

## **‘Songlines: Tracking the Seven Sisters’ exhibition National Museum of Australia, Canberra**

5 September 2017 to 28 February 2018

Reviewed by Shannyn Palmer  
The Australian National University

In attempting to define Songlines, we are held back by the limitations of cultural translation and the linguistic impasse that disables any real understanding beyond the merely suggestive. The concept of songlines as a knowledge system can perhaps best be known by what they are not.

– Margo Neale, ‘White Man Got No Dreaming’, 206

The Aboriginal Dreaming, or Dreamtime, is commonly associated with the exploits of the Ancestors that created the known physical world – human, plant and environment – out of themselves as they travelled over a flat, featureless earth. This deeply embedded assumption of the Dreaming as creation myth is a legacy of these loaded English words and testimony to the limitations of cultural translation; the poetic English phrase powerfully conveying the idea of the Dreaming as ‘timeless’, or describing the ‘dawn of time’. It is these temporal meanings in particular that have had a profound impact upon the way in which non-Indigenous people have historically (mis)understood the concept.

The term first emerged in late nineteenth-century Central Australia when amateur ethnographer Frank Gillen used the term ‘dream times’ to describe the Arrernte concept of *Altyerre*, which he understood as referring to an *eternal past*, whereby the Ancestors came into existence and created the world. Gillen and biologist Baldwin Spencer’s 1899 publication *The Native Tribes of Central Australia* was the first ethnographic publication to explore the complex relationship between the landscape, Aboriginal identity, ritual knowledge and landownership in Australia, making it one of the most influential anthropological books in the world at the turn of the twentieth century. Their glossing of this relationship as the ‘dream times’ in later works, such as their 1927 publication *The Arunta: A Study of a Stone Age People*,

had a profound impact on both scholarly and popular understandings of Australian Aboriginal societies, especially the evolutionary idea that Aboriginal people were remnants from an earlier period in human history.<sup>1</sup>

It was a 1953 essay by anthropologist W. E. H. Stanner that shifted the term from ‘The Dreamtime’ to ‘The Dreaming’. As Stanner understood it, neither ‘time’ nor ‘history’ as we (non-Indigenous Australians) understand these concepts are involved in the meaning of the concept that the term seeks to convey. According to Stanner, ‘one cannot “fix” the Dreaming in time: it was, and is, everywhen’.<sup>2</sup> Attuned to the limitations of cultural translation, Stanner observed that the Dreaming is ‘a concept so impalpable and subtle [that it] naturally suffers badly by translation into our dry and abstract language’ and that we shall not understand the concept ‘fully except as a complex of meanings’.<sup>3</sup>

The National Museum of Australia’s ‘Songlines: Tracking the Seven Sisters’ exhibition, which ran from September 2017 through until February 2018, constitutes a significant contribution toward a deeper understanding of this complex of meanings for a popular audience. The voices and stories of traditional owners guided visitors on an immersive journey into Australia’s central and western deserts and along their sections of the epic Seven Sisters songline; their cultural knowledge that was on display demonstrating to audiences with great effect that the Dreaming is more than mythological consciousness. Rather, by introducing visitors to the ecological, kinship and ritual knowledge embedded in the songlines, it represented the Dreaming, as anthropologist Nancy Munn has described it, as a ‘mode of orientation to the world’, whereby meaning and memory is inscribed in place.<sup>4</sup>

According to Anangu elder and Traditional Owner of the Seven Sisters songline in the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands Inawintji Williamson, educating a wider audience about Anangu cultural knowledge was a key rationale for partnering with the National Museum to create the exhibition:

*Nganana mukuringkula tjunanyi kutupa tjutaku nyakunytjaku,  
nintiringkunytjaku munu kulintjaku. Anangu piranpa mumu maru kutjupa  
tjutaku nyakunytjaku munu kulintjaku.*

We want to show this major creation story here so many other people can look, learn and increase their understanding. All people, white and black, can come and see and understand.<sup>5</sup>

1 Spencer and Gillen, *The Arunta*; Spencer and Gillen, *The Native Tribes of Central Australia*.

2 Stanner, *The Dreaming & Other Essays*, 58.

3 Stanner, *The Dreaming & Other Essays*, 57.

4 Munn, ‘The Transformation of Subjects into Objects’, 141–63. See also Rumsey, ‘The Dreaming, Human Agency and Inscriptive Practice’, 116.

