

Words and Things...

Hope for Conciliation on the Ground

Presented by:

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Level 2, Library & Archives Northern Territory



William Thengalith Parmbuk

The Role of Storytellers

Dr. Leonie Norrington

Intermission

Sound Art in Cultural Conciliation

Yasunori Hayashi

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Charles Darwin University



Ngarntimeli (Injin Beach) 10km northwest of Wadeye



Photo taken by William Thengalith Parmbuk in October 2017





Marluk (didgeridoo) and kuragadha (boomerang)

- In the 1930s Brinken acted as 'a cultural broker'. Today we are presenting him as a Figure of Hope. We recognise these objects that he fashioned, and which today are heritage items, as emissaries from a fraught then-there. They carry a message for our here-now, fraught in quite different ways.
- What I'm trying to do is to engage with the practice of sound art as a 'device' with which we can multiply possibilities for many cultural conciliations concerning the event that occurred in 1930s between Murrinh cultural authorities, and Japanese fishermen at Ngarntimeli (Injin Beach).



Nishida Kitarō (1870 – 1945)

“Philosophy does not emerge from abstract questions such as “what existence is in general”, rather, the matter of philosophy emerges from the deep self-awareness of our own life. Greek philosophy also arose from the self-awareness of life amongst the intellectual Greeks themselves.”

(Nishida, 1965)



Headstone for the Missing Shark Fishermen at the Garden Central Cemetery in Darwin



昭和六年八月 鯨船遭難者之墓
Headstone for Missing Shark
Fishermen, dated August 1931.



長田義清
長崎縣南高来郡南有馬村
行年三十三才
Nagata Yoshikiyo
Nagasaki-ken, Minamitakaki-
gun, Minamiarima-mura
Aged 33



吉田龍吉
愛媛縣南宇和郡西外海村
行年三十七才
Yoshida Ryukichi
Ehime-ken, Minamiuwa-
gun, Nishosotoumi-mura
Aged 37



尾鷲與左衛門
和歌山縣西牟婁郡汐岬村？出雲
行年四十五才
Owashi Yozaemon
Wakayama-ken, Nishimuro-
gun, Shionomisaki-mura,
? Itsumo
Aged 45



William Thengalith Parmbuk





The 'Wounded Angel'



Photo taken by Michael Christie



William Thengalith Parmbuk





Sound Art with Decolonial Sensitivity

- Bodily vocalisation with sensitive adjustment matters to tune myself ‘right’ with the marluk – not the other way around.
- It is an explicit and disciplined negotiation between myself and the didgeridoo, which is the embodied practice managing relations between performer and reverberation with wooden pipe.



Sound Art with Decolonial Sensitivity

- My performance with Brinken's marluk must allow the instrument to sound and to speak as one of the multiple possibilities of making cultural conciliations here and now.
- Thus our task is to bring its credibility and credible life back to the marluk and carry it forward, not to study about it as a cultural specimen.



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The Powers Of Things And Hope As A Cultural Force

Professor Helen Verran

Research Fellow, Northern Institute

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public philosophy, ‘collectively doing hope’
and conciliation
(going-on together doing differences)

in contemporary northern Australia....

trafficking extant boundaries between
First Nations and Settler-State sovereignties



Hope for peace and justice on the ground
is bodily experienced
as participation in collective practices
in the here and now

Hope as a processual force in the here-now



tasks of a university and a library-archive
as institutions 'doing hope'
in a people-place

How to articulate hope
as a processual force in the here and now?

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