

**QUEENSLAND
MUSEUM**
KURILPA BRISBANE



un tethered

connections through storytellers
from Papua New Guinea

Large Print Book

**QUEENSLAND
MUSEUM**



Queensland
Government

un/tethered

connections through storytellers
from Papua New Guinea

Large Print Book

Contents

- 1 Outside audiovisual projection
- 2 Acknowledgement panel and Cultural Warning
- 4 Independence
- 5 Introductory wall
- 9 Introduction
- 10 Map
- 11 Low lighting alert
- 12 Identity
- 14 Kirsten McGavin
- 19 Stephanie Donigi
- 25 Natalie Richards
- 33 Shell display
- 34 Connection
- 36 Ranu James
- 42 Paia Ingram
- 49 Kiri Chan
- 56 Belonging
- 57 Interacting with the past
- 58 Reconnecting Through Collections
- 61 Collection for the people
- 64 Low lighting
- 65 Thank you panel
- 66 Acknowledgement panel and Cultural Warning

Outside audiovisual projection



Above projection

Living in Queensland

The diverse and vibrant Papua New Guinean diaspora has deep historical roots embedded in its rich identity, with a strong connection to place and culture.

Acknowledgement panel and Cultural Warning



Acknowledgement of Country

Queensland Museum acknowledges the First Peoples – the Traditional Custodians of the lands, waters and sky where we live and work. We honour their unbroken connection to Country, culture, and community. We pay respect to Elders past, present and future. We recognise our shared history and commit to embedding First Nations voices in Queensland’s continuing story.

Acknowledgement of Papua New Guinea Community

We extend our respects to Elders of the Papua New Guinea community who have

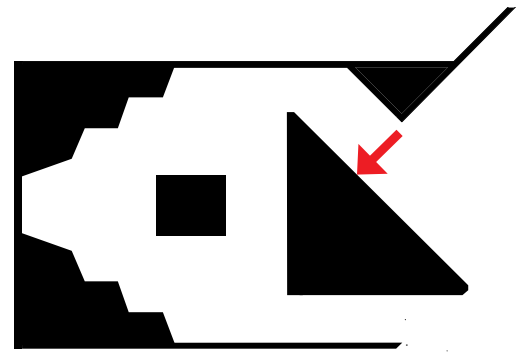
made significant contributions to our community's cultural fabric and worked hard to increase awareness and visibility of the diaspora community's identities, histories, heritage and experiences.

Cultural Warning

Aboriginal People and Torres Strait Islanders are advised that this display contains images and accounts of people who have passed away.

We also advise that any racist and derogatory language contained in the display is 'of its time' and does not reflect the contemporary views of Queensland Museum. We have preserved this to help our audiences understand both past and ongoing experiences of Australian First Nations people and as part of our commitment to truth and reconciliation.

Independence



Papua New Guinea's Independence Day is celebrated both at home and in communities across Australia: a time to come together and celebrate the community's strength and resilience.

The 50th anniversary in 2025 marks a profound milestone of reclaimed sovereignty for the country and its people. Colonial rule in Papua New Guinea ended on 16 September 1975 with the appointment of the country's first Prime Minister, Michael Somare, whose vision for nation building laid the foundation for the country's future.

Introductory wall



This wooden carving depicts the national emblem of Papua New Guinea, a Bird of Paradise over a traditional spear and *kundu* (drum).

The emblem was designed by Hal Holman, an Australian artist working for the Papuan government, and came into effect in 1971.

Lae, Morobe Province,
Papua New Guinea

Collected by Paul Bustin, c. 1981

Queensland Museum Collection
E12457

Introductory wall



Items like this hat, depicting the Papua New Guinea flag motif, are worn with pride.

Port Moresby,
National Capital District,
Papua New Guinea

Collected by Sylvia Cockburn, 2015
Queensland Museum Collection
E40786

Introductory wall



Bilums (string bags)

Left

This *bilum* is woven from coloured string and includes the Papua New Guinea flag, with text reading 'God Bless PNG. Our Country'.

Right

This woollen *bilum* is woven in national colours and includes two Papua New Guinea flags on each side.

Port Moresby,
National Capital District,
Papua New Guinea

Collected by Sylvia Cockburn, 2015
Queensland Museum Collection
E40785 and E40784



Introductory wall



The Papua New Guinean flag features a yellow silhouette of the indigenous Raggiana Bird of Paradise, a culturally significant symbol representing freedom, unity and national identity. It was designed in 1971 by 15-year-old Susan Karike.

Karike chose black and red to reflect the people and their cultural dress. The five white stars depicting the Southern Cross highlight the constellation's navigational importance for seafaring people in the southern hemisphere for millennia.

