



Object number:
00033815
Title: Mana at Lutumba
Date: 1998



Object number:
00033828
Title: Mäna for
Date: 1998



Object number:
00033806
Title: Bul'manydji at Gurala
Date: 1998



Date: 1998
Primary Maker: Djutjadjutja Mununggurr
Medium: Natural pigments on bark
Name: Bark painting
History: The Yolnu people of Arnhem Land inhabit a landscape that was formed by the actions of ancestral beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral time is not just in the past but also the present and future. In light of this the sacred landscape and stories of East Arnhem Land are central to the Yolnu people's way of life and prominent themes in their bark paintings. The Saltwater Project began in 1996 after an illegal fishing camp was discovered at Garranali, a sacred Aboriginal site in East Arnhem Land. This sacred area is home to the ancestral crocodile Bärü and found among the litter of the illegal camp was the severed head of a crocodile. This discovery prompted the local Yolnu people to produce a series of bark paintings that expressed the rules, philosophies and stories of their region. The project culminated in the production of 80 barks that stressed the importance of Yolnu land ownership, laws and codes of behaviour for



Gapuanayindimirri
Date: 1998
Primary Maker: Djambawa Marawili
Medium: Natural pigments on bark
Name: Bark painting
History: The Yolngu people of Arnhem Land inhabit a landscape that was formed by the actions of Ancestral Beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral time is not just in the past but also in the present and future. In light of this the sacred landscape and stories of East Arnhem Land are central to the Yolngu people's way of life and prominent themes in their bark paintings. The Saltwater Project began in 1996 after an illegal fishing camp was discovered at Garranali, a sacred Aboriginal site in East Arnhem Land. This sacred area is home to the Ancestral crocodile Bärü and found among the litter of the illegal camp was the severed head of a crocodile. This discovery prompted the local Yolngu people to produce a series of bark paintings that expressed the rules, philosophies and stories of their region. The project culminated in the production of 80 barks and allowed the Traditional Owners to educate others



Date: 1998
Primary Maker: Bunbatjiwuy Dhamarrandji
Medium: Natural pigments on bark
Name: Bark painting
History: The Yolngu people of Arnhem Land inhabit a landscape that was formed by the actions of ancestral beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral time is not just in the past but also in the present and future. In light of this the sacred landscape and stories of East Arnhem Land are central to the Yolngu people's way of life and feature prominently in their bark paintings. The story of Bul'manydji is significant to the clans of north-east Arnhem Land, who reenact the slaying of the shark through ritual song and dance. Dancers carry pronged spears as they perform the Mana (the common term for shark). The Saltwater Project was instigated in 1996 after an illegal fishing camp was discovered at Garranali, a sacred Aboriginal site in East Arnhem Land. This sacred area is home to the ancestral crocodile Bärü and found among the litter of the illegal camp was the severed head of a crocodile. This discovery prompted the local Yolngu

and codes of behaviour for those who interacted with the landscape and sacred Indigenous places. The Yolnu have been involved in the land rights struggle since the 1960s. They currently are recognised as the traditional owners of northeast Arnhem Land under the Aboriginal Land Rights Act. This act was passed in the Northern Territory in 1976 and is seen as the benchmark in the recognition of Aboriginal land ownership in Australia. Despite this the issues of Indigenous land ownership, rights, customs and law continue to be contentious in the Australian legal system and wider community.

Owners to educate others about the social history, geography and personal stories of their traditional homeland. They stressed the importance of Yolngu land ownership, laws and codes of behaviour for those who interacted with the landscape and sacred Indigenous places. The Yolngu have been involved in the land rights struggle since the 1960s. They currently are recognised as the traditional owners of northeast Arnhem Land under the Aboriginal Land Rights Act. This act was passed in the Northern Territory in 1976 and is seen as the benchmark in the recognition of Aboriginal land ownership in Australia. Despite this the issues of Indigenous land ownership, rights, customs and law continue to be contentious in the Australian legal system and wider community.

prompted the local Yolngu people to produce a series of bark paintings that expressed the rules, philosophies and stories of their region. The project culminated in the production of 80 barks and allowed the Indigenous community to educate others about the social history, geography and personal stories of their traditional homeland. They stressed the importance of Yolngu land ownership, laws and codes of behaviour for those who interacted with the landscape and sacred Indigenous places. The Yolnu have been involved in the land rights struggle since the 1960s. They currently are recognised as the traditional owners of northeast Arnhem Land under the Aboriginal Land Rights Act. This act was passed in the Northern Territory in 1976 and is seen as the benchmark in the recognition of Aboriginal land ownership in Australia. Despite this the issues of Indigenous land ownership, rights, customs and law continue to be contentious in the Australian legal system and wider community.



Object number:
00033810

Title: Mäna into Lutumba
Date: 1999



Object number:
00033813

Title: Dhäpuyŋu Mäna
Date: 1999



Object number:
00019118

Title: Self portrait with
Date: 1999



Date: 1998

Primary Maker: Minyapa Mununggurr

Medium: Natural pigments on bark

Name: Bark painting

History: The Yolŋu people of Arnhem Land inhabit a landscape that was formed by the actions of ancestral beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral Time is not just in the past but also the present and future. In light of this the sacred landscape and stories of East Arnhem Land are central to the Yolŋu people's way of life and prominent themes in their bark paintings. The Saltwater Project began in 1996 when an illegal fishing camp was discovered at Garranali, a sacred Aboriginal site in East Arnhem Land. This sacred area is home to the ancestral crocodile Bärü and found among the litter of the illegal camp was the severed head of a crocodile. This discovery prompted the local Yolŋu people to produce a series of bark paintings that expressed the rules, philosophies and stories of

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Date: 1998

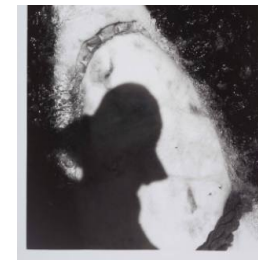
Primary Maker:

Rerrkurrwaja Mununggurr

Medium: Natural pigments on bark

Name: Bark painting

History: The Yolŋu people of Arnhem Land inhabit a landscape that was formed by the actions of ancestral beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral time is not just in the past but also the present and future. In light of this the sacred landscape and stories of East Arnhem Land are central to the Yolŋu people's way of life and prominent themes in their bark paintings. The Saltwater Project began in 1996 after an illegal fishing camp was discovered at Garranali, a sacred Aboriginal site in East Arnhem Land. This sacred area is home to the ancestral crocodile Bärü and found among the litter of the illegal camp was the severed head of a crocodile. This discovery prompted the local Yolŋu people to produce a series of bark paintings that expressed the rules, philosophies and stories of their region. The project culminated in the production of 80 barks and allowed the Indigenous community to educate others about the social



Great white Shark

Date: 1957

Primary Maker: David Potts

Medium: Silver gelatin photographic print on fibre base paper

Name: Photograph

History: In 1957, over a six day period, David Potts photographed Alfred Dean (a farmer from Mildura, New South Wales) Tom Cooper (owner of the South Australian Coopers Brewery), and Ken Puckeridge (owner of the 28-foot cutter, VICTORY). Dean held the record for the largest fish landed by rod and reel, by catching a man-eating great white weighing 2536 pounds (1150kgs) in the waters of the Great Australian Bight. The series documents Dean, Cooper and Puckeridge on board VICTORY and hunting seals for bait on reefs near Ceduna in South Australia. The bait was used to lure sharks to the boat. VICTORY was not designed for game fishing, so a fishing chair, the gaffs and other equipment were provided by Dean and Cooper. The result was a series of powerful and detailed shots of sharks, seals and dramatic action shots of the men battling a great white shark.

