcome companion to the acclaimed cultural works your brother Barak painted thirty years later. Together they inform the art of place-making here on Wurundjeri Country. All these things that reach us help to understand Wurundjeri Country today.

I think of you from my heart Boorat, Angela

Conclusion: Leaky materials and antiphonal calling

In Chapter Two, amongst many concerns about listening, hearing, appropriating, representing, offending, and other matters of misalliance in intercultural spaces, I posed the question, *Where am I in this story?* In this chapter I am in this story, co-constituted as the letter writer to Boorat and Walter and as the maker of the assembled collage (*Figure 30*). While this may be construed as the work of diffractive analysis (Barad, 2008; Davies, 2017; Haraway, 1992), the intercultural context has pressed me into accountabilities along the way. Therefore, in 2018 I shared what I had learnt about Boorat with Mandy Nicholson for her research.⁴⁷ In 2019, when I reviewed this chapter's attention to Boorat with Wurundjeri Tribe Land Compensation and Cultural Heritage Council's Cultural Consultative Team, the letter writing and a/r/tographic framework was accepted. These methods were regarded as a reasonable way for me to make a storyline with Boorat.

As a result of being in this story, I have embraced those risky intercultural spaces and breached the mobile and blurry boundaries in the manner of antiphonal calling, going backwards and

⁴⁶ Elders in Parliament with new legislation <https://www.facebook.com/VicParliament/videos/1912280542363107/>.

⁴⁷ Mandy Nicholson was researching Annie Boorat as part of NAIDOC Week 2018 theme, 'Because of her, we can.'

forwards, to and fro to form what might still be regarded as a transgressive story through my letters to Boorat and the re-placing and reframing of Boorat's portrait.

This chapter has considered the role of 'data' and mixtures of 'data' in the art of place-making on Wurundjeri Country today in multiple a/r/tographic performances of Country which encompass time, people, places, materials, law, language and images. In many places other than this chapter, Boorat continues to interanimate Wurundjeri Country at the intercultural interface. She does this through kin, archives, one photograph and, with respect, the storied contribution of this chapter.

The vital art of place-making in the contact zone today



Together by the Merri

A. V. Foley (2012). Etching and chine-collé. Australian Print Workshop, Fitzroy.

Chapter Eight:

The vital art of place-making in the contact zone today

Introduction: The pulse of Country and antiphonal calling

In this chapter, I pay special attention to the way pulse, antiphonal calling and intimate listening have informed my research practice, shaped my findings and helped me negotiate the cultural interface. Antiphonal calling is a metaphor for the study in general, it is a pulse connected to and residing in Country. Antiphonal calling informed the methodology and has been shown throughout the thesis to pulsate in relations between, with, and in places, materials, stories and people.

Interanimations on Wurundjeri Country

My intention in this chapter is to specify what is always needed to come to know a place as Country. To do this, I revisit the thesis using Basso's notion of interanimation (Basso, 1996; Kearney & Bradley, 2009). I consider the way time, the body and pulse form new place-making stories of Country.

The qualities that have infused the storying in this thesis required more than writing from the ground up, making prints and recording conversations. In order to find myself on Wurundjeri Country and find not just words but a *way* to write about Wurundjeri Country, I explore how time, the body and pulse mattered and affected the art of place-making through marking, holding, threading, soaking, writing, talking and thinking. These are the qualities that I used to story the overarching research question: 'How do we see, feel and identify Wurundjeri Country in a contact zone of cultural differences, in a largely urbanised place?'

Although the storying of time, the presence of bodies, and many vital pulses always gave the thesis momentum and closeness throughout, in this chapter I forefront momentum and closeness as antiphonal calling and intimate listening. I suggest that those newly formed articulations form the signature of this thesis.

I conclude with a reconsideration of the key concept in the thesis which I adopted during the project's beginning, that of place-making. I suggest my treatment of that concept as the *art of*

place-making *in the contact zone, on Wurundjeri Country, today*, is better realised as the *vital* art of place-making *for* Wurundjeri Country in the contact zone today.

Time

Attention

I could tell you that I have fished and caught yabbies with my father and friends on Merri Creek, but truth be known, in determining the importance of a place, small stories like my own are often generally disregarded as they have no ‘scientific’ value. (Darren Wandin in Wurundjeri Tribe Land & Cultural Heritage Council Inc., 2012, p. 71)

This story made its way into a Wurundjeri cultural values report in 2012, deep towards the end on Page 71. Although Darren is quoted in another seven sentences where he also mentions water, Creation stories, trade routes, Wallaby, Bandicoots, urban development, respect for Merri Creek’s waters, and his hopes for indigenous biodiversity, it was this last sentence about his ‘small stories’ that stood out to me in 2016. I was reminded of the narrator’s opening lines in the film *Ten Canoes*:

‘But I am going to tell you a story. // It’s not your story... // It’s my story... //... a story like you’ve never seen before. // But you want a proper story, eh? // Then I must tell you some things // of my people, and my land. // Then you can see this story, and know it’. (*Ten Canoes*’ narrator in Clothier & Dudek, 2009, p. 82)

Darren Wandin’s Merri Creek fishing story expresses his concern about what makes for a ‘proper’ story. It is a story I might not have engaged with earlier in the project. But the effect of storying as deep mapping and the slow work of listening and staying close helped me to hear, and to weigh, Darren’s comment and the tragedy within the comment. The Wurundjeri community brings ‘proper’ stories which may be bypassed by tellers and listeners: small stories, stories gone by, stories shared, stories about being there/here. Holding the storyspace open, uncertain and contingent is a stance that interanimates Country. It is time that is expressed in the seasons. The passing of stars and phases of the moon inform cosmological stories and enable instructive terrestrial readings about when to harvest seed and food, burn Country and be alert for floods. In this context, Darren’s ‘small’ fishing story on Merri Creek and its inclusion in the report is an important act of place-making on Wurundjeri Country.

Ethical practice over time

The passage of time is also vital to ethical practice in the contact zone. I came to appreciate that in 2018 as I wondered what to make of Darren Wandin's statement which I had found by chance while writing letters to Boorat. The man in Darren's brief story about fishing is his father, Uncle Dave Wandin, and so I was prompted to call Dave as soon as possible. Although it was not technically necessary to ask Darren's permission to quote him from the published report, or to check with his father, it seemed fair to discuss it, since I had known both men for several years.

I began by calling Dave to talk about the newly found story, and to ask Dave if he might talk to Darren about me including it in this thesis (D. Wandin, personal communication, February 17, 2018). Several things emerged. First, Dave was not aware of his son's fishing story in the report. Secondly, in the conversation I shared the reason I found Darren's fishing story, which was that I had been writing to Dave's relative, Annie Boorat.⁴⁸

Time passed. Later, Dave rang to say he had spoken with Darren who had agreed to talk with me about the fishing story. Months passed while Darren and I looked for a mutually convenient time, until we bumped into each other at an ecological burn at Ngarri Djarrang grasslands, where he was with the Narrap Team, and I with Merri Creek Management Committee.

Time was of the essence that day due to the nature of burning which, if successful, burns slowly. This burn went reasonably well and afterwards Darren and I chatted at the back of the Narrap Team's ute. As the smoky haze cleared away from the blackened stumpy tussocks of the grassland, one type of tall woody weed remained unsinged, and waved in the breeze unaffected by the fire. As Darren considered how his story suited the place-making focus of the thesis⁴⁹, I appreciated that *his* understanding, which led to *our* understanding, was the practice of ethical engagement; this relied not just on impulse or researcher attention, but attention to exchange over time.

⁴⁸ Although Dave Wandin is directly descended from Boorat, that relationship had not been part of his storying in Chapter Five or what came up in Chapter Seven.

⁴⁹ With permission from Darren Wandin 2018, without a recorded conversation as the ethical agreement was concluded.

Temporalities

Working across and through time on Wurundjeri Country in the contact zone today has led me to consider and conceptualise time in particular ways. Although theoretical physicist and philosopher Paul Davies (2002) argues that time appears to work differently for everyone in perception and articulation as well as flow, my concern is not with the temporal dimension of the world. Instead, I have found time and its effect in and on my research practice, through what I have constructed, negotiated, written, listened to, made, broken and seen.

According to Springgay and Truman (2019), if time can be read for normative orderings and tested for loaded colonial values, the capacity for data to work differently will open up. From Wurundjeri Country, I saw how this testing for colonial values worked in Giordano Nanni's research that is specific to Wurundjeri Country. Nanni (2012) came to focus on time by recognising the colonisation of 'Aboriginal time', settler-colonial forms of time and how time was a tool for Indigenous resistance and cultural negotiation. Nanni framed time broadly as an imperial concept and applied that locally, temporally and materially to suggest how imperial time informed the rhythm of colonial ordering on Wurundjeri Country through the bell, the church and the school, playing out in a conflict between 'biblical chronology' and 'geological time' (2012, p. 156).

When I reflect on the role of time on Wurundjeri Country as encountered in this study, other differences emerge. I am thinking of my initial determination to resist a framework based on encounters through the (old) archives (such as contact histories), or a framework rooted in meta-concepts, abstract theoretical or positivist methodologies that would distance me from 'now'.

However, it turns out that temporality in my choosing to focus on 'today' and 'now' has been a vital element in this thesis. To begin with, I find that choosing to stay close to Country, to consider the research as intercultural, and to adopt the contact zone to conceptualise where we work together, has been glued together by time. The temporal decision to work contemporarily, through storying and *a/r/tography*, produced particular experiences of time. I found the temporal horizons that stretched backwards through geological ways of knowing time was altered by experiencing time on Wurundjeri Country as a space that hinged on working contemporaneously (to notice 'now').

Framing the thesis temporally is echoed within the approach adopted from Tim Ingold (2011), to follow the materials, learn the movements, draw the lines, often returned to in this thesis. I was drawn to those three provocations due to their energy and momentum. Less clear was the whisper of temporality (*follow* the materials, learn the *movements*) in Ingold's 'graphic anthropology' (2011, p. 18). All along, my intention to consider a research matrix of interiority and exteriority was fundamentally affected by time in movements from and with time, always anchored to Country.

Time affected this intercultural, place-based, deeply mapped, a/r/tographic study in many other ways. First, the lead *time* to think about me doing this study and then the slow pace to negotiate our agreements. Later I used *time* to make etchings and made *time* to give presentations in academic settings. *Time* worked to help me understand the recorded conversations. *Time* was taken to regard spoken and written words whether together, apart, agreed to or retracted. Over *time*, layers of understandings were vital to rethink stories.

But I had to re-think time itself. Indeed, time's representation is not neutral; it is vulnerable to being loaded and misconstrued in intercultural contexts:

Representations of Aboriginal culture as static, and timelessly and authentically 'traditional', have served a functional purpose for our society by supplying a counterpoint to a mainstream identity which is modern, rational, and progressive. [...] Aboriginality is frozen in the past, construed as essentially spiritual and natural. (Ireland & Lydon, 2005, p. 9)

The stories in this thesis show Wurundjeri people lively in the contact zone, negotiating the world dynamically, and far from being fixed in either a static or remote sense.

Time has other effects. I *mulled over* stories with time in mind the way Phillips and Bunda proposed; to seed questions and make links between what had been seen and heard and made: notably, *after* stories had been 'loosely mapped, and then revisited *again and again, slowly* fleshing out the heart and soul of the story' (2018, p. 39. My italics). There are two matters here. Firstly, how I took time to do the slow thinking and composition, what might be described as antiphonal thinking – the going and calling to and fro between places, stories, and in the intercultural, material and intellectual space. Secondly, the nature of my *slow* effort is a vital aspect to the research, an attribute rarely acknowledged but whose value was asserted by Rose (2013, p. 6).

Time to story in the contact zone on Wurundjeri Country today also always meant accepting not knowing what comes next, of being with provisionality rather than certainty.

In all these ways, the thesis's stories are temporal products of, and acts of, situated intimacy and antiphonal thinking.

Listening

Sitting with the unseeable in the recorded data and becoming attached to fragments, context and forming stories, I 'saw' (remembered) what happened in physical terms (such as with jackets, beads and feathers), intangible moments (such as dappled light or the sound of Bellbirds calling), and in metacognitive ways (using insight for making sense). Amongst the intensity of repeated listening was my concern to do justice to the words between Wurundjeri people and me, our research participation consent agreements, and the study's objectives.

Two words influenced me to slow my listening down, namely the Māori phrase *he kōrero*, meaning 'words between us' (Jones & Jenkins, 2011). For Jones and Jenkins, *he kōrero* refers to words between researchers, archival textual artefacts, and new writing (2011, p. 4). Here I use the idea of 'the words between us' to understand recorded storytelling as time-affected earthly and airborne data arising from entwined acts of sharing, talking and listening and as additional to the things and Country between us.

I also bore in mind the examination of one archival recording and transcript of Mrs Konile's testimony to the South African Truth and Reconciliation Commission (Krog et al., 2008). The researchers' repeated re-listening to that recording corrected mistranslations and eventually drew nuanced meaning from what had been initially dismissed as Mrs Konile's 'incoherent' testimony involving goats and dreams (Krog et al., 2008). However, Krog's paper became less helpful to me later as I realised the difference between working with *an archival transcript* on the public record, and working formally with people sharing *lived, self-determining stories*.

I connect 'being recorded' with Gayatri Spivak's concept of critical intimacy as involving multiple practices of staying close (Paulson, 2018). Listening to recorded conversations means staying close. Listening repeatedly affirms the strength and spirit of our ethical consent agreements and their integrity over time. There are time-related caveats of listening in the agreements: being heard at the time of speaking, being heard later and elsewhere, and then there is my related writing based on listening, but produced *in the future* and therefore must be

re-heard and re-agreed to by those involved *later again*. So many temporally entwined matters of antiphonal thinking and intimate listening.

Rupture and impulse

In the co-created framework for producing material that involved the consent and contribution of Wurundjeri participants, I did not expect that shared words would rupture.

In 2016, when one Wurundjeri person withdrew consent to participate in this study after a recorded conversation and extensive development of a chapter, part of what had been recorded and written remained with me: the intimate qualities of exchange in a winter's morning sunshine at a table laden with leaves, artworks, photographs and teacups. The now muted hours of recording at the cultural interface picked up uneasy, cautious pauses, but did not capture what I recall of intense eye contact, or of fiddling with bags and folders to show our things, and the effort to do justice to complicated Wurundjeri family stories.

Time passed after the withdrawal of consent to participate, and I wondered what remained and what was taboo when agreements wrinkle and must be extinguished. I worked a/r/tographically, to digest the experience and find other words (Irwin et al., 2006).

The result runs somewhat counter to Elizabeth de Freitas' (2008) suggestion that arts-informed research practices can disrupt the tendency for a researcher to be 'overly present' (p. 470). The opposite was the case for me. My position expanded as I wrote *even more* and made a collage with a torn blank consent agreement. The outcome was surprising for me and was instrumental in understanding that what happened in withdrawal of consent and participation was a change of heart.

The collage, *Impulsive data: A change of heart with gum leaves and moth* (Figure 31) is a materialisation of that withdrawal, my acceptance of that painful decision and respect for the outcome, to remove some shared stories from this study.

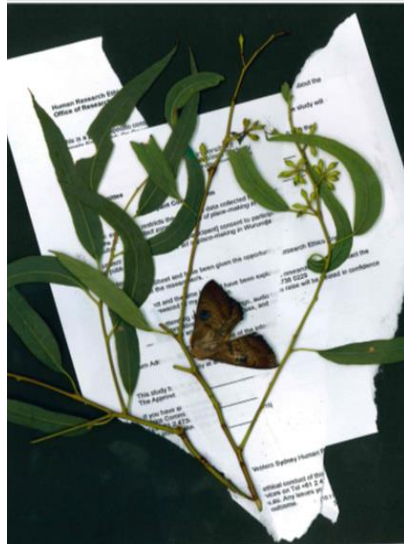


Figure 31. *Impulsive data: A change of heart with gum leaves and moth*

A. V. Foley (2017). Collage

Then, in 2019 I re-assembled the collage to find some beauty, pattern, and lighter touch in the rupture to make *Impulsive data again* (Figure 32).

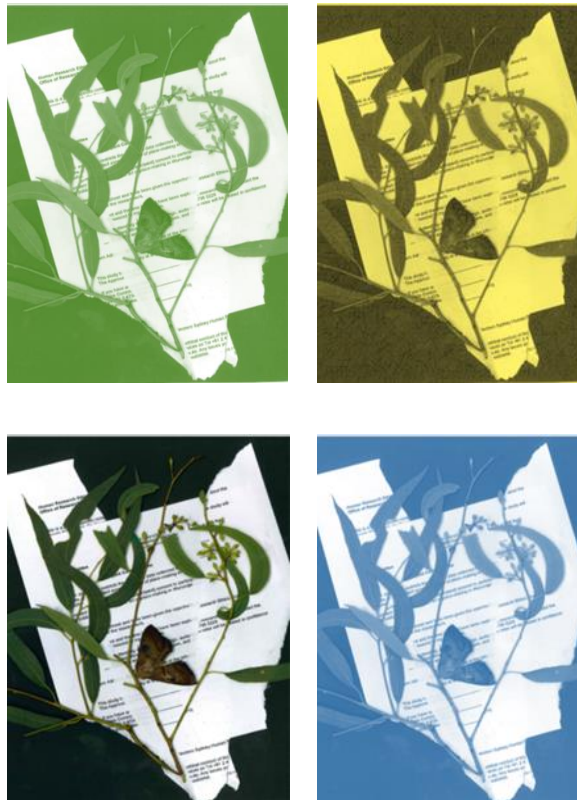


Figure 32. *Impulsive data again*

A. V. Foley (2019). Collage.

While one recording and its related writing was deleted, the genie remained out of the bottle and is remembered over time differently. The understanding I needed in order to listen was advanced by the productive capacity of the a/r/tographic method which proved to be more than informative and constructive (Irwin et al., 2006, p. 71). The a/r/tographic method produced a space for me to listen and gain insight.