Introduction



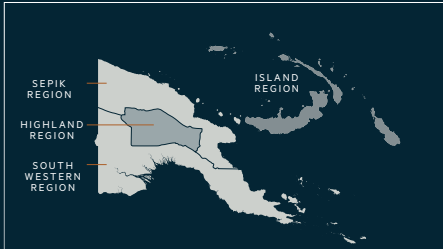
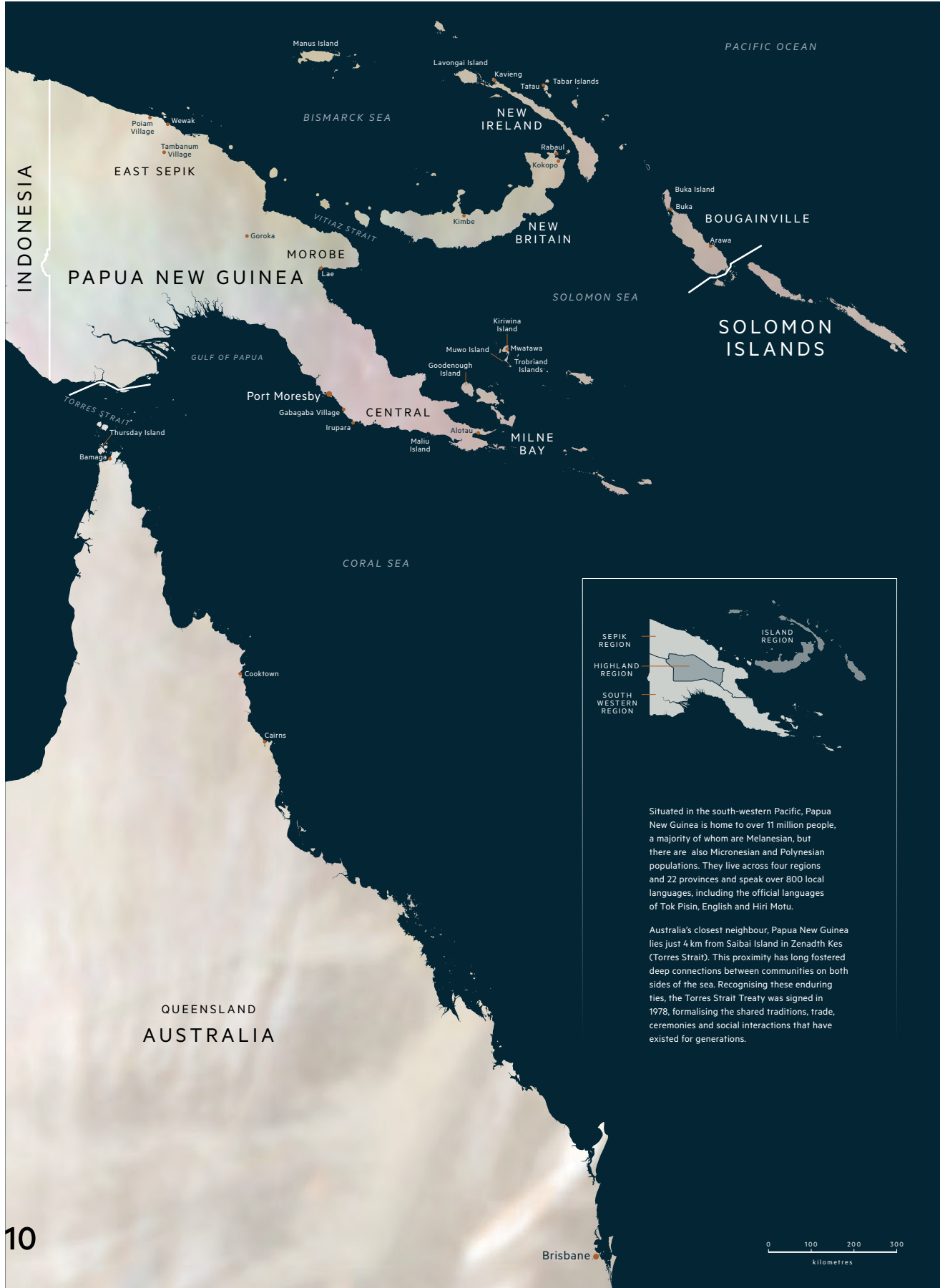
un/tethered brings together the stories of six creative women from the Papua New Guinea diaspora community in Queensland as they explore belonging and connection.

Through objects carefully selected from their homes and the Queensland Museum collection, they examine cultural anchors, adaptations and the quiet ache of distance. Discover how the evolving nature of identity is woven through all we're tethered to and all we've lost.

Map



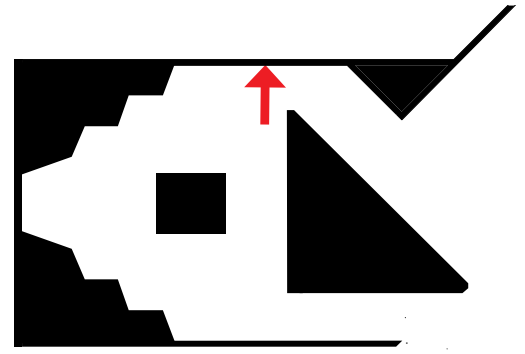
Zoom in for detail



Situated in the south-western Pacific, Papua New Guinea is home to over 11 million people, a majority of whom are Melanesian, but there are also Micronesian and Polynesian populations. They live across four regions and 22 provinces and speak over 800 local languages, including the official languages of Tok Pisin, English and Hiri Motu.