5 Williamson, ‘Foreword’, 9.

Crucially, Williamson emphasised that as well as the critical function of intergenerational knowledge exchange – teaching their granddaughters and grandsons – to 'keep culture strong', Anangu made this exhibition so that *everyone* could see and understand that the Dreaming, or *Tjukurpa* as it is known to Anangu, is not a relic from a primordial past. Rather, it is their Law and it 'stands strong today'.<sup>6</sup>

## Songlines

The term songline was popularised by Bruce Chatwin's 1987 novel *The Songlines*.<sup>7</sup> As Philip Jones notes in his essay in the *Songlines: Tracking the Seven Sisters* exhibition catalogue, by the time Chatwin visited Australia's central deserts in the early 1980s, a burgeoning series of land claims were underway in the wake of the Northern Territory Land Rights Act,<sup>8</sup> which had been enacted in 1976. Jones observes that by this time the anthropologists had established the Dreaming as 'the foundational principle of Aboriginal cosmology' and that land claim reports referred, 'almost without exception', to 'Dreaming tracks' in their descriptions of the ancestral pathways that criss-cross the country. According to Jones, Chatwin's lengthy conversations with anthropologists certainly shaped his thinking at the time, as did T. G. H. Strehlow's epic work, *Songs of Central Australia*, which Chatwin had read. Yet, the term 'songline' and the idea of the song as a map or navigational tool were of Chatwin's own making, negotiated in what Jones refers to as the 'uncertain terrain' between fact and fiction and shaped by his long-standing 'new age' interest in nomads and nomadism.<sup>9</sup>

Like the Dreamtime and Dreaming before it, the term Songline is contested terrain. It is also firmly embedded in present-day vernacular as a result of Chatwin's book. However, whereas Jones refers to such terms as 'confected' and sees them as lacking in authenticity, Margo Neale, Senior Indigenous Curator at the National Museum and lead curator on the 'Songlines' exhibition, argues that despite their limitations as cross-cultural terms, Aboriginal and Torres Strait Islander peoples have readily adopted these terms: 'in fact, there is no question in the minds of Aboriginal people across the country that they own these words'.<sup>10</sup>

---

6 Pitjantjatjara and Yankunytjatjara are mutually recognisable dialects of Western Desert language. Anangu, meaning 'people', is the term they use to refer to themselves. There are some spelling and pronunciation variations across the different language groups. The same word is Yarnangu in Ngaanyatjarra.

7 Chatwin, *The Songlines*.

8 *Aboriginal Land Rights (Northern Territory) Act 1976*.

9 Jones, 'Tracks of the Ancestors', 210–11.

10 Neale, 'Introduction', 14–15. Neale notes that 'Songlines' was the national theme for NAIDOC week in 2016. Stanner also noted in his 1953 essay that his use of the term 'Dreaming' was influenced by the fact that many Aboriginal people at the time used this English word to refer to the concept.

Seeking to answer the questions: what are songlines? How do they work? Why are they significant to Aboriginal people today?, the ‘Songlines: Tracking the Seven Sisters’ exhibition took visitors on a journey along several sections of this songline and into Martu, Pitjantjatjara, Yankunytjatjara and Ngaanyatjatjara Country in Australia’s central and western deserts. This journey was critical to the way in which this exhibition was experienced, received and understood by visitors and, as such, in Neale’s words ‘it shares its DNA’ with 2 key earlier exhibitions, the ground-breaking Yiwarra Kuju: The Canning Stock Route, developed by the National Museum of Australian in collaboration with arts organisation FORM in Western Australia, and We Don’t Need a Map: A Martu Experience of the Western Desert at the Freemantle Arts Centre.<sup>11</sup> As Neale described it, visitors moved:

from site to site along the Seven Sisters songlines in each of the three countries represented. They literally walk from west to east in the footsteps of the Seven Sisters, with the sites mapped onto gallery plinths ... Visitors are guided from place to place by life-sized projections of senior custodians welcoming them to their respective countries.<sup>12</sup>