Writing letters

Writing letters to Annie Boorat and her brother William Barak was never an intended methodology for this thesis, nor was it a strategic textual device to move between the present and the past. Letter writing was not part of a plan to interrogate or integrate contemporary Wurundjeri people's ancestry into the contemporary setting of this thesis. Rather, while I faced an enormous 'catch up' (like most Melburnians about Wurundjeri Country), I began from a low base to relearn, reshape, unlearn, and learn anew with Wurundjeri stories, and began to write letters.

I wrote letters on impulse to think through situations and ideas. In many ways, writing letters was the same as making etchings. Amongst many astonishing and helpful stories from the Wurundjeri community, I also turned to letter writing not to narrate or compose a story, but as a creative pedagogical act. Later, I considered how this was also a form of material thinking, an a/r/tographic act in the art of place-making on Wurundjeri Country.

Most importantly, writing letters helped me to position myself as a 21st century non-Indigenous woman on Wurundjeri Country. Writing letters produced a respectful way to acknowledge Wurundjeri ancestors and ancestry. Writing letters helped me to span time within this contemporarily placed/timed thesis. Writing letters allowed fresh questions to spiral.

The storying prism of antiphonal thinking and intimate listening

I argue that attention to Darren Wandin's story, listening and re-listening to recorded conversations, working through the retraction of consent to participate, and writing letters, have worked across time in a way that can be better understood through the storying prism of antiphonal thinking and intimate listening. In that way, where antiphonal calling ordinarily refers to vocalising between birds or interacting choirs, here, antiphonal calling lies within intercultural encounters, and with Country. As such, an antiphonal methodology is relational geologically, ancestrally, archivally, contemporarily, and seasonally. The antiphonal prism also

has the capacity to call between intercultural spaces to connect in multiple ways with the crying, singing and feeling that continues to make Wurundjeri Country knowable today.

Bodies

Turning to bodies, I began to acknowledge their role in the interanimation of Country after a face-off with a Kangaroo.

I am back on Gunditjmarra Country walking around the leechy, wet parts of Kurtonitj⁵⁰ Indigenous Protected Area for RMIT with Aunty Maude (Eileen Alberts), her sister Colleen and students, engrossed in a deadpan exchange with Kangaroos. They gaze at us across the bracken filled plains and scratch, their twirling ears working steadily. Their coats match the spent brittle growth of bracken and have touches of charcoal colour. Behind, Phragmites have creamy stems and tan flower heads. They lean in unison with the northerly breeze. I'm half there, half elsewhere. At the Galada Tamboore grasslands in Melbourne (re-named in Woi-wurrung to mean 'stream waterhole'), on Wurundjeri Country, roos and I have faced off the same way. Huge bodies have stared us down just as coolly: staunch, massive chest, twirling ears, steady gaze across the grasslands of Melbourne's suburban Campbellfield beside Merri Creek. Bodies that face each other across the grassy plains on Country. Bodies on Country. (Thesis Journal, 3 September 2019)

This shift, to forefront bodies, refocuses and reframes my deep mapping and place-making research to reduce the anthropomorphic stance and acknowledge the vital role of bodies as place-makers, including in the contact zone today. While my approach to the contact zone on Wurundjeri Country today has been predominantly on the basis of the contact zone as a place of human sociality, acknowledging animal, plant and constructed bodies has always affected my ability to experience this place as Country.

Turning firstly to non-human bodies, I recognise their representations in necklaces and etchings, noticed and figuring in stories about feathers, calling and flying and stumbling around tussocks without functioning mouthparts. Other bodies have dripped, burnt, stood tall and given

⁵⁰ Meaning 'water crossing over the lava plain'

up their skin, waved seedy flower heads in the breeze, been used in bouquets, and laid on damp paper to make impressions for my etchings.

In this less anthropocentric context, some equivalence of life on Wurundjeri Country becomes apparent. It is not just about a changing view where I am always located as the witness and narrator. Rather, the shift determines a different standpoint that still involves witnessing and narrating but where I recognise my place as part of life on Wurundjeri Country, and therefore entering the possibility of relationship to Country. I also see how the framing of human bodies in this way turns the volume down on our interculturalities. Instead we are actors in encounters of writing, threading, gazing, dancing, cutting, murmuring, mixing, agreeing, signing, speaking, listening, pausing, refusing, and making things.

Now, as I forefront many of the bodies that have appeared in my deep maps, a/r/tography and in conversations and other encounters in the contact zone, I describe the vital role of different kinds of bodies as place-makers in this thesis.

Animal bodies

It is not just planning, money, advocacy and skill that enabled more than thirty years of environmental restoration of ecology and interest in the waterways around Merri Creek. The community vision from 1976 to restore habitat along Merri Creek and form a wildlife corridor has always been based on telling stories, featuring Sacred Kingfishers, echidnas, platypus, White-faced Heron and wallabies (Scheibenbogen & International Riverfoundation, 2008, p. 61). I learnt something through Aunty Winnie's story of the Golden Sun Moth, and the soaring body of Bunjil circling the crowd at Wil-im-ee Moor-ing during the 2012 land handback ceremony. A narrative needs characters.

In my educative role I have come to defer to two creatures who come to Merri Creek as part of their life cycles, the Sacred Kingfisher and the Short-finned Eel. As my understanding of those creatures as part of Wurundjeri Country has grown, it is not only the ecological interrelationships that surprise people. I built an approach using the concepts of place-making and storytelling with the a/r/tographic method in connection with the Wurundjeri community. Through the thesis I came to reframe my communication about this place and the way I approach the ecological engagement work for Merri Creek Management Committee. I do this by forefronting where we are as being on Wurundjeri Country when I meet approximately two

to three thousand people a year in my community engagement and education role.⁵¹ The effect has been to build a narrative about the value of indigenous biodiversity enriched with acknowledgement of traditional owners and a way to recognise Wurundjeri Country.

I have learnt how stories become richer through their being understood through the bodies of Wurundjeri Country, stories which I have learnt to consider as the place of bodies in the interanimation of Country. For example, a story about the migration lifecycle of Short-finned Eels can contain ecological messages about strength, change and difference, but the story's potential to reorient everyone's location begins when the Short-finned Eel story is re-named, and becomes an iuk story.

The interanimated story, which notes the Woi-wurrung name for Short-finned Eel as iuk, can respectfully detail the Wurundjeri conception of seasons, the history of Wurundjeri hosting of big ceremonies on Wurundjeri Country as noted in contact accounts, the reported sustainable use of local food sources during those big gatherings, and Aboriginal people's care across many Countries, to timing of the gatherings to ensure plenty of cooked iuk to share, and also to create confidence in future iuk harvests.

As I have recognised the continued presence of Short-finned Eel as iuk, Merri Creek has become interanimated by a different storying of local waterways that are inherently relational to peoples and places very far away.

I brought two bodies into the thesis as part of the methodology, as place-making objects for conversations, objects to avoid deficit discourses. Although these bodies (*Figure 33*) turned out to be of marginal value amongst Dave Wandin's shield stories (Chapter Five), their greatest value lay in revisiting the objectives of our conversations, about things, making and places.

They remain bodies in the thesis made with guidance from Gunditjmara artist Bronwyn Razem. During the making and use of these two woolly, grassy creatures *iuk* and *dulai wurrung* (*Figure 33*), they worked as pedagogical bodies of my intercultural place practice.

⁵¹ Special Engagement Programs Coordinator. Merri Creek Management Committee (1999-ongoing).



Figure 33. Grassy, woolly bodies: luk and dulai wurrung (Short-finned Eel and Platypus)

Made by A. V. Foley from knitting wool, grass, hay and palm fronds.

The reason to notice the body here is threefold. Firstly, bodies have been and will continue to be integral to articulating place-making: to deep map Wurundjeri Country and be connected to Wurundjeri Country. Secondly, bodies have been integral to the production of this embodied and emplaced narrative. Thirdly, bodies have produced multiplicities of connections and conduits for new questions. Bodies are present as the body of this text and its images (the body of work). In these many ways, bodies in this thesis are pedagogical.

William Barak represented on a built body

This story interanimates Wurundjeri Country with another type of bodies and type of representation of a body. It concerns the depiction of Wurundjeri Elder William Barak (1824–1903) on the body of a 32-storey residential apartment block in Melbourne’s Central Business District (*Figure 34*). This brief version of a place-making story with bodies at its centre incorporates concepts I have learnt to use in this thesis: deep mapping and post-interpretive analysis.

It is a story from the contact zone on Wurundjeri Country today that evolved into a provocative narrative embedded in the body of ‘the controversial Barak Building’ (Institute of Postcolonial Studies, 2018, p. 1) that reflects the contemporary volatilities of place-making in the contact zone between Indigenous and settler people in Australia (Porter et al., 2019).

When the enormous drapes that had been covering a new building in central Melbourne were thrown off in early 2015, an extraordinary sight was revealed: a colossal image of a face staring down the city’s civic spine. This moment of unveiling marked a fascinating moment for Indigenous–settler relations in Australia, but especially urban, densely settled Melbourne. For the face is that of

William Barak, ancestor and leader of the Wurundjeri people, whose country was stolen and remade into what we now know as Melbourne. (Porter et al., 2019 p. 1119)

I was affected by stories surrounding the building which was completed during the writing of this thesis. The façade was fraught in terms of contact zone volatilities (Porter et al., 2019), about the accurate representation of William Barak, who now gazes southwards to the Shrine of Remembrance, and other narratives concerned with racism and power:

The problem I have is not with the idea that Barak should have a place in the consciousness of the city, but with the overt association between the 530 luxury apartments that are the Portrait building's actual purpose, and the lifelong dedication of William Barak and the entire Kulin nation to the struggle over land. To place high-end city real estate and an image of the most famous of 19th-century land rights activists in the same frame is a cruel juxtaposition if ever there was one. This unconsidered conjunction exposes our blindness not just to history but to its contemporary consequences in institutionalised racism and unequal power relations. (Hansen, 2015, n.p.n.)



Figure 34. *Interanimated bodies: William Barak gazes across Melbourne*⁵²

<https://armarchitecture.com.au/projects/barak-building/> Accessed 25/02/20.

⁵² William Barak's image was realised with white panels bolted onto black balcony slabs.

A building's façade with a portrait does not necessarily interanimate Wurundjeri Country. Subsequent commentary about the building and critical concern about colonial power does not constitute an interanimation of Country. I take interanimation to combine feelings, connections, words and images with bodies to form a place-making story of Country. My sense of interanimation is intended not just to enrich physical objects with meaning as Sartre suggested (1965 in Basso, 1996). Neither is interanimation an act of storying on Wurundjeri Country.

Rather, I have used interanimation as a method to aid my decolonisation of material. In that way, looking back on times with Aunty Di Kerr, Uncle Dave Wandin, Mandy Nicholson and Darren Wandin has been interanimated by acknowledging the presence of many types of bodies. The advantage of bringing interanimation to storying or place-making or deep mapping Country is to forefront Traditional Owners amongst bodies of all kinds.

Rivers and grasslands as bodies

According to Bagele Chilisa, decolonising research involves 'going back and forth to retrieve marginalised and suppressed literatures to review, analyse, and challenge colonising and deficit theorising and interpretation' (2012, p. 60). Decolonising stories is therefore an act of place-making accomplished through repeated re-examination until the meaning of a story can be destabilised by recognising, for example, a story's context and the standpoint of the storyteller. However, I have taken this further to consider the *art* of place-making as the work of interanimation that opens the space for a cultural point of view that pays attention to the presence, affect and effect of different types of bodies. I continued to learn this lesson when writing of the gum tree as a body releasing its water when it is scarred by the removal of a slice of its bark skin to become a shield.

Country continues to be defended through Aboriginal people's ongoing storying of places and their bodies. Tony Birch's (2018) story about the confluence of Merri Creek and Yarra River is an interanimated act of place-making in the contact zone on Wurundjeri Country today, a story of reclamation, interference, relocation and deceit through the body as a river. As Birch rematerialises the place where two local water bodies meet, he interanimates a story of local waterways and the way they are loaded with colonial values. I am reminded again of the work to decolonise intercultural place stories that are materialised differently according to who is the storyteller, and what is the storyteller's standpoint and agenda (Jones & Jenkins, 2008a).

The body is re-presented in the concept of renewed Woi-wurrung placenames around Merri Creek selected by Wurundjeri Elders in 2006: *Marran Baba* (body of the mother) as a broad space which encompasses the renamed remnant grasslands, *Bababi Marning*, meaning mother's hand (formerly Cooper Street Grasslands), *Bababi djinanang* meaning mother's foot (formerly Jukes Road Grasslands), and *Ngarri-djarrang* meaning thigh (formerly Central Creek Grasslands) (Merri Creek Management Committee, 2009b, p. 33). The body is a device to reconceive and interanimate Country, in this case, as the mother Kangaroo's body.

Human bodies

As I began to explore the way our bodies were involved in more than the physical acts of making, I considered the gestures, murmurs, silences and gazing as I listened to recorded conversations. Once I heard Uncle Dave Wandin patting his jacketed body over his heart to show where to hold his shield so it could be held to protect him, I began to see how my art of place-making on Wurundjeri Country needed more careful listening, more attention to details and recognition of the place of our bodies.

I began to notice our bodies and the variable breathing in determined storying and breathing through the hesitant moments to carefully choose words. I became aware of how my printmaking was a work from my body and came to explore diverse kinds of body-space-place relations: between human bodies and places, between human bodies and plants, between human bodies and material things such as paper, ink, feathers, steel, bark, ochre and basalt.

Key moments in which parts of the human body are present have been in the hard-working fingers of Uncle Dave, Mandy, Auntie Winnie, Aunty Bronwyn and me; the hands that hold to press, dab, twist, twine, etch and thread; the eyes that strain to see both sides of the shield and the marks in its fine grain; the eyes that must focus to make feather skirts, texts, necklaces, etchings, and find ochre while driving around Melbourne. There is skin as well, the ochred skin of the women dancing in *Djirri Djirri*. Aunty Di's perspiring skin in the hot summer art gallery under the skin of the possum draped for ceremony around her shoulders. Hot and cold bodies, becoming smoky bodies bathed in the white smoke of the burning of manna gum in Tanderrum.

Many necks have been draped in necklaces made of Phragmites (made by Mandy Nicholson), silver and glass beads (threaded by Aunty Winnie Bridges) and woven from raffia (twined by Aunty Bronwyn Razem with Angela Foley). Feet have sometimes been metaphorical, such as when I 'put a foot wrong' with the bouquet for Stacie Piper, and earlier on, in my lack of

consultation with the Wurundjeri community for the making of bark objects from gum trees. Our feet have walked in the grasslands and valleys around Merri Creek. Our feet have been drenched and cold in the rain at Wil-im-ee Moor-ing, at Coburg and Garambi baan in Eltham.

I am thoroughly affected now by bodies and the way Wurundjeri Country is interanimated through this connection. Recently, I met Wurundjeri artist Georgia MacGuire who has made bark dresses for her relatives to comment on oppressive conforming times within Western culture (Skerlj, 2015).⁵³ It was not until I met Georgia in 2019 that I could piece the story together differently than seeing her bark dresses curated and well-lit in an art gallery. Georgia had taken bark from the body of the paperbark trees lining suburban Thornbury's streets, close to Merri Creek on Wurundjeri Country. The Melaleuca's paperbark is another skin holding stories about traditional Wurundjeri uses, such as the way that bark is known to heal the human body when used as bush bandages or to wrap human babies.

Pulse

The pulse of the Merri

The body of the Merri Creek pulses through many of the place-making stories and helps to 'read' Country. Reading Country is an idea linked to this question:

How do we read one another? How do we "hear" one another in a country where the past often still bleeds among us? (Krog et al., 2008, p. 531)

One way I have 'read Country' in the contact zone has Merri Creek at the centre where I learnt how the past bleeds among us on Wurundjeri Country. This matter has emerged a/r/tographically in this re-storying which began as a different story so long ago for me, knowing Coburg as a child, not as a place on Wurundjeri Country but as a place with a stony walled prison where my father spent time. Many years later, I realised that a polluted and insignificant reach of Merri Creek passed by that prison. By looking for Wurundjeri Country, I saw the same area from an unexpected perspective after the gum trees between Merri Creek and Pentridge Prison were scarred by a group including Uncle Dave Wandin in January 2012. Reading Wurundjeri Country beside the Merri shifts for many who make new connections,

⁵³ Georgia MacGuire won the three-dimensional Victorian Indigenous Art Award in 2013 for her bark dresses (Skerlj, 2015).

such as for those who gathered in the contact zone for Murnong Gatherings affected by the excitement of ochre handprints, ceremonial fires and, often, the stories danced by Djirri Djirri.

Merri Creek is a pedagogical character in one etching that appears twice in this thesis, firstly as *Figure 7. Who can make this picture? Place-making, three scars, Emu feathers* (Chapter Two), and then again renamed as *Figure 21. Remembering: Emu feathers and scars of the Merri* (Chapter Six). Another version of my representation of that place appears again as *Figure 8. Together by the Merri* (Chapter Three). They all suggest new and renewed readings of Wurundjeri Country. I took the artist's privilege to re-cast that mimetic representation of a stretch of Merri Creek in Coburg again, and to visualise that place's intercultural nature with shreds of sheet music in *Together by the Merri* (*Figure 35*). This monoprint has the same base etched image but is affected by the heat of practice (Bolt, 2000, 2004), the very business of 'working hot'. The musical notation signifies another reading from Wurundjeri Country, a reading suggesting different languages, pitch, speed, and the rhythm of a song.