Australia's closest neighbour, Papua New Guinea lies just 4 km from Saibai Island in Zenadh Kes (Torres Strait). This proximity has long fostered deep connections between communities on both sides of the sea. Recognising these enduring ties, the Torres Strait Treaty was signed in 1978, formalising the shared traditions, trade, ceremonies and social interactions that have existed for generations.

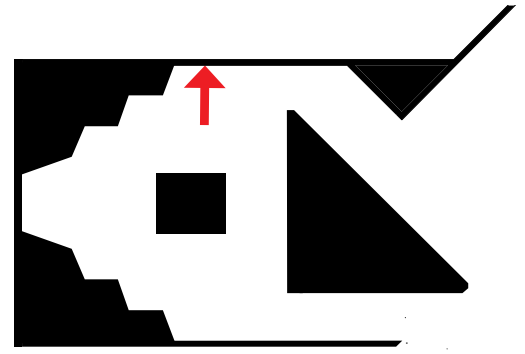
Low lighting alert



Uncontrolled light conditions can cause irreparable damage to collection objects.

To preserve these objects for future generations this is a low-light exhibition.

Identity



Papua New Guineans living in Queensland sometimes find themselves caught between two worlds. The Queensland community, living mainly along the east coast, has its own strong sense of identity, pride and culture, tethering to Melanesian cultural values. The community is nevertheless largely untethered from the many places they came from, continuing to adapt to life outside their Papua New Guinean homelands.

The community finds ways to connect to one another and *wantoks* (people who they hold a strong connection with, based on shared language and cultural ties) through professional networks, cultural activities such as dance performances, art collaborations, community picnics, and Independence Day celebrations.

Kirsten McGavin



Kirsten McGavin



Anthropologist and Writer

Lavongai Island, New Ireland Province

This *mis* (traditional shell money) was given to me in 2007 during the *pasim maus* ceremony, the *kastom* part of my in-law's funeral in Kavieng. The *pasim maus* is a chance for people to publicly acknowledge all the good things you did for the deceased person while they were alive.

Gifts of *mis* – along with pigs, taro and *kaukau* (sweet potato) – ensure that this 'debt' is repaid and never has to be spoken of again. Everyone gathers around the *maimai* (clan spokesperson), the only person who is allowed to address the whole

group. A person will go and whisper to the *maimai* details about who they are giving to and why, and they give the items to the *maimai*. Then, the *maimai* will come up with a very entertaining story to explain that to the crowd, and he/she passes the gift on to its intended recipient. After all the exchanges, then we feast!

When I received this *mis*, I knew I would keep it for a very long time, even though that isn't usually the custom. That's because I was no longer living in PNG and would have fewer opportunities to pass it on through *kastom wok*. Plus, this *mis* is extra special to me – a symbol of my place in the community and my identity as an Indigenous New Irelander, and a reminder of all the things I did while living in PNG. And because it was given to me, it's far more valuable than if I had just bought it for myself.

In the diaspora, you find ways to stay connected to Papua New Guinea. For me, that comes through in my work. It's the reason I became an anthropologist and why it influences my fiction writing so much. It's a constant reinforcement of that connection.

Kirsten McGavin



Shell money comes in different forms and is often exchanged through *kastom wok* (traditional cultural practices). It is given to people as part of important events like weddings and funerals.

Just as *bilums* are hallmarks of Papua New Guinean identity, *mis* is an instant visual marker of New Ireland identity.

***Mis* (shell money) – one *param* (one unit of *mis*)**

New Ireland Province,
Papua New Guinea

Collected by Dr K McGavin, 2007
On loan from Kirsten McGavin

***Mis* (traditional shell money) from New Ireland**

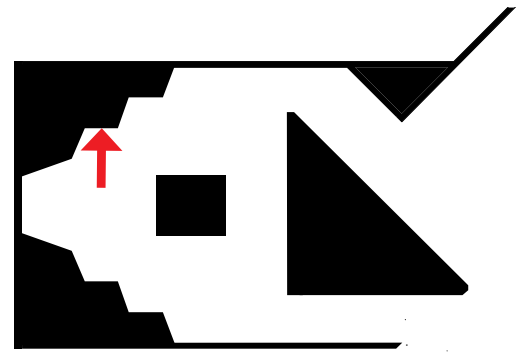
Made by Ancestors
New Ireland Province,
Papua New Guinea

Collected by H White, c. 1932
Queensland Museum Collection
E2153

Stephanie Donigi



Stephanie Donigi



Senior Associate, Architectus

Poiam Village, East Sepik Province

In Papua New Guinea, women weave *bilums*. *Bilums* remind me of my aunties sitting together in the shade weaving while escaping steamy, humid build-ups to heavy tropical downpours. *Bilums* remind me that I belong to a lineage of resilient women.

