



AUSTRALIAN ACADEMY
OF THE HUMANITIES
46TH ANNUAL SYMPOSIUM

26-27 NOVEMBER 2015
THE UNIVERSITY OF SYDNEY

A collage of images including ancient rock art (handprints), a historical scientific diagram with geometric figures and labels (Fig: 2, Fig: 7, Fig: 8, Fig: 9), and a classical stone bust of a person's head.

INTERSECTIONS

TIME, MATERIALITY
& THE HUMANITIES

PROGRAMME



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46TH ANNUAL SYMPOSIUM PROGRAMME AT A GLANCE

INTERSECTIONS

TIME, MATERIALITY
& THE HUMANITIES

Day 1 Thursday

26 NOVEMBER 2015

REGISTRATIONS	9.00am
Welcome and Introductions	9.30am
Introduction, Welcome to Country, Welcome	
SESSION 1	9.45am
Intersections: Deep Time & Materiality	
Distinguished Professor David Christian FAHA MACQUARIE UNIVERSITY Deep Time: What's the Big Idea?	
CHAIR	DR ROBIN TORRENCE FAHA AUSTRALIAN MUSEUM
<i>Discussion</i>	
MORNING TEA & COFFEE	10.30am
SESSION 1 CONTINUED	11.00am
Intersections: Deep Time & Materiality	
Professor Peter Hiscock FAHA THE UNIVERSITY OF SYDNEY Echoes of the Past: How Archaeological Materials Have Shaped Human Evolution	
Professor Kim Sterelny THE AUSTRALIAN NATIONAL UNIVERSITY Artefacts, Symbols, Thoughts	
CHAIR	DR ROBIN TORRENCE FAHA AUSTRALIAN MUSEUM
<i>Discussion</i>	
LUNCH	12.30pm

SESSION 2	1.30pm
Intersections: Memory and Materiality	
Professor Andrea Witcomb DEAKIN UNIVERSITY The Poetics and Politics of Time and Memory in Museums	
Ms Vanessa Finney AUSTRALIAN MUSEUM The Butterfly Effect: Natural History Notebooks and the Archive	
CHAIR	PROFESSOR JANE LYDON FAHA THE UNIVERSITY OF WESTERN AUSTRALIA
<i>Discussion</i>	
AFTERNOON TEA & COFFEE	3.00pm
SESSION 3	3.30pm
First Hand Intersections Materiality and Art*	
Macleay Museum: Written in Stone	
Ms Keren Ruki AUSTRALIAN MUSEUM	
Mr Matt Poll THE UNIVERSITY OF SYDNEY	
Nicholson Museum: Death Magic	
Mr Michael Turner THE UNIVERSITY OF SYDNEY	
Dr Craig Barker THE UNIVERSITY OF SYDNEY	
* Note that Session 3 comprises two parallel events – one to be held at the Macleay Museum and another at the Nicholson Museum. When registering for the Symposium you will be prompted to select which one you wish to attend.	
RECEPTION AT NICHOLSON MUSEUM [FINISHES AT 7.30PM]	6.00pm



46TH ANNUAL SYMPOSIUM PROGRAMME AT A GLANCE

INTERSECTIONS

TIME, MATERIALITY
& THE HUMANITIES

Day 2 Friday

27 NOVEMBER 2015

SESSION 4 9.00am

Intersections: Landscapes and Time

Professor Ann McGrath OAM FASSA
THE AUSTRALIAN NATIONAL UNIVERSITY
Time, Place and Deep Human Histories

Professor Chris Gosden FBA
UNIVERSITY OF OXFORD
English Landscapes and Identities

CHAIR **DR JENNY WEBB** FAHA
LA TROBE UNIVERSITY

Discussion

MORNING TEA & COFFEE 10.30am

2015 ACADEMY LECTURE 11.00am

The Ethnographic Echo: Archaeological Approaches to Writing Long-Term Histories of Indigenous Spiritual Beliefs and Ritual Practices

Professor Ian McNiven FAHA
MONASH UNIVERSITY

CHAIR **PROFESSOR MATTHEW SPRIGGS** GSM (VANUATU)
FSA FAHA
THE AUSTRALIAN NATIONAL UNIVERSITY

LUNCH & POSTER SESSION 12.00pm

SESSION 5 2.00pm

Intersections: Language, Text, Materiality, Time

Dr Simon Greenhill
THE AUSTRALIAN NATIONAL UNIVERSITY
Language Evolution, Time and Human Prehistory in the Pacific

Dr Anne Clarke
THE UNIVERSITY OF SYDNEY (CONVENOR)
Stories From the Sandstone:
Inscriptions, Texts and Materiality at the
North Head Quarantine Station, Manly

CHAIR **EMERITUS PROFESSOR IAIN DAVIDSON** FAHA
UNIVERSITY OF NEW ENGLAND

Discussion

CLOSE 3.30pm

Convenors:
Dr Robin Torrence FAHA
AUSTRALIAN MUSEUM

Dr Anne Clarke
THE UNIVERSITY OF SYDNEY

Professor John Fitzgerald FAHA
PRESIDENT, AUSTRALIAN ACADEMY OF THE HUMANITIES
& SWINBURNE UNIVERSITY OF TECHNOLOGY

Convenors' Welcome

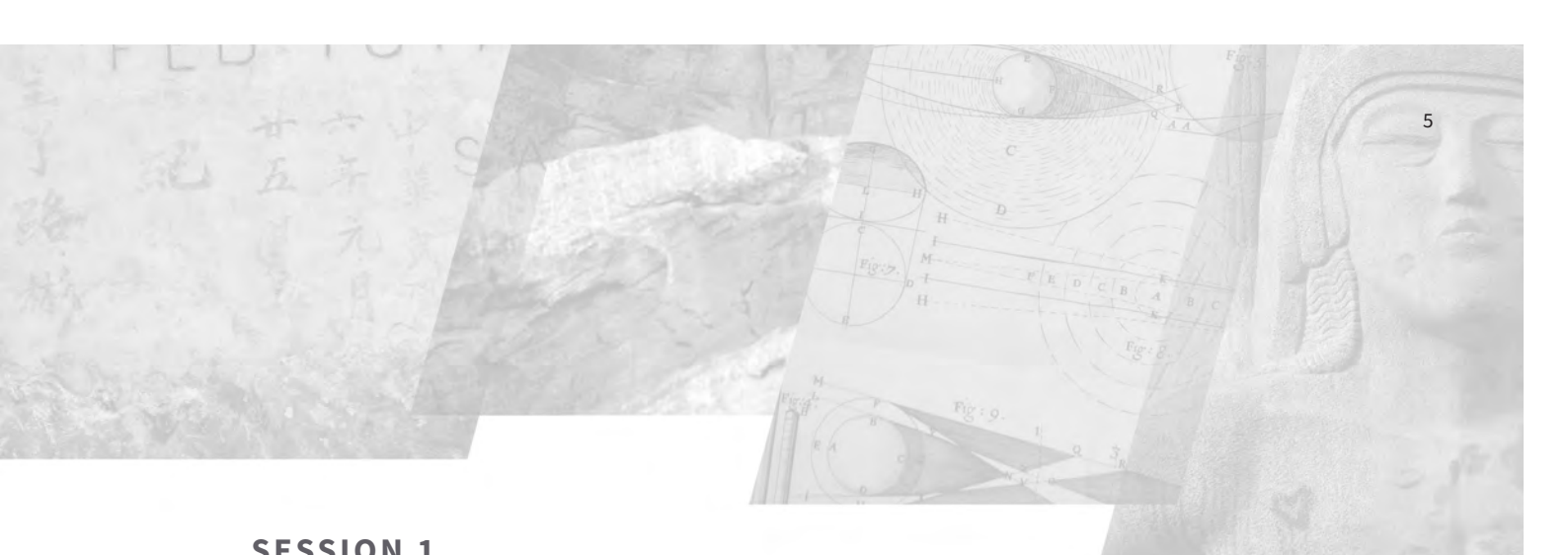
Intersections between objects and timescales comprise the fundamental building blocks used in archaeology to construct an understanding of humanity, but recently they have also become exciting new research frontiers across the humanities sector. Scholars are currently investigating how the material world is actively used, shaped and negotiated. Inspirations derived from the varied impacts of concrete things, places and the natural world on human action and creativity are being explored in new ways. As a result, the kinds of data analysed have been expanded beyond texts and visual media to encompass memories, objects, built environment, landscapes and the biosphere.