Figure 35. *Together by the Merri*

A. V. Foley (2012). Etching and chine-collé. Australian Print Workshop, Fitzroy.

Thinking about vital pulses draws out qualities of flow, pace and momentum in Country, the art of place-making, emotional geographies, catharsis and mimesis. It is where Carter's (2004) material thinking meets Barad's (2007) idea that we are shaped and influenced by those other flows just as we shape and influence those flows inside and outside us. I take the notion of the pulse within the conversations, deep mapping and makings as being integral to a/r/tography. Surely all arts-related approaches referred to in this study (Bolt, 2000, 2004; Finley, 2008; Knight, 2015; Knowles & Cole, 2008) have a pulse. Does the pulse of Country permeate my etchings and this writing? How much of what we shared *before* recording created a pulse of understanding between us and became the foundation from which we spoke?

The purpose of considering momentum itself as a force is to further build an understanding of the art of place-making in the contact zone today. One significant pulsing moment began when beads from Auntie Winnie's necklace popped off my neck and rolled away (written into Chapter Four), an event which re-energised the slow work to create consent agreements, to revisit Galgi Ngarrk's grasslands, notice Golden Sun Moths, draw, etch, speak and write. In other words, to pay attention to what pulses do when static conceptualisations are set aside; to see the dynamic forces in play and move along with unexpected inroads to grounded subjects (Cole, 2013, p. 226).

Words and recordings governed by academic consent agreements have a different pulse than words exchanged freely walking through grasslands preparing for an eco-burn or doing eco-cultural business beside a creek. Noticing how the choice of words affects the momentum of speech. Put differently, there is a pulse in the spoken dances of exchange, going to and fro between carefulness and naturalness.

In my experience of shelved words after consent to participate was withdrawn, I perceived matters differently as I recognised the entire event as having a signature, a relational pulse. Thus, it became obvious to me that there was a pulse embedded in all our agreements. While an agreement foresees that the talk and writing *may* become public data down the track, during its production, it sits in limbo with a pulse of its own, a pulse of contingency.

Pulse Country

Understanding Country is rhythmic work that William Barak and Annie Boorat would have known through songs, dances, observations of nature, astral and cosmological stories about the stars and phases of the moon. Finely tuned readings have not been abandoned as many now

look for the pulses that relate to the flowering of Lomandra, running of Short-finned Eels, blooming of wattle, harvesting Emu eggs or Kangaroo grass, managing fire, tuning in to seasonal cycles and flood seasons.⁵⁴

I have written of Bagele Chilisa's instruction to decolonise research, by 'going back and forth' (2012, p. 60). By going back and forth, to and fro, looking for Wurundjeri Country, this action became a major factor, a pulse that also interanimated Wurundjeri Country in the contact zone for me today. I was also prompted by Ross Gibson and his use of pulse to consider fluidity and rhythms between past volcanic eruptions and flows, present-day topography and the cultural pulses that animate us (2010, pp. 94-97). I have sometimes imagined one pulse of Wurundjeri Country as a shared pulse of losses in unceded, colonised and urbanised places. The pulse of going backwards and forwards in time is surely multiplicitous; it moves in John Ruskin's 'awful lines' concept where past happenings influence future forms (in Ingold, 2007, p. 130).

In these ways and more, my search for home as a search for Wurundjeri Country involves storying for the heart and soul, a search for the 'pulse' of Country. When the research goal is not to produce outcomes-focused accounts (such as, 'he said, she said, we did this, we went there', etc.), different, interanimated place-making stories have emerged.

Just as I now consider storying and bodies to be integral to the interanimated art of place-making on Wurundjeri Country today, I also find that my to-ing and fro-ing is a significant pulse and signature of this thesis.

Pace

The effect of going to and fro always slowed the pace I had imagined to do this research. Being considered was slow. Was I slow because Wurundjeri Country was unfamiliar? Was I slow because I am the non-Indigenous researcher in the contact zone expecting a pace that was naïve and inappropriate? The slowness in the act of moving backwards and forwards was fundamental to the possible ways to imagine, picture and become familiar with Wurundjeri Country today. Was I prepared to slow the pace and linger with places, people, ideas, processes, and materials? Glancing was neither rewarding nor informative. The slow action of repeatedly

⁵⁴ See Federation of Victorian Traditional Owner Corporations 2019, Gammage 2012, Pascoe 2014.

moving backwards and forwards was intrinsic to my a/r/tographic practice at the cultural interface in all its forms of etching, writing, talking, listening, speaking, and making.

Ingold's (2011) call to follow the materials, learn the movements, and draw the lines was more vital and inherently mobile than was apparent to me initially when I drew on the concept to connect to Country. I hadn't foreseen the pace.

How does pulse inform the way pace works in the art of place-making on Wurundjeri Country today? I have argued that this thesis pulsates with attention to the processual matters of doing this research, such as applying for ethics, negotiating recorded conversations, and working in the print studio, but all that has also been a matter of pace.

Going back and forth was the signature force that brought Darren Wandin's fishing story (Wurundjeri Tribe Land & Cultural Heritage Council Inc., 2012, pp. 70-71) into this thesis. Following up on the story not only supported my insight as to the practice of ethical research. That story contained its own evolving pace, so necessary to see how places are interanimated when they become lively, familiar and storied. Glancing at places or perceiving places from a distance in maps or the archives was not rewarding for me. The commitment to working locally and closely was necessarily slow because Wurundjeri Country was unfamiliar to me. A slow pace proved to be an indispensable matter to meet some of the possible ways to imagine, picture and become familiar with Wurundjeri Country today.

The pace involved in the to and fro action, of continually moving backwards and forwards, has been the open-ended driving force for my ontological and epistemological work in the contact zone.

The pulse of making

The intimate business of speaking, recording, and writing has emotional counterparts that makers understand: the shifting emotional tides that are ridden to bring something into existence. Catharsis and mimesis are parts of the maker's world. Dave Wandin and Mandy Nicholson talked about the culturally sensitive work involved in making. Dave Wandin worried about *marking* the shield he made; what was 'right' according to his ancestors and peers? Mandy Nicholson defended her decision to make reed necklaces differently; was she 'cheating' *not* to make one long strand to loop around the neck again and again?

For me, working with the chine-collé technique⁵⁵ provided an opportunity to reconsider encounters in the contact zone. On the one hand, while chine-collé is often *misunderstood* as being a glued collage, it involves a *reanimation* of glues and fibres in intimate, pulsating processes of stickiness, coupling, weight, moisture and bonding. Chine-collé became a metaphor for the interanimation of Country in the contact zone. That metaphor was reinforced by the unexpected common language and concepts between printmakers and the philosophers that I read to support this place-making thesis. Making prints engaged my mind so I could visualise Country through a form of corporeal mimesis (Schjeldahl, 2020).

The cathartic pulse followed or accompanied making prints as I moved with the materials, worked through the processual, managed the materialisation and then came into fresh understanding. For example, after the retraction of consent of one Wurundjeri person to participate in this thesis in 2016, I thought there was only one way ahead (to bury that episode without a trace). Instead, when I made two collages in 2017 and 2019 (*Figures 31 and 32*), I found a new understanding through the pulse of making. By then, the value in the pulse of making that had influenced my storying had come to be part of my research practice.

Perhaps the first major impulse happened in 2014 after Aunty Winnie's necklace fell from my neck and scattered away across the room, which then led me to think about the Golden Sun Moth, and eventually to make an etching that paid respect to her storying of Wurundjeri Country (*Figure 15. Writing from the wings*). Other materialisations have a pulse embedded in their creation, such as rethinking Coburg after the shield making (*Figure 20. Shielded places*) and Mandy's story about Phragmites reeds (*Figure 26. Intimate materials*).

In 2016, I returned to the studio to make a print that expressed the sensation of doing this research with all its ups and downs. I searched for a hue as dark as summer's slow twilight for my contrary plan to bring something partial (a little bit of butterfly, so important to the departed Wurundjeri participant) perversely into dusk, to roll landscape, story and creature together. The limited studio time meant passing the paper over the etched plate and through the press rapidly. I carried the series of damp impressions immediately to the bench and placed them flat under a weight as an instruction to the cloth paper's fibres not to wrinkle.

⁵⁵ The chine-collé technique was used in Figures 3, 6, 8, 10, 14, and 25.

When my winged blue landscapes were dry, I needed to title the edition of ten for the 2016 *Biennial Impressions Exhibition* at Australian Print Workshop.⁵⁶ I wanted to encode the images with a conceptual slant about the unpredictability of doing this research and the action that pervaded everything to do with it. By naming the edition *Pulsing*, I sought to expand on Ross Gibson's (2010) sense of 'pulse Country' as fluid and rhythmic and express the vital forces in the art of place-making on Country, forces that go beyond people connecting to imagined static surroundings. Instead, *Pulsing* (Figure 36) refers to the constant motion of shifting and dynamic realities in the contact zone on Wurundjeri Country today.



Figure 36. *Pulsing*

A. V. Foley (2016). Etching. Australian Print Workshop, Fitzroy.

⁵⁶ <http://jonesartblog.blogspot.com/2016/11/impressions-2016.html>

Acts and actions of place-making

Place-making through critical intimacy

My view of ‘place-making’ departs fundamentally from many conventional uses of the term which lean towards economic development, liveability, housing, and urbanisation (Fleming, 2007; Schneekloth & Shibley, 1995;). Place-making is often a byword for features of urban development and shorthand for new forms of colonisation, with little or no relationship to Traditional Owners or the idea of Country. Instead, I developed this thesis to stay in touch with Country as a form of place-making in the contact zone (Potter, 2012).

From the beginning, I looked for opportunities to stay close to Wurundjeri Country, its places, people, material and stories. One check for my practice of ethically responsible research involved making public presentations, mainly at conferences. Storying that way required careful and regular review of my research, provided invaluable opportunities for feedback and more importantly, contributed to delivering a form of what Spivak described as ‘critical intimacy in the research space’ that fulfills a commitment to staying close (Paulson, 2018).

I tested my research material by delivering twenty-seven presentations between 2013 and 2019, providing continuous opportunities to be accountable as a non-Indigenous researcher at the cultural interface. This was most valuable in the *Aboriginal and Torres Strait Islander Special Interest Group* sessions at the conferences of the Australian Association for Research in Education. Forging opportunities this way expanded the possibility for scrutiny and comment.

Developing presentations motivated me to experiment with new material, such as the relationship between my prints and storied voices and objects, especially those connected to Aunty Winnie Bridges, Uncle Dave Wandin, Mandy Nicholson, and Annie Boorat. Providing presentations and workshops in universities and museums across Australia, in Aotearoa (New Zealand at University of Auckland’s Te Puna Wānanga, the School of Māori and Indigenous Education), in Finland (Aalto University’s School of Arts, Design and Architecture; University of Oulu’s Faculty of Education; University of Lapland’s Faculty of Art and Design), and in Norway (Karasjok’s RiddoDuottarMuseat, Sámi National Museum) brought more intimate considerations way beyond, and then back in, Wurundjeri Country.

The lure to follow the materials, learn the movements, and draw the lines supported the way I approached the art of place-making in the contact zone on Wurundjeri Country in other acts of

critical intimacy. Staying grounded and local was especially valuable to navigate texts that deter partnerships in intercultural research or whose Western perspective sat too closely to the abstract and the theoretical. To resist detachment from Country, I kept some space from distancing, negative, or deficit-styled literature, mindful of Spivak's concern about writers who shift away from intimate connections and towards an engagement with critical texts.

I preferred to stay local and tussle with the pulses of Country (Gibson, 2010), inspired by those who share of themselves and their experiences at the cultural interface (Jones, 1999, 2012; Jones & Jenkins, 2008a, 2011; Phillips & Bunda, 2018; Rose, 1996; Somerville & Perkins, 2010). This thesis is a move towards what Gary Foley called on non-Indigenous researchers and educators to do. He warned against those in urban places 'running off to the Northern Territory' and instead asked them to stay local and 'grapple with how Australia's embedded racism, relates to them, personally' (Land, 2015, p. 182).

Coming to representation through antiphonal thinking

The concept of material thinking, as an act of invention and of making (Carter, 2004) affected all my depictions of Wurundjeri Country. Material thinking contributed to my interanimations of places based on multiple acts of calling back and forth across time with bodies and things to represent and story Wurundjeri Country artfully. Although I locate material thinking within my a/r/tographic representation of Wurundjeri Country, I want to acknowledge the impulses at work there again by developing my concept as antiphonal thinking drawn from the antiphonal act of calling back and forth which happens in some birdsongs. In place-making in the contact zone on Wurundjeri Country today, antiphonal thinking incorporates an understanding of the momentum involved in interanimating Country.

Antiphonal thinking recognises the antiphonal moments of calling backwards and forwards, across time and place, across literature and images, with bodies, objects, and stories and into representation. Antiphonal thinking acknowledges vital acts in the art of place-making.

Before I came to think about antiphonal calling, I had been pre-occupied with the idea of tossing and turning as a force and took the idea into a conference presentation in 2017⁵⁷ and into the studio in 2018. I searched for others' engagement with tossing and turning in poems,

⁵⁷ *Tossing and turning: Working in the contact zone in Wurundjeri Country today*. Australian Association of Research in Education Conference (Aboriginal and Torres Strait Islander Special Interest Group. Canberra. 2017).

art, song lyrics, and oceanic and astronomical movements. A return to the studio helped me to dwell differently on my persistent inclination to toss and to turn in the place-making research (*Figure 37. Tossing and turning*).



Figure 37. Tossing and turning

A. V. Foley (2018). Etching. Australian Print Workshop, Fitzroy.

I began to see the dynamics of tossing and turning as more than the result of researching in the contact zone, and more to do with interrogating what it means to actively look for and communicate about home on Wurundjeri Country.

A/r/tographic data

This a/r/tographic thesis affirms Wurundjeri Country ‘a/r/tographically’ in the sense that I have combined art, research, teaching, writing, talking, making, feeling and learning, to story some materialities of Country. Vibrant materials of place that appear as data in each chapter are:

baskets/cardboard suitcase/bitumen/murals/possum skin cloaks/string (Chapter One)

information kit/possum fur/sweat/tea/bouquets/Parkin Press (Chapter Two)

lava/stony fences/blood/greenstone axes/basalt soils/possum skin ball/prints (Chapter Three)

grasslands/boats/basalt/beads/wings/beanie/Perspex (Chapter Four)

power lines/Murnong/digging sticks/shields/bark/Commodore/jacket (Chapter Five)

Phragmites reeds/raffia/ochre/skirts/feathers/car keys/etchings (Chapter Six)

cotton dress/photograph/letters/hair/reports/diaries/collage (Chapter Seven)

Throughout the thesis, the materiality of stories and places stimulated new questions and provided lessons in possibilities with tools, inks, paper-soaking, and thinking about places when I made etchings. Making etchings became an act of place-making in the contact zone, a way to be on Country. The etchings and the process of their production became integral to writing from the ground up and allowed for the effect of relations within and between places, people, things, making, time, and stories. I discovered how making prints created ‘critical intimacy’ rather than distance during my search for Wurundjeri Country and supported efforts to communicate and seek cultural safety in the contact zone.

Thinking of that material and those matters as data invites another way to interact with and consider my a/r/tographic experiences as acts and actions of place-making. ‘Data are not ethically neutral, but can function as advocating, supporting or dirty, powerful and dangerous entities or practices’ (Koro-Ljungberg et al., 2017, p. 2).

In the closeness and a/r/tographic momentum, where rich exchanges were materialised and felt, multiple a/r/tographic acts enlivened my ethical practices and became integral to getting to know Country.

In my research, findings unfolded in acts of place-making in draft versions of the a/r/tographic text and images. Re-thinking the material as a/r/tographic data (*Figure 38*), I could wonder about this data set's possibilities and impossibilities in that they cannot 'be known ahead of time, predictable, repeatable, neutral, or always readily identifiable' (Koro-Ljungberg et al., 2017, p. 1).

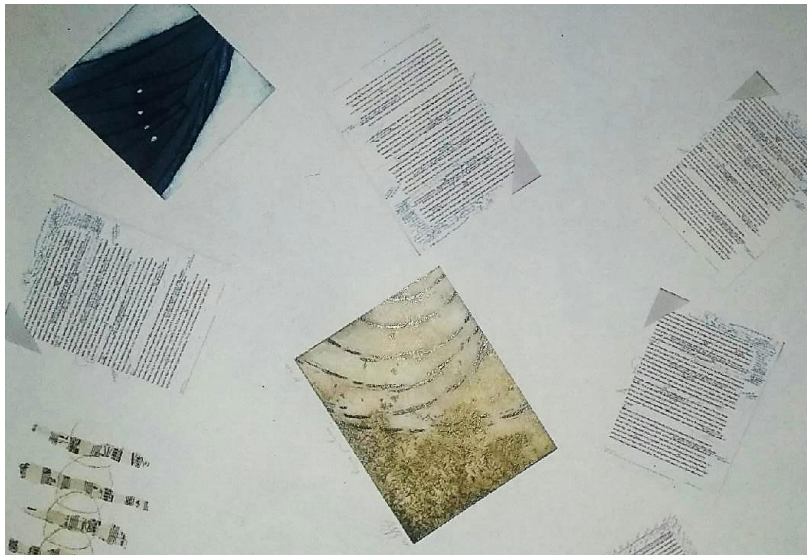


Figure 38. Impossible a/r/tographic data

A. V. Foley (2020). Assembly.

Figure 38 as *Impossible a/r/tographic data* is both a (destabilising) act of place-making and a fresh act of place-making where I gathered some of the study's etchings and draft edited writing and spread it on the table. Picturing my 'data' playfully like this (Koro-Ljungberg et al., 2018) disturbed the intention to formalise and impose order on material and unsettled the goal to structure and assemble this thesis.