Weaving *bilums* makes me feel like I am connecting to my aunties, and my ancestors, through the ancient techniques passed down woman to woman, from generation to generation for thousands

of years. Weaving connects my mind to my hands, and my hands to my sense of self. Amidst the tangle of life, weaving grounds me. For me, *bilums* represent generational love.

Secret life of *bilum* wearers

Bilums are a unique and instant visual marker of PNG-ness. They are the one item that screams ‘I’m from PNG’. When unacquainted *bilum* wearers spot each other out and about in Australia, they’ll subtly nod or smile to each other to acknowledge their mutual connection. Non-*bilum* wearers don’t notice the brief exchange – that’s the secret life of *bilum* wearers.

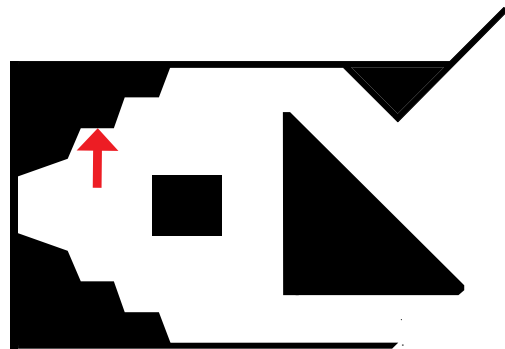
Speaking through *bilums*

Sometimes in life no words can express how you feel about someone. At times like this, we use *bilums* to say what we can't say. We gift *bilums* to people we care about, people we respect.

Bilums are made in various shapes, patterns, materials and sizes for carrying babies, food from the garden, or personal belongings. They can be made from natural fibres, synthetic wool or nylon. Some popular new *bilum* patterns are called KK, Skin Pig, Highlands Highway, SP, BSP, Diamond and Spiderweb.

The objects in museum collections give us precious insight into the way our ancestors lived and related to each other. As Papua New Guineans believe that certain objects contain our ancestors and spirits.

Stephanie Donigi



This is the first *bilum* I made with my aunties. I made it from synthetic wool.

***Bilum* (string bag)**

Poiam Village,
East Sepik Province,
Papua New Guinea, 2003

On loan from Stephanie Donigi

Below

I chose this *bilum* from the collection because it is from my province.

It is made from plants grown in the same ground that grew the food that nourished the woman who made it.

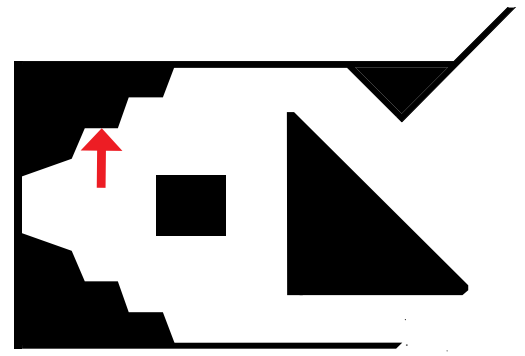
Woven *bilum* (string bag)

Made by Ancestors
East Sepik Province,
Papua New Guinea

Collected by
Dr Lindsay Winterbotham, c. 1954
Queensland Museum Collection
E6365



Stephanie Donigi



Right

A few years ago, I tried making a *bilum* from a leaf of a sisal plant (*Agave sisalana*). I put it in a string bag, tied the string bag to a friend's pontoon in Maiwar (Brisbane River), and let it sit submerged for two weeks.

When I pulled it out, the green outer waxy skin and flesh had washed away and white fibres filled the bag. I twisted the fibres into twine ready to weave into a *bilum*.

String and fibre

Brisbane, 2023

On loan from Stephanie Donigi

Natalie Richards



Natalie Richards



Pasifika Engagement

Vulaa (Hula), Rigo Coast, Central Province

My poem is written from my unique Papua New Guinean diaspora worldview, drawing on my cultural memory, profound connections with women and deep respect for cultural practices and their impact on identity.

I assert that hair is a form of belonging. There is a tenderness and trust between women and girls during the physical act of caring for hair, and those relationships are important for identity affirmation.

The Living Headdress

A Diaspora Poem by a Vulaa Woman

My hair holds our ocean's memory –
salty, sundrenched, full, and untamed.
A tide that never left me,
even when I left it.

Ana ma kau mu! – Come, I comb you!
Knees pressed into mats,
laughter caught between plaits,
a cousin's hand steady,
a sister's voice soft,
secrets exchanged and privacy lost.
Aunties detangle impatiently,
mothers tug gently with care,
grandmothers hum old melodies
as they brush to the rhythm
of the coconut scraper.

