

# DISPLAYING INDIGENOUS SPECIAL COLLECTIONS

Respecting and promoting Indigenous collections is part of every work day for ANNE HOLLOWAY.

The *Monash Aboriginal and Torres Strait Islander Framework (2019–2030)* ([bit.ly/2CI1JDH](https://bit.ly/2CI1JDH)) commits Monash University to realising Aboriginal and Torres Strait Islander aspirations; safeguarding cultural heritage; and using resources to involve Aboriginal and Torres Strait Islander peoples in our teaching and learning. To celebrate the new framework and the refurbishment of the library building, the Sir Louis Matheson Library launched a combined series of exhibitions and art work at the end of 2018, collaborating with researchers in the university, the artists supported by Monash University Museum of Art, and the State Library of Victoria. *Indigenous Voices* takes place in three forms, print exhibition; art; and a display on the digital wall. Together they weave together stories that project Aboriginal and Torres Strait Islander voices for library visitors to see, hear, read and engage with.

Monash University's Special Collections curated an exhibition *Indigenous Rights: Protest in Print*, scheduled to run through to the end of June 2019. Aboriginal and Torres Strait Islander peoples have a long history of resisting colonialism, fighting for their rights, and protesting injustice. The exhibition draws on materials from Special Collections to emphasise the ongoing struggle for Indigenous rights, rather than simply being about relations between Indigenous Australians and Europeans. Stories of these struggles for rights are well known within communities, having been passed on through oral traditions since 1788. Recorded in Indigenous journalism, art, literature, and academia, these voices of protest have always been imaginative and resourceful, combining federal advocacy with regional leadership, and engaging in direct action, community programs, consultation, and promoting cultural diversity.



“We refuse to be pushed into the background. We have decided to make ourselves heard.”

Jack Patten,  
Day of Mourning Protest, 1938

The exhibition complements the permanent display of Aboriginal and Torres Strait Islander artists throughout the Sir Louis Matheson Library. Ranging from art that continues traditional practices through to new methods such as digital photography, some highlights include the major installation *Kulata Tjuta* (spears in flight) which comprises 277 hand-carved spears made by a group of senior men working with young men from the Amata community in South Australia and Jonathan Jones, a Wiradjuri/Kamilaroi artist based in Sydney. There are multiple pieces from Maree Clarke history – such as her large lenticular photographic prints and her 2013 *Thung-ung Coorang* (kangaroo teeth necklace) – highlighting the diversity of formats and tradition used to evoke Country and family. Around the library there are works by Tasmanian Trawlwoolway artist, Vicki West, as well as photographs by Bindi Cole Chocka, Ricky Maynard, James Tylor and Fiona Foley.

Moving away from printed and visual material, Matheson's Digital Wall currently hosts stories from The Monash Country Lines Archive (MCLA). MCLA began in 2011 to work in partnership with Indigenous Australian communities in their language preservation. Language preservation by Indigenous communities reinforces Indigenous rights in protecting their cultural and intellectual property, through the preservation and archiving of history, knowledge, songs, and performance. MCLA supports existing systems of Indigenous communities with 3D animation to reengage and revitalise interest in language continuation, teaching and learning. 🍷

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