Seeing the material disarranged this way, I wondered about the a/r/tographic effect as another view of the thesis, perhaps a useful yet impossible data set. *Figure 38* maps some of my ethnography with the products of my research in precarious and productive intercultural spaces.

In the reconfiguration I recall what pulsed throughout the antiphonal storying of this thesis through a/r/tography as printmaking. I recast the etchings once more in a new assembly of their own in *Picture this: A/r/tographic stories and the vital art of place-making* (*Figure 39*).

It is a re-presentation of what has been activated in my stories in the contact zone on Wurundjeri Country today.

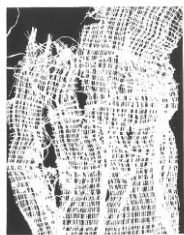


Fig. 1. Country unknown:
Torn and weedy



Fig. 2. Stringlines and
the Merri Yarra
Confluence



Fig. 3. Writing from the ground
up



Fig. 4. Exploring home in a black and
white place



Fig. 6. Where am I in this
story?



Fig. 7. Who can make
this picture?



Figs. 8 & 35. Together by the
Merri

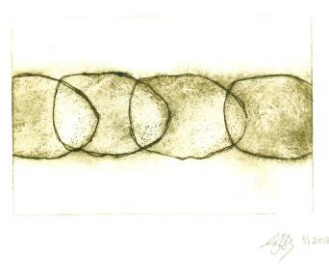


Fig. 9. Less stony silence, more stony
stories



Fig. 11. Merri Yarra Confluence



Fig. 15. Writing from the
wings



Fig. 20. Shielded places



Fig. 21. Remembering. Emu feathers
and scars of the Merri

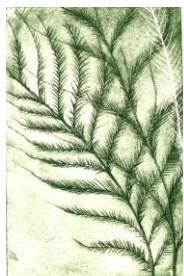


Fig. 25. Feathers like ferns



Fig. 26. Intimate
materials

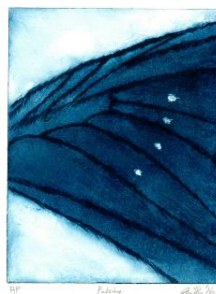


Fig. 36. Pulsing

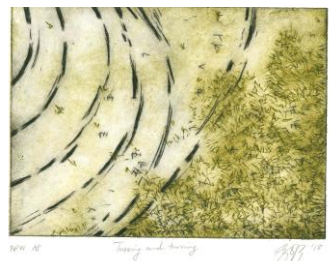


Fig. 37. Tossing and turning

Figure 39. Picture this: A/r/tographic stories and the vital art of place-making

A. V. Foley (2019)

The effect of the new grouping altered the power and the place of these images, separated now from the context they have always held in the thesis. Their emotional, intimate stories are laid bare and are less encumbered statements of place-making.

Conclusion: The vital art of place-making

According to Basso (1996), in a process of interanimation people animate place through experience, memory and emotion. This thesis is my interanimation of Wurundjeri Country where I have drawn meaning through indispensable interactions with Aunty Di Kerr, Aunty Winnie Bridges, Uncle Dave Wandin, Mandy Nicholson and Annie Boorat and by staying close to Country.

When I began thinking about home differently and drawing on intercultural arts-based projects in Western Victoria (Byrne et al., 2010) and Arnhem Land (Cameron, 2010), I was inspired to reach towards a place I barely knew, Wurundjeri Country. This contribution has come about through storying in vital ways and re-thinking what the art of place-making can mean on Wurundjeri Country today.

The vital matter always involved the act of going to and fro. This vitality shaped the study, kept possibilities for sharing open, and influenced the undertaking of ethical practice in the contact zone.

This storied, interanimation of Wurundjeri Country has spanned the contact zone using a variety of mixtures and textures, ethical dimensions, material relations, peopled interactions and many creatures and places across time.

I found the emotional geography involved in storying Wurundjeri Country as a non-Indigenous researcher required more than a grounded, local, material deep map. This thesis became an antiphonal cartography of Wurundjeri Country, situated in the present and pulsing to and fro across time and volatilities.

I came to story Wurundjeri Country as interanimations by thinking a/r/tographically with people, places, creatures, the weather, and objects to work through critical intimacies, material thinking, and emotional geographies. The resultant antiphonal cartography is based on antiphonal thinking, which always affected the practice of mulling over issues and forming stories slowly.

The antiphonal calling lies within intercultural encounters that rely on reciprocities and which are embedded in what I describe as an antiphonal methodology, being relational geologically, interculturally, ancestrally, archivally, contemporarily, and seasonally. The antiphonal prism calls between intercultural spaces to connect in multiple ways with the crying, singing, and feeling that continues to make Wurundjeri Country knowable today.

My contribution is to have brought these concepts, methods and theories with care for the contact zone to form a sense of Wurundjeri Country by staying close to Country's apparent local possibilities forged within relationship.

Lessons from iuk

Iuk (Short-finned Eel) and I move to and fro slowly between spaces seeking pressure for productivity. The saltwater to freshwater to saltwater lifecycle of iuk compels it to move to and fro between vast spaces. Towards the end of its adult life, iuk moves thousands of kilometres to swim from Merri Creek to the Coral Sea. It is a volatile move involving iuk's transformation to shift from its time as a freshwater creature back to being a saltwater creature.

I have heard that once at the Coral Sea, after a journey of many months, the adult males and females plunge down, seeking deeper waters. In these depths reproductive material is expelled under pressure from iuks' bodies. From the salty, warm, pelagic waters, the fertile work ensues. Iuk's young, the elvers, move south again, beneath the shimmer of light on the surface, borne along on the currents, southwards, some returning to the freshwater of Merri Creek on Wurundjeri Country.

Home: Through the prism of Country

This thesis is my love letter to Country and to all those who joined me in the creation of the thesis. In the thesis I took on prismatic qualities, becoming the transparent object/self, refracting surfaces into a spectrum of colours. This collection of memories and remembering has become data here and been subjected to finely-grained discursive analysis (Davies & Gannon, 2008, p. 314). Collectively, the stories I heard, sought, saw, made, felt, found, drew, wrote, and etched became this a/r/tographic thesis as text, transcripts, letters, photographs, journaling, and etched prints. Through the art of my place-making, the whole has become a place of my memories on Wurundjeri Country.

I began by imagining a different home from the one I knew that did not recognise Wurundjeri Country. Through the prism of Country, I found antiphonal calling as a way to breach and respect the intercultural obstructions. My sense of home is forever enriched beyond what I had ever known prior to working with the Wurundjeri community.

This is my love letter to Country.

Epilogue:

The complexities of speaking, sharing, writing and making in the contact zone today

Introduction

I conclude with a summary to explain the key complexities of speaking, sharing, writing and making in the contact zone today. By reviewing the role of New Materialism, a/r/tography, storytelling and interculturality I have re-examined what each of these approaches contributed to understanding the art of place-making on Wurundjeri Country today.

New Materialism

Place-making in this study involves concepts of materiality and place that deep map contemporary Wurundjeri Country. The *art* of place-making's material traces includes collected recordings, photos, text and art with the intangible work to show respect 'for everything around us, be it a tree, an animal, the moon or the stars' (Peters, 2010, p. 40). I drew on New Materialism to address how multiple forces are at work in the construction of the world and where 'our reality cannot be thought upon as socially constructed involving humans only ... Non-human forces are always involved in this construction' (Hultman & Lenz Taguchi, 2010, p. 529).

I embraced deep mapping methods (Heat-Moon, 1991; Lee, 2010, p. 36; Somerville, 2012, p. 12.), relations of matter and matters (Barad, 2007), and meaning and materials (Hultman & Lenz Taguchi, 2010). I drew on the philosophy of material thinking (Carter, 2004) to build on the space between the practice and theory of making art. New Materialism's emphasis on the relations between things, materials, and people (Dolphijn & van der Tuin, 2012; Hultman & Lenz Taguchi, 2010) brought me to sense the intimacies of materials including their inherent vibrancies (Bennett, 2010) and affect (Grosz, 2008).

Therefore, while New Materialist thinking supported my research with recognition of qualities of making, talking, and remembering (including with archives and artefacts), it also supported how to work through intercultural volatilities. For the Wurundjeri community, materials have many culturally sensitive meanings that go beyond how or where things are made or how things

look. Things and materials can be embedded with rules about what is or is not shareable, have ceremonial and cultural meaning, or be affected by men's and women's roles.

The relational materialist approach (Hultman & Lenz Taguchi, 2010) helped me steer away from producing non-Indigenous commentary on Aboriginal social contexts, and focus instead on material relations in the paintings of William Barak (Chapter 3). New Materialism guided my inquiry away from potential culturally offensive interpretations by a non-Indigenous person of material that holds Indigenous cultural messages, and away from forming curbed anthropocentric viewpoints. In these ways, methodologically, New Materialism supported being attentive to Country and working through intercultural complexities as the non-Indigenous party.

[A/r/tography](#)

As a maker I composed a sense of Wurundjeri Country by drawing, composing, distilling, rubbing, weaving, twining, tearing, scratching, wetting, sanding, and making mixtures of colour. I affirmed Wurundjeri Country 'a/r/tographically' in this thesis in the sense that I combined art, research, teaching, writing, talking, making, feeling, and learning (Springgay et al., 2005). I worked as an a/r/tographer, in the liminal spaces of a(artist), r(researcher) and t(teacher) where the situation of creation matters as much as the physical outcome (Springgay et al., 2005). The a/r/tographic method involves what Paul Carter (2010, p. 38) called a 'matrix of creativity' with interior and exterior dimensions. In other words, art-making was a research method (Irwin, 2004; McNiff, 2008) to reach towards the art of place-making on Wurundjeri Country today.

I read the materiality of Country a/r/tographically with its objects, creatures, rocks, bark, feathers, plants and ochre to 'deep map' Wurundjeri Country. I included various maker's 'makings', including necklaces, bouquets, shields and skirts, and two recorded conversations with two Wurundjeri leaders which sit alongside my etchings, letter writing, and journaling.

In this thesis, the 't' for teaching in a/r/tography is not confined to my various roles as an educator. Wurundjeri people I worked with teach in many ways and places including in public and private contexts. Through their generous, creative and complicated teaching I have been taught. In particular, from the Wurundjeri community Aunty Dot Peters and Uncle Ian Hunter (Chapter 1), Aunty Di Kerr (Chapter 2), Aunty Winnie Bridges and her daughter Stacie Piper (Chapter 4), Uncle Dave Wandin (Chapter 5) and Mandy Nicholson (Chapter 6) are

acknowledged teachers in the contact zone. In a/r/tographic terms we operate as educators teaching at the cultural interface.

The matter of 'r', the research in a/r/tographic practice, is where the research 'data' and mixtures of 'data' in the art of place-making on Wurundjeri Country are multiple a/r/tographic performances of Country that encompass time, people, places, materials, law, language and images. As an a/r/tographic data set the thesis is full of possibilities and impossibilities which cannot 'be known ahead of time, predictable, repeatable, neutral, or always readily identifiable' (Koro-Ljungberg et al., 2017, p. 1). In Chapter 8, when one Wurundjeri person's recorded conversation with me and the subsequent related writing was deleted after withdrawal from participation, I gained additional insight into the a/r/tographic method's power to be informative and constructive (Irwin et al., 2006, p. 71). The a/r/tographic method produced a space to work through the situation. I began by making the collage *Impulsive data: A change of heart with gum leaves and moth* (Figure 31) rather than simply drop all the drafted material. Working creatively is vital to a/r/tography providing ways to digest experiences and find other words (Irwin et al., 2006).

Storytelling

Initial planning for this thesis involved the Wurundjeri people I worked with before I enrolled in a university doctoral program. Noting the lack of published work about the liveliness of Wurundjeri Country today motivated some of us who were working together into conversations spanning three years to shape the necessary intercultural agreements between us and for the academic ethical context.

Storytelling in the contact zone is a volatile method as voices, silences, movements, marks and positionalities actively shape stories through different oral, pictorial, or written storytelling forms. As the non-Indigenous party, I was an outsider and sometimes a privileged intruder (Sium & Ritskes, 2013, p. 88) looking for crossing places and possibilities between us. These key unrecorded exchanges are the earliest phase of storytelling that shaped the thesis to include a storying of the things we saw, did and made that connected us to Wurundjeri Country.

I storied Wurundjeri Country with Merri Creek at the centre and came to see many Aboriginal Countries in relation to this place. I wrote ethnographically, participating in storytelling, including through print-making (*Where am I in this story?* Chapter 2, Figure 6). Storying locally showed me how the past bleeds among us in different ways. I shared the story of

knowing Coburg as a child and its prison where my father spent time. Around 2003 I understood that an ecologically insignificant reach of Merri Creek passed beside that prison. In 2012, now looking for Wurundjeri Country, I saw the same area from an unexpected perspective from the gum trees between Merri Creek and Pentridge Prison, where I watched trees scarred for bark shields by Wurundjeri men including Uncle Dave Wandin.

Producing images emerged as more than a way to digest complicated matters and prompt questions. Image-making became a way to shape the research as non-Indigenous academic Louise Phillips and Ngugi Wakka Wakka scholar Tracey Bunda (2018) describe: to play with the composite, emergent and relational dynamics of storytelling. I made pictures based on my experiences with Wurundjeri people and places before I could imagine telling such stories in words. Making the etchings *Writing from the ground up* (Figure 3), *Writing from the wings* (Figure 15), and *Shielded places* (Figure 20) formed otherwise untold stories in the contact zone reflecting lessons about permits, bark, rivers, Golden sun moths, canoe and shield-making, and grasslands. Aunty Di Kerr understood my images as storytelling: ‘It’s okay, because it’s your story about our story’ (Chapter 2). I assembled my etched stories in *Picture this: A/r/tographic stories and the vital art of place-making* (Chapter 8, Figure 39) to consolidate the pictorial storytelling in this thesis. I sought guidance from the Wurundjeri people connected to some of these stories during sketched conceptual stages. This enabled cultural assistance for final images including advice not to make some marks.

Country continues to be defended through Aboriginal people’s ongoing storytelling of places. One story about the confluence of Merri Creek and Yarra River is an act of place-making in the contact zone on Wurundjeri Country today, a story of reclamation, interference, relocation, and deceit (Birch 2018). This story showed how stories can be loaded with colonial values and are materialised differently according to who is the storyteller, and what is the storyteller’s standpoint and agenda (Jones & Jenkins, 2008a).

In Australia, the potential for positive experiences of intercultural storytelling is expressed by Langton (1993), Jacklin (2002), Peters-Little (2003), and Hinkson (2005) and modelled in Somerville and Perkins (2003), Cameron (2010), Gunditjmarra People and Wettenhall (2010), and Phillips and Bunda (2018). I used the idea of ‘the words between us’ (Jones & Jenkins, 2011) to handle the recorded conversations as entwined acts of sharing, talking and listening. In the recordings with Wurundjeri people the ‘place-making and story-telling go hand in hand’ (Potter, 2012, p. 132).

To respect the role of speakers in making and contributing stories and the speaker's work to word spoken stories needed more than providing copies of the recorded conversations and transcript for each speaker. To reduce the revision task for Wurundjeri participants, excerpts from recorded conversations were structured into separate chapters (Chapters 5 and 6). To comply with our formal agreements, I sought advice and shared drafts by email and in hard copy as they were developed. Those chapters were finalised after Uncle Dave Wandin and Mandy Nicholson had read the material. We discussed changes and I wrote additions based on their comments of the evolving text and context. Informally we also talked about the developing ideas and nature of the thesis. On some occasions their advice went beyond reading and re-wording stories especially in regard to my letter-stories to their ancestor Annie Boorat (Chapter 7). I also had a special meeting with Wurundjeri Council's Cultural Consultation Committee to discuss this unexpected storytelling and clarify the orientation of the writing as being letters *to* Annie Boorat and not writing *about* Annie Boorat.

Interculturality

Intercultural relationships between Wurundjeri people and me began in 2007 when walking and talking together. Our cultural differences became evident. For example, amongst groups of non-Indigenous people I worked with (freshwater ecologists, ecological restoration specialists, archaeologists and urban planners), our cultural mindset struggled to comprehend Country. Many of us considered that ecological conservation, education and sustainability business was culturally neutral. However, the Wurundjeri people spoke about their ancestors' local presence, special places and recently found pre-contact stone artefacts. The seeds of a future place-based study were infused by the interculturality of those times. I had only begun to understand and negotiate the formalities for the research proposal when my doctoral candidature was confirmed at Western Sydney University in March 2013, with the support of the Wurundjeri community, but with the institutional ethical requirements yet to be met.

I drew on intercultural research advice in health, law and educational texts but Noonuccal and Bidjara scholar Karen Martin's *Please knock before you enter* (2008), and her discussion about the regulation of 'outsiders' by Aboriginal people and 'states of relatedness' (Martin, 2006) helped me to think about how to work with the Wurundjeri community. Ethical ways to shape intercultural research was drawn from *Ask First: A guide to respecting Indigenous heritage places and values* (Australian Heritage Commission, 2002) and *Guidelines for Ethical*

Research in Australian Indigenous Studies (Australian Institute of Aboriginal and Torres Strait Islander Studies, 2012).