We squeeze coconut scrapings,
while the tide laps at our waists
glossy cream clinging to coils –
softening, scenting
as waves rinsed the rest.

Ve kau – It's more than grooming,
it is ceremony. It is headdress.
Not feathers or shells alone,
but the living crown we inherit –
each strand a thread of ancestry.
I carry the rituals with me,
across oceans and lands.

Now, on different shores
My niece sits between my knees,
I plait and weave
and trace a map back to the village,
to the mango trees,
to the tender reef breeze.
I oil her hair with memory,
And we return to our ocean.

I look into the mirror,
my swirling crown awake,
I wear my living headdress
and this is how I remember.
All the women who came before me,
Braided across seas but never unbound,
this is who I am.
This is who I am.

Natalie Richards



Below

These traditional haircare tools represent identity and relationships between women.

The orange comb was purchased when we first arrived in Australia in the early 90s. It belongs to my mother, who has passed. The blue comb is mine.

The oil is from PNG. It is handmade from coconuts and infused with papaya flowers.

The coconut scraper was made for me by my uncle.

Natalie Richards



Coconut scraper

Made by Guma Gimana
Irupara, Rigo Coast, Central
Province, Papua New Guinea



Hair combs

Made by Tbestmax
Australia

Hair oil

Made by traditional vendor
Gerehu Market, Gerehu, Port
Moresby, Papua New Guinea
On loan from Natalie Richards



Natalie Richards



Back wall

Head comb (June–December)

Made by Ancestors
Aroma, Central Province,
Papua New Guinea

Collected by Andrew Goldie,
c. 1876–1886

Queensland Museum Collection
E5364



Back wall

Head comb (December–April)

Made by Ancestors
Papua New Guinea

Collected by S Colliver, c. 1906

Queensland Museum Collection
E13103

Shell display



Many of us have picked up a shell and carried it home. Shells can carry memories of people and places. They can be used as gifts, as part of ceremony or makers of identity. Shells like kina shells, cowries, trochus, clam, oyster and muscle shells can hold cultural and symbolic and economic significance in many parts of Papua New Guinea.

Here are some shells found in Papua New Guinea and across the Indo-Pacific.

Scan the QR code for the species and collection details.



Connection



Connection is both tangible and intangible. Within culture, it's woven through the relationships we nurture with family, friends, neighbours, visitors and the world around us.

In the diaspora, connections extend across families, villages, provinces and regions, in Queensland and across the Pacific.

Meaningful connections are made through language and dialect, in the designs or patterns worn, in cultural practices, songs and dances. These become threads that bring people together for special occasions

and community events. Connections are vital in preserving cultural knowledge, strengthening identity, fostering belonging and tethering past, present and future generations.

Ranu James



Ranu James



**Early Childhood Professional
and Cultural Practitioner**

Gabagaba Village, Central Province

As a Papua New Guinean living in Australia, I've always cherished 16 September celebrations! It was a time for our community to come together and celebrate our Papua New Guinean independence.

I loved every aspect of this day. Standing around the kitchen table with the aunties, *bubus* (grandparents and grandchildren) and cousins, preparing the food for the *mumu* (earth oven), watching the uncles digging the hole for the *mumu*, or setting up the venue for the party – it was a time filled with connection and joy.

In the weeks leading up to the event, we would rehearse our dances and prepare our costumes with excitement. Then, on the night, the anticipation of hearing the music begin signalling the start of the festivities!

For me, it was never just about celebrating independence. It was about belonging – being surrounded by people who looked and sounded like me – and knowing, even from the youngest of ages, that no matter where I was in the world, on the 16th of September I would always seek out my people so that, together, we could honour this significant event in our nation's cultural calendar, keeping me tethered to my roots.

I grew up around objects like these. They were displayed in my home in Australia, hanging decoratively on the

walls or in display cabinets in our lounge. We would proudly wear them as part of our dancing costumes.

The 'toea' and 'doa' are two of the many objects in my home that tether me to my culture and the lands of Papua New Guinea, even while living in Australia. They are constant reminders of where I come from. When I see them, memories flood back, linking me to my homeland.

Ranu James



Toea and *doa* are beautiful, tangible symbols of our culture, deeply tied to sacred ceremonies and crafted with purpose and intention. Wearing them strengthens community bonds.

They are like currency and are traditionally gifted during marriage ceremonies. The *toea*, worn on the arm when dancing, can also be gathered in clusters and suspended from the *irutahuna* (centre of a home), held in preparation for the bride price ceremony, usually accompanied by *doa*.