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Object number:
00019137

Title: Alfred Dean fishing
for Great White Sharks



Object number:
00005795

Title: River whale shark
Date: 1999



Object number:
00049443

Title: Underwater housing
for camera



for Great white Shark
Date: 1957
Primary Maker: David Potts
Medium: Silver gelatin photographic print on fibre base paper
Name: Photograph
History: In 1957, over a six day period, David Potts photographed Alfred Dean (a farmer from Mildura, New South Wales) Tom Cooper (owner of the South Australian Coopers Brewery), and Ken Puckeridge (owner of the 28-foot cutter, VICTORY). Dean held the record for the largest fish landed by rod and reel, by catching a man-eating great white weighing 2536 pounds (1150kgs) in the waters of the Great Australian Bight. The series documents Dean, Cooper and Puckeridge on board VICTORY and hunting seals for bait on reefs near Ceduna in South Australia. The bait was used to lure sharks to the boat. VICTORY was not designed for game fishing, so a fishing chair (seen in this image), the gaffs and other equipment were provided by Dean and Cooper. The result was a series of powerful and detailed shots of sharks, seals and

dramatic action shots of the men battling a great white shark.

Date: 1989
Primary Maker: John Mawurndjul
Medium: Ochre on wood
Name: Sculpture
History: Today, along the coast of Arnhem Land, carvings of birds, animals and fish as well as ancestral heroes are made by many artists. This sculpture is an example of a totemic animal typical of those used in northeastern Arnhem Land in ceremonial cycles. The surface designs are either clan design or relate to aspects of the myth in which the carved figure occurs. "John Mawurndjul's work has always dealt with themes of spirituality, mythology and life cycle. Ngalyod [River Serpent] has remained a central theme in his work but over the last few years he has concentrated on what appear to be more abstract works associated with the Mardayin ceremony, a now rarely performed ceremony with clan identity and mortuary themes. The Mardayin ceremony also involves the initiation of young men by showing them sacred objects and painting their chests. The direction of the cross-hatching changes constantly and unpredictably. In innovating both in the treatment of rarrk and in the iconic representation of



for camera
Date: 1956-1995
Primary Maker: Valerie Taylor
Medium: Metal, acrylic
Name: Case
History: Both Ron Taylor and Valerie Taylor (née Heighes) were pioneers in Australian skindiving. Ron took up the sport in 1952 and Valerie in 1956; they met as members of St George Spearfishing Club in Sydney and were married in 1963. At this period there was little awareness of marine conservation and both Ron and Valerie excelled at the sport of competitive spearfishing. Valerie won the Ladies National Spearfishing Championships three years in a row in the early 1960s, and Ron took out the World Spearfishing Championships in Tahiti in 1965. The Taylors' underwater interests grew to encompass scuba diving and underwater photography. Ron built the first of many underwater housings to take land cameras beneath the sea in 1953. When television came to Australia in 1956 he saw the potential for making underwater news stories and with the help of a friend, who lent him a Bell & Howell 16 mm movie camera, Ron built an acrylic housing for the camera and started selling underwater footage to

the iconic representation of the Mardayin themes, he expresses in a dynamic way his strong connections to the land and ancestral power. His sculptural work also incorporates Mardayin themes. He mainly concentrates on the representation of Mimih figures or Duwa moiety female creator beings called Buluwana. They comprise in their body decorations elements borrowed from Mardayin body designs and painted wooden sculptures used in the ceremony. He was one of the first Kuninjku artists to use rarrk instead of dotting patterns on his Mimih carvings, making again the path for a new trend in Kuninjku art. Always looking for new ways to express his preoccupations with land and spirituality he summarizes his artistic quest by saying My head is full up with ideas (Kohen: 2001) . " - Maningrida Arts & Culture

underwater footage to television and to the cinema newsreel producer Movietone News. In 1962 Ron Taylor received his first award for underwater photography for a news film called Playing With Sharks. In 1963 Ron and Valerie made their first underwater film Shark Hunter which was sold to enthusiastic television networks in Australia and the USA. The Taylors quickly gained a reputation for cutting-edge underwater photography and more awards followed, including top honours at the International Underwater Film Festival at Santa Monica, California, and an Underwater Society of America award, the NOGI statuette for Education and Sports, in 1966. Giving up competitive spearfishing in 1969, the Taylors devoted themselves full-time to shark research and underwater photography. They filmed many of the scenes in the American feature film 'Blue Water, White Death', playing two of the four main characters in the film. Shortly afterwards the Taylors spent nine months filming and directing a 39-episode television series called Barrier Reef which they quickly followed up with another television series called 'Taylors' Inner Space' featuring their

space, featuring their encounters with the marine life of the east coast of Australia and the Western Pacific. As their reputation grew, other underwater filming opportunities presented themselves: Jaws (1974) for Universal Pictures; Sharks for Timelife Television (1975); Orca (1976) for Dino De Laurentis; Peter Weir's The Last Wave (1977); The Blue Lagoon (1979) for Columbia Pictures, featuring Brooke Shields. The titles proliferated: Gallipoli (1981), The Year of Living Dangerously (1982), In the Realm of the Shark (1988), Return to the Blue Lagoon (1990) and The Island of Dr Moreau (1995) among others. The Taylors were also engaged in underwater research into shark behaviour. This led to the development of stainless steel chain mail diving suits (Operation Shark Bite, 1982, in which Valerie is bitten on the hand), and electronic shark deterrent equipment that allowed the Taylors to become the first divers ever to film Great White sharks underwater without a cage (Blue Wilderness, 1992 and Shark Pod, 1996). Passionate and vocal defenders of sharks and the marine environment, the Taylors' have been recognised for their work all over the globe. Valerie received the

globe. Valerie received the NOGI award for Arts in 1981. In 1986 she was appointed Rider of the Order of the Golden Ark by his Royal Highness Prince Bernhard of the Netherlands for her work in marine conservation, and in 1997 Valerie won the prestigious American Nature Photographer of the Year award for a picture of a whale shark swimming with a boy in Ningaloo Marine Park. In 1998 Ron and Valerie's book Blue Wilderness won the Gold Palm Award at the World Festival of Underwater Pictures in France and in October 2000 Ron and Valerie were inducted into the International Scuba Diving Hall of Fame on the Cayman Islands. In Australia, Ron and Valerie have received the Serventy Conservation Medal from the Australian Wildlife Preservation Society and the Lifetime of Conservation Medal from the Australian Geographic Society. In 2003 Ron became a Member of the Order of Australia, joined by Valerie in 2010 for their work in conserving marine animals and habitat.