Increasingly, the boundaries between writing histories based solely on textual versus oral versus artefactual sources are being deliberately blurred to create a broader canvas for envisioning the past. Timescales considered by humanities scholars have tended to be limited, but increasingly extended frameworks are generating novel perceptions. Discussions about how to situate human history in the broader universe have also led to new conceptions glossed as 'deep time' and 'big history' that invite fresh perspectives on the roles materiality has played.

Building on the precept that new perspectives often arise when different disciplines meet and cross-over, the Academy's 46th Annual Symposium explores intersections between the conceptual frameworks of materiality and time within a multidisciplinary context. By canvassing a broad range of perspectives in the fields of art practice, philosophy, history, linguistics, heritage, and archaeology, the intersections arising from the case studies in the Symposium provide a forum for productive discussion and debate. Actively engaging with – touching, holding, smelling – ancient material objects at the Nicholson and Macleay Museums will help ground our discussions. The introduction of poster presentations this year enables one-on-one conversations with early career researchers who are pioneering new ways to conceptualise humanities research. We hope this Symposium provides stimulating and enjoyable opportunities for each of us to take a fresh look at our own discipline.



Dr Robin Torrence FAHA
Dr Anne Clarke



SESSION 1
9:45AM
THURSDAY

Intersections: Deep Time and Materiality

CHAIR
DR ROBIN TORRENCE FAHA
AUSTRALIAN MUSEUM

The Symposium opens by considering how different timeframes structure the ways that humanity is conceived. When the focus of research is extended into ‘deep’ time periods, i.e. beyond the evolution of our species (*Homo sapiens*), the kinds of questions about what it means to be ‘human’ are radically different from research situated within the past several centuries or even millennia. Broadening the timescales also alters perceptions about the character of comparisons between change in human cultures versus the physical and natural worlds in which they evolved, inhabited and impacted. A key question about our early ancestors centres on when and under what circumstances the fully modern mind evolved. The answer, originally based on the manufacture of particular kinds of artefacts or the production of art, is now being replaced by more nuanced views that consider social organisation, but this alternate approach raises serious questions about how changes in human intelligence can be documented unless there are material consequences of relevant behaviours. At the same time that the meaning of particular material objects for understanding human intelligence is being questioned, the impact of objects left behind by one culture on subsequent groups is being explored. Even in deep time, the materiality of human societies shaped future lives.

Deep Time : What's the Big Idea?

Distinguished Professor David Christian FAHA
Macquarie University

Do we need deep time? After all, most human communities survived perfectly well with a sense that change was seasonal or biological, and most of reality was unchanging. Norbert Elias argued that we can grasp time better if we consider the verb, 'to time' rather than the abstract noun. All living things have to 'schedule' their activities, to align them with natural and human processes, from the leaping of salmon to the turning of the seasons to the burial of the dead. As human societies became more complex, he argues, the task of scheduling the actions of many people got trickier. Scattered villagers constructed calendars so they knew when markets were held; modern travellers need GMT and GPS as they fly between continents. As scheduling became more intricate, new and more precise conventions and machines were constructed – from written calendars to sundials and atomic clocks – to help us schedule reliably. And, just as the first telescopes and microscopes showed worlds never imagined before, these devices revealed whole new worlds of change. Our surroundings are not permanent; history and change reach back to the earliest time we can identify, 13.8 billion years ago. Knowing this, we have to think of ourselves and our universe in new ways. We need to understand deep time.



DAVID CHRISTIAN (D.Phil. Oxford, 1974) is by training a historian of Russia and the Soviet Union, but since the 1980s he has become interested in World History on very large scales or Big History. He taught at Macquarie University in Sydney

from 1975 to 2000 before taking a position at San Diego State University in 2001. In January 2009 he returned to take up a position at Macquarie University. From 2009 to 2013 he has held a position as a World Class Universities Distinguished Professor at Ewha Womans University in Seoul; and over the same period, he has also held a position as a James Marsh Professor-at-Large at the University of Vermont. He was founding President of the *International Big History Association*, and is co-founder with Bill Gates, of the *Big History Project*, which has built a free on-line high school syllabus in big history. He is the Director of Macquarie University's Big History Institute. David Christian has written on the social and material history of the 19th century Russian peasantry, in particular on aspects of diet and the role of alcohol. He has also written a textbook history of modern Russia, and a synoptic history of Inner Eurasia (Russia, Central Asia and Mongolia) up to the time of the Mongol Empire. David Christian has given numerous talks and lectures on aspects of Russian, Inner Eurasian and world and big history, and in March 2011, he gave a talk on '13.7 billion years of history in 18 minutes' at the TED conference in Long Beach. He is a member of the Australian Academy of the Humanities and the *Koninklijke Hollandsche Maatschappij der Wetenschappen* (Royal Holland Society of Sciences and Humanities), and a member of the editorial boards of the *Journal of Global History* and the *Cambridge History of the World*.

Echoes of the Past: How Archaeological Materials Have Shaped Human Evolution

Professor Peter Hiscock FAHA
The University of Sydney

For centuries scholars have turned to archaeological debris as a direct source of information about the human past. In this modern practice we are iterating a process that shaped human evolution. Archaeological residues persist in the landscape and were visible to later generations. Those relics helped shape the way people behaved. Artisans were inspired to invent new technology by observing ancient artefacts, human groups decided how to use places by observing evidence of past occupation, and settlement structures constrained later social activities. This talk examines how the presence of archaeological materials helped create the niches in which our ancestors evolved.



PETER HISCOCK is the Tom Austen Brown Professor of Australian Archaeology at The University of Sydney. He was previously Professor of Archaeology at The Australian National University (ANU) from 2008–13 and Head of the School

of Archaeology and Anthropology there. In 2012 he was awarded a D.Sc. by the ANU and in 2013 he delivered the Annual Academy Lecture to the Australian Academy of the Humanities. He has carried out fieldwork across Australia and has had projects in France and South Africa. One of his primary interests is the evolution of stone-age technology, but he has broadly-based research programmes within Australia. His textbook *Archaeology of Ancient Australia* won the Mulvaney Book Prize. He is a Fellow of the Australian Academy of the Humanities, a Fellow of the Society of Antiquaries of London, and a Research Associate of the Australian Museum, Sydney.