Toea and Doa

Made by Ranu James
Brisbane, Queensland

On loan from Ranu James

Ranu James



Arm ornament made of conus shell

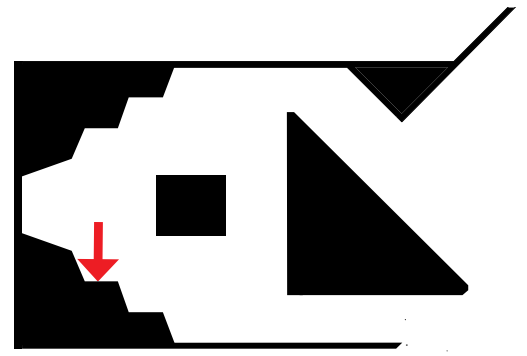
Made by Ancestors
Goodenough Island,
Milne Bay Province,
Papua New Guinea

Collected by
Sir William MacGregor, c. 1897
Queensland Museum Collection
MAC2136

Paia Ingram



Paia Ingram



Retired

Gabagaba Village, Central Province

This is a model of an old house from Hanuabada, which is a place about an hour from my village. Seeing this house triggered memories of my childhood, as I grew up in a house like this. Our homes were built slightly different and over the water.

They were longer, with different thatching on the roof made from Kunai grass. Our home had a verandah at the back and front with windows on the sides of the house. There were no bedrooms; it was just one long, rectangular room where we all gathered to eat, sleep, talk, play. There was a small *pata pata* (platform) built on the inside of the house.

I can remember sitting on the verandah to eat our meals, and to watch the sunrise and sunset. When the sun was setting our old people would sit with us and tell us stories.

Inside the house we had woven mats that we would roll out. The mats were like our beds, and we would sleep on them at night. The next morning, we put any of our sleeping gear – like pillows, sheets or night clothes – into the mat, and we would roll them and tie them up high out of the way during the day.

So many memories, including learning how to swim from an early age because our village was built over the water. I'll never forget these houses.

My culture is strong, even living here in Australia, and I still dream about my days growing up on that house. I dream about playing on the beach, climbing down the ladder with my grandparents to go to the garden. We might not have had money, but we had so many things to do and play with. The house triggers so many stories.

Our life, our culture, our stories all start and end in a house like this. I have beautiful memories of our old people sitting on the verandah with all us kids, telling us traditional stories, passing on cultural knowledge to us. We were born in these houses, and we die in these houses.

Paia Ingram



This toy house was made by John Kadiba from Mailu Island. This house mirrors the traditional houses from his region. Unlike houses thatched with Kunai grass in other areas, Mailu houses featured woven walls.

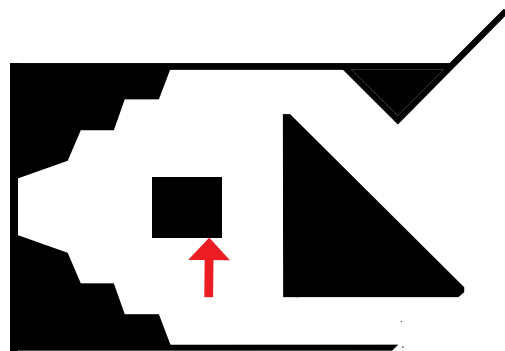
Though different in design to the homes Paia Ingram grew up in, this house became a cherished toy for her grandchildren and a way of tethering them three generations later to their cultural heritage.

Toy house

Made by John Kadiba c. 2006
Mailu Island, Central Province,
Papua New Guinea

On loan from Paia Ingram

Paia Ingram

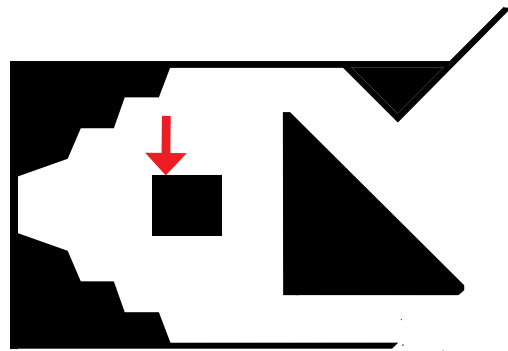


Model house

Made by Ancestors
Port Moresby,
National Capital District,
Papua New Guinea

Collected by
Anthony Musgrave, 1885
Queensland Museum Collection
E10244

Audio track



Listen to the sounds of
Gabagaba village in Central
Province, Papua New Guinea.

These sounds link
three generations of
Paia Ingram's family.

Three Tides

Produced by Airileke Ingram
(Gaba Musik Publishing)

Kiri Chan



Kiri Chan



**Collection and Senior Registration
Manager, Museum of Brisbane**

**Born and raised in Port Moresby;
Mailu, Central Province/Irish/Scottish
on mother's side; Tatau, New Ireland
Province/Chinese on father's side**

Independence Day is when we all celebrate being Papua New Guinean. If we don't have *bilas* (body adornment) to wear, we don clothes and gear bedecked with *kumuls* (Birds of Paradise) and PNG flags. There are many languages, shared among a little over ten million *wantoks* – from the Highlands to the *Ailans*, beautiful seas and rainforests, even a little bit of snow at the very top!