Object number:
00054384
Title: Kaygasiw Usul
Date: 2014



Object number:
00055317
Title: Hammerhead Shark
Date: 2010



Object number:
00036154
Title: Yolngu funeral story of
Mäna the Ancestral Shark



Date: 2014

Primary Maker: Alick Tipoti

Medium: Wood, fibreglass, resin, wax, rope, feathers, shells

Name: Sculpture

History: Kagasiw Usul means 'the trail of dust underwater created by the Shovelnose shark' and is the language of the Maluyligal people of Zenadh Kes (Torres Strait). The reflection of this particular movement is seen through the star constellation known as the Milky Way. The tide always changes when the Kaygasiw Usul star constellation swings as if though it's dancing with the Kisay (moon). The artist explains "This particular Mask was inspired by the original turtle-shell masks in the British Museum in London. As a Torres Strait cultural protocol, I have not replicated it exactly as the original. Like my forefathers before me, I have composed and choreographed a traditional mask dance, only performed by men, about the star constellation that brings this mask to life. The two main totems depicted in this artwork are the Kaygas (Shovelnose shark) and the Baydham

(Shark). The Kaygas Mask alone is associated with the ancient ancestral spirits known to us Torres



Date: 2018

Medium: Ochre, wood

Name: Sculpture

History: Guykuḍa

Mununggurr is the an artist at his homeland of Garrthalala. He has distinguished himself as a competely innovative sculptor who pioneers new materials and techniques. One of the themes that he has pursued is the natural representation of animal species without reference to their sacred identity. This is one such work. This shark is known by the yolngu word Mäna and represents the artist's own identity. Although this is specifically not a sacred rendition it is worth noting that Mäna is the artist's own Djapu clan identity. In ancestral times, Mäna travelled around the coast and through various Dhuwa moiety clan's country and powerful spirit beings like Mäna could change form at will. These spirit beings shaped and marked the country with their activities and gave their culture to the clans. Through the knowledge and objects they left, present day clansmen affirm their rights to country and have access to the ancestral power. In Djambarrpuyngu clan country, Mäna was hunted and killed by a Yirritja moiety spirit man, Ganbulabula. Mäna's body was chipped up by



mana the Ancestral Shark

Date: 2002

Primary Maker: Balatj Mununggurr

Medium: Wood, natural pigments

Name: Hollow log coffin

History: The Yolngu people of East Arnhem Land inhabit a landscape that was formed by the actions of ancestral beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral Time is not just in the past but also the present and future. In light of this, the sacred landscape and stories of East Arnhem Land are central to the Yolngu people's way of life and prominent themes in their bark paintings and art. During the time of the ancestors the ancestral shark Mana travelled across the saltwater country connecting the Dhuwa clans of the Djapu, Dhudi-Djapu, Marrakulu and the Wanapuynu, Dhukayana and Wawilak. The path he took through the saltwater country of Lutumba is the traditional route that the souls of deceased clan members now travel to reach their final resting place. The Yolngu people today re-enact Mana's journey in rituals and song. Information from Buku-Larrgangu Mulka Arts

Strait Islander people as the Zugubal. Gaygay's (giant trevally) swimming along with the Kaygas shows that this Kaygas is from the deep sea and is called Koey Malu Kaygas. The Kaygas is on top of a shark mask that is also connected to the Zugubaw Baydham (shark star constellation). The masks aligned on top along the centre of the Kaygas represents spiritual Mawa dancers performing a sacred ritual only for the eyes of the elders. Such rituals are only performed when a spirit is travelling to the other side. Inside the shark mouth is also a Mawa mask. This mask represents the sorcerer or the main dancer of the Kaygas clan picked by the spirits to perform this dance". Tribe: Wakaydh, Argan Totem: Koedal (crocodile), Thupmul (fileray) Wind: Naygay (North East) Sager (South East) Stars: Zugubaw Baydham (Shark Star Constellation to the North) Country: Badu Island, Zenadh Kes (Torres Strait) Melanesian.

was chopped up by Ganbulabula and pieces of it were washed to the country of several Dhuwa clans. The head, wanda, ended up at Wandawuy in Djäpu country. Mäna himself also travelled to Wandawuy, and to Dhurruptjpi, another site in Djapu country. At these places, Mäna was changed to a Djapu man and said, 'this country will always belong to Djapu people'. Spring water gushed from the ground where it was struck by the sharks tail. In Djäpu country, Mäna changed himself into a white gum tree when the billabongs - flooded during the wet season - dried up. These white gums can still be seen around his sites.

Larrnggay Mulka Arts Centre, Yirrkala The cross hatching grid pattern is the sacred design for the freshwaters of the Djapu clan at their homeland of Wandawuy - now an outstation about 150kms south of Yirrkala and inland from Blue Mud Bay. This Djapu clan outstation and spiritual residence for Ancestral beings Mäna the shark and Bol'ngu The Ancestral Thunder Man is surrounded by permanent freshwater. Rains inspired by the actions of Bol'ngu fed the rivers and filled the billabongs. The waters also made a home for Mäna. The grid (cross hatching design) refers to the landscape of Wandawuy - a network of billabongs surrounded by ridges and high banks. The Ancestral Hunters once set a trap here to snare Mäna but to no avail. These Yolngu people were called Barngbarng and Monu`a and they came to cut the Dhuwa trees called Gu`uwu, Gathurmakarr, Nyenyi, Rulwirra and Gananyarra. They used straight young trees and cut them with their axes called Gayma`arri and Bitjutju. Areas of the river are still staked by the Yolngu; branches are interwoven through them and an anaesthetic (made from a particular pulped bark) is added. Using nets constructed similarly to the

constructed similarly to the
beak of Galumay the
pelican, the Yolŋu wade
through the waters
scooping up the catfish. In
the days before the first
morning, Mäna the
Ancestral Shark came
through this way on its
epic travels. Yolŋu
ancestors tried to trap
Mäna in the freshwater by
means of these fish traps.
But they failed. The powers
and physical strength of
Mäna were of no match to
the folly of mere mortals.
Mäna's ire and thrashing
tail smashed the trap and
muddied the water as he
escaped. But the ancestors
did witness the strength of
Mäna and sing about it.
The black lines on the logs
refer to the trap, the
coloured verticals to the
differing states of the
freshwater (clear or
muddy) - the source of
Djapu soul. In ceremonies
still practiced today,
appropriate participants for
mortuary rites enter a
shelter (woven like the fish
trap) where the deceased
has been lying in state.
Sacred spears tipped with
stingray barbs -
manifestations of Mäna's
teeth - stand up alongside
the shelter. The sacred
song cycles of Mäna at
Wandawuy are intoned
with music from the Yidaki
(didjeridu) and Bilma
(clapsticks). At the
conclusion of the
ceremony the dancers

ceremony the dancers
crash through the shelter
imitating the actions of
Mäna escaping the trap.
The action has reference to
the release of the
deceased's soul back to
the sacred waters of
Wandawuy to be reunited
with its ancestors.