Speaking together meant developing a ‘family of research designs influenced by various philosophies and theories’ (Chilisa, 2012, p. 35) to talk on specified topics that complemented what we were accustomed to in our common everyday relationships and agreements. In other words, we spoke in an enactment of cultural safety measures to counter risks in forming narratives such as ‘captured discourse’ by the non-Indigenous party and to avoid pain for Indigenous communities caused by disclosure (Johnson, 1987).

Speaking out together with Wurundjeri peoples’ involvement was mutually daunting and complicated for all of us. Conscious of scholarship that works in a ‘cult of forgetfulness’ and the ‘great Australian silence’ (Stanner, 2001, pp. 119-120), I addressed concerns about intercultural writing relations (Fredericks, 2010; Grossman, 2013; Moreton-Robinson 2000a & b; Nakata, 2002) by shaping and co-producing narratives to confirm Indigenous presence with Wurundjeri partners determined to voice and share their stories. We co-produced participation consent agreements and I made frequent contact to share the research throughout the term of the project’s development.

Relationships between Wurundjeri people and me had been informal until the prospect of an intercultural academic framework. The Wurundjeri community I worked with were occupied with many matters of much greater significance than Wurundjeri presence in the literature, yet we shared interest in discussing the opportunity to work together. In this vein in 2010, prompted by Wurundjeri Elders, I compiled an information kit to shape meetings using maps, etchings, books, and school children’s work that referenced Wurundjeri Country produced from my education roles. This kit helped us to discuss the purpose of a study and ask questions: ‘How could we do this together?’, ‘Who would be involved in the project and in what ways?’, ‘What would we talk about if we recorded conversations?’, ‘What places would we be in to record conversations?’ The interculturalities of our relationship included appreciating that material things for the Wurundjeri community may be embedded with rules about what is or is not shareable, have ceremonial and cultural meaning, or be affected by men’s and women’s roles.

Intercultural issues (Peters-Little, 2003) lay in me finding ways to pitch in to meet the practical necessity for intercultural research (Langton as cited in Nakata, 2004, pp. 1-2). Being in the intercultural space required a new and unfamiliar practice of articulating my position, what it

means to witness, inquire and write (Richardson & St.Pierre, 2005, 2008) and resist Othering by researching ‘with’, and not ‘about’ others (Jones & Jenkins, 2008a, p. 471). Considering Wurundjeri people as central and everyone else on Wurundjeri Country as ‘Other’, became integral to recalibrate my sense of interculturalities. This included listening to how Aboriginal cultural relationships include social, natural and material environments (Grieves, 2006a, pp. 12–19, as cited in Grieves, 2009, p. 2) and recognising matters beyond those of purely human relationships. Interculturality became a space where some stories could be shared such as the Aboriginal seasons of Wurundjeri Country.

Karen Barad’s diffractive methodology (2007) influenced my ability to recognise the intercultural relationships amongst the materials, places, making, talking, touching and walking on Wurundjeri Country and attention to details such as divergences in language and nuances of ‘affect’ in conversations (MacLure, 2011, 2013a, 2013b). The potential domination of Eurocentric world views and scholarship required vigilance to search out and incorporate Aboriginal and Torres Strait Islander Peoples’ scholarship.

The assertion of the importance of non-Indigenous relationships with Aboriginal people in Australia (Langton, 1993, p. 33) occurs alongside intercultural discourses of Whiteness, postcoloniality, decolonisation, decoloniality, and sovereignty. I found Maggio’s (2007) re-framing of Spivak’s (1988) question, ‘Can the subaltern speak?’, to ask ‘Can the subaltern be heard?’ useful to strive to work with the Wurundjeri community. I looked for Wurundjeri Country with Wurundjeri people telling their own part of the story.

Conclusion

Without finding a way for Wurundjeri people to speak in the thesis, the opportunity for Wurundjeri people to share in the development of this thesis would have closed. Instead, the research would have hinged on my own experiences of place, reference to the archives and other secondary sources to locate Wurundjeri Country; a sort of turning away from Wurundjeri people or worse, enabling culturally active Wurundjeri people’s exclusion.

Instead, the complexities of speaking, sharing, writing and making in the contact zone today were worked through to inform this thesis. In that space, and critical to the art and heart of place-making as I understand it, contemporary relationships between Indigenous and non-Indigenous people have enriched this account of Wurundjeri Country today.

References

- Anderson, M. (1997). *Material culture and the cultural environment: Objects and places*. State of the Environment Technical Paper Series (Natural and Cultural Heritage). Department of Environment, Sport & Territories.
<https://trove.nla.gov.au/work/7649921?q&versionId=45821401>
- Attwood, B. (2009). *Possession: Batman's Treaty and the matter of history*. The Miegunyah Press.
- Australian Heritage Commission (2002). *Ask first: A guide to respecting Indigenous heritage places and values*. Australian Heritage Commission.
<http://www.nrm.wa.gov.au/media/86488/ask-first.pdf>
- Australian Institute of Aboriginal and Torres Strait Islander Studies (2012). *Guidelines for ethical research in Australian Indigenous Studies*. AIATSIS.
<https://aiatsis.gov.au/sites/default/files/docs/research-and-guides/ethics/gerais.pdf>
- Aveling, N. (2013). Don't talk about what you don't know: On (not) conducting research with/in Indigenous contexts. *Critical Studies in Education*, 54(2), 203-214.
<http://dx.doi.org/10.1080/17508487.2012.724021>
- Bainbridge, B., & Longmore, M. (2015). Golden Sun Moth *Synemon plana* in urban reserves: Two threats and mitigation measures. *The Victorian Naturalist*, 132(1), 192-195.
- Bainbridge, R., Whiteside, M., & McCalman, J. (2013). Being, knowing, and doing: A phronetic approach to constructing grounded theory with Aboriginal Australian partners. *Qualitative Health Research*, 3(2), 275-288.

- Barad, K. (2003). Posthumanist performativity: Towards an understanding of how matter comes to matter. *Signs: Journal of Women in Culture and Society*, 28(3), 801-831.
- Barad, K. (2007). *Meeting the universe halfway: Quantum physics and the entanglement of matter and meaning*. Duke University Press.
- Barad, K. (2008). Posthumanist performativity: Toward an understanding of how matter comes to matter. In S. Alaimo & S. J. Hekman (Eds.), *Material feminisms* (pp. 120-154). Indiana University Press.
- Barad, K. (2010). Quantum entanglements and hauntological relations of inheritance: Dis/continuities, spacetime enfoldings, and justice-to-come. *Derrida Today*, 3(2), 240-268.
- Barone, T., & Eisner, E. (1997). Arts-based educational research. In R. M. Jaeger (Ed.), *Complementary methods for research in education* (2nd ed., pp. 72-116). American Educational Research Association.
- Barrett, E. (2010). Introduction. In E. Barrett & B. Bolt (Eds.), *Practice as research: Approaches to creative arts enquiry* (pp. 1-13). I. B. Tauris.
- Barry, J., & Porter, L. (2011). Indigenous recognition in state-based planning systems: Understanding textual mediation in the contact zone. *Planning Theory*, 11(2), 170-187.
- Barwick, D. (1984). Mapping the past: An atlas of Victorian clans 1835-1904. *Aboriginal History*, 8(2), 100-131.
- Barwick, D. (1998). *Rebellion at Coranderrk*. Aboriginal History Inc.

- Basso, K. (1996). *Wisdom sits in places: Landscape and language among the Western Apache*. University of New Mexico Press.
- Battiste, M. (2008). Research ethics for protecting indigenous knowledge and heritage: Institutional and researcher responsibilities. In N. K. Denzin, Y. S. Lincoln & L. T. Smith (Eds.), *Handbook of critical and indigenous methodologies* (pp. 497-510). Sage.
- Baxendale, R. (2012, October 19). Elders snare quarry in land title handover. *The Australian*. <https://www.theaustralian.com.au/national-affairs/elders-snare-quarry-in-land-title-handover/news-story/39f855ec3e69aa2d8276fad906bb253d>
- Behrendt, L. (1998). In your dreams: Cultural appropriation, popular culture and colonialism. *Law Text Culture*, 4(1), 256-279.
- Behrendt, L. (2004). *Home*. University of Queensland Press.
- Behrendt, L. (2012). *Rabbit-proof fence*. Currency Press.
- Bell, R. (2007). Bell's theorem: Aboriginal art - it's a white thing! In R. Leonard (Ed.), *Richard Bell: Positivity*. [Exhibition catalogue] (pp. 26-32). Institute of Modern Art, Brisbane.
- Bennett, J. (2010). *Vibrant matter: A political ecology of things*. Duke University Press.
- Birch, T. (2018, April 27). Recovering a narrative of place-stories in the time of climate change. *The Conversation Friday Essay*. <https://theconversation.com/friday-essay-recovering-a-narrative-of-place-stories-in-the-time-of-climate-change-95067>

- Birrell, C. L. (2006). *Meeting country: Deep engagement with place and indigenous culture*. [Unpublished PhD thesis]. University of Western Sydney.
- Bodkin-Andrews, G., Bodkin, F., Andrews, G., & Whittaker, A. (2016).
Mudjil'Dya'Djurali Dabuwa'Wurrata (How the White Waratah became red):
D'harawal storytelling and Welcome to Country "controversies". *AlterNative: An International Journal of Indigenous Peoples*, 12(5), 480-497.
- Bolt, B. (2000). Working hot: Materialising practices. *Women's Philosophical Review, Special Issue on Aesthetics*, 25, 86-107.
- Bolt, B. (2004). *Art beyond representation: The performative power of the image*.
I. B. Tauris.
- Boyce, J. (2012). *1835: The founding of Melbourne and the conquest of Australia*. Black
Inc.
- Braidotti, R. (1994). *Nomadic subjects*. Columbia University Press.
- Braidotti, R. (2006). *Transpositions: On nomadic ethics*. Polity.
- Briggs, M., Lydon, J., & Say, M. (2010). Collaborating: Photographs of Koories in the
State Library of Victoria. *The La Trobe Journal*, 85, 106-124.
- Broome, R. (2005). *Aboriginal Victorians: A history since 1800*. Allen & Unwin.
- Browning, D. (Host). (2013, February 16). Country is a subject. [Audio podcast episode].
In *Away!* ABC Radio National.
<https://www.abc.net.au/radionational/programs/away/country-is-a-subject/4514576>

- Brumm, A. (2010). 'The falling sky': Symbolic and cosmological associations of the Mt William greenstone axe quarry, Central Victoria, Australia. *Cambridge Archaeological Journal*, 20, 179-196.
- Builth, H. (2010). The cultural and environmental landscape of the Mount Eccles lava flow. In L. Byrne, H. Edquist, & L. Vaughan (Eds.), *Designing place: An archaeology of the Western District* (pp. 78-91). Melbourne Books.
- Bunda, T. (2014). The relationship between indigenous peoples and the university: Solid or what! [Doctoral dissertation, University of South Australia].
- Byrne, L., Edquist, H., & Vaughan, L. (Eds.) (2010). *Designing place: An archaeology of the Western District*. Melbourne Books.
- Cameron, A. (Ed.) (2010). *Djalkiri: We are standing on their names, Blue Mud Bay*. Nomad Art Productions.
- Candlin, F., & Guins, R. (Eds.) (2009). *The object reader*. Routledge.
- Carter, P. (2004). *Material thinking: The theory and practice of creative research*. Melbourne University Publishing.
- Carter, P. (2010). *Ground truthing: Explorations in a creative region*. UWA Publishing.
- Chase, S. E. (2008). Narrative inquiry: Multiple lenses, approaches, voices. In N. K. Denzin and Y. S. Lincoln (Eds.), *Collecting and interpreting qualitative materials* (pp. 57-94). SAGE.
- Chilisa, B. (2012). *Indigenous research methodologies*. SAGE.

- Chisholm, D. (2007). Rhizome, ecology, geophilosophy. *Rhizomes: Cultural Studies in Emerging Knowledge, 15*, <http://www.rhizomes.net/issue15/chisholm.html>
- Clark, I. (2005). *Aboriginal language areas in Victoria – a reconstruction: A report to the Victorian Aboriginal Corporation for Languages*. University of Ballarat.
- Clark, I., & Heydon, T. (1998). *The confluence of the Merri Creek and Yarra River: A history of the Western Port Aboriginal Protectorate and the Merri Creek School, a report to the Heritage Services Branch*. Aboriginal Affairs, Melbourne.
- Clark, I., & Heydon, T. (2002). *Dictionary of Aboriginal placenames of Victoria*. Victorian Aboriginal Corporation for Languages.
- Clark, I., & Heydon, T. (2004). *A bend in the Yarra: A history of the Merri Creek Protectorate Station and Merri Creek Aboriginal School 1841–1851*. Aboriginal Studies Press.
- Clark, I., & Kostanski, L. M. (2006). *An Indigenous history of Stonnington: A report to the City of Stonnington*. University of Ballarat.
- Clark, I., & Monash University (1990). *Aboriginal languages and clans: An historical atlas of Western and Central Victoria, 1800–1900*. Department of Geography and Environmental Science, Monash Publications in Geography.
- Clothier, K., & Dudek, D. (2009). Opening the body: Reading ten canoes with critical intimacy. *Kunapipi Journal of Postcolonial Writing and Culture, 31*(2), 82-93.
- Cole, A., & Knowles, G. (2008). Arts informed research. In G. Knowles & A. Cole (Eds.), *Handbook of the arts in qualitative research: Perspectives, methodologies, examples and issues* (pp. 55-70). SAGE.

- Cole, D. R. (2013). Lost in data space: Using nomadic analysis to perform social science. In R. Coleman & J. Ringrose (Eds.), *Deleuze and Research Methodologies* (pp. 219-237). Edinburgh University Press.
- Cooper, C. (2003). Remembering Barak. In J. Ryan, C. Cooper & J. Murphy-Wandin, *Remembering Barak* (pp. 15-38). National Gallery of Victoria.
- Couzens, V. (2010a). The works: Vicki Couzens. In L. Byrne, H. Edquist, L. Vaughan & RMIT University (Eds.), *Designing Place: An archaeology of the Western District* (pp. 20-23). Melbourne Books.
- Couzens, V. (2010b). The story cycle. In C. Keeler & V. Couzens (Eds.) *Meereeng-an: Here is my Country. The story of Aboriginal Victoria told through art (1st ed.)*. (pp. 6-9). Koorie Heritage Trust Inc.
- Culture Victoria (n.d. a). *Kooramook yakeen: possum dreaming by Vicki Couzens* .
<https://cv.vic.gov.au/stories/aboriginal-culture/possum-skin-cloaks/kooramook-yakeen-possum-dreaming-by-vicki-couzens/>
- Culture Victoria (n.d. b). *Auntie Joy Wandin Murphy speaks about William Barak*.
<https://cv.vic.gov.au/stories/aboriginal-culture/william-barak/auntie-joy-wandin-murphy-speaks-about-william-barak/>
- Culture Victoria (n.d. c). *Aboriginal schooling*.
<https://cv.vic.gov.au/stories/a-diverse-state/school-days-education-in-victoria/aboriginal-schooling/1847-shows-the-location-of-the-mission-or-merri-creek-aboriginal-school-full-page/>

Culture Victoria (n.d. d). *Aboriginal schooling*.

<https://cv.vic.gov.au/stories/a-diverse-state/school-days-education-in-victoria/aboriginal-schooling/merri-creek-aboriginal-school/>

Davies, B. (2014a). *Listening to children: Being and becoming*. Routledge.

Davies, B. (2014b). Reading anger in early childhood intra-actions: A diffractive analysis.

Qualitative Inquiry, 20(6), 734-741. <https://doi.org/10.1177/1077800414530256>

Davies, B. (2017a). Animating ancestors: From representation to diffraction. *Qualitative*

Inquiry, 23(4), 267–275. <https://doi.org/10.1177/1077800416686372>

Davies, B. (2017b). An introduction to the emergent intracorporeal subjects of writing.

Qualitative Inquiry, 23(4), 251-251. <https://doi.org/10.1177/1077800416686373>

Davies, B., & Gannon, S. (2008). Hanging on and flying. In J. G. Knowles, S. Promislow

& A. L. Cole (Eds.), *Creating Scholartistry: Imagining the arts-informed thesis or dissertation* (pp. 312-324). Backalong Books.

Davies, P. (2002). That mysterious flow. *Scientific American*. 287(3), 40-47. Retrieved

April 11, 2020, from www.jstor.org/stable/26059962

de Freitas, E. (2008). Interrogating reflexivity: Art, research and the desire for presence.