Artefacts, Symbols, Thoughts

Professor Kim Sterelny
The Australian National University

Until relatively recently, it was often supposed that changes in the material record of hominin life indexed advances in hominin cognitive sophistication in a relatively direct way. In particular, the ‘Upper Palaeolithic Revolution’ – an apparently abrupt increase in the complexity and disparity of our material culture – was thought to signal the arrival of the fully human mind. While the idea of a direct relationship between material complexity and cognitive sophistication still has some defenders, this view has largely been abandoned. It is now widely appreciated that aspects of ancient hominin’s demographic and social organisation have a powerful influence both on the material culture they need and the material culture they can sustain. But if this more nuanced view is right (and I shall defend it), what does the deep material record tell us about the evolution of hominin cognition? I explore that question in this paper, in the context of recent ideas about the evolution of norms and of religion.



KIM STERELNY is an Australian philosopher who has always been interested in the border areas between philosophy and the natural and social sciences. He began working primarily between philosophy and the cognitive

sciences before shifting to focus mainly on the life sciences, and especially evolutionary biology. Over the last decade or so, his original interests and his recent interests have come together in thinking about the human evolutionary trajectory; originally as an example of large-scale rapid evolutionary change; more recently, in an attempt to understand the evolution of the unique features of human social life and their cognitive bases.

SESSION 2
1:30PM
THURSDAY

Intersections: Memory and Materiality

CHAIR

PROFESSOR JANE LYDON FAHA
THE UNIVERSITY OF WESTERN AUSTRALIA

The material world of objects, buildings and places often comprises an anchor for links between people and their past constituted as memories. Such connections, writ large as 'heritage,' are often venerated through museum collections and displays, historic buildings, monuments, or even landscapes. Libraries and archives, which lie at the core of many humanities disciplines, are also important stores of past ideas and observations that may have profound effects in the contemporary world. This session considers the role of materiality in the way memories are created and stored. It focuses attention on how the memories embedded in archives and museums have lives beyond the people who created them and so can be actively used to shape the future.

The Poetics and Politics of Time and Memory in Museums

Professor Andrea Witcomb
Deakin University

My recent work has explored the ways in which museums that aim to foster a critical engagement with contemporary society over issues such as racism, the legacy of colonial encounters or climate change are finding ways to do so by bringing the past into the present. In breaking our linear understanding of time, these museums are developing an exhibition syntax that fosters affective encounters between people, between people and objects and between people and places. These encounters, I want to argue, work the affective space by undertaking new kinds of memory work – work that rewrites our collective memories about the past and about each other and in so doing positions the visitor as someone who can create a different future. In this paper I will sketch some of the contexts in which this work is occurring as well as some of the interpretative strategies that have been developed.



ANDREA WITCOMB is a Professor in Cultural Heritage and Museum Studies at Deakin University where she directs the Cultural Heritage Centre for Asia and the Pacific and is the Deputy Director (Governance) of the Alfred Deakin Institute for

Citizenship and Globalisation. She has a long-standing interest in the ways in which exhibition practices can be used to create conversations across cultural differences. She has focused on the use of immersive exhibition practices to achieve this end, looking in detail at the poetic side of exhibitions – how objects, first-person narratives, multimedia and sensorial modes of communication are used to produce an affective experience for museum visitors that have the potential to challenge collective memories and understandings. Andrea is the author of *Reimagining the Museum: Beyond the Mausoleum* (Routledge, 2003), *From the Barracks to the Burrup: the National Trust in Western Australia* with Kate Gregory (UNSW Press, 2010) and co-editor with Chris Healy of *South Pacific Museums: Experiments in Culture* (Monash epress, 2006; 2012), as well as many book chapters and journal articles.

The Butterfly Effect: Natural History Notebooks and the Archive

Ms Vanessa Finney
Australian Museum

Sisters Harriet and Helena Scott were among the most prominent natural history illustrators in colonial Sydney, most famous for their stunning butterfly and moth paintings now held in the Australian Museum Archives. In this talk I will consider the wider archival collection the sisters made, kept and curated as the working tool of a scientific project and an unusually complex archive of active scientific self-fashioning. 150 years later, the sisters' notebooks, drawings, paintings and manuscripts remain precious sources, but they are now also museum objects. Hand, eye, mind and memory have been replaced with principles of information management and collection care. Using recent examples of exhibition display, digitisation and online and digital presentations of the Scotts' work, I will also talk about the interchange and uneasy relationship between archives, museums and natural history.



VANESSA FINNEY is the Head of Archives at the Australian Museum in Sydney, where she works with the oldest and largest natural history archive in Australia. She is currently researching the field notebooks of colonial naturalists associated with

the museum for a doctorate in History and Philosophy of Science at The University of Sydney.

SESSION 3
3:30PM
THURSDAY

CONCURRENT
SESSIONS AT
THE MACLEAY
& NICHOLSON
MUSEUMS

First Hand Intersections: Materiality and Art

Macleay Museum

The Macleay Museum holds significant collections of natural history, cultural objects, photographs and scientific instruments that track the history of scientific research in Australia from the mid-19th century. Two presentations by indigenous artists who are also museum curators will actively engage with the current exhibition of Aboriginal stone artefacts, natural history material stored in Victorian wooden cabinets, and their own artworks. Hands-on experience with the materiality of museum specimens will help draw the audience into the broader discussions.

Nicholson Museum

The Nicholson Museum is Australia's oldest university museum and home to the largest collection of antiquities in the Southern Hemisphere. Founded in 1860, the museum comprises nearly 30,000 artefacts of artistic and archaeological significance from Egypt, Greece, Italy, Cyprus and the Near East. During the afternoon curators will provide guided tours through the current temporary exhibition, *Death Magic*, which focuses on Ancient Egypt.

AT THE MACLEAY MUSEUM

A Cloak of Dogs and A Drawer of Birds: A Perspective on Museum Collections from an Indigenous Maker

Ms Keren Ruki
Australian Museum

Museum collections are important repositories of knowledge for Indigenous communities/practitioners of culture – to those who have grown up away from ancestral homelands and endeavour to maintain a connection to culture and traditions. In this paper I look at the significance of museum collections from the perspective of being a Maori weaver and museum employee.

Growing up in Australia, on the land of the Gadigal people of the Eora Nation, I was amazed to learn of the Maori material in the Australian Museum's Pacific collection. This material became an important access point to a rich source of cultural knowledge, providing a connection to the past as well as a foundation for the future.

In 2006 I completed a kahu kuri 'Tuhono te Karangarua', a traditionally-based dog skin cloak. The cloak is an intergenerational, cross-cultural object made in collaboration with kaumatua and kuia (elders), with the consent of the local Aboriginal community, and with knowledge re-learned from museum collections.

During a Museum Studies internship at the Macleay Museum in 2008 I was struck by the drawers of New Zealand birds held in the collection, some extinct (huia) and some I had never seen in real life (tui). All at once the dichotomous polarity of museum collections became apparent; that they are a rich source of science and knowledge as well as a being a mausoleum of the bodies and sometimes the spirits of the dead.