This peripatetic way of moving through the exhibition space was a critical feature. As embodiments of the Ancestors travels, songlines also embody traditions of desert storytelling and knowledge transmission. For Anangu, Yarnangu and Martu, knowledge, memory and meaning are commonly conveyed as a series of itineraries – narratives spatially anchored to the desert landscape, punctuated by an inventory of places. As linguistic anthropologist Danièle Klapproth has observed: it is the *journey* that ‘is the crucial organising principle in Western Desert storytelling and that this rhythmic pattern of movement from camp to camp forms the structural spine of the narrative[s]’ that give life meaning.<sup>13</sup> As senior Martu artist, translator and advisor Ngalangka Nola Taylor describes it:

You gotta follow the Seven Sisters songline only, not any other story. Not any other path, but you got to stick to how they travelled and where they stopped on the way, and left [artefacts and markings behind]. Some part [places] they stopped and left a number of stories, where they stayed and hunted and kept on travelling. A Jukurpa is one particular line, one pathway. It’s not any other way, you have to stick to that journey. When you follow that journey you’ll see where they [the Seven Sisters] left behind parts of their stories. You gotta follow their footprints.<sup>14</sup>

By drawing upon this rhythmic pattern of moving from place to place as the structural spine of the exhibition, the ‘Songlines’ exhibition sought to embody an Aboriginal ontology, making visitors’ bodies critical tools for seeing an understanding the

11 Neale, ‘Introduction’, 17.

12 Neale, ‘Introduction’, 17–18.

13 Klapproth, *Narrative as Social Practice*, 253.

14 Taylor with Girgirba, ‘Follow Their Footprints’, 27.

world. It also destabilised western notions of linear historical time. As Fred Myers has observed: 'geography, not time, is the great punctuator of desert storytelling'.<sup>15</sup> By introducing visitors to the Tjukurpa as a mode of orientation to the world, the 'Songlines' exhibition also took visitors on a journey into the Tjukurpa, deep time and historical time and, as such, tacitly challenged deeply embedded assumptions about a pre-colonisation and post-colonisation past.

In this sense, 'Songlines' is an excellent example of what cultural theorist Meaghan Morris has called 'critical proximity'. Morris defines 'proximity' as not just establishing a position of nearness to a problem or object, but also in the sense of 'translatively trying to touch a mixed audience'.<sup>16</sup> While acknowledging the inadequacies and failures of translation, Morris nevertheless argues for it as an indispensable cultural practice that can move between different languages *and* institutions. The 'Songlines' exhibition was an act of cultural translation. Rather than assimilate the stories and objects into the traditional mode of museum representation – a series of objects in glass cases with interpretive panels arranged chronologically or thematically – the approach adopted sought to translate the songline, not just from Pitjantjatjara, Yankunytjatjara, Ngaanyatjatjara and Martu into English, but as a conceptual framework and way of knowing and being in the world. This was the exhibition's greatest strength; the embodied and experiential nature of the space powerfully communicating the complex of meanings that is the Dreaming.

## The Seven Sisters

The songline tracks the Seven Sisters as they are relentlessly pursued across the continent by a lusty, predatory Ancestral being in the form of a man. As Kim Mahood describes it in her essay 'The Seething Landscape':

Throughout the Central and Western deserts it's a tale of flight and pursuit, as the sisters flee the unwanted attentions of a sorcerer who pursues them relentlessly, spying on them, lying in wait for them, sometimes capturing one or several of them. The violence of his obsession thwarts his attempts to approach the women 'proper way' and manifests as a landscape that seethes and ripples with sexual desire.<sup>17</sup>

Beginning in Martu country in the Pilbara region, where the Seven Sisters are called the Minyipuru and their pursuer Yurla, the exhibition took visitors on a journey eastwards into Pitjantjatjara and Yankunytjatjara Country in the APY Lands in South Australia and the Northern Territory, culminating in Ngaanyatjatjara Country in Western Australia, near the tri-state border where Western Australia, the Northern