In J. G. Knowles & A. L. Cole (Eds.), *Handbook of the arts in qualitative research: Perspectives, methodologies, examples and issues* (pp. 469-475). SAGE.

de Freitas, N., & Lutnæs, E. (2013). Editorial: Making, materiality and knowledge in creative research. *Inside Making*, 9, 1-5.

http://www.materialthinking.org/sites/default/files/papers/SMT_V9_00_Editorial_NancydeFreitas_EvaLutnaes_0.pdf

- Deleuze, G. (2013). *The fold*. Bloomsbury Academic.
- Deleuze, G., & Guattari, F. (2014). *A thousand plateaus*. Bloomsbury Academic.
- Denzin, N., & Lincoln, Y. (2008a). Introduction: The discipline and practice of qualitative research. In N. K. Denzin & Y. S. Lincoln (Eds.), *The landscape of qualitative research* (pp. 1-44). SAGE.
- Denzin, N. K., & Lincoln, Y. S. (2008b). Introduction: Critical methodologies and indigenous inquiry. In N. K. Denzin, Y. S. Lincoln & L. T. Smith (Eds.), *Handbook of critical and indigenous methodologies* (pp. 1-20). SAGE.
- Derrida, J. (1994). *The spectres of Marx*. Routledge.
- Dolphijn, R., & van der Tuin, I. (2012). *New materialism: Interviews & cartographies*. Open Humanities Press.
- Doyle, L., & Hill, R. (2009). *Our children, our future: Achieving improved primary and secondary education outcomes for Indigenous students*. AMP Foundation, Effective Philanthropy, Social Ventures Australia.
https://socialventures.com.au/assets/Our_Children_Our_Future.pdf
- Drandic, I. (2011). *Coranderrk: We will show the country*. Ilbjerri Theatre Group and the Minutes of Evidence Project Australia. <http://bitly.ws/8fWF>
- Edmonds, F. (2012). Making murals, revealing histories: Murals as an assertion of Aboriginality in Melbourne's inner north. In S. Kleinert & G. Koch (Eds.), *Urban Representations: Cultural expression, identity and politics* (pp. 21-48). IATSIIS Research Publications.

- Edmonds, F., Darroch, L., Clarke, M., & Couzens, V. (2012). Ancestral memory: Out of the shadows. *Artlink*, 32(2), 54.
- Eidelson, M. (2000). *The Melbourne Dreaming: A guide to the Aboriginal places of Melbourne*. Aboriginal Studies Press.
- Ellender, I., & Christiansen, P. (2001). *People of the Merri Merri: The Wurundjeri in colonial days*. Merri Creek Management Committee.
- Environment and Natural Resources Committee (2012). *Inquiry into the establishment and effectiveness of registered Aboriginal parties*. Parliament of Victoria.
- Federation of Victorian Traditional Owner Corporations (2019). *Launch of The Victorian Traditional Owner Cultural Fire Strategy signals new era for policy development in Australia*. <https://www.fvtoc.com.au/blog/2019/firestrategy>
- Finley, S. (2008). Arts-based inquiry: Performing revolutionary pedagogy. In N. K. Denzin & Y. S. Lincoln (Eds.), *Collecting and interpreting qualitative materials* (3rd ed., pp. 95-114). SAGE.
- First, J. (2014, January 7). *The A-Z story of Melbourne's suburbs*. HeraldSun. <https://www.heraldsun.com.au/news/victoria/the-az-story-of-melbournes-suburbs/news-story/6f7611b7df20e55ad02f5e9615885e21>
- Fleming, R. L. (2007). *The art of placemaking: Interpreting community through public art and urban design*. Merrell Publishers.
- Foley, A. V. (2012). *Final report: Gum Meeting Place 2011-12* for Bjarne K. Dahl Trust. Merri Creek Management Committee.

- Foley, A. V. (2014, December 9th-11th). Entangled and particular: Place practices of knowledge amongst women. [Paper presentation]. *Gender and Education Biennial Interim Conference*. Melbourne, Australia: Melbourne University.
- Foley, A. V. (2017). Deep mapping towards an intercultural sustainability discourse. In K. Malone, S. Truong, & T. Gray (Eds.), *Reimagining sustainability in precarious times* (pp. 217-235). Springer. https://doi.org/10.1007/978-981-10-2550-1_15
- Fredericks, B. (2010). Re-empowering ourselves: Australian Aboriginal women. *Signs: Journal of Women in Culture and Society*, 35(3), 546-550.
<https://doi.org/10.1086/648511>
- Fredericks, B. (2013). 'We don't leave our identity at the city limits': Aboriginal and Torres Strait Islander people living in urban localities. *Australian Aboriginal Studies*, 1, 4-16.
- Fredericks, B., & Adams, K. (2011). Editorial: Decolonising action research. *Action Learning and Action Research Journal*, 17(2), 2-7.
- Friends of Merri Creek (2016a). *Merri Growler Newsletter Nov 2015-Jan 2016*. Friends of Merri Creek.
- Friends of Merri Creek (2016b). *Merri Growler Newsletter February-April 2016*. Friends of Merri Creek.
- Gammage, B. (2012). *The biggest estate on earth: How Aborigines made Australia*. Allen & Unwin.
- Gannon, S. (2007). Writing into the space of the 'Other'. *Outskirts: Feminisms along the edge*, 17, 1-5. <http://www.chloe.uwa.edu.au/outskirts/archive/volume17/gannon>

- Gannon, S. (2011). Difference as ethical encounter. *Cultural Studies ↔ Critical Methodologies*, 11(1), 71-75.
- Gapps, S., & Smith, M. (2015). Nawi, exploring Australia's Indigenous watercraft: Cultural resurgence through museums and Indigenous communities. *AlterNative: An International Journal of Indigenous Peoples*, 11(2), 87-102.
<https://doi.org/10.1177/117718011501100201>
- Gaskins, B. (2013). Walter, Charles (Carl) (c. 1831–1907): Botanist, photographer, journalist. In J. Hannavy (Ed.), *Encyclopedia of Nineteenth-Century Photography* (pp. 1466-67). Routledge.
- Gibson, L. (2012). Colonizing bricks and mortar: Indigenous place-making through art objects and artifacts. *Postcolonial Studies*, 15(2), 203-219.
- Gibson, R. (2010). Pulse country. In L. Byrne, H. Edquist & L. Vaughan (Eds.), *Designing Place: An archaeology of the Western District* (pp. 92-99). Melbourne Books.
- Gilmore, D., Koehler, S., O'Dwyer, C., & Moore, W. (2008). Golden Sun Moths *Synemon Plana* (Lepidoptera: Castniidae): Results of a broad survey of populations around Melbourne. *The Victorian Naturalist*, 125, 39-46.
- Global Geoparks Network. (2010). *Kanawinka Geopark. South West Victoria & South East South Australia. Visitor-Guide*. Kanawinka Geopark.
- Goodall, H. (2005). Writing a life with Isabel Flick: An exploration in cross-cultural collaboration. *The Public Historian*, 27(4), 6-82.

Gott, B. (n.d.). *Seasonal calendars for the Melbourne area. Compiled by Dr Beth Gott, School of Biological Sciences, Monash University.*

www.herringisland.org/seasons.htm

Grieves, V. (2009). *Aboriginal Spirituality: Aboriginal philosophy, the basis of Aboriginal social and emotional wellbeing*. Discussion Paper No. 9. (pp. 1-78).

Cooperative Research Centre for Aboriginal Health, Darwin.

<https://www.lowitja.org.au/content/Document/Lowitja-Publishing/DP9-Aboriginal-Spirituality.pdf>

Griffin, D., Freedman, D. L., Nicholson, B., McConachie, F., & Parmington, A. (2013).

The Koorong project: Experimental archaeology and Wurundjeri continuation of cultural practices. In S. Lawrence, D. Frankel, C. Spry, S. Canning, & I. Berelov (Eds.), *Excavations, surveys and heritage management*, 2, (pp. 59-65). La Trobe University.

Grossman, M. (2013). *Entangled subjects: Indigenous/Australian cross-cultures of talk, text and modernity*. Rodopi.

Grosz, E. (1994). *Volatile bodies: Towards a corporeal feminism*. Allen and Unwin.

Grosz, E. (2008). *Chaos, territory, art: Deleuze and the framing of the Earth*. Columbia University Press.

Grosz, E. (2009). The thing. In F. Candlin & R. Guins (Eds.), *The object reader* (pp. 124-138). Routledge.

Gruenewald, D. A. (2003a). The best of both worlds: A critical pedagogy of place.

Educational Researcher, 32(4), 3–12.

- Gruenewald, D. A. (2003b). Foundations of place: A multidisciplinary framework for place-conscious education. *American Educational Research Journal*, 40(3), 619–654.
- Guattari, F. (1989/2013). *Cartographies Schizoanalytiques*. (Trans. A. Coffey, *Schizoanalytic cartographies*.) Bloomsbury Publishing.
- Gunditjmara People, & Wettenhall, G. (2010). *The People of Budj Bim: Engineers of aquaculture, builders of stone house settlements and warriors defending country*. em PRESS Publishing.
- Hallinan, C., & Judd, B. (2012). Duelling paradigms: Australian Aborigines, marn-grook and football histories. *Sport in Society*, 15(7), 975-986
DOI: 10.1080/17430437.2012.723364
- Hansen, C. F. (2009). *Telling absence: Aboriginal social history and the National Museum of Australia*. [Doctoral Dissertation, Australian National University]. Open Research repository. <https://openresearch-repository.anu.edu.au/handle/1885/9328>
- Hansen, C. F. (2015, March 19). Melbourne's new William Barak building is a cruel juxtaposition. *The Conversation*. <https://theconversation.com/melbournes-new-william-barak-building-is-a-cruel-juxtaposition-38983>
- Hansen, L. (2013). Living in the material world. *Studies in Material Thinking*, 9(6) 1-14.
<http://www.materialthinking.org>.
- Haraway, D. J. (1992). The promises of monsters: A regenerative politics for inappropriate/d others. In L. Grossberg, C. Nelson, & P. A. Treichler (Eds.), *Cultural studies* (pp. 295-337). Routledge.

- Haraway D. J. (2003). *The companion species manifesto: Dogs, people, and significant otherness*. Prickly Paradigm Press.
- Haraway, D. J. (2016). *Staying with the trouble: Making kin in the Chthulucene*. Duke University Press.
- Hartill, B., & Clarke, R. (2009). *Collagraphs and mixed-media print making*. A. & C. Black Publishers Limited.
- Heat-Moon, W. L. (1991). *PrairyErth: A deep map*. Houghton Mifflin.
- Hinkson, M. (2003). Encounters with Aboriginal sites in metropolitan Sydney: A broadening horizon for cultural tourism. *Journal of Sustainable Tourism*, 11(4), 295-306.
- Hinkson, M. (2005). New media projects at Yuendumu: Towards a history and analysis of intercultural engagement. In L. Taylor, G. Henderson, R. Davis & L. A. Wallis (Eds.), *The power of knowledge: The resonance of tradition* (pp. 157-168). Aboriginal Studies Press.
- Hinkson, M. (2014). *Remembering the future: Warlpiri life through the prism of drawing*. Aboriginal Studies Press.
- Hodder, I. (2000). The interpretation of documents and material culture. In N. K. Denzin & Y. S. Lincoln (Eds.), *The handbook of qualitative research* (2nd ed., pp. 703-715). SAGE.
- Horton, D. R. (1996). *Aboriginal Australia wall map*. Aboriginal Studies Press. .

- Huggins, J., & Tarrago, I. (1990). Questions of collaboration: An interview with Jackie Huggins and Isabel Tarrago, *Hecate*, 16(1/2), 140-147.
- Hultman, K., & Lenz Taguchi, H. (2010). Challenging anthropocentric analysis of visual data: A relational materialist methodological approach to educational research. *International Journal of Qualitative Studies in Education*, 23(5), 525-542.
- Ingold, T. (2007). *Lines. A brief history*. Routledge.
- Ingold, T. (2011). Introduction. In T. Ingold (Ed.), *Redrawing anthropology: Materials, movements, lines* (pp.1-20). Ashgate Publishing.
- Institute of Postcolonial Studies. (2018, August). Rethinking the postcolonial for precarious times. *Institute of Postcolonial Studies Newsletter*, 46, 1.
- Ireland, T., & Lydon, J. (2005). Touchstones. In J. Lydon & T. Ireland (Eds.), *Object Lessons: Archaeology and heritage in Australia* (pp. 1-30). Australian Scholarly Publishing.
- Irwin, R. (2004). A/r/tography: a metonymic métissage. In R. L. Irwin & A. de Cosson, (Eds.). *A/r/tography: Rendering self through arts-based living* (pp. 27-38). Educational Press.
- Irwin, R., Beer, R., Springgay, S., Grauer, K., Gu Xiong, & Bicke, B. (2006). The rhizomatic relations of a/r/tography. *Studies in Art Education*, 48(1), 70-88.
<https://doi.org/10.1080/00393541.2006.11650500>
- Jacklin, M. (2002). Collaboration and resistance in Indigenous life writing. *Australian Canadian Studies*, 20(1), 27-45.

- Jacobs, J. M. (2012). Property and propriety: (Re)making the space of indigeneity in Australian cities. *Postcolonial Studies*, 15(2), 143-147.
- James, S. J. (2012). Indigeneity and the intercultural city. *Postcolonial Studies*, 15(2), 249-265. DOI: 10.1080/13688790.2012.693045
- Jones, A. (1999). The limits of intercultural dialogue: Pedagogy, desire, and absolution in the classroom. *Educational Theory*, 49(3), 299-316.
- Jones, A. (2001). Cross-cultural pedagogy and the passion for ignorance. *Feminism & Psychology*, 11(3), 279-292.
- Jones, A. (2007, October 24). *Ka whawhai tonu mātou: The interminable problem of knowing other*. [Inaugural Professorial Lecture]. University of Auckland.
https://cdn.auckland.ac.nz/assets/education/about/schools/tepuna/docs/Inaugural_Lecture.pdf
- Jones, A. (2012). Dangerous liaisons: Pakeha, Kaupapa Maori, and educational research. *New Zealand Journal of Educational Studies*, 47(2), 101-113.
- Jones, A., & Jenkins, K. (2008a). Indigenous discourse and “the material”: A post-interpretivist argument. *International Review of Qualitative Research*, 1(2), 125–144.
- Jones, A., & Jenkins, K. (2008b). Rethinking collaboration: Working the Indigene-colonizer hyphen. In N. K. Denzin, Y. S. Lincoln & L. T. Smith (Eds.), *Handbook of critical and indigenous methodologies* (pp. 471-486). SAGE.
- Jones, A., & Jenkins, K. (2011). *He Kōrero: Words between us: First Māori–Pākehā conversations on paper*. Huia Publishers.

- Jones, P. (2014). The theatre of contact: Aborigines and exploring expeditions. In M. Thomas (Ed.), *Expedition into Empire: Explanatory journeys and the making of the modern world* (pp. 88-107). Routledge.
- Joyce, E. B. (2010). Geology, environment and people on the Western Plains of Victoria. In L. Byrne, H. Edquist & L. Vaughan (Eds.), *Designing place: An archaeology of the Western District* (pp. 100-111). Melbourne Books.
- Judd, B. (2005). Australian Aboriginal football as Aboriginal cultural artefact. *The Canadian Journal of Native Studies*, 25(1), 215-237.
- Kay, E. (2013). The archaeology of institutions: Exploring the Abbotsford Convent site through legislation. *Australasian Historical Archaeology*, 31, 68-77.
- Kearney, A., & Bradley, J. J. (2009). 'Too strong to ever not be there': Place names and emotional geographies. *Social and Cultural Geography*, 10(1), 77-94.
- Keeler, C., & Couzens, V. (2010). Language notes. In C. Keeler & V. Couzens (Eds.), *Meereeng-an: Here is my Country. The story of Aboriginal Victoria told through art* (1st ed., pp. 232-234). Koorie Heritage Trust Inc.
- Kirk, P., Naccarato, T., & MacCallum, J. (2017). Intimate listening. *Performance Research*, 22(3), 57-60.
- Kleinert, S. (2006). Aboriginality in the city: Re-reading Koorie photographs. *Aboriginal History*, 30, 69-94.
- Knowles, J. G., & Cole, A. L. (2008). Introduction. In J. G. Knowles & A. L. Cole (Eds.), *Handbook of the arts in qualitative research: Perspectives, methodologies, examples and issues* (pp. xi-xiv). SAGE.

- Koro-Ljungberg, M., MacLure, M., & Ulmer, J. (2018). D...a...t...a..., data++, data and some problematics. In N. K. Denzin & Y. S. Lincoln (Eds.), *The SAGE handbook of qualitative research* (5th ed., pp. 462-484). SAGE.
- Koro-Ljungberg, M., Löytönen, T., & Tesar, M. (2017). Introduction: Multiplicities of data encounters. In M. Koro-Ljungberg, T. Löytönen & M. Tesar (Eds.), *Disrupting data in qualitative inquiry: Entanglements with the post-critical and post-anthropocentric* (pp. 1-9). Peter Lang.
- Kovach, M. (2009). *Indigenous methodologies: Characteristics, conversations and contexts*. University of Toronto Press.
- Kowal, E. (2015). Welcome to Country. Acknowledgement, belonging and white anti-racism. *Cultural Studies Review*, 21(2), 173-204.
- Kowal, E., Franklin, H., & Yin, P. (2011). Towards reflexive antiracism. In D. Riggs & C. Due (Eds.), *Directions and intersections: Proceedings of the 2011 Australian Critical Race and Whiteness Studies Association and Indigenous Studies Research Network joint conference*, Australian Critical Race & Whiteness Studies Association, pp. 133-152.
- Krog, A., Mpolweni-Zantsi, N., & Ratele, K. (2008). The South African Truth and Reconciliation Commission (TRC): Ways of knowing Mrs. Konile. In N. K. Denzin, Y. S. Lincoln & L. T. Smith (Eds.), *Handbook of critical and indigenous methodologies* (pp. 531-545). SAGE.
- Krog, A. (2011). In the name of human rights: I say (how) you (should) speak (before I listen). In N. K. Denzin and Y. S. Lincoln (Eds.), *The Sage handbook of qualitative research* (pp. 381-386). SAGE.