KEREN RUKI is a Maori artist of Ngati Maniapoto descent, a tribe of the Tainui Confederation. She is also Creative Producer with the Pacific Collection at the Australian Museum and holds a Bachelor of Applied Arts from the University of New South Wales

and a Masters in Liberal Arts (Museums and Collections) from The Australian National University.

As a founding member of the Pacific Wave Association, a NSW-based arts organisation established to develop and present contemporary Pacific arts, Keren worked on three major Pacific arts festivals in Sydney in 1998, 2003 and 2004. In 2004 she was also awarded an ArtsNSW Fellowship to weave a Maori cloak based on research into museum collections.

In 2013 Keren was guest curator for Campbelltown Art Centre's *Towards the Morning Sun*, an exhibition of nine artists of Pacific heritage and in 2014 she co-curated *Stitching the Sea* for Blacktown Arts Centre, a project involving the Australian Museum's Pacific collection and Sydney's Pacific diaspora.

Written in Stone

Mr Matt Poll
The University of Sydney

Written in Stone is an exhibition about people, about the way first Australians transformed elements of the landscape and worked upon the malleable surfaces of different forms of stone and in turn modified the land to suit their needs. The utilitarian functions performed by stone surfaces outlive the lifetimes of their makers and the traces left on these surfaces of these objects can be discernible for millennia after people have touched them. The many different tools and hunting implements fashioned from stone are the tangible examples of the diversity of Aboriginal stone tool production as it existed across the vast distances of the Australian continent, as well as across deep time spans of the past up until the present. The intangible aspects of this history are not so easy to reconstruct: the hours spent making, shaping and fashioning; the conversations and articulation of specialist knowledges that take place as they are made; the sounds of the quarrying, knapping and grinding that punctuate the tool-making process. From ochre to sandstone, quartz to granite, the specific properties of hundreds of geologic source materials were studied, tested, refined and utilised into the equipment that sustained the cultural endurance of Australia's first peoples over millennia.



MATT POLL has worked as a curator in museums and art galleries in the greater Sydney region for nearly twenty years. Matt is of Torres Strait Islander and South Sea Islander descent and currently works as the Assistant Curator of the Macleay

Museum's Indigenous Heritage Collections as well as being The University of Sydney's Repatriation Project Officer.

AT THE NICHOLSON MUSEUM

Death Magic

Mr Michael Turner and Dr Craig Barker
The University of Sydney

Death Magic focuses on Ancient Egypt. Death in Ancient Egypt was a magical experience. There were gods to judge and guide, amulets and spells to protect, mummification to preserve, and even shabtis to do your work for you in an idyllic afterlife. The exhibition comprises a broad range of ancient objects as well as natural history specimens. Behind the scene tours of the collections will provide opportunities to confront the conference themes of 'time and materiality' through hands-on sessions with artefacts from the Nicholson's extensive archaeological collections.



MICHAEL TURNER was appointed Senior Curator of the Nicholson Museum at The University of Sydney in 2005. During this time he has overseen the extensive exhibition program that has transformed the museum to a cultural hub in

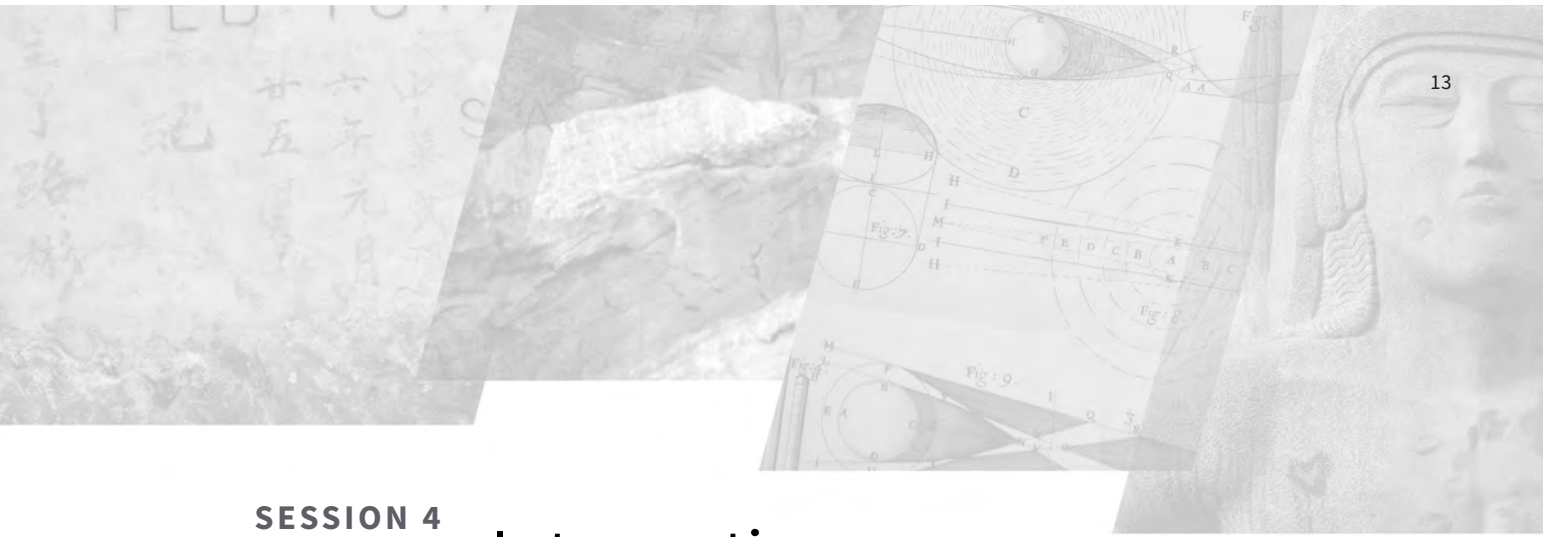
Sydney with close to 100,000 visitors in 2014. In his role as Senior Curator, Michael is responsible for the research of the collections, co-ordination of the museum's lecture series, exhibition development, and establishment of the Nicholson Museum gift shop. Michael is also the editor of *MUSE*, the Sydney University Museums magazine (formerly the Sydney University Museums News).

Michael's expertise in the iconography and iconology of ancient Greek and Italian culture has seen him publish (with Professor Alexander Cambitoglou *FAHA*) the first two Australian volumes of *Corpus Vasorum Antiquorum*, published 2008 and 2014 respectively. Michael was elected as a Fellow of the Society of Antiquaries London in 2009.



DR CRAIG BARKER is Manager of Education and Public Programs at Sydney University Museums and oversees all community engagement and learning programs offered by the Nicholson Museum, Macleay Museum and University Art

Gallery. He is a Classical archaeologist and Co-Director of The University of Sydney's archaeological excavations at the site of the Hellenistic-Roman theatre of Nea Paphos in Cyprus. He has excavated sites in Australia, Greece, Turkey and Cyprus. He has published on the Hellenistic wine trade, ancient theatre, the archaeology of ancient Cyprus, museum education and perceptions of archaeology and antiquity in popular culture.