15 Myers, *Pintupi Country, Pintupi Self*, 68.

16 Morris, *Identity Anecdotes*, 5.

17 Mahood, 'The Seething Landscape', 32.

Territory and South Australia meet. As visitors crossed from Martu into Anangu country, they began this section of the songline at Irawa Bore, near Watarrka (King's Canyon) in the Northern Territory. There the lascivious pursuer is known as Wati Nyiru and the objects of his obsession, the Kungkarangkalpa. In the Ngaanyatjarra lands the sisters bear the slightly different name of the Kungkarrangkalpa, while their male pursuer is known as both Yurla and Wati Nyiru, depending on location. As senior Martu woman and traditional custodian of the Minyipuru Jukurpa, Kumpaya Girgirba described it: 'as they travelled through all the countries they changed their language'.<sup>18</sup>

Language was not the only thing that changed along the journey; the sisters and their pursuer were shapeshifters too. As Mahood notes, 'in the beginning there are many more than seven women', but their numbers are greatly reduced 'by the arduous business of bringing landforms into being'.<sup>19</sup> For example at Pangkal, a rock hole 600 kilometres eastwards from Roebourne in Western Australia, the Minyipuru camp and perform ceremonies, transforming into rocks when they become tired, while others emerge out of the landscape to take their place. A number of paintings in the exhibition depict the events at Pangkal as the place where the women taunt Yurla by flying above him and revealing their genitals, while Yurla's penis, acting independently of the man, bursts through the rock hole and proceeds to pursue the women southwards.<sup>20</sup> At other sites along the journey Yurla/Wati Nyiru transforms into an edible snake and also a quandong tree in order to try and trick the sisters. The sisters, too, change shape and form, becoming rocks, trees and flowers in order to conceal themselves and escape his advances.

At Kuru Ala a rocky escarpment in the Ngaanyatjarra Lands, under which sit 2 caves that look remarkably like a pair of eyes nestled under a jutting brow, Wati Nyiru captures and hurts the eldest sister. It is here that Wati Nyiru transforms his penis into a carpet snake, which he sends down through a crack in the rocks, where the sisters are gathering medicine plants and food. They pursue the snake across the country and at Minyma Ngampii they catch, cook and eat the snake, before realising that it is part of Wati Nyiru. They then become sick and vomit up the snake and fly upwards to become stars – the constellation known in western astronomy as the Pleiades. This significant event was depicted in the exhibition with life-sized *tjanpi* (grass) sculptures of the sisters that flew high above the visitors in the exhibition space, their arms outstretched above their heads as though, according to artist Anawari Inpiti Mitchell, they were being 'sucked up into the sky'.<sup>21</sup>

18 Kumpaya Girgirba, 'Follow Their Footprints', 24.

19 Mahood, 'The Seething Landscape', 32.

20 Mahood, 'The Seething Landscape', 32.

21 Anawari Inpiti Mitchell quoted in Keller, 'We're All Catching the Wind Ready to Fly', 134.

While there are many ways you could interpret the meaning of the Seven Sisters songline, as Mahood notes 'to interpret the story only as a morality tale' about sexual obsession and desire is to 'undermine its psychological power'.<sup>22</sup> More than embodiments of the Ancestors' travels, the 'Songlines' exhibition demonstrated that Dreaming tracks and the named places that punctuate them are also repositories of ecological knowledge, ritual knowledge and performance and the complex kinship networks that tie people together in place. As senior Anangu woman Alison Milyika Carroll describes it: 'A name is so much more than a name, it is like the key to knowledge'.<sup>23</sup> While each of these elements is integral to life in each of the countries featured in the exhibition, it was curated to foreground particular aspects in each of the regions. This conceptual and curatorial decision is also reflected in the exhibition catalogue: Mahood's essay 'The Seething Landscape' focused on the ecological knowledge embedded within songlines in Martu Country; anthropologist Diana Young's essay 'On Concealing and Revealing' explores *inma* or ceremonial performance (among other art forms) as the primary mode of knowledge exchange in the APY lands; and anthropologist Bryony Nicholson's essay 'Yours Is a Straight Line ... Ours Is a Circle', shows how, in the Ngaanyatjatjara Lands, the Kungkarrangalpa Tjukurpa is bound up with personal experience and, as such, also evokes kinship relationships and human histories. This decision to foreground the ecological, performative and kinship aspects of songlines that link people to place was another critical element of the exhibition, encouraging visitors to move beyond seeing the Dreaming as creation mythology and toward a deeper understanding of it as a constellation of meanings.