- Land, C. (2015). *Decolonizing solidarity: Dilemmas and directions for supporters of Indigenous struggles*. Zed Books.
- Langton, M. (1993). 'Well, I heard it on the radio and I saw it on the television...' *An essay for the Australian Film Commission on the politics and aesthetics of filmmaking by and about Aboriginal people and things*. Australian Film Commission.
- Langton, M. (2001). Senses of place: Fourth Overland Lecture: The University of Melbourne. *Overland*, 166, 75-87.
- Langton, M. (2005a). Aboriginal art and film: The politics of representation. *Rouge 6*.
<http://www.rouge.com.au/6/aboriginal.html>
- Langton, M. (2005b). Sacred geography. In M. J. Charlesworth (Ed.), *Aboriginal religions in Australia: An anthology of recent writings* (pp. 132-139). University of Queensland Press.
- Lather, P., & St.Pierre, E. A. (2013). Post-qualitative research. *International Journal of Qualitative Studies in Education*, 26(6), 629-633.
<https://doi.org/10.1080/09518398.2013.788752>
- Latour, B. (1993). *We have never been modern*. Harvard University Press.
- Law Society of South Australia (23 August 2010). *Lawyers' protocols for dealing with Aboriginal clients in South Australia*. 1st ed. Law Society of South Australia.
<https://www.lawsocietysa.asn.au/PDF/ProtocolIndigenousClients.pdf>
- Lee, G. (2010). Deep mapping for the Stony Rises. In L. Byrne, H. Edquist & L. Vaughan (Eds.), *Designing place: An archaeology of the Western District* (pp. 36-39). Melbourne Books.

- Long, A. (2005). *Aboriginal scarred trees in New South Wales. A field manual*. NSW Department of Environment and Conservation.
- Lydon, J. (2002). The experimental 1860s: Charles Walter's images of Coranderrk Aboriginal Station, Victoria. *Aboriginal History*, 26, 78-130.
<http://press-files.anu.edu.au/downloads/press/p73361/pdf/ch0549.pdf>
- MacLure, M. (2011). Qualitative inquiry: Where are the ruins? *Qualitative Inquiry*, 17(10), 997-1005.
- MacLure, M. (2013a). Researching without representation? Language and materiality in post-qualitative methodology. *International Journal of Qualitative Studies in Education*, 26(6), 658-667. <https://doi.org/10.1080/09518398.2013.788755>
- MacLure, M. (2013b). The wonder of data. *Cultural Studies ↔ Critical Methodologies*, 13(4), 228-232. <https://doi.org/10.1177/1532708613487863>
- Maggio, J. (2007). "Can the subaltern be heard?": Political theory, translation, representation and Gayatri Chakravorty Spivak. *Alternatives*, 32, 419-443.
- Mahood, K. (2008). Listening is harder than you think. *Griffith REVIEW: Re-imagining Australia*, 19, 163-179.
- Mahood, K. (2009). In the gap between two ways of seeing. *Griffith REVIEW: Essentially Creative*, 23, 89-97. <https://www.griffithreview.com/articles/in-the-gap-between-two-ways-of-seeing/>
- Mahood, K. (2012). Kartiya are like Toyotas: White workers on Australia's cultural frontiers. *Griffith REVIEW: What is Australia for?*, 36, 26-46.
<https://www.griffithreview.com/articles/kartiya-are-like-toyotas/>

- Manningham City Council. (n.d.). *Wurundjeri Stories at Pound Bend. Visitors Information Guide*. Manningham City Council.
- Martin, K. & Booran Mirraboopa (2003). Ways of knowing, being and doing: A theoretical framework and methods for indigenous and indigenist re-search. *Journal of Australian Studies*, 27(76), 203-214. <https://doi.org/10.1080/14443050309387838>
- Martin, K. L. (2006). *Please knock before you enter: An investigation of how Rainforest Aboriginal people regulate outsiders and the implications for western research and researchers*. [Doctoral dissertation, James Cook University]. James Cook University. <https://researchonline.jcu.edu.au/4745/>
- Martin, K. L. (2008). *Please knock before you enter. Aboriginal regulation of outsiders and the implications for researchers*. Post Pressed.
- McBryde, I. (1978). 'Wil-im-ee moor-ring' or, where do axes come from? *Mankind*, 11, 354-382. <https://doi.org/10.1111/j.1835-9310.1978.tb00666.x>
- McBryde, I. (1984a). Kulin greenstone quarries: The social contexts of production and distribution for the Mt William site. *World Archaeology*, 16(2), 267-285. <https://doi.org/10.1080/00438243.1984.9979932>
- McBryde, I. (1984b). Exchange in south eastern Australian: An ethnohistorical perspective. *Aboriginal History*, 8(1), 132-153. <https://trove.nla.gov.au/version/210708199>
- McBryde, I. (1986). Artefacts, language and social interaction: A case study from south-eastern Australia. In G. N. Bailey & P. Callow (Eds.), *Stone-age prehistory: Studies in memory of Charles McBurney* (pp. 77-93). Cambridge University Press.

- McBryde, I. (1997). 'The landscape is a series of stories'. Grindstones, quarries and exchange in Aboriginal Australia: A Lake Eyre case study. In A. Ramos-Millan & M. A. Bustillo (Eds.), *Siliceous rocks and culture* (pp. 587-607). Universidad de Granada.
- McGregor, B. A., & McGregor, A. M. (2020). Communities caring for land and nature in Victorian Outdoor Education Australia. *Journal of Outdoor and Environmental Education*, 1-19. <https://doi.org/10.1007/s42322-020-00052-9>.
- McKenna, M. (2014). Tokenism or belated recognition? Welcome to Country and the emergence of Indigenous protocol in Australia, 1991-2014. *Journal of Australian Studies*, 38(4), 476-489.
- McLean, I. (2011). Aboriginal art and the art world. In I. McLean (Ed.), *How Aborigines invented the idea of contemporary art: Writings on Aboriginal Contemporary Art* (pp. 17-75.) Power Publications with the Institute of Modern Art.
- McNiff, S. (2008). Art-based research. In J. G. Knowles & A. L. Cole (Eds.), *Handbook of the arts in qualitative research: Perspectives, methodologies, examples, and issues* (pp. 29-40). SAGE. <https://dx.doi.org/10.4135/9781452226545.n3>
- Merri Creek Management Committee. (2009a). *Galada Tamboore, Campbellfield "...a window into another time..."*. Site Information Note 5. Merri Creek Management Committee.
- Merri Creek Management Committee. (2009b). *Merri Creek and Environs Strategy 2009-2014*. Merri Creek Management Committee.

Merri Creek Management Committee. (2010, August). Staff welcomed to country. *Merri News*. Merri Creek Management Committee.

Merri Creek Management Committee. (2011, May). Wurundjeri keep the fires burning on the grasslands. *Merri News*. Merri Creek Management Committee.

Merri Creek Management Committee. (2012, November). Good country for a canoe. *Merri News*. Merri Creek Management Committee.

Merri Creek Management Committee. (2013, August). Burns at Mount William. *Merri News*. Merri Creek Management Committee.

Merri Creek Management Committee (2019, March). *Merri e-News*. Merri Creek Management Committee.

Moreton-Robinson, A. (2000a). Troubling business: Difference and whiteness within feminism. *Australian Feminist Studies*, 15(33), 343-352.
<https://doi.org/10.1080/713611977>

Moreton-Robinson, A. (2000b). *Talking up to the white woman: Indigenous women and feminism*. Queensland University Press.

Moreton-Robinson, A. (2003). Researching whiteness: Some reflections from an Indigenous woman's standpoint. *Hecate*, 29(2), 72-85.

Moreton-Robinson, A. (2004). Whiteness, epistemology and Indigenous representation. In A. Moreton-Robinson (Ed.), *Whitening race: Essays in social and cultural criticism* (pp. 75-88). Aboriginal Studies Press.

- Moreton-Robinson, A. (2006). Whiteness matters. *Australian Feminist Studies*, 21(50), 245-256. <https://doi.org/10.1080/08164640600731788>
- Moreton-Robinson, A. (2007). When the object speaks, a postcolonial encounter: Anthropological representations and Aboriginal women's self-presentations. *Discourse: Studies in the Cultural Politics of Education*, 19(3), 275-289.
- Moreton-Robinson, A. (2014). Towards an Australian Indigenous women's standpoint theory. *Australian Feminist Studies*, 28(78), 331-347. <https://doi.org/10.1080/08164649.2013.876664>
- Morphy, H. (2008). *Becoming art: Exploring cross-cultural categories*. University of New South Wales Press.
- Morphy, H. (2010). Making art together on Blue Mud Bay. [Catalogue Essay.] In A. Cameron (Ed.), *Djalkiri: We are standing on their names – Blue Mud Bay* (pp. 8-11). Nomad Art. https://www.nomadart.com.au/wp/wp-content/uploads/2012/04/Morphy_BMB.pdf
- Muecke, S. (2006). What the cassowary does not need to know. *Australian Humanities Review*, 39–40 (September), 1-7. <http://australianhumanitiesreview.org/2006/09/01/what-the-cassowary-does-not-need-to-know/>
- Muecke, S. (2007). The cassowary is indifferent to all this. *rhizomes*, 15(1), 1-5. <http://www.rhizomes.net/issue15/muecke.html>
- Mungabareena Aboriginal Corporation Women's Health Goulburn North East (2008). *Making two worlds work: Building the capacity of the health and community sector to*

work effectively and respectfully with our Aboriginal community. Mungabareena Aboriginal Corporation and Women's Health Goulburn North East.

Murphy-Wandin, J. (2003). Barak my uncle. In J. Ryan, C. Cooper, J. Murphy-Wandin & J. W. Owen (Eds.), *Remembering Barak* (pp. 4-9). National Gallery of Victoria.

Museum of Applied Arts & Sciences (2020). *Medallion 'Melbourne Intercolonial Exhibition'*. Retrieved 8 May 2020. <https://collection.maas.museum/object/120543>

Museums Victoria Collections (2020). *Item X 84452. Ornament, neck, Tarr-goorn, Victoria, Australia.* <https://collections.museumvictoria.com.au/items/229894>. Accessed 04 May 2020.

Nakata, M. (2002). Indigenous knowledge and the cultural interface: Underlying issues at the intersection of knowledge and information systems. *IFLA Journal*, 28(5/6), 281-291. <https://doi.org/10.1177%2F034003520202800513>

Nakata, M. (2004). Ongoing conversations about Aboriginal and Torres Strait Islander research agendas and directions. *Australian Journal of Indigenous Education*, 33, 1-6. <https://doi.org/10.1017/S1326011100600807>

Nakata, M. (2006). Australian Indigenous Studies: A question of discipline. *The Australian Journal of Anthropology*, 17(3), 265-275.

Nakata, M. (2007a). An Indigenous standpoint theory. In M. Nakata (Ed.), *Disciplining the savages: Savaging the disciplines* (pp. 213-217). Aboriginal Studies Press.

Nakata, M. (2007b). The cultural interface. *The Australian Journal of Indigenous Education*, 36(1), 7-14. <https://doi.org/10.1017/S1326011100004646>

- Nakata, M. (2013). The rights and blights of the politics in Indigenous higher education, *Anthropological Forum*, 23(3), 289-303. DOI: 10.1080/00664677.2013.803457
- Nanni, G. (2012). *The colonisation of time: Ritual, routine and resistance in the British Empire*. Manchester University Press.
- Nanni, G., & James, A. (2013). *Coranderrk: We will show the country*. Aboriginal Studies Press.
- National Health and Medical Research Council (2003). *Values and ethics: Guidelines for ethical conduct in Aboriginal and Torres Strait Islander health research*. National Health and Medical Research Council.
- National Health and Medical Research Council (2007, updated March 2014). *National statement on ethical conduct in human research*. National Health and Medical Research Council.
- Nicholson, M. (2016). Indigenous language workshops. *Next Wave Festival Program*. [Brochure]. Next Wave and the Victorian Aboriginal Corporation for Languages. <http://2016.nextwave.org.au/#event=700>
- Nimmo, J. (2016, June 9). *Wurundjeri people 'shattered' after artwork they describe as their 'Bible' sells at auction*. SBS (online), pp. 1-2. <https://trove.nla.gov.au/work/209393672>
- Olivier, B. (2005). Lacan's subject: The imaginary, language, the real and philosophy. *South African Journal of Philosophy*, 23(1), 1-19. <https://doi.org/10.4314/sajpem.v23i1.31381>

- Oscar, J. (2015). *Encountering truth: The real life stories of objects from empire's frontier and beyond*. 29th April. Lecture at the Centre for Australian Studies, London for the Enduring Civilizations exhibition, British Museum.
<https://aiatsis.gov.au/explore/articles/encountering-truth-real-life-stories-objects-empire-frontier-and-beyond>
- Pascoe, B. (2014). *Dark emu, black seeds: Agriculture or accident?* Magabala Books.
- Paulson, S. (2018). Critical intimacy: An interview with Gayatri Chakravorty Spivak. *Qualitative Research Journal*, 18(2), 89-93.
- Pearson, M., & Shanks, M. (2001). *Theatre/Archaeology*. Routledge.
- Pedri-Spade, C. (2014). Nametoo: Evidence that he/she is/was present. *Decolonization: Indigeneity, Education & Society*, 3(1), 73-100.
- Peter, J. (2017, June). It takes two. *Australian Birdlife*.
<http://www.birdlife.org.au/australian-birdlife/filter/june-2017>
- Peters, D. (2010). Laws for living: Culture and kin. In C. Keeler & V. Couzens (Eds.), *Meereeng-an: Here is my Country. The story of Aboriginal Victoria told through art* (1st ed., p. 40). Koorie Heritage Trust Inc.
- Peters-Little, F. (2003). The impossibility of pleasing everybody: A legitimate role for white filmmakers making black film. *Australian Humanities Review*, (January), 1-5.
<http://www.lib.latrobe.edu.au/AH/archive/Issue-Jan-2003/peterslittle.html>.
- Phillips, L., & Bunda, T. (2018). *Research through, with and as storytelling*. Routledge.

- Plumwood, V. (2002). Decolonising relationships with nature. *PAN: Philosophy Activism Nature*, 2, 7-30. <http://panjournal.net/issues/2>
- Porteners, M. (1974). *How to make Aboriginal arts and crafts*. Hamlyn.
- Porter, L., Jackson, S., & Johnson, L. (2019). Remaking imperial power in the city: The case of the William Barak building, Melbourne. *Environment and Planning D: Society and Space*, 37(6), 1119-1137.
- Potter, E. (2012). Making Indigenous place in the Australian city. *Postcolonial Studies*, 15(2), 131-142.
- Poulter, J. (2014). *Red hot echidna spikes are burning me: The smallpox holocaust that swept Aboriginal Australia*. Red Hen Enterprises.
- Pratt, M. L. (1991). Arts of the contact zone. *Profession*, 91, 33-40.
- Pratt, M. L. (1992). *Imperial eyes: Travel writing and transculturation*. Routledge.
- Presland, G. (1994). *Aboriginal Melbourne: The lost land of the Kulin people*. McPhee Gribble Penguin Books.
- Presland, G. (2012). *The place for a village: How nature has shaped the City of Melbourne*. Museum of Victoria.
- Rautio, P. (2009). Finding the place of everyday beauty: Correspondence as a method of data collection. *International Journal of Qualitative Methods*, 8(2), 15-34.
<https://doi.org/10.1177/160940690900800205>
- Reed, L. (2005). 'Mrs Bon's verandah full of Aboriginals': Race, class, gender and friendship. *History Australia*, 2(2), 39-1–39-15. <https://doi.org/10.2104/ha050039>

- Reynolds, H. (1984). *The other side of the frontier: Aboriginal resistance to the European invasion of Australia*. Penguin Books.
- Reynolds, H. (2000). *Why weren't we told? A personal search for the truth about our history*. Viking.
- Richardson, L., & St.Pierre, E. A. (2005). Writing: A method of inquiry. In N. K. Denzin & Y. S. Lincoln (Eds.), *The Sage handbook of qualitative research* (pp. 959-978). SAGE.
- Richardson, L., & St.Pierre, E. A. (2008) Writing: A method of inquiry. In N. Denzin & Y. S. Lincoln (Eds.), *Collecting and Interpreting Qualitative Materials* (3rd ed., pp. 473-499). SAGE.
- Rigney, L. (1999). Internationalization of an Indigenous anticolonial cultural critique of research methodologies: A guide to Indigenist research methodology and its principles. *Wicazo SA Review*, 14(2), 109-121. <https://doi.org/10.2307/1409555>
- Rose, D. B. (1996). *Nourishing terrains: Australian Aboriginal views of landscape and wilderness*. Australian Heritage Commission.
- Rose, D. B. (2008). *Dingo makes us human: Life and land in an Australian Aboriginal culture*. Cambridge University Press.
- Rose, D. B. (2013). Slowly ~ writing into the Anthropocene. In M. Harrison, D. B. Rose, L. Shannon & K. Satchell (Eds.), *Writing creates ecology: Ecology creates writing*. *TEXT*, 20, 1-14. <http://www.textjournal.com.au/speciss/issue20/content.htm>
- Russell, L. (2013). Indigenous knowledge and archives: Accessing hidden history and understandings. *Australian Academic & Research Libraries*, 36(2), 161-171.