SESSION 4
9:00AM
FRIDAY

Intersections: Landscapes and Time

CHAIR

DR JENNY WEBB FAHA
LA TROBE UNIVERSITY

Intersections between place and time are often fundamental in the construction and maintenance of group identity, as illustrated by the contrasting case studies from Australia and England presented in this session. They show how understandings of identity are enriched through tracking changes in peoples' use and attachment to place over very long time periods. They also raise important issues about the value of multidisciplinary research.

Time, Place and Deep Human Histories

Professor Ann McGrath OAM FASSA
The Australian National University

This paper considers how different areas of the academy address time and landscape; it probes into knowledge practices in various disciplines. Through its approaches to dating and stratigraphy, archaeology gives primacy to both time and landscape, whereas history follows time through historical periodisation and environmental history. Anthropology has tended to be more associated with the present than with times past, although it is currently drawing upon the 'ontological turn'. I will consider tensions between the 'dating' sciences, between historical and archaeological periodisation, between the historical imagination and archaeological science, and between indigenous, scientific and philosophical approaches to time. This will include insights from the ARC Linkage Project 'Deepening Histories of Place', which investigated Aboriginal people's relationships with history and place in selected world heritage landscapes in Australia. That project aimed to cross the 1788 barrier by probing deeper in time via place-based Indigenous histories, producing multiple short films and digital outcomes. The key stories that emerged, however, were much more about the role of history in the present than about the past. For your reference, see www.deepeninghistories.anu.edu.au.

I hope that this paper will invite us to reflect upon the ways in which digital humanities might change the topographies of knowledge, making them more transdisciplinary, and possibly shift the location of the human within them.



ANN McGRATH is a Professor of History and Director of the Australian Centre for Indigenous History at The Australian National University. She has won various prizes for her books, including for *Born in the Cattle: Aborigines in Cattle Country* (1987),

the co-authored *Creating a Nation* (1994), and her edited *Contested Ground* (1995). With Ann Curthoys, she co-authored *How to Write History that People want to read* (2011). Her recent film *Message from Mungo* (2014, with Andrew Pike) won a United Nations Association of Australia Media Award. With Mary Anne Jebb, she co-edited *Long History, Deep Time* (ANU Press, 2015). *Illicit Love: Interracial Sex and Marriage in the United States and Australia* (U Nebraska) is due for release in December 2015. Professor McGrath has received a Medal of the Order of Australia and is a Fellow of the Academy of the Social Sciences in Australia.

English Landscapes and Identities

Professor Chris Gosden FBA
University of Oxford

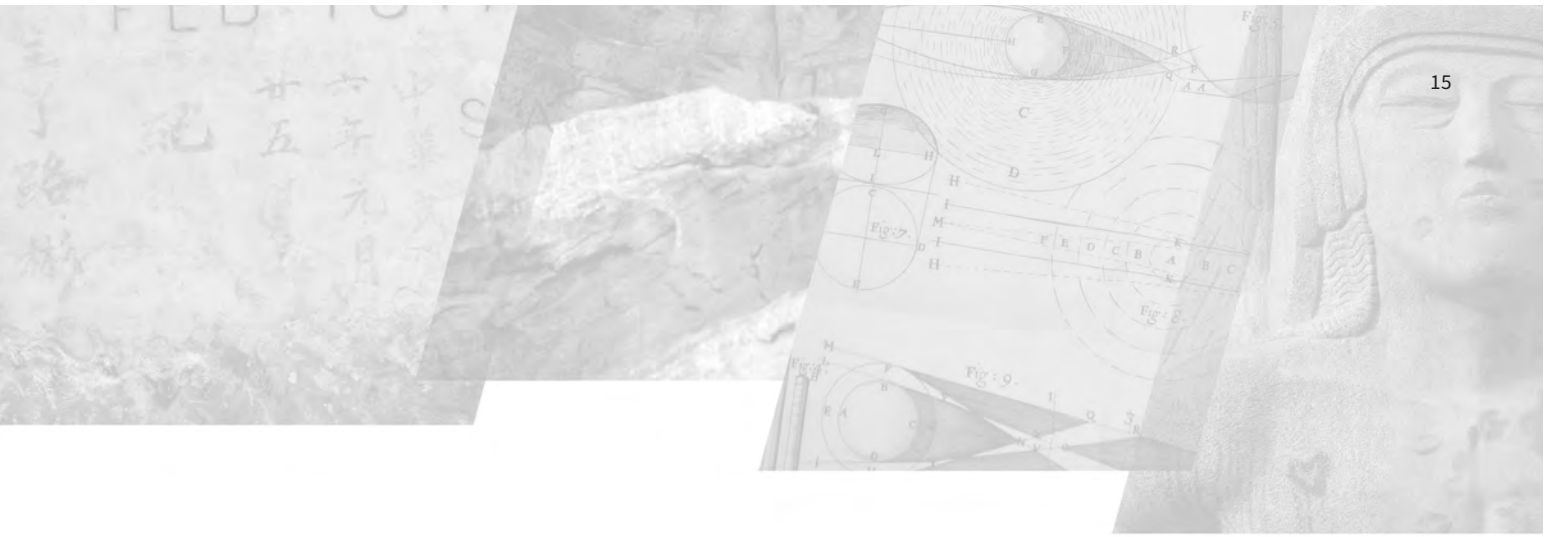
At the heart of my paper is a formula: identity = process + content. The term process here refers to the ways in which time is shaped, that is how past, present and future are put together. It also refers to the notions of cause and effect that are seen to operate in the world. These forms of cause and effect I shall understand as magic, religion and science which, I argue, exist in all societies but in varying mixtures. The content element of identity is made of material things, which include landscape features, settlements, material culture, plants and animals. These derive from local ecologies but are shaped and put together by the process element of the equation.

I shall exemplify these rather abstract points using material from a large project on the history of the English Landscape from the middle Bronze Age (1500 BC) to the Domesday Book (AD 1086). This is a large data project, where we are utilising a database of a million items to look at long-term history over a 2,500 year span. After presenting the project briefly, I shall look at some key temporal results of the project, including both the very longest changes and continuities in the landscape and the periods in which people were particularly focused on their past.



CHRIS GOSDEN is Professor of European Archaeology, University of Oxford. He has carried out archaeological and ethnographic work in Britain, central Europe, Papua New Guinea, Turkmenistan and Borneo. His current interests concern the

nature of human relations with the world, late prehistoric and Roman period cultural change, art and aesthetics. Recent works include: Gosden, C., *Archaeology and Colonialism* (Cambridge University Press, 2004); Gosden, C. and F. Larson, with A. Petch, *Knowing Things: Exploring the Collections of the Pitt Rivers Museum 1884–1945* (Oxford University Press, 2007); Garrow, D and C. Gosden, *A Technology of Enchantment? Exploring Celtic Art: 400 BC to AD 100* (Oxford University Press, 2012). He is currently working on a book on Englishness through an analysis of the collections of the Pitt Rivers Museum, Oxford and is pursuing a European Research Council project on English Landscapes and Identities. He is also starting a new Leverhulme-funded project on Celtic art and its eastern connections. He is a Fellow of the British Academy and a Trustee of the Art Fund.