Object number:
00036155

Title: Yolngu funeral story of
Mäma the Ancestral Shark



Object number:
00036156

Title: Yolngu funeral story of
Mäma the Ancestral Shark



Object number:
00036375

Title: A Youth Rescued
From a Shark [After John



mana the Ancestral Shark

Date: 2002

Primary Maker: Yimula Mununggurr

Medium: Wood, ochre paint

Name: Hollow log coffin

History: The Yolngu people of East Arnhem Land inhabit a landscape that was formed by the actions of ancestral beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral time is not just in the past but also the present and future. In light of this, the sacred landscape and stories of East Arnhem Land are central to the Yolngu people's way of life and prominent themes in their bark paintings and art. During the time of the ancestors the Ancestral Shark Mäna travelled across the saltwater country connecting the Dhuwa clans of the Djapu, Dhudi-Djapu, Marrakulu and the Wanapuynu, Dhukayana and Wawilak. The path he took through the saltwater country of Lutumba is the traditional route that the souls of deceased clan members now travel to reach their final resting place. The Yolngu people today re-

enact Mäna's journey in rituals and song. Information from the Buku-Larrngay Mulka Centre,



mana the Ancestral Shark

Date: 2002

Primary Maker: Balatj Mununggurr

Medium: Wood, ochre paint

Name: Hollow log coffin

History: The Yolngu people of East Arnhem Land inhabit a landscape that was formed by the actions of ancestral beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral time is not just in the past but also the present and future. In light of this, the sacred landscape and stories of East Arnhem Land are central to the Yolngu people's way of life and prominent themes in their bark paintings and art. During the time of the ancestors the ancestral shark Mana travelled across the saltwater country connecting the Dhuwa clans of the Djapu, Dhudi-Djapu, Marrakulu and the Wanapuynu, Dhukayana and Wawilak. The path he took through the saltwater country of Lutumba is the traditional route that the souls of deceased clan members now travel to reach their final resting place. The Yolngu people today re-enact Mana's journey in rituals and song. Information from the Buku-Larrngay Mulka Centre, Yirrkala: The cross



From a Shark [After John Singleton Copley's painting 'Watson and the Shark']

Date: 1779

Primary Maker: John Singleton Copley

Medium: Mezzotint print on paper

Name: Print

History: The word 'shark' is analogous with 'attack' - as one of nature's oldest and most feared creatures, the shark has a long history of being portrayed as a ferocious man-eating monster. From 18th century images like this engraving, to the 1975 Steven Spielberg movie Jaws, the portrayal of sharks has raised people's fears of them to epidemic proportions around the world. This engraving depicts the real events of the shark attack and rescue of a young boy in Havana Harbour, Cuba. In 1749, 14 year old British born Brook Watson - who was serving as a crew member on an American merchant ship - was swimming alone in the harbour when he was attacked multiple times by a shark. A nearby boat came to Watson's aid and fought off the shark. Watson survived, but had his foot amputated below the knee. Despite the shark attack, Watson continued his mercantile career. He married in 1760, became Lord Mayor of London in 1766, and was

Yirrkala: The cross hatching grid pattern is the sacred design for the freshwaters of the Djapu clan at their homeland of Wandawuy - now an outstation about 150 kms south of Yirrkala and inland from Blue Mud Bay. This Djapu clan outstation and spiritual residence for ancestral beings Mäna the shark and Bolngu the Thunderman is surrounded by permanent freshwater. Rains inspired by the actions of Bolngu fed the rivers and filled the billabongs. The waters also made a home for Mäna. The grid (cross hatching design) refers to the landscape of Wandawuy - a network of billabongs surrounded by ridges and high banks. Ancestral Hunters once set a trap here to snare Mäna but to no avail. These Yolngu people were called Barngbarng and Monu`a and they came to cut the Dhuwa trees called Gu`uwu, Gathurmakarr, Nyenyi, Rulwirra and Gananyarra. They used straight young trees and cut them with their axes called Gayma`arri and Bitjutju. Areas of the river are still staked by the Yolngu; branches are interwoven through them and an anaesthetic (made from a particular pulped bark) is added. Using nets constructed similarly to the

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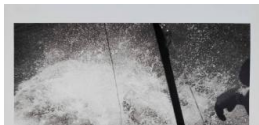
of London in 1790, and was made a Baron in 1803. However it was for his shark attack that he was best known. Watson even designed his coat of arms with reference to the attack: Neptune and a shield featuring Watson's severed leg, and the Latin motto Scuto Divino ('Under God's Protection'). It is believed that Watson commissioned John Singleton Copley, who he had previously befriended, to paint Watson and the Shark. Finished and exhibited at the Royal Academy in 1778, the painting caused a sensation. Upon Watson's death in 1807, the painting was bequeathed to Christ's Hospital - a school in Sussex - with the hope that it would be a useful lesson to the children. Copley went on to paint two other versions of the attack. The painting is both romantic and naïve - the gory leg is hidden beneath the water showing little blood, and the uncharacteristic (but none the less ferocious looking) shark is depicted with forward-facing eyes and lips, and unusually rounded pectoral fins. It is probable that Copley had never seen a real shark.

beak of Galumay the pelican, the Yolngu wade through the waters scooping up the catfish. In the days before the first morning, Mäna the ancestral shark came through this way on its epic travels. Yolngu ancestors tried to trap Mana in the freshwater by means of these fish traps. But they failed. The powers and physical strength of Mäna were of no match to the folly of mere mortals. Mäna's ire and thrashing tail smashed the trap and muddied the water as he escaped. But the ancestors did witness the strength of Mäna and sing about it. The black lines on the logs refer to the trap, the coloured verticals to the differing states of the freshwater (clear or muddy) - the source of Djapu soul. In ceremonies still practiced today, appropriate participants for mortuary rites enter a shelter (woven like the fish trap) where the deceased has been lying in state. Sacred spears tipped with stingray barbs - manifestations of Mäna's teeth - stand up alongside the shelter. The sacred song cycles of Mäna at Wandawuy are intoned with music from the Yidaki (didjeridu) and Bilma (clapsticks). At the conclusion of the ceremony the dancers

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crash through the shelter
imitating the actions of
Māna escaping the trap.
The action has reference to
the release of the
deceased's soul back to
the sacred waters of
Wandawuy to be reunited
with its ancestors.

crash through the shelter
imitating the actions of
Mana escaping the trap.
The action has reference to
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deceased's soul back to
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Wandawuy to be reunited
with its ancestors.



Object number:
00019099

Title: Great White shark
fishing



Object number:
00019105

Title: Fishing for Great
White sharks



Object number:
00019106

Title: Great White shark
fishing



fishing
Date: 1957 - 1958
Primary Maker: David Potts
Medium: Silver gelatin print on fibre base paper
Name: Photograph
History: The series of images by David Potts depicts a group of three fishermen hunting seals and angling for white pointer sharks on board a hired 28-foot charter boat called VICTORY off the coast of Ceduna, South Australia. The fishermen were Alfred Dean, a farmer from Mildura and holder of the record (in 1957) for 'capturing the largest fish landed by rod and reel in South Australian waters'- a massive 1150 kilo white pointer shark. Tom Cooper, a long time fishing companion of Dean's and owner of the South Australian brewery 'Coopers'. Ken Puckeridge, a professional fisherman and owner of the VICTORY, one of the largest fishing boats available for charter in the area at the time and also one of the oldest. VICTORY was not specifically fitted for big game fishing and all the essentials such as the fishing chair (a converted tractor seat), gaffs and other equipment were provided by Dean and Cooper. The charter cost £5 per day per person. Potts' images begin with the fishermen hunting



white sharks
Date: 1957 - 1958
Primary Maker: David Potts
Medium: Silver gelatin photographic print on fibre base paper
Name: Photograph
History: The series of images by David Potts depicts a group of three fishermen hunting seals and angling for white pointer sharks on board a hired 28-foot charter boat called VICTORY off the coast of Ceduna, South Australia. The fishermen were Alfred Dean, a farmer from Mildura and holder of the record (in 1957) for 'capturing the largest fish landed by rod and reel in South Australian waters'- a massive 1150 kilo white pointer shark. Tom Cooper, a long time fishing companion of Dean's and owner of the South Australian brewery 'Coopers'. Ken Puckeridge, a professional fisherman and owner of the VICTORY, one of the largest fishing boats available for charter in the area at the time and also one of the oldest. VICTORY was not specifically fitted for big game fishing and all the essentials such as the fishing chair (a converted tractor seat), gaffs and other equipment were provided by Dean and Cooper. The charter cost £5 per day per person. Potts' images begin with the fishermen hunting