- Ryan, J., Cooper, C., & Murphy-Wandin, J. (2003). *Remembering Barak*. National Gallery of Victoria.
- Sandberg McGuinne, J. (2014, November 24). Decolonisation. [Blog post]. *Indigeneity, language and authenticity*. Retrieved from <https://johansandbergmcguinne.wordpress.com/how-to-quote-this-blog/>
- Sayers, A. (1994). *Aboriginal artists of the nineteenth century*. Oxford University Press.
- Scheibenbogen, S., & International Riverfoundation (2008). Merri Creek, Victoria: Return of the Kingfisher. In *River Journeys* (pp. 60-63). International Riverfoundation.
- Schjeldahl, P. (2020, February 10). The in-your-face paintings of Peter Saul. *The New Yorker*. <https://www.newyorker.com/magazine/2020/02/17/the-in-your-face-paintings-of-peter-saul>
- Schneekloth, L., & Shibley, R. (1995). *Placemaking: The art and practice of building communities*. John Wiley & Sons.
- Sium, A., & Ritskes, E. (2013). Speaking truth to power: Indigenous storytelling as an act of living resistance. *Decolonization: Indigeneity, Education & Society*, 2(1), 1-10. <https://jps.library.utoronto.ca/index.php/des/article/view/19626>
- Skerlj, L. (2015). In her skin: Feminist observations in the work of Georgia MacGuire [online]. *Artlink*, 35(2), 74-80. http://www.aboriginal-art.de/EN/Literatur_Info_Artlink35_2015_995.htm
- Smith, L. T. (1999). *Decolonizing methodologies: Research and Indigenous peoples*. Zed Books.

- Somerville, M. (2007). Postmodern emergence. *Qualitative Studies in Education*, 20(2), 225-243.
- Somerville, M. (2008). 'Waiting in the chaotic place of unknowing': Articulating postmodern emergence. *International Journal of Qualitative Studies in Education*, 21(3), 209-220.
- Somerville, M. (2012). The critical power of place. In G. S. Cannella & S. S. Steinberg (Eds.), *Critical qualitative research reader* (pp. 67-81). Peter Lang.
- Somerville, M. (2013a). *Water in a dry land: Place learning through art and story*. Routledge.
- Somerville, M. (2013b). The 'placetimemattering' of aspiration in the Blacktown Learning Community. *Critical Studies in Education*, 54, 231-244.
- Somerville, M., Davies, B., Power, K., Gannon, S., & de Carteret, P. (2011). *Place pedagogy change*. Sense Publishers.
- Somerville, M., & Perkins, T. (2003). Border work in the contact zone: Thinking Indigenous/non-Indigenous collaboration spatially. *Journal of Intercultural Studies*, 24(3), 253-266. <https://doi.org/10.1080/0725686032000172597>
- Somerville, M., & Perkins, T. (2010). *Singing the coast: Place and identity in Australia*. Aboriginal Studies Press.
- Spivak, G. C. (1988). Can the subaltern speak? In C. Nelson & L. Grossberg (Eds.), *Marxism and the interpretation of culture* (pp. 280-316). University of Illinois Press.

- Spivak, G. C. (1990). *The post-colonial critic: Interviews, strategies, dialogues*. Routledge.
- Springett, S. (2015). Going deeper or flatter: Connecting deep mapping, flat ontologies and the democratizing of knowledge. *Humanities*, 4(4), 623-36.
- Springgay, S., Irwin, R., & Kind, S. (2005). A/r/tography as living inquiry through art and text. *Qualitative Inquiry*, 11(6), 897-912.
- Springgay, S., & Truman, S. (2019). Research-creation walking methodologies and an unsettling of time. *International Review of Qualitative Research*, 12(1), 85-93.
- Stanner, W. E. H. (2001). After the Dreaming. In D. McDonald (Ed.), *The Boyer Collection: Highlights of The Boyer Lectures 1959 – 2000* (pp. 112-123). Australian Broadcasting Corporation.
- St.Pierre, E. A. (1997). Methodology in the fold and the irruption of transgressive data. *International Journal of Qualitative Studies in Education*, 10(2), 175-189.
- St.Pierre, E. A. (2011). Post qualitative research: The critique and the coming after. In N. K. Denzin & Y. S. Lincoln (Eds.), *SAGE handbook of qualitative inquiry* (4th ed., pp. 611-635). SAGE.
- Studies in Religion and Spirituality (2009). *Cross-cultural collaboration and representation in 'Indigenous' film: An analysis of collaborative outcomes in Ten Canoes*. <http://religionandmediacourse.blogspot.com/2009/11/cross-cultural-collaboration-and.html>
- Sutton, P. (1988). Responding to Aboriginal art. In P. Sutton (Ed.), *Dreamings: The art of Aboriginal Australia* (pp. 33-58). George Braziller.

- Sutton, P. (2010). Art and Aurukun cultural history. In S. Butler (Ed.), *Before time today: Reinventing tradition in Aurukun Aboriginal art* (pp. 32-55). University of Queensland Press.
- Tilley, C. (2006). Introduction: Identity, place, landscape and heritage. *Journal of Material Culture*, 11(7), 7-32. <https://doi.org/10.1177%2F1359183506062990>
- Tobias, T. (2000). *Chief Kerry's Moose: A guidebook to land use and occupancy mapping, research design and data collection*. A joint publication of the Union of BC Indian Chiefs and Ecotrust Canada.
- Troedel, C. (1865). *Aborigines on Merri Creek*. Lithograph. Retrieved on 27 April, 2020 https://en.wikipedia.org/wiki/Merri_Creek
- Tuck, E., & McKenzie, M. (2015). *Place in research: Theory, methodology, and methods*. Routledge.
- Tuck, E., & Yang, K. W. (2012). Decolonization is not a metaphor. *Decolonization: Indigeneity, Education and Society*, 1(1), 1-40.
- Van Toorn, P. (2006). *Writing never arrives naked: Early Aboriginal cultures of writing in Australia*. Aboriginal Studies Press.
- Victorian Government (2017). *Yarra River Protection (Wilip-gin Birrarung murron) Bill*. Victorian Government Publisher. <https://www.water.vic.gov.au/waterways-and-catchments/protecting-the-yarra/yarra-river-protection-act>
- Ward, M. (2011). *The comfort of water: A river pilgrimage*. Transit Lounge Publishing.

- Watson, M. (1969). Significance of antiphonal song in the Eastern Whipbird, *Psophodes Olivaceus*. *Behaviour*, 35(1/2), 157-178.
- Weber, S. (2008). Visual images in research. In J. G. Knowles & A. L. Cole (Eds.), *Handbook of the arts in qualitative research: Perspectives, methodologies, examples and issues* (pp. 41-53). SAGE.
- Woiwod, M. (2010). *The Christmas Hills story: Once around the Sugarloaf II. Kangaroo Ground*. Andrew Ross Museum.
- Wurundjeri Tribe Council. <https://www.wurundjeri.com.au/services/cultural-practices-for-events/welcome-to-country>
- Wurundjeri Tribe Land & Cultural Heritage Council Inc. (2012). *Merri Creek Aboriginal Cultural Values. Report for Melbourne Water. Dec 2012*. Abbotsford.
- Zweifel, R., & Zeugin, F. (2008). Ultrasonic acoustic emissions in drought-stressed trees – more than signals from cavitation? *New Phytologist*, 179, 1070-1079.

Appendices

Appendix 1. Consent agreement: Angela Foley and Wurundjeri Tribe Council



Angela Foley
HDR Student, University of Western Sydney
12 Bond Street Preston VIC 3072

Dear Angela,

Re: Consent for Wurundjeri participation in doctoral research

Elders of the Cultural Consultations Sub-Committee of the Wurundjeri Tribe Land & Compensation Cultural Heritage Council Inc. have considered your proposal for Wurundjeri participation in your doctoral research *On Country: The contact zone and the art of place-making in Wurundjeri Country today*. You have described the timeframe and the type of paid participation anticipated including the process for three recorded meetings with 3 – 8 Wurundjeri; the need to complete consent forms and agree on participation rates as decided by Wurundjeri Council; and the opportunity to be involved in review processes.

This sub-committee of the Wurundjeri Tribe Land & Compensation Cultural Heritage Council Inc. agree THAT:

Consent is granted for Wurundjeri participation in Ms Angela Foley's doctoral research: *On Country: The contact zone and the art of place-making in Wurundjeri Country today*. It is agreed that contributions from Wurundjeri people collected in specific agreed research related sessions (such as interviews and walks on country) and set out in transcripts (that might include comments, photos or opinions), and the knowledge that is obtained from those contributions and any intellectual property rights associated with those contributions cannot be used without the express written permission of the individuals concerned.

Wurundjeri Tribe Land & Compensation Cultural Heritage Council Inc. understands that it is a condition of doctoral research at University of Western Sydney for Angela Foley to include this signed letter of agreement in her application for National Human Research Ethics Committee approval where participation of Aboriginal people is involved. Wurundjeri research contributions will not take place until that ethics approval is obtained.

This letter confirms our decision to consent for Wurundjeri participation in your doctoral research.

Yours sincerely,

[Redacted Signature]
Aunty Doreen Garvey-Wandin
Wurundjeri Senior Elder

Aunty Alice Kolasa 9/9/14
Wurundjeri Elder

Uncle Colin Hunter
Wurundjeri Elder

Cultural Consultations Sub-Committee
Wurundjeri Tribe Land & Compensation Cultural Heritage Council Inc.

[Redacted Signature]
Stephen Fiyalko CEO, Wurundjeri Tribe Land & Compensation Cultural Heritage Council Inc.
On behalf of the Committee of Management

[Redacted Signature] 9/9/14
Angela Foley
HDR research student (17551090)
University of Western Sydney

1st Floor Providence Building, Abbotsford Convent, 1 St Heliers Street Abbotsford VIC 3067
Phone: 8673 0801 Fax: 8673 0800 Email: info@wurundjeri.com.au
Registration no. A0005530A Abn: 54272 749 968

Appendix 2. Ethics approval: Western Sydney University

Locked Bag 1797
Penrith NSW 2751 Australia
Office of Research Services

ORS Reference: H10878



HUMAN RESEARCH ETHICS COMMITTEE

5 January 2015

Professor Margaret Somerville
School of Education

Dear Margaret,

I wish to formally advise you that the Human Research Ethics Committee has approved your research proposal H10878 "On Country: The contact zone and the art of place-making in Wurundjeri country today", until 1 December 2016 with the provision of a progress report annually if over 12 months and a final report on completion.

Conditions of Approval

1. A progress report will be due annually on the anniversary of the approval date.
2. A final report will be due at the expiration of the approval period.
3. Any amendments to the project must be approved by the Human Research Ethics Committee prior to being implemented. Amendments must be requested using the HREC Amendment Request Form: http://www.uws.edu.au/data/assets/pdf_file/0018/491130/HREC_Amendment_Request_Form.pdf
4. Any serious or unexpected adverse events on participants must be reported to the Human Ethics Committee via the Human Ethics Officer as a matter of priority.
5. Any unforeseen events that might affect continued ethical acceptability of the project should also be reported to the Committee as a matter of priority
6. Consent forms are to be retained within the archives of the School or Research Institute and made available to the Committee upon request.

Please quote the registration number and title as indicated above in the subject line on all future correspondence related to this project. All correspondence should be sent to the email address humanethics@uws.edu.au.

This protocol covers the following researchers:
Margaret Somerville, Susanne Gannon, Angela Foley

Yours sincerely



Professor Elizabeth Deane
Presiding Member,
Human Researcher Ethics Committee

Appendix 3. Consent agreement: Research participants



**Human Research Ethics Committee
Office of Research Services**

Participant Consent Form

This is a project specific consent form. It restricts the use of the data collected for a research thesis by Angela Foley titled: *On Country: The contact zone and the art of place-making in Wurundjeri country today*

I, [Redacted] [David Wandin] consent to participate in the research project titled *On Country: The contact zone and the art of place-making in Wurundjeri country today*.

I acknowledge that:

I have read the Participant Information Sheet and have been given the opportunity to discuss the information and my involvement in the project with the researcher/s.

The procedures required for the project and the time involved have been explained to me, and any questions I have about the project have been answered to my satisfaction.

I consent to these specified activities: attending up to three meetings, audio taping during meetings, reviewing what is recorded and written, providing an object to discuss, and abiding by agreements about the resultant text and use of photographs of me and/or my object.

I understand that my involvement is voluntary and that some of the information gained during the study will be published as part of the thesis by Angela Foley.

I understand that I can withdraw from the study at any time, without affecting my relationship with the researcher/s now or in the future.

Signed: [Redacted]

Name: DAVE WANDIN

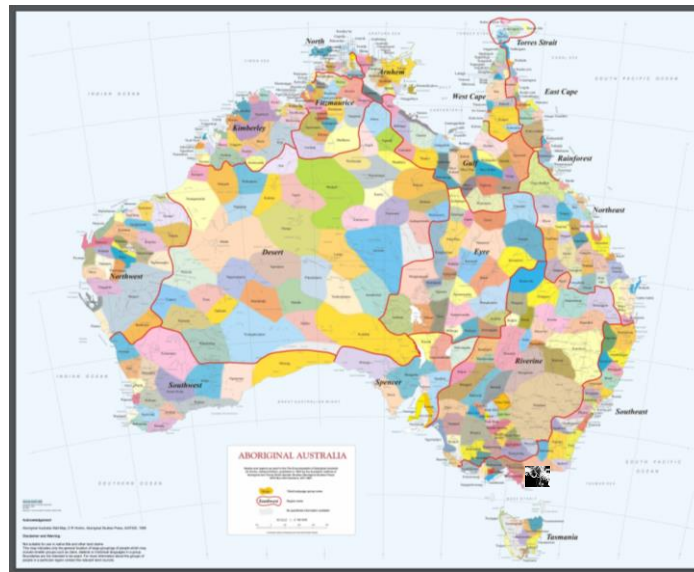
Date: 01.06.2015

Return Address: 12 Bond St Preston 3072

This study has been approved by the University of Western Sydney Human Research Ethics Committee. The Approval number is: H10878

If you have any complaints or reservations about the ethical conduct of this research, you may contact the Ethics Committee through the Office of Research Services on Tel +61 2 4736 0229 Fax +61 2 4736 0013 or email humanethics@uws.edu.au. Any issues you raise will be treated in confidence and investigated fully, and you will be informed of the outcome.

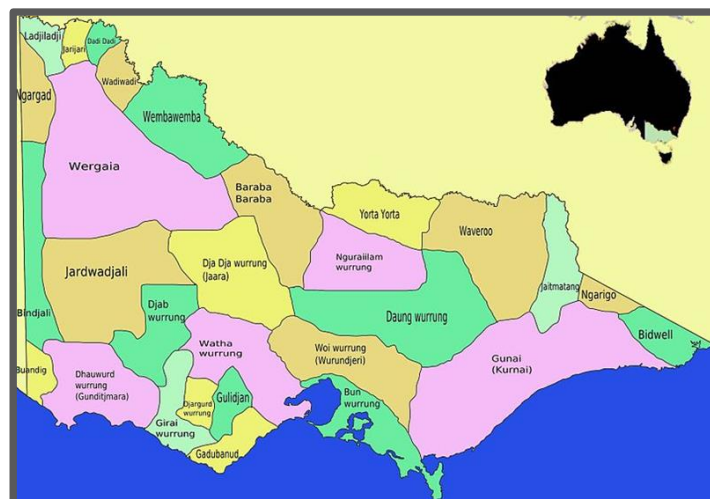
Appendix 4. Three study location maps



Language and Land Map of Aboriginal Australia.

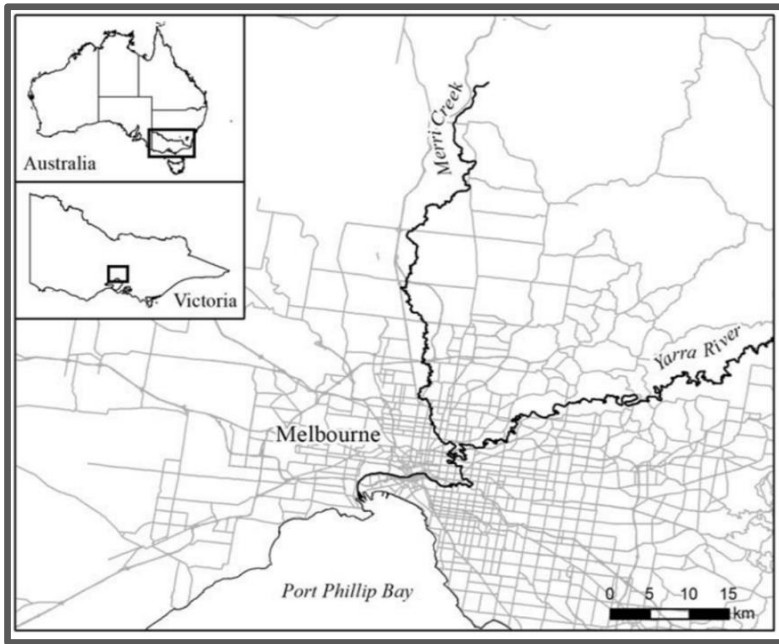


Approximate location of study area is represented by the white smoke of *Tanderrum* ceremony on Wurundjeri Country in South-east Australia. Map source: Horton's (1996) compilation map, Aboriginal Land Map of Australia represents language or tribal groups including clans, dialects, and individual languages.



Map of Aboriginal Language Groups of Victoria

[https://commons.wikimedia.org/wiki/File:Map_Victoria_Aboriginal_tribes_\(colourmap\).jpg](https://commons.wikimedia.org/wiki/File:Map_Victoria_Aboriginal_tribes_(colourmap).jpg)



Location of Merri Creek and Yarra River in Melbourne, Victoria, Australia

Source: McGregor, B. A. & McGregor, A. M. (2020).