**11:00AM
FRIDAY**

2015 ACADEMY LECTURE

**The Ethnographic Echo: Archaeological
Approaches to Writing Long-Term
Histories of Indigenous Spiritual Beliefs
and Ritual Practices**

Professor Ian J. McNiven FAHA

CHAIR

PROFESSOR MATTHEW SPRIGGS GSM (VANUATU) FSA FAHA
THE AUSTRALIAN NATIONAL UNIVERSITY

2015 ACADEMY LECTURE

The Ethnographic Echo: Archaeological Approaches to Writing Long-Term Histories of Indigenous Spiritual Beliefs and Ritual Practices

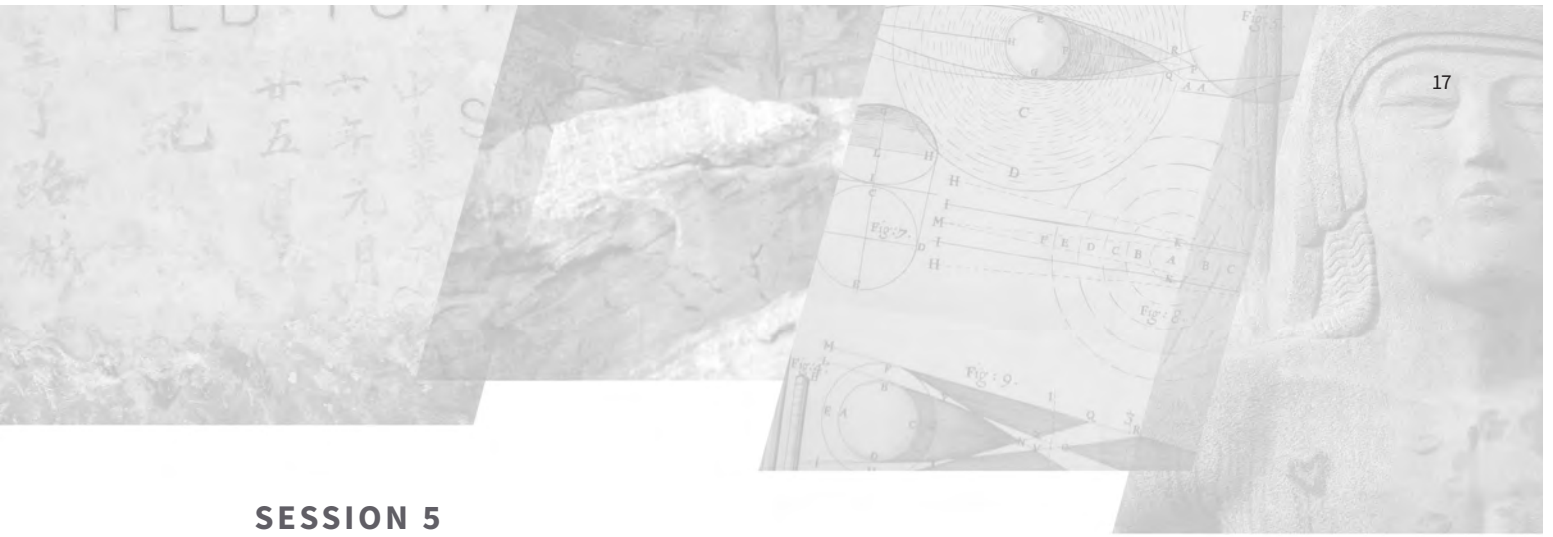
Professor Ian J. McNiven FAHA
Monash University

There is an old saying in archaeology that if you find something that is behaviourally odd or out-of-the-ordinary then label it ritual. Yet for Australian Indigenous societies, ritual practices, especially those of a socio-religious nature, are anything but out-of-the-ordinary. Ritual practices are fundamental to the ways that Aboriginal peoples and Torres Strait Islanders directed their lives and related to each other, to the spiritual realm, and to the world around them. As such, understanding the nature and long-term development of past rituals and ceremonial practices provides enormous scope for archaeologists to create historical narratives that express human and spiritual agency and intentionality that resonate with Indigenous worldviews. In this paper I explore the history of Torres Strait Islander ritual practices over the past 1000 years from an ethnographically-informed archaeological perspective. This perspective takes as its starting point the materiality of ritual practices as known ethnographically through historical texts, museum objects, and contemporary Islander views. Critically, many ritual practices also involved shrines comprising objects such as shells, bones, artefacts, and stone figures that can be studied archaeologically and radiocarbon dated. Results reveal successive use of shrines expressed through constant additions of objects over hundreds of years. These chronologies not only define the temporal limits of ethnographically-known practices back in time, but also position shrines as historically dynamic and ever-emergent works-in-progress. In this sense, and somewhat ironically, the ever-changing materiality of shrines were expressions of ritual constancy and historical continuity in the socio-religious lives of Torres Strait Islanders.



IAN McNIVEN is Professor of Indigenous Archaeology in Monash Indigenous Centre, Monash University, and a Fellow of the Australian Academy of the Humanities. He specialises in the archaeology of Australian

Indigenous coastal societies. His archaeological research is transdisciplinary and heavily informed by anthropology, history, and close working relationships with Indigenous communities. His books include *Goemulgaw Lagal: Cultural and Natural Histories of the Island of Mabuyag, Torres Strait* (Queensland Museum, 2015), *Appropriated Pasts: Indigenous Peoples and the Colonial Culture of Archaeology* (Altamira, 2005), and *Constructions of Colonialism: Perspectives on Eliza Fraser's Shipwreck* (Leicester, 1998).



SESSION 5

2:00PM

FRIDAY

Intersections: Language, Text, Materiality, Time

CHAIR

EMERITUS PROFESSOR IAIN DAVIDSON FAHA
UNIVERSITY OF NEW ENGLAND

Language, both in its verbal and written forms, are central to humanities disciplines. The papers in this session explore new kinds of knowledge obtained when time and materiality are leveraged. Variations among spoken languages are used to reconstruct the history of human migrations over millennia. By enshrining messages in time, mark-making in stone reaches a broad audience and can preserve identities far into the future.

Language Evolution, Time and Human Prehistory in the Pacific

Dr Simon Greenhill

The Australian National University

Languages are the archives of history. They not only provide us with a system for communicating historical information, but their elements – such as lexicon and grammar – carry historical signals about the people who spoke these languages and their cultures. In this talk I will describe my research applying computational phylogenetic methods to languages of the Pacific and further afield. The results of these analyses allow us to date and sequence how humans spread into Polynesia, and reveal some of the complexities at play in the peopling of the Pacific. Finally I will discuss how this approach can shed light on the processes of linguistic and cultural evolution in general.



SIMON J. GREENHILL is a Research Fellow in the ARC Centre of Excellence for the Dynamics of Language at The Australian National University. His main research focus is the evolution of languages and cultures. He has applied cutting-

edge computational phylogenetic methods to language and cultural evolution, and used these methods to test hypotheses about human prehistory and cultural evolution in general. The questions he has explored so far include how people settled the Pacific, how language structure and complexity evolve, the co-evolution of cultural systems in the Pacific, and how cultural evolution can be modeled.