There were a range of art forms on display in the exhibition: paintings; *tjanpi* (grass) sculptures; *punu* (wood carving); ceramics; film and the multisensory dome, which was designed to immerse audiences in the significant sites of the Seven Sisters journey. More than just representations of country, many of these various art forms were demonstrated as vessels for knowledge transmission. The Seven Sisters ceramics was a body of work made up of 7 ceramic pots, one for each of the sisters. Alison Milyika Carroll noted that the work had emerged out of a concern held among a group of women at Pukatja (Ernabella) that their children and grandchildren weren't as knowledgeable about the bush as the older women:

We decided that each pot should tell a part of the story of how the women used their environment and their knowledge of culture and *inma* [ceremony] to escape from the dangerous Wati Nyiru...it was decided that the work should include *kapi* – representing water at Aniri claypan and the *inma* performed at this site, as well as five bush foods – *tjala* [honey ants], *maku* [witchetty grubs], *wayanu* [quandong], *ili* [fig tree] and *kamppurarpa* [bush tomato] ... Nintintjaku [young people learning from the old people] is something that

22 Mahood, 'The Seething Landscape', 33.

23 Carroll, 'Seven Pots for Seven Sisters', 89.

we do every day in small ways but this work here represents and shows to the world our knowledge of Tjukurpa and country and how we pass it down through the generations to keep it strong.<sup>24</sup>

As well as educating wider audiences about the importance of the Tjukurpa, this desire to document crucial cultural knowledge for younger generations of Anangu was a driving force behind the collaborations underpinning the exhibition and the Australia Research Council (ARC)–funded project that gave rise to it.

## Museums as collaborators and cultural producers

In 2011, at the first meeting of elders and partner organisations connected to the ARC project ‘Alive with the Dreaming! Songlines of the Western Desert’, young Anangu man Tapaya Edwards said to those present:

Many young people in my community ... are ngurpa Tjukurpa [they don't know the Dreaming]. People my age ... when the elders pass away, we're going to lose the story, the story is going to be gone. We need to boost this project; we need these things in the lands.<sup>25</sup>

The Australian National University, the National Museum, Anangu Arts and the NPY Women's Council were key partners in the project, of which the ‘Songlines’ exhibition constituted a major output. As Neale describes it, throughout the 5-year project anthropologists, archaeologists and curators worked collaboratively with Aboriginal Elders and artists, who formed a crucial part of the museum's curatorium. Rather than performing an advisory role, which Neale argues is the more common institutional engagement with Indigenous people and communities, ‘the curatorium members were the custodians of the project’ and actively engaged in making decisions about how they were represented.<sup>26</sup> Neale's introduction in the *Songlines* catalogue explicitly situates the resulting exhibition as a move away from narrowly defined curatorial practice and towards experimentation in collaboration and co-authorship.

When looked at alongside Yiwarra Kuju: The Canning Stock Route and the National Museum's 2015 exhibition ‘Encounters: Revealing Stories of Aboriginal and Torres Strait Islander Objects from the British Museum’, ‘Songlines’ reflects a larger shift in museological practice in Australia, particularly towards new ways of thinking about

---

24 Carroll, ‘Seven Pots for Seven Sisters’, 89.

25 Tapaya Edwards quoted in Neale, ‘Alive with the Dreaming’, 14.

26 Neale, ‘Alive with the Dreaming’, 16.

representing Aboriginal and Torres Strait Islander cultures in museums. As curator of Indigenous collections at the Macleay Museum at Sydney University, Matt Poll has observed:

These exhibitions demonstrate how embedding community consultation into the rationale for exhibitions is not just ethical, but crucial in transferring the moral authority and ownership of the representation of Aboriginal culture onto the world stage.<sup>27</sup>