In reflecting on my own connection to PNG, I thought it fitting to have one object given from each of my parents, and a shell trumpet for my own story. I chose the Tambanum stool because my dad donated one to Queensland Museum in 1985, and he personally collected similar stools over the years. My dad loved the tangible culture of PNG with a passion, even simple forms like this stool!

A few years ago, my dad saw this Trobriand Islands stool in my room here in Brisbane. He was surprised when he saw it and told me how my mum, in her grief after my grandparents had passed, let go of their belongings, but this stool from Trobriands was the only one that he could save, and he had wondered what had happened to it. I never knew this story.

*Sometimes when I would play this shell,
I would imagine that the sound would
reach across the ocean and let my country
of birth know how much I yearned for it.*

Kiri Chan



Function and form are inherent in much of what a maker would create in Papua New Guinea. My dad, Joe Chan, owned and ran PNG Arts in Port Moresby for 40 years.

The carvers, weavers and painters all came through PNG Arts. I loved helping out and listening to my dad talk to people about PNG artefacts. That love formed my career working with Pacific collections in museums.

Wooden stool

Made by Ancestors
Tambanum Village, Sepik River,
East Sepik Province,
Papua New Guinea

Collected by Mr Joe Chan, 1984
Queensland Museum Collection
E12465

Kiri Chan



My maternal grandmother was from Dedele, Mailu, Central Province and Scotland, but was orphaned and raised in Kwato, Milne Bay Province. My mother Gloria Luckie was raised in Barakau and I was raised in Port Moresby and moved to Brisbane in my teens. This stool belonged to my grandmother and connects me to her history.

Wooden stool

Made by Ancestors
Trobriand Islands, Milne Bay
Province, Papua New Guinea

Collected by Francis Cruickshank
On loan from Kiri Chan

Kiri Chan



I have a small collection of PNG wind instruments and I loved playing them when I was quite young. My favourite is this shell trumpet, gifted to me by my parents when we moved to Brisbane.

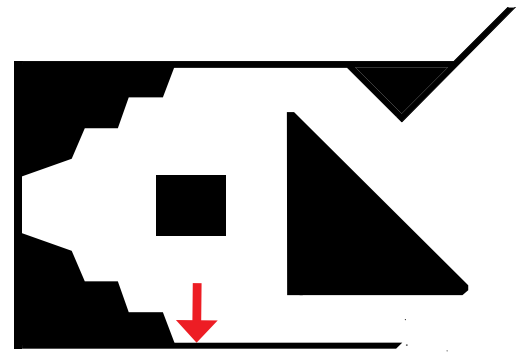
As it only plays one tone, it was used in PNG as a signalling instrument or to ward off evil spirits. I practised over and over again. Depending on the mood you are in, it can sound like a call to arms, or it can sound so melancholy. I missed PNG with my whole being when we left.

Triton's Trumpet

Papua New Guinea

On loan from Kiri Chan

Belonging



Within many homes, you will find special spaces filled with items that hold deep meaning – reminders of places, people, memories and shared experiences. Made up of cultural markers, these spaces can hold keepsakes like traditional wood carvings, tapa cloth, artworks, masks, flowers, food, shells and photographs.

Each piece carries a story, tethering its owner to their heritage and fostering a sense of belonging even in foreign lands. For those who have them, these are emotional spaces that offer comfort, continuity and a tangible link to home.

Interacting with the past



Museums are places of memory, holding fragments of the past collected by those who once visited Papua New Guinea.

It's important that communities are reunited with these objects to awaken connections, bridging the past and present.

These connections allow stories to resurface, knowledge to be rekindled and histories to come to life. They carry the creativity, experiences and wisdom of those who made them – powerful reminders of their agency, artistry and interactions with the world.

Collection for the people



Papua New Guinea's history is deeply intertwined with Australia, connected by both political and cultural borders. These ties span generations, from ongoing relationships with First Nations Peoples to the influence of missionaries, explorers, administrators, collectors, traders and warfare.

Many cultural objects were collected during the colonial administration of British New Guinea, including those gathered by Sir William MacGregor for the people of Papua New Guinea. Yet, like countless others, these objects remain displaced in museums across the world, silent witnesses to histories that long to be reconnected.



Left

Swordclub

Made by Ancestors
Kiriwina Island, Trobriand Islands,
Milne Bay Province,
Papua New Guinea

Collected by Sir William MacGregor,
c. 1896

Queensland Museum Collection
MAC414



Right

Tobacco pipe made from bamboo

Made by Ancestors
Woodlark Island, Trobriand Islands,
Milne Bay Province,
Papua New Guinea

Collected by Sir William MacGregor,
c. 1890

Queensland Museum Collection
MAC571



Below

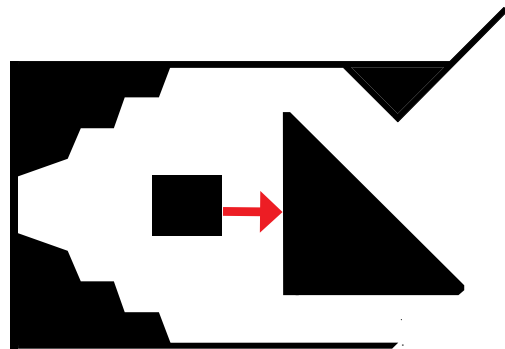
***Kundu* drum**

Made by Ancestors
Morehead River, Western Province,
Papua New Guinea

Collected by Sir William MacGregor,
c. 1898

Queensland Museum Collection
MAC3665

Reconnecting Through Collections



Queensland Museum is custodian of more than 19,000 objects from Papua New Guinea.