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Date: 1957 - 1958
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Medium: Silver gelatin photographic print on fibre base paper
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seals for bait on the coastal rock ledges near Ceduna. The seals were shot with a .22 rifle and hauled back to the boat where the blubber is removed and sewn around the chain connecting the thick hooks and woven wire trace. The seal livers were removed to bait the hooks and the seal carcasses hung from the aft platform of the boat to settle in the water. A berley (shark bait) trail was created by mixing the seal carcasses with a mixture of putrid bullock's blood and whale oil dripping from a can over the stern. The boat then steered in a wide circle making a sweeping berley trail eventually anchoring in the middle. On the first day at 9am Dean caught a large female white pointer, weighing approximately 816 kilos. The shark was taken ashore, the hooks removed, its stomach slashed open and left to rot on the beach. One hour after it was killed and dismembered the shark's jaws were still able to slam together with great speed and force when Potts touched them. The best day's catch was four large sharks. The last of these sharks was attacked by the fishermen with a hammer and shot with a rifle. The larger sharks were towed alongside the boat to the

the fishermen handling seals for bait on the coastal rock ledges near Ceduna. The seals were shot with a .22 rifle and hauled back to the boat where the blubber is removed and sewn around the chain connecting the thick hooks and woven wire trace. The seal livers were removed to bait the hooks and the seal carcasses hung from the aft platform of the boat to settle in the water. A berley (shark bait) trail was created by mixing the seal carcasses with a mixture of putrid bullock's blood and whale oil dripping from a can over the stern. The boat then steered in a wide circle making a sweeping berley trail eventually anchoring in the middle. On the first day at 9am Dean caught a large female white pointer, weighing approximately 816 kilos. The shark was taken ashore, the hooks removed, its stomach slashed open and left to rot on the beach. One hour after it was killed and dismembered the shark's jaws were still able to slam together with great speed and force when Potts touched them. The best day's catch was four large sharks. The last of these sharks was attacked by the fishermen with a hammer and shot with a rifle. The larger sharks were towed alongside the boat to the

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weighing station, the smaller sharks were not weighed and were dumped in the shallows of the shore. Potts focuses on a spectacular struggle between a large shark and Dean showing the tremendous effort required to hold the fishing rod and the extraordinary momentum employed by the shark in the water. The shark eventually escaped having straightened out the massive hook.

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Object number:
00019107

Title: Great White shark
looked



Object number:
00019131

Title: Alfred Dean with a
Great White shark



Object number:
00019132

Title: Shark fishermen with
catch



hooked

Date: 1957 - 1958

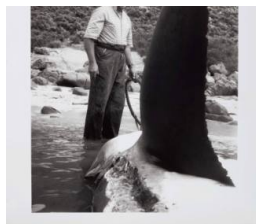
Primary Maker: David Potts

Medium: Silver gelatin photographic print on fibre base paper

Name: Photograph

History: The series of images by David Potts depicts a group of three fishermen hunting seals and angling for white pointer sharks on board a hired 28-foot charter boat called VICTORY off the coast of Ceduna, South Australia. The fishermen were Alfred Dean, a farmer from Mildura and holder of the record (in 1957) for 'capturing the largest fish landed by rod and reel in South Australian waters'- a massive 1150 kilo white pointer shark. Tom Cooper, a long time fishing companion of Dean's and owner of the South Australian brewery 'Coopers'. Ken Puckeridge, a professional fisherman and owner of the VICTORY, one of the largest fishing boats available for charter in the area at the time and also one of the oldest. VICTORY was not specifically fitted for big game fishing and all the essentials such as the fishing chair (a converted tractor seat), gaffs and other equipment were

provided by Dean and Cooper. The charter cost £5 per day per person. Potts' images begin with



Great white shark

Date: 1957 - 1958

Primary Maker: David Potts

Medium: Silver gelatin photographic print on fibre base paper

Name: Photograph

History: The series of images by David Potts depicts a group of three fishermen hunting seals and angling for white pointer sharks on board a hired 28-foot charter boat called VICTORY off the coast of Ceduna, South Australia. The fishermen were Alfred Dean, a farmer from Mildura and holder of the record (in 1957) for 'capturing the largest fish landed by rod and reel in South Australian waters'- a massive 1150 kilo white pointer shark. Tom Cooper, a long time fishing companion of Dean's and owner of the South Australian brewery 'Coopers'. Ken Puckeridge, a professional fisherman and owner of the VICTORY, one of the largest fishing boats available for charter in the area at the time and also one of the oldest. VICTORY was not specifically fitted for big game fishing and all the essentials such as the fishing chair (a converted tractor seat), gaffs and other equipment were provided by Dean and Cooper. The charter cost £5 per day per person. Potts' images begin with the fishermen hunting



catch

Date: 1957 - 1958

Primary Maker: David Potts

Medium: Silver gelatin photographic print on fibre base paper

Name: Photograph

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the fishermen hunting seals for bait on the coastal rock ledges near Ceduna. The seals were shot with a .22 rifle and hauled back to the boat where the blubber is removed and sewn around the chain connecting the thick hooks and woven wire trace. The seal livers were removed to bait the hooks and the seal carcasses hung from the aft platform of the boat to settle in the water. A berley (shark bait) trail was created by mixing the seal carcasses with a mixture of putrid bullock's blood and whale oil dripping from a can over the stern. The boat then steered in a wide circle making a sweeping berley trail eventually anchoring in the middle. On the first day at 9am Dean caught a large female white pointer, weighing approximately 816 kilos. The shark was taken ashore, the hooks removed, its stomach slashed open and left to rot on the beach. One hour after it was killed and dismembered the shark's jaws were still able to slam together with great speed and force when Potts touched them. The best day's catch was four large sharks. The last of these sharks was attacked by the fishermen with a hammer and shot with a rifle. The larger sharks were towed

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Object number:
00019133
Title: Alfred Dean with
shark



Object number:
00019134
Title: Shark fisherman
inspecting their catch



Object number:
00019135
Title: Hauling a shark
ashore



snark
Date: 1957 - 1958
Primary Maker: David Potts
Medium: Silver gelatin photographic print on fibre base paper
Name: Photograph
History: The series of images by David Potts depicts a group of three fishermen hunting seals and angling for white pointer sharks on board a hired 28-foot charter boat called VICTORY off the coast of Ceduna, South Australia. The fishermen were Alfred Dean, a farmer from Mildura and holder of the record (in 1957) for 'capturing the largest fish landed by rod and reel in South Australian waters'- a massive 1150 kilo white pointer shark. Tom Cooper, a long time fishing companion of Dean's and owner of the South Australian brewery 'Coopers'. Ken Puckeridge, a professional fisherman and owner of the VICTORY, one of the largest fishing boats available for charter in the area at the time and also one of the oldest. VICTORY was not specifically fitted for big game fishing and all the essentials such as the fishing chair (a converted tractor seat), gaffs and other equipment were provided by Dean and Cooper. The charter cost £5 per day per person. Potts' images begin with