Museums in Australia can no longer ignore Aboriginal and Torres Strait Islander peoples' rights to their cultural materials and heritage and this shift is part of a broader global reckoning with the relationship between museums and colonialism and the implications of this for representing colonised and indigenous peoples.<sup>28</sup>

Knowledge of the Tjukurpa is layered, much of which cannot be revealed to outsiders. As Young points out, the resulting exhibition was the result of making decisions about what to make visible. Rather than uncover something that was hidden, in choosing to engage with the museum and share certain aspects of their culture with the wider public, Anangu, Yarnangu and Martu produced something new while 'operating in a complex arena of sometimes conflicting interests'.<sup>29</sup> As such, exhibitions like 'Songlines' are representative of the continual negotiation that collaboration and community engagement necessarily rests upon, especially in regards to how to tell the story and making decisions about what can and cannot be said.<sup>30</sup>

Importantly, as Young reminds us in her essay, knowledge of the Tjukurpa is also gendered and although men can tell some parts of the Seven Sisters songline, this is primarily women's Tjukurpa. This is not insignificant given that throughout much of the twentieth century the majority of male, non-Aboriginal anthropologists had perpetuated the assumption that it was only Aboriginal men who had ritual ceremonies linked to Country.<sup>31</sup> According to Young, as this assumption was gradually reassessed from the 1970s onwards and the 'rich complexity of women's ceremonies and their contribution to maintaining country' became apparent (to anthropologists), Anangu proceeded to position women's ceremony as the public version of Tjukurpa. As Young observes, it is significant too that it is Anangu women who often assume the role of 'cultural brokers'.<sup>32</sup> In the exhibition, as elsewhere, this cultural brokerage rests upon decisions about what can and cannot be revealed.

---

27 Poll, 'Songlines, Museology and Contemporary Aboriginal Art', 38.

28 See Lonetree, *Decolonizing Museums*; Phillips, *Museum Pieces*; Sleeper-Smith, *Contesting Knowledge*.

29 Young, 'On Revealing and Concealing', 72. See also Myers, 'The Complicity of Cultural Production'.

30 Poll, 'Songlines, Museology and Contemporary Aboriginal Art', 38.

31 Young, 'On Revealing and Concealing', 74. Young notes that this idea was still prevalent among non-Aboriginal men when she first arrived in Central Australia in 1996.

32 Young, 'On Revealing and Concealing', 74.

In this sense, the public version of the Tjukurpa is shape shifting too; constantly renegotiated among those who have the authority to do so. The version of the Seven Sisters Tjukurpa that was on display for the exhibition was suitable for children. As Young sees it, this makes the *details* of the Tjukurpa elusive, noting that ‘even if we are given some specifics, what does that gain us as outsiders?’<sup>33</sup> However, the question of whether or not exhibition visitors can gain anything meaningful if they only experience the children’s version of the narrative misses the point of the exhibition. The ‘Songlines: Tracking the Seven Sisters’ exhibition did not seek to reveal detailed ritual knowledge of the Tjukurpa. Rather, in tracking the Seven Sisters and taking visitors on a physical journey, the exhibition approached the songlines as vehicle for translating the Tjukurpa as a cultural institution in its own right.

## References

- Carroll, Alison Milyika. ‘Seven Pots for Seven Sisters’. In *Songlines: Tracking the Seven Sisters*, edited by Margo Neale, 88–91. Exhibition catalogue. Canberra: National Museum of Australia Press, 2017.
- Chatwin, Bruce. *The Songlines*. London: Jonathan Cape, 1987.
- Jones, Philip. ‘Tracks of the Ancestors: From “Walkabout” to “Songlines”’. In *Songlines: Tracking the Seven Sisters*, edited by Margo Neale, 210–15. Exhibition catalogue. Canberra: National Museum of Australia Press, 2017.
- Keller, Christiane. ‘We’re All Catching the Wind Ready to Fly’. In *Songlines: Tracking the Seven Sisters*, edited by Margo Neale, 134–56. Exhibition catalogue. Canberra: National Museum of Australia Press, 2017.
- Klapproth, Danièle M. *Narrative as Social Practice: Anglo-Western and Australian Aboriginal Oral Traditions*. Berlin and New York: Mouton de Gruyter, 2004.
- Lonetree, Amy. *Decolonizing Museums: Representing Native America in National and Tribal Museums*. Chapel Hill: University of North Carolina Press, 2012.
- Mahood, Kim. ‘The Seething Landscape’. In *Songlines: Tracking the Seven Sisters*, edited by Margo Neale, 32–35. Exhibition catalogue. Canberra: National Museum of Australia Press, 2017.
- Morris, Meaghan. *Identity Anecdotes: Translation and Media Culture*. London: Sage Publications, 2006.
- Munn, Nancy. ‘The Transformation of Subjects into Objects in Walbiri and Pitjantjatjara Myth’. In *Australian Aboriginal Anthropology*, edited by Ronald M. Berndt, 141–63. Nedlands, WA: University of Western Australia Press, 1970.