These particular objects from the Trobriand Islands, collected by Dr GJM (Fred) Gerrits, a remote medical doctor, reveal hidden stories of women held in colonial collections.

Unlike many collectors, Gerrits collected details that illustrate the relationship between the objects, people, communities, language and location. Today it is important for the museum to continue connecting these collections with community.



Left

***Melo aethiopicus*
(Crowned Baler, Family Volutidae)**

Boli Point, Kiriwina Is.,
Trobriand Islands,
Papua New Guinea

Collected by Dr GJM Gerrits, 1968
Queensland Museum Collection
MO86425

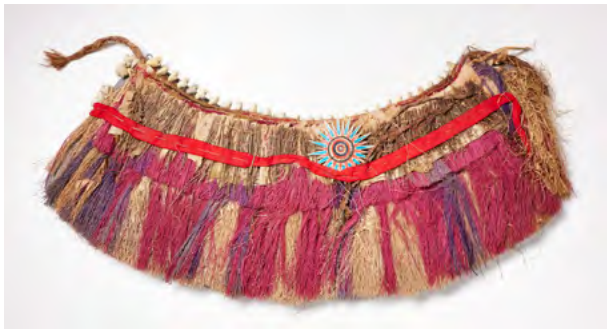


Right

***Soulava* (chest ornament)**

Made by Ancestors
Tukwaukwa Village, Kiriwina Island,
Trobriand Islands,
Milne Bay Province,
Papua New Guinea

Collected by Dr GJM Gerrits, 1971
Queensland Museum Collection
E13827



Below (June–December)

Grass skirt with a small string of cowrie shells worn by a woman

Made by Tyobu, c. 1988
Wabutuma Village, Kiriwina Island, Trobriand Islands, Milne Bay Province, Papua New Guinea

Collected by Dr GJM Gerrits
Queensland Museum
Collection E14809



Below (December–April)

Grass skirt worn by men. This one was made by the dancer's wife.

Made by Kauwyapola
Wabutuma Village, Kiriwina Island, Trobriand Islands, Milne Bay Province, Papua New Guinea

Collected by Dr GJM Gerrits, c. 1988
Queensland Museum
Collection E14808

Low lighting



Uncontrolled light conditions can cause irreparable damage to collection objects.

To preserve these objects for future generations this is a low-light exhibition.

Thank you panel



Thank you to the six participants and their families.

Kiri Chan

Stephanie Donigi

Paia Ingram

Ranu James

Kirsten McGavin

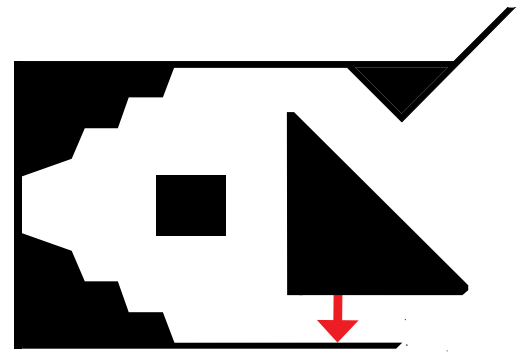
Natalie Richards

Thank you for sharing your stories about how your lived experiences have contributed to continuation of community, connectedness and family.

We appreciate the Gerrits family for their ongoing support towards connecting collections to community.

Acknowledgement panel and Cultural Warning

(repeat from entry)



Acknowledgement of Country

Queensland Museum acknowledges the First Peoples – the Traditional Custodians of the lands, waters and sky where we live and work. We honour their unbroken connection to Country, culture, and community. We pay respect to Elders past, present and future. We recognise our shared history and commit to embedding First Nations voices in Queensland’s continuing story.

Acknowledgement of Papua New Guinea Community

We extend our respects to Elders of the Papua New Guinea community who have made significant contributions to our

community's cultural fabric and worked hard to increase awareness and visibility of the diaspora community's identities, histories, heritage and experiences.

Cultural Warning

Aboriginal People and Torres Strait Islanders are advised that this display contains images and accounts of people who have passed away.

We also advise that any racist and derogatory language contained in the display is 'of its time' and does not reflect the contemporary views of Queensland Museum. We have preserved this to help our audiences understand both past and ongoing experiences of Australian First Nations people and as part of our commitment to truth and reconciliation.