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the fishermen hunting seals for bait on the coastal rock ledges near Ceduna. The seals were shot with a .22 rifle and hauled back to the boat where the blubber is removed and sewn around the chain connecting the thick hooks and woven wire trace. The seal livers were removed to bait the hooks and the seal carcasses hung from the aft platform of the boat to settle in the water. A berley (shark bait) trail was created by mixing the seal carcasses with a mixture of putrid bullock's blood and whale oil dripping from a can over the stern. The boat then steered in a wide circle making a sweeping berley trail eventually anchoring in the middle. On the first day at 9am Dean caught a large female white pointer, weighing approximately 816 kilos. The shark was taken ashore, the hooks removed, its stomach slashed open and left to rot on the beach. One hour after it was killed and dismembered the shark's jaws were still able to slam together with great speed and force when Potts touched them. The best day's catch was four large sharks. The last of these sharks was attacked by the fishermen with a hammer and shot with a rifle. The larger sharks were towed

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Object number:
00019100

Title: Alfred Dean fishing
Date: 1957 - 1958



Object number:
00019101

Title: Baited shark hook
Date: 1957 - 1958



Object number:
00019109

Title: Great White shark
Date: 1957 - 1958



Date: 1957 - 1958
Primary Maker: David Potts
Medium: Silver gelatin print on fibre base paper
Name: Photograph
History: The series of images by David Potts depicts a group of three fishermen hunting seals and angling for white pointer sharks on board a hired 28-foot charter boat called VICTORY off the coast of Ceduna, South Australia. The fishermen were Alfred Dean, a farmer from Mildura and holder of the record (in 1957) for 'capturing the largest fish landed by rod and reel in South Australian waters'- a massive 1150 kilo white pointer shark. Tom Cooper, a long time fishing companion of Dean's and owner of the South Australian brewery 'Coopers'. Ken Puckeridge, a professional fisherman and owner of the VICTORY, one of the largest fishing boats available for charter in the area at the time and also one of the oldest. VICTORY was not specifically fitted for big game fishing and all the essentials such as the fishing chair (a converted tractor seat), gaffs and other equipment were provided by Dean and Cooper. The charter cost £5 per day per person. Potts' images begin with the fishermen hunting seals for bait on the



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coastal rock ledges near Ceduna. The seals were shot with a .22 rifle and hauled back to the boat where the blubber is removed and sewn around the chain connecting the thick hooks and woven wire trace. The seal livers were removed to bait the hooks and the seal carcasses hung from the aft platform of the boat to settle in the water. A berley (shark bait) trail was created by mixing the seal carcasses with a mixture of putrid bullock's blood and whale oil dripping from a can over the stern. The boat then steered in a wide circle making a sweeping berley trail eventually anchoring in the middle. On the first day at 9am Dean caught a large female white pointer, weighing approximately 816 kilos. The shark was taken ashore, the hooks removed, its stomach slashed open and left to rot on the beach. One hour after it was killed and dismembered the shark's jaws were still able to slam together with great speed and force when Potts touched them. The best day's catch was four large sharks. The last of these sharks was attacked by the fishermen with a hammer and shot with a rifle. The larger sharks were towed alongside the boat to the weighing station, the

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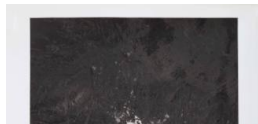
smaller sharks were not weighed and were dumped in the shallows of the shore. Potts focuses on a spectacular struggle between a large shark and Dean showing the tremendous effort required to hold the fishing rod and the extraordinary momentum employed by the shark in the water. The shark eventually escaped having straightened out the massive hook.

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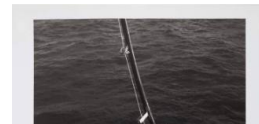
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Object number:
00019117
Title: Alf Dean fishing
Great White sharks



Object number:
00019119
Title: Great White shark
swimming the bait



Object number:
00019120
Title: Alfred Dean reeling in
a shark



Great white sharks
Date: 1957 - 1958
Primary Maker: David Potts
Medium: Silver gelatin photographic print on fibre base paper
Name: Photograph
History: The series of images by David Potts depicts a group of three fishermen hunting seals and angling for white pointer sharks on board a hired 28-foot charter boat called VICTORY off the coast of Ceduna, South Australia. The fishermen were Alfred Dean, a farmer from Mildura and holder of the record (in 1957) for 'capturing the largest fish landed by rod and reel in South Australian waters'- a massive 1150 kilo white pointer shark. Tom Cooper, a long time fishing companion of Dean's and owner of the South Australian brewery 'Coopers'. Ken Puckeridge, a professional fisherman and owner of the VICTORY, one of the largest fishing boats available for charter in the area at the time and also one of the oldest. VICTORY was not specifically fitted for big game fishing and all the essentials such as the fishing chair (a converted tractor seat), gaffs and other equipment were provided by Dean and Cooper. The charter cost £5 per day per person. Potts' images begin with



seizing the bait
Date: 1957 - 1958
Primary Maker: David Potts
Medium: Silver gelatin photographic print on fibre base paper
Name: Photograph
History: The series of images by David Potts depicts a group of three fishermen hunting seals and angling for white pointer sharks on board a hired 28-foot charter boat called VICTORY off the coast of Ceduna, South Australia. The fishermen were Alfred Dean, a farmer from Mildura and holder of the record (in 1957) for 'capturing the largest fish landed by rod and reel in South Australian waters'- a massive 1150 kilo white pointer shark. Tom Cooper, a long time fishing companion of Dean's and owner of the South Australian brewery 'Coopers'. Ken Puckeridge, a professional fisherman and owner of the VICTORY, one of the largest fishing boats available for charter in the area at the time and also one of the oldest. VICTORY was not specifically fitted for big game fishing and all the essentials such as the fishing chair (a converted tractor seat), gaffs and other equipment were provided by Dean and Cooper. The charter cost £5 per day per person. Potts' images begin with the fishermen hunting



a shark
Date: 1957 - 1958
Primary Maker: David Potts
Medium: Silver gelatin photographic print on fibre base paper
Name: Photograph
History: The series of images by David Potts depicts a group of three fishermen hunting seals and angling for white pointer sharks on board a hired 28-foot charter boat called VICTORY off the coast of Ceduna, South Australia. The fishermen were Alfred Dean, a farmer from Mildura and holder of the record (in 1957) for 'capturing the largest fish landed by rod and reel in South Australian waters'- a massive 1150 kilo white pointer shark. Tom Cooper, a long time fishing companion of Dean's and owner of the South Australian brewery 'Coopers'. Ken Puckeridge, a professional fisherman and owner of the VICTORY, one of the largest fishing boats available for charter in the area at the time and also one of the oldest. VICTORY was not specifically fitted for big game fishing and all the essentials such as the fishing chair (a converted tractor seat), gaffs and other equipment were provided by Dean and Cooper. The charter cost £5 per day per person. Potts' images begin with the fishermen hunting