Stories from the Sandstone: Inscriptions, Texts and Materiality at the North Head Quarantine Station, Manly

Dr Anne Clarke

The University of Sydney (Convenor)

A slowly fading inscription, scored into a sandstone boulder at the North Head Quarantine Station, Sydney, records the names of three, or possibly four, people – John, Alice Oliver and George. Dated to July 1893 the inscription prompts immediate questions: who were John, Alice Oliver and George? Were they a family? Under what circumstances did they find themselves in quarantine? Where did they come from and how? Did they survive their time in quarantine, or is this a memorial to loved ones lost? As one of the 1,600 inscriptions at North Head carved in ten languages, they form the material entry point for an archaeological and historical investigation of the individual and collective stories of quarantine. Simultaneously textual and material, visual and tactile, local and global, the inscriptions form an extraordinary archive of people, place and passage. What kinds of stories lie behind the names of ships, passengers, ships' crew and quarantine station staff? What does the placement and distribution of carved names, maritime motifs, shipping company flags and insignia tell us about how people experienced and responded to confinement and quarantine? This paper will examine the ways that people passing through the Quarantine Station inscribed their presence in 19th and early 20th century contexts of global migration, displacement and place-making.



ANNE (ANNIE) CLARKE is the Degree Director for the Museum and Heritage Studies program at The University of Sydney. Her research interests and writing cover a wide range of areas including the archaeology of cross-

cultural interactions, practices of mark-making, community archaeology, heritage and interpretation, the archaeology of ethnographic museum collections and narratives in archaeology. She has conducted archaeological fieldwork in Blue Mud Bay, eastern Arnhem Land, Groote Eylandt in the Gulf of Carpentaria, Kakadu National Park and most recently at the North Head Quarantine Station, Manly. Her most recent book is *Object Stories: Artifacts and Archaeologists* (Left Coast Press, 2015) co-edited with Steve Brown and Ursula Frederick.

Poster Presentations

Heroin and (Bullet) Hole: Modern Temporalities of Harm

Stephen Brown

The University of Sydney

My home in suburban Arncliffe, Sydney. A shot through the glass panel above my front door. An AirUK teaspoon and syringe buried in my garden.

Drawing from ideas of entanglement arising in quantum physics, history and archaeology, I reflect on my experience of 'material memory'. The bullet hole and heroin injecting paraphernalia, I argue, make present local practices of violence and self-harm. These activities pervade the past-present of my street and local residential neighbourhood. The affects are cumulative; the underbelly heritage of local suburban life after dark.

Macdonald Rivers Hatchets: Tracking Sources in the Hawkesbury-Hunter Regions

Val Attenbrow

Australian Museum & University of New England

Rebecca Bryant

University of New England & Australian Museum

Tessa Corkill

Australian Museum

Peter Grave

University of New England & Australian Museum

Ross Pogson

Australian Museum

Karen Stokes

The University of Sydney & Australian Museum

Lin Sutherland

Australian Museum & Western Sydney University

Hugh Watt

University of New England & Australian Museum

In Australia, ground-edged stone hatchets (stone axes) were noted historically as being amongst the items exchanged between Aboriginal communities. Hatchets often travelled long distances from their raw material sources to their find spots, suggesting the existence of long-distance exchange systems. The project presented here explores whether igneous artefacts from Macdonald River MR/1 rockshelter, which have been identified with hatchet making and/or modification, reflect part of an exchange system within and beyond the Hawkesbury and Hunter regions, and whether there were changes over time in the sources of rocks used.

Early European settlers described the 'Boree Track', with its numerous associated engraved and pigment images, as an important Aboriginal ceremonial and exchange route between the Hawkesbury and Hunter Valleys. MR/1, excavated by David Moore in the 1970s, is a large rock shelter site near the southern end of the Boree Track with occupation dating back to ca 6,500 years. Archaeological evidence for the manufacture and modification of ground-edged hatchets is found in levels dating to the last ca 3,500 years. As part of David Moore's 1981 study, geologist David Branagan suggested the sources of rocks from which ground-edged hatchets were made were in the northern fringes of the Hunter Valley and New England region.

We have used pXRF technology to seek matches between the MR/1 artefacts and potential geological sources. Our results indicate that several different sources of rock were used, but that a large proportion of the artefacts match basalts from Peats Ridge/Popran Creek in the adjacent Mangrove Creek Valley. This basalt was present throughout the MR/1 sequence.

Chrome and Rust: Time, Memory and Materiality in Contemporary Enthusiasms of Automobility

Ursula Fredericksen

The University of Sydney

As a nascent technology of the late nineteenth century, automobility occupies a relatively recent position in the timeframe of human history. Yet in little more than a century the car has significantly transformed human societies and cultures, ecologies and landscapes globally. Similarly, the automobile and the costs and benefits that underpin its production and maintenance are a dynamic system resulting in cycles that are witnessed materially as innovation, fashion, obsolescence, ruin and rebirth. Explored through the disciplinary lenses of visual anthropology, contemporary archaeology and art practice, this study takes a look at what the car can mean to automobile enthusiasts. Memory, identity, commemoration and relationships between the self and the auto body are expressed through the surfaces and substances present in the car's materiality. Many car enthusiasts express their appreciation for particular automotive features and designs through a language of tradition and history, presenting their acts of repair and restoration as a custodial duty to preserving 'the past' of a rapidly changing technology.

An archaeology of Irony: Melanesian Objects that Outlived their Use-Lives in Museums and Archaeological Sites

James L. Flexner

The Australian National University

What does it mean when Western museums carefully store and curate, sometimes for centuries, things that would have lasted a few years, a season, or even a day or a moment? Collections are filled with objects that would not, and did not survive in their indigenous contexts because they were made of materials that don't preserve, or because they weren't meant to be kept beyond the time of their immediate use. What about things that were intended to last for generations, but for some reason were given to outsiders and wound up in collections? What of the things that did survive for centuries, buried in the ground? Examples from Vanuatu provide some material for beginning to explore issues of temporal duration or durability, preservation, and cultural revitalisation in relation to museum collections and assemblages of archaeological artefacts. To understand these things, an archaeological approach in which the life histories of objects are explored through their materials and historical itineraries offers a significant perspective. The tensions and ironies inherent in colonial encounters continue to be expressed in objects once used as markers of material difference or collected as the salvaged evidence of disappearing native cultures, now finding new life as the place of indigenous arts is renegotiated in postcolonial societies in the 21st century.

Archive, Assemblage or Arena? Reading the Rocks at Sydney's Quarantine Station

Dr Peter Hobbins

The University of Sydney

Historians are trained to weigh the meaning of words, dissecting the pasts that texts elaborate or obscure. Rarely, however, is the process of forming discrete words considered a creative act in itself. Yet at Sydney's North Head, isolated phrases often represent the only material remnants of hundreds of people detained at the city's former Quarantine Station over 1835–1984. In carving their initials, name or date of incarceration, these individuals asserted more than simply 'I was here'. Selecting a site, choosing appropriate tools, laying out their message, then scraping or hammering it into the stone comprised a public performance quite distinct from composing a journal entry or drafting a letter. Indeed, unlike archival bundles or diaries treasured across generations, these historic inscriptions can still be read within the physical and semiotic context of their creation – to a degree. This poster explores how insights from contemporary archaeology and cultural geography might allow historians to read such a layered site, accounting for each author's investment in emplacing their carefully chosen words within such a visible and enduring memorial landscape. Can interpreting it as an archive, an assemblage or an arena help us historically animate this community of inscriptions?

