

Obsolete?

Artist, Object, Small Museum

Nicole Barakat, Aleshia Lonsdale, Fiona MacDonald + Professor Lyndall Ryan

ROOM ONE

Lyndall Ryan

Map of frontier massacres in Eastern Australia 1788-1872, ongoing

The publically available map is available at <https://c21ch.newcastle.edu.au/colonialmassacres>

The website is also a contact point for the public to contribute historical information they may have about massacres to the project

ROOM TWO

Fiona MacDonald

Obsolete No.s 1 to 14, 2017-18

Inkjet print from digital image on archival paper, 59.4 x 42cm. Artist Proof. Edition of 3. Source images Kandos Museum collection object photographs by Mike Oakey

Nicole Barakat

We transcend time and place, 2017

Hand cut found paper. Shapes cut from the shadows of objects from Lebanon, Syria & Palestine held in collections at the Louvre and British Museums and the Nicholson Museum at Sydney University

Nicole Barakat

Meditation (home), 2017 (Tasmania)

Linen thread on found Australian souvenir linen tea towel

Nicole Barakat

Mediation (Souvenir/Sovereign), 2012 – ongoing

Live performance: de-threading found Australian souvenir tea towels collected by the artist from regional op-shops

ROOM THREE

Nicole Barakat

Mediation/De-colonisation, 2015

Hand stitched traced linen doilies, carbon and thread drawings on linen, ink on cotton rag
Work made in-situ in Kandos Museum for Cementa15

Nicole Barakat

Mediation/De-colonisation, 2015

Hand stitched traced linen doilies, made in-situ by visitors to the Kandos Museum during Cementa15

Aleshia Lonsdale

Stone without Stories, 2017

stone tool assemblage

Devoid of explanation, meaning and relevance to the wider collection, these cultural objects are seen as more of a curiosity collected during colonial days to be relegated to boxes in back rooms or the rocks and fossils displays in county town museums.

Until Aboriginal people regain control of the narrative of their history and begin to tell out stories our way, the way in which we are represented will remain obsolete.

Aleshia Lonsdale

Limbo, 2018

Installation, paper

Items in a Museum collection which have no provenance are stuck in between, destined to languish in a box, unable to be shown and unable to be returned to country and community.

They are in a state of oblivion, regarded as being relegated when when aside, forgotten, past, or out of date.

These cultural objects created and used by our ancestors are tuck in an intermediate, transitional or mid-way state or place of imprisonment or confinement.

Aleshia Lonsdale

Inconvenient Truths, 2017

Installation, stones, red carpet

In a region where tourism is the major industry, our local museums invites the tourist 'experience our unique history', 'Step back in time', 'have a journey to our colonial past'.

We live in the land of wine and honey where the mining history, colonial life, Henry Lawson and Cob & Co. are proudly celebrated and central to the identity of our communities. However, there is still a failure to recognise that this has grown from grounds that have been manured with the carcasses of Aboriginal people.

Don't just talk about the homesteads and schools built by founding family's built on 'their' land – talk about the twenty-six Wiradjuri people that were driven into the swam on that same land, killed and their heads cut off, boiled and sent to England for 'scientific study'.

If you are going to present the history of our country, present all of it – not just that which is sanitary and convenient.