the fishermen hunting seals for bait on the coastal rock ledges near Ceduna. The seals were shot with a .22 rifle and hauled back to the boat where the blubber is removed and sewn around the chain connecting the thick hooks and woven wire trace. The seal livers were removed to bait the hooks and the seal carcasses hung from the aft platform of the boat to settle in the water. A berley (shark bait) trail was created by mixing the seal carcasses with a mixture of putrid bullock's blood and whale oil dripping from a can over the stern. The boat then steered in a wide circle making a sweeping berley trail eventually anchoring in the middle. On the first day at 9am Dean caught a large female white pointer, weighing approximately 816 kilos. The shark was taken ashore, the hooks removed, its stomach slashed open and left to rot on the beach. One hour after it was killed and dismembered the shark's jaws were still able to slam together with great speed and force when Potts touched them. The best day's catch was four large sharks. The last of these sharks was attacked by the fishermen with a hammer and shot with a rifle. The larger sharks were towed

the fishermen hunting seals for bait on the coastal rock ledges near Ceduna. The seals were shot with a .22 rifle and hauled back to the boat where the blubber is removed and sewn around the chain connecting the thick hooks and woven wire trace. The seal livers were removed to bait the hooks and the seal carcasses hung from the aft platform of the boat to settle in the water. A berley (shark bait) trail was created by mixing the seal carcasses with a mixture of putrid bullock's blood and whale oil dripping from a can over the stern. The boat then steered in a wide circle making a sweeping berley trail eventually anchoring in the middle. On the first day at 9am Dean caught a large female white pointer, weighing approximately 816 kilos. The shark was taken ashore, the hooks removed, its stomach slashed open and left to rot on the beach. One hour after it was killed and dismembered the shark's jaws were still able to slam together with great speed and force when Potts touched them. The best day's catch was four large sharks. The last of these sharks was attacked by the fishermen with a hammer and shot with a rifle. The larger sharks were towed alongside the boat to the

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alongside the boat to the weighing station, the smaller sharks were not weighed and were dumped in the shallows of the shore. Potts focuses on a spectacular struggle between a large shark and Dean showing the tremendous effort required to hold the fishing rod and the extraordinary momentum employed by the shark in the water. The shark eventually escaped having straightened out the massive hook.

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Object number:
00019126

Title: Alfred Dean and Ken
Duckertides handling in a



Object number:
00019127

Title: Great White shark
fishing



Object number:
00019128

Title: Captured Great White
shark



puckeridge hauling in a shark
Date: 1957 - 1958
Primary Maker: David Potts
Medium: Silver gelatin photographic print on fibre base paper
Name: Photograph
History: The series of images by David Potts depicts a group of three fishermen hunting seals and angling for white pointer sharks on board a hired 28-foot charter boat called VICTORY off the coast of Ceduna, South Australia. The fishermen were Alfred Dean, a farmer from Mildura and holder of the record (in 1957) for 'capturing the largest fish landed by rod and reel in South Australian waters'- a massive 1150 kilo white pointer shark. Tom Cooper, a long time fishing companion of Dean's and owner of the South Australian brewery 'Coopers'. Ken Puckeridge, a professional fisherman and owner of the VICTORY, one of the largest fishing boats available for charter in the area at the time and also one of the oldest. VICTORY was not specifically fitted for big game fishing and all the essentials such as the fishing chair (a converted tractor seat), gaffs and other equipment were provided by Dean and Cooper. The charter cost £5 per day per person.



fishing
Date: 1957 - 1958
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Medium: Silver gelatin photographic print on fibre base paper
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snark
Date: 1957 - 1958
Primary Maker: David Potts
Medium: Silver gelatin photographic print on fibre base paper
Name: Photograph
History: The series of images by David Potts depicts a group of three fishermen hunting seals and angling for white pointer sharks on board a hired 28-foot charter boat called VICTORY off the coast of Ceduna, South Australia. The fishermen were Alfred Dean, a farmer from Mildura and holder of the record (in 1957) for 'capturing the largest fish landed by rod and reel in South Australian waters'- a massive 1150 kilo white pointer shark. Tom Cooper, a long time fishing companion of Dean's and owner of the South Australian brewery 'Coopers'. Ken Puckeridge, a professional fisherman and owner of the VICTORY, one of the largest fishing boats available for charter in the area at the time and also one of the oldest. VICTORY was not specifically fitted for big game fishing and all the essentials such as the fishing chair (a converted tractor seat), gaffs and other equipment were provided by Dean and Cooper. The charter cost £5 per day per person. Potts' images begin with the fishermen hunting

Potts' images begin with the fishermen hunting seals for bait on the coastal rock ledges near Ceduna. The seals were shot with a .22 rifle and hauled back to the boat where the blubber is removed and sewn around the chain connecting the thick hooks and woven wire trace. The seal livers were removed to bait the hooks and the seal carcasses hung from the aft platform of the boat to settle in the water. A berley (shark bait) trail was created by mixing the seal carcasses with a mixture of putrid bullock's blood and whale oil dripping from a can over the stern. The boat then steered in a wide circle making a sweeping berley trail eventually anchoring in the middle. On the first day at 9am Dean caught a large female white pointer, weighing approximately 816 kilos. The shark was taken ashore, the hooks removed, its stomach slashed open and left to rot on the beach. One hour after it was killed and dismembered the shark's jaws were still able to slam together with great speed and force when Potts touched them. The best day's catch was four large sharks. The last of these sharks was attacked by the fishermen with a hammer and shot with a rifle. The

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larger sharks were towed alongside the boat to the weighing station, the smaller sharks were not weighed and were dumped in the shallows of the shore. Potts focuses on a spectacular struggle between a large shark and Dean showing the tremendous effort required to hold the fishing rod and the extraordinary momentum employed by the shark in the water. The shark eventually escaped having straightened out the massive hook.

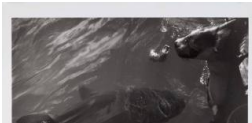
alongside the boat to the weighing station, the smaller sharks were not weighed and were dumped in the shallows of the shore. Potts focuses on a spectacular struggle between a large shark and Dean showing the tremendous effort required to hold the fishing rod and the extraordinary momentum employed by the shark in the water. The shark eventually escaped having straightened out the massive hook.

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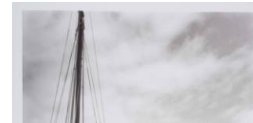
Object number:
00019138

Title: Alfred Dean with a
Great White shark



Object number:
00019139

Title: Great White shark in
the water



Object number:
00019141

Title: Alfred Dean baiting
the shark's hook



Great white shark

Date: 1957 - 1958

Primary Maker: David Potts

Medium: Silver gelatin photographic print on fibre base paper

Name: Photograph

History: The series of images by David Potts depicts a group of three fishermen hunting seals and angling for white pointer sharks on board a hired 28-foot charter boat called VICTORY off the coast of Ceduna, South Australia. The fishermen were Alfred Dean, a farmer from Mildura and holder of the record (in 1957) for 'capturing the largest fish landed by rod and reel in South Australian waters'- a massive 1150 kilo white pointer shark. Tom Cooper, a long time fishing companion of Dean's and owner of the South Australian brewery 'Coopers'. Ken Puckeridge, a professional fisherman and owner of the VICTORY, one of the largest fishing boats available for charter in the area at the time and also one of the oldest. VICTORY was not specifically fitted for big game fishing and all the essentials such as the fishing chair (a converted tractor seat), gaffs and other equipment were

provided by Dean and Cooper. The charter cost £5 per day per person. Potts' images begin with



the water

Date: 1957 - 1958

Primary Maker: David Potts

Medium: Silver gelatin photographic print on fibre base paper

Name: Photograph

History: The series of images by David Potts depicts a group of three fishermen hunting seals and angling for white pointer sharks on board a hired 28-foot charter boat called VICTORY off the coast of Ceduna, South Australia. The fishermen were Alfred Dean, a farmer from Mildura and holder of the record (in 1957) for 'capturing the largest fish landed by rod and reel in South Australian waters'- a massive 1150 kilo white pointer shark. Tom Cooper, a long time fishing companion of Dean's and owner of the South Australian brewery 'Coopers'. Ken Puckeridge, a professional fisherman and owner of the VICTORY, one of the largest fishing boats available for charter in the area at the time and also one of the oldest. VICTORY was not specifically fitted for big game fishing and all the essentials such as the fishing chair (a converted tractor seat), gaffs and other equipment were provided by Dean and Cooper. The charter cost £5 per day per person. Potts' images begin with the fishermen hunting



the shark nooks

Date: 1957 - 1958

Primary Maker: David Potts

Medium: Silver gelatin photographic print on fibre base paper

Name: Photograph

History: The series of images by David Potts depicts a group of three fishermen hunting seals and angling for white pointer sharks on board a hired 28-foot charter boat called VICTORY off the coast of Ceduna, South Australia. The fishermen were Alfred Dean, a farmer from Mildura and holder of the record (in 1957) for 'capturing the largest fish landed by rod and reel in South Australian waters'- a massive 1150 kilo white pointer shark. Tom Cooper, a long time fishing companion of Dean's and owner of the South Australian brewery 'Coopers'. Ken Puckeridge, a professional fisherman and owner of the VICTORY, one of the largest fishing boats available for charter in the area at the time and also one of the oldest. VICTORY was not specifically fitted for big game fishing and all the essentials such as the fishing chair (a converted tractor seat), gaffs and other equipment were provided by Dean and Cooper. The charter cost £5 per day per person. Potts' images begin with the fishermen hunting

the fishermen hunting seals for bait on the coastal rock ledges near Ceduna. The seals were shot with a .22 rifle and hauled back to the boat where the blubber is removed and sewn around the chain connecting the thick hooks and woven wire trace. The seal livers were removed to bait the hooks and the seal carcasses hung from the aft platform of the boat to settle in the water. A berley (shark bait) trail was created by mixing the seal carcasses with a mixture of putrid bullock's blood and whale oil dripping from a can over the stern. The boat then steered in a wide circle making a sweeping berley trail eventually anchoring in the middle. On the first day at 9am Dean caught a large female white pointer, weighing approximately 816 kilos. The shark was taken ashore, the hooks removed, its stomach slashed open and left to rot on the beach. One hour after it was killed and dismembered the shark's jaws were still able to slam together with great speed and force when Potts touched them. The best day's catch was four large sharks. The last of these sharks was attacked by the fishermen with a hammer and shot with a rifle. The larger sharks were towed

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Object number:
00019142
Title: Alfred Dean fishing
Date: 1957 - 1958



Object number:
00036157
Title: Yolngu funeral story of
Mäna the Ancestral Shark



Object number:
00036158
Title: Yolngu funeral story of
Mäna the Ancestral Shark



Date: 1957 - 1958

Primary Maker: David Potts

Medium: Silver gelatin photographic print on fibre base paper

Name: Photograph

History: The series of images by David Potts depicts a group of three fishermen hunting seals and angling for white pointer sharks on board a hired 28-foot charter boat called VICTORY off the coast of Ceduna, South Australia. The fishermen were Alfred Dean, a farmer from Mildura and holder of the record (in 1957) for 'capturing the largest fish landed by rod and reel in South Australian waters'- a massive 1150 kilo white pointer shark. Tom Cooper, a long time fishing companion of Dean's and owner of the South Australian brewery 'Coopers'. Ken Puckeridge, a professional fisherman and owner of the VICTORY, one of the largest fishing boats available for charter in the area at the time and also one of the oldest. VICTORY was not specifically fitted for big game fishing and all the essentials such as the fishing chair (a converted tractor seat), gaffs and other equipment were provided by Dean and

Cooper. The charter cost £5 per day per person. Potts' images begin with the fishermen hunting



mana the Ancestral Shark

Date: 2002

Primary Maker: Balatj Mununggurr

Medium: Wood, ochre paint

Name: Hollow log coffin

History: The Yolŋu people of East Arnhem Land inhabit a landscape that was formed by the actions of Ancestral Beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral Time is not just in the past but also the present and future. In light of this, the sacred landscape and stories of East Arnhem Land are central to the Yolŋu people's way of life and prominent themes in their bark paintings and art. During the time of the ancestors the ancestral shark Mäna travelled across the Saltwater Country connecting the Dhuwa clans of the Djapu, Dhudi-Djapu, Marrakulu and the Wanapuynu, Dhukayana and Wawilak. The path he took through the Saltwater Country of Lutumba is the traditional route that the souls of deceased clan members now travel to reach their final resting place. The Yolŋu people today re-enact Mäna's journey in rituals and song.

Information from the Buku-Larrngay Mulka Centre, Yirrkala: The cross



mana the Ancestral Shark

Date: 2002

Primary Maker: Meŋa Mununggurr

Medium: Wood, ochre paint

Name: Hollow log coffin

History: The Yolŋu people of East Arnhem Land inhabit a landscape that was formed by the actions of Ancestral Beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral time is not just in the past but also the present and future. In light of this, the sacred landscape and stories of East Arnhem Land are central to the Yolŋu people's way of life and prominent themes in their bark paintings and art. During the time of the ancestors the Ancestral Shark Mana travelled across the Saltwater Country connecting the Dhuwa clans of the Djapu, Dhudi-Djapu, Marrakulu and the Wanapuynu, Dhukayana and Wawilak. The path he took through the Saltwater Country of Lutumba is the traditional route that the souls of deceased clan members now travel to reach their final resting place. The Yolŋu people today re-enact Mäna's journey in rituals and song.

Information from the Buku-Larrngay Mulka Centre, Yirrkala: The cross

seals for bait on the coastal rock ledges near Ceduna. The seals were shot with a .22 rifle and hauled back to the boat where the blubber is removed and sewn around the chain connecting the thick hooks and woven wire trace. The seal livers were removed to bait the hooks and the seal carcasses hung from the aft platform of the boat to settle in the water. A berley (shark bait) trail was created by mixing the seal carcasses with a mixture of putrid bullock's blood and whale oil dripping from a can over the stern. The boat then steered in a wide circle making a sweeping berley trail eventually anchoring in the middle. On the first day at 9am Dean caught a large female white pointer, weighing approximately 816 kilos. The shark was taken ashore, the hooks removed, its stomach slashed open and left to rot on the beach. One hour after it was killed and dismembered the shark's jaws were still able to slam together with great speed and force when Potts touched them. The best day's catch was four large sharks. The last of these sharks was attacked by the fishermen with a hammer and shot with a rifle. The larger sharks were towed