Early Green Glazed Ware and Colonial Peru

Sarah Kelloway

University of New South Wales

Karen Privat

University of New South Wales

Parker Van Valkenburgh

Brown University

Following Spanish expansion into Peru during the 16th century, potters living on Peru's north coast began producing a curious type of pottery, combining local indigenous and colonial Spanish elements. These vessels have predominantly pre-Hispanic forms but are covered with a green-yellow lead glaze, a surface treatment that appeared in the Andes only after the Spanish invasion of 1532 CE. Recently, samples have been recovered in an archaeological context, permitting discussions to push beyond general speculation about where, when and how this pottery was produced and utilised. Some have argued that such vessels were made by native artisans who learned glazing techniques from Spanish artisans (Bushnell, 1959; Mayer, 1984), whilst others have emphasised how they attest to the continuity of native ceramic technologies during colonial times (Acevedo Basurto et al., 2004; Tschopik, 1950). We present the results of recent refiring studies involving scanning electron microscopy, which indicate a strong indigenous continuity in potting practices, along with recent chemical characterisation of the ceramic bodies and glazes (VanValkenburgh et al., 2015).

Boom and Bust: The Rise and Fall of Shellfish Gathering in Holocene Kimberley, Northern Australia

Brent Koppel

University of Wollongong

Mark W. Moore

University of New England

Michael J. Morwood

University of Wollongong

Kat Szabó

University of Wollongong

The shell middens that are so abundant across Australia's tropical north have been the focus of archaeological inquiry for decades. Research through the years has suggested that these often large structures began to be formed in the late Holocene as a result of changes in the economic behaviours of Aboriginal groups, leading to an increased focus on soft-shore bivalves such as *Marcia hiantina* and *Anadara granosa*. Often, the rates and patterns of accumulation of midden shell are used as evidence in the explanation of cultural change. Contemporary methods of analysing shell middens, however, only offer the broadest and most generalised clues into how shell middens build up through time. Coupled with the complex, and sometimes invisible disturbance processes that shift material after initial deposition, the analysis of a shell midden is often fraught with potential issues that can hinder reliable interpretations. Using midden shell excavated from the Brremangurey rockshelter, northern Kimberley, Western Australia, this study presents a new application of the relative dating technique amino acid racemisation (AAR), and how it can resolve issues so common in shell midden archaeology. Disturbance processes are teased apart, and a clearer and more detailed picture of how the Brremangurey midden formed through time is described. This research adds new evidence to the role of shellfish gathering in Aboriginal cultures through the Holocene in northern Australia.

Cities of Southeast Asia: Time to Rethink Materiality, Meaning and Eurocentrism

Michael Leadbetter

The University of Sydney

Today more people live in urban rather than rural settings. This behavioural shift is reshaping nations by creating environmental, material and military pressures. Ancient Southeast Asia also experienced urbanism, long-distance trade and dramatic environmental challenges. Exploring the rise and demise of urban societies, how these intersect with time and materiality will help us understand some of the ways complex urban systems behave. I use comparative landscape archaeology to examine the materiality of settlements in maritime Southeast Asia.

My research reveals surprising trans-regional temporal and material patterning that calls into question past presumptions based on Eurocentric approaches to generate meaning from materiality. Specifically, low-density urban models need to be considered in light of the Greater Angkor Projects research in Cambodia.

Low-density urbanism requires significantly more energy to operate than small high-density cities. The ecological and economic footprint of these settlements is dramatically increased. As a result these cities are functionally more susceptible to climate change, natural disasters and fluctuations of trade. Due to the different needs of low-density urbanism, it may be necessary to rethink the networks of labour and resources required to grow, maintain and defend such large complex settlements, and could explain their sudden and dramatic demise.

Material Lives and Spatial Analysis at Early Iron Age Zagora on Andros, Greece

Kristen Mann

The University of Sydney

This poster explores household materiality using excavated data from the Early Iron Age (EIA) settlement of Zagora on Andros, in Greece. The site has extensive household remains, with clear evidence of an intensification of spatial arrangements during the final phase of occupation. This intensification is often associated with developing ideas concerning gendered behaviour and household privacy in the Greek world. Yet all too often the archaeological evidence is interpreted through the lens of later textual sources, with elite status commonly inferred simplistically according to room size. The resulting analyses layer ideological inference onto material remains, with little engagement with the lived experience and materiality of daily life in these houses.

This research aggregates evidence from the built environment, artefact distribution patterns, and cultural formation processes to query the experience and social perception of household space. The aim is to develop a multi-layered understanding of the relationship between people and their houses in antiquity. Emphasised is the need to first comprehend the materiality of Zagora households, before integrating the Zagora data with wider models of social change in the EIA Aegean.

The physical configuration of houses is examined in terms of spatial control over sight, movement and the level of interaction between household inhabitants and the larger community. The functional and social implications of spatial arrangements are tested by considering other spatial attributes such as access to light and functionally-specific built features. Artefact spatial distributions are analysed within select houses, using a combination of ArcGIS and Bayesian multivariate analysis in R. The results visually demonstrate that social values and household behaviour are better queried through layered analyses that are sensitive to the nuances of the material record.

Understanding Sea-Human-Landscape Relationships through Analysis of Ancient Maritime and Coastal Landscapes in Sicily

Alba Mazza

The University of Sydney

Despite the fact that the global seabed has been widely investigated and the coasts have been intensively exploited to allow for development in modern times, very little attention has been devoted to understanding ancient coastal and maritime landscapes. As a result, harbour location, maritime structures, landing places, waterfront infrastructure and the evolution of ancient maritime and coastal landscapes in Sicily are barely known and often not considered as part of an archaeological investigation. This lack of knowledge about ancient maritime and coastal landscapes and their changes through time has led to a poor understanding of the evolution of the territory of many coastal sites.

My study of changes through time in the ancient maritime and coastal landscape of Sicily demonstrates the potential of a multidisciplinary approach to understanding topography, site evolution and connections between the land and the sea. The nature, chronology and processes of geomorphological changes on the coasts of Sicilian cities are presented and some preliminary conclusions on the relation between humans and the sea in the past are considered. I show how a better knowledge of ancient maritime and coastal landscapes could help to better manage our coasts.

Shifting Palaeoeconomies in the East Alligator River Region: An Archaeomalacological Analysis

Katherine Woo
The University of Sydney

The East Alligator River Region has undergone considerable environmental change throughout the Pleistocene and Holocene, with changing sea levels dramatically altering the ecosystems of this region. Current archaeological models for this region indicate that people adapted their economic activities to successfully exploit these shifting environments. Molluscs have played an important role in the economic activities of these groups and often comprise large portions of the regional assemblages, but they have not been subject to in-depth studies. Detailed analyses of midden material from rockshelter sites will develop a more comprehensive understanding of the changing economic role of molluscs, both in subsistence and as a raw material for tool use. Additionally, this project will use the known biological and ecological information available for these organisms as environmental proxies, in combination with existing data, to reconstruct the past environments at these sites and to examine and build on current models of long-term human behaviour and use of coastal resources. These detailed analyses of the molluscan material provide new lines of evidence, enabling re-examination of pre-existing models for the region.