---

33 Young, ‘On Revealing and Concealing’, 74.

- Myers, Fred. 'The Complicity of Cultural Production: The Contingencies of Performance in Globalizing Museum Practices'. In *Museum Frictions: Public Cultures/Global Transformations*, edited by Ivan Karp, Corinne A. Kratz, Lynn Szewajka and Tomas Ybarra-Frausto, 504–35. Durham: Duke University Press, 2006.
- Myers, Fred R. *Pintupi Country, Pintupi Self: Sentiment, Place, and Politics among Western Desert Aborigines*. Canberra: Australian Institute of Aboriginal Studies; Washington and London: Smithsonian Institution Press, 1986.
- Neale, Margo. 'Introduction: Alive with the Dreaming'. In *Songlines: Tracking the Seven Sisters*, edited by Margo Neale, 14–19. Exhibition catalogue. Canberra: National Museum of Australia Press, 2017.
- Neale, Margo, ed. *Songlines: Tracking the Seven Sisters*. Exhibition catalogue. Canberra: National Museum of Australia Press, 2017.
- Neale, Margo. 'White Man Got No Dreaming'. In *Songlines: Tracking the Seven Sisters*, edited by Margo Neale, 207–9. Exhibition catalogue. Canberra: National Museum of Australia Press, 2017.
- Phillips, Ruth B. *Museum Pieces: Towards the Indigenization of Canadian Museums*. Montreal: McGill Queens University Press, 2012.
- Poll, Matt. 'Songlines, Museology and Contemporary Aboriginal Art', *Artlink* 38, no. 2 (June 2018): 38.
- Rumsey, Alan. 'The Dreaming, Human Agency and Inscriptive Practice'. *Oceania* 65, no. 2 (December 1994): 116–30.
- Sleeper-Smith, Susan, ed. *Contesting Knowledge: Museums and Indigenous Perspectives*. Lincoln: University of Nebraska Press, 2009.
- Spencer, Baldwin and Frank Gillen. *The Arunta: A Study of a Stone Age People*, 2 vols. London: Macmillan & Co., 1927.
- Spencer, Baldwin and Frank Gillen. *The Native Tribes of Central Australia*. London: Macmillan & Co., 1899.
- Stanner, W. E. H. *The Dreaming & Other Essays*. Melbourne: Black Inc. Agenda, 2009.
- Taylor, Ngalangka Nola with Kumpaya Girgirba. 'Follow Their Footprints'. In *Songlines: Tracking the Seven Sisters*, edited by Margo Neale, 134–56. Exhibition catalogue. Canberra: National Museum of Australia Press, 2017, 26–27.
- Williamson, Inawinytji. 'Foreword'. In *Songlines: Tracking the Seven Sisters*, edited by Margo Neale, 9. Exhibition catalogue. Canberra: National Museum of Australia Press, 2017.
- Young, Diana. 'On Revealing and Concealing'. In *Songlines: Tracking the Seven Sisters*, edited by Margo Neale, 72–75. Exhibition catalogue. Canberra: National Museum of Australia Press, 2017.

This text is taken from *Aboriginal History, Volume 43, 2019*,  
edited by Ingereth Macfarlane, published 2020 by ANU Press,  
The Australian National University, Canberra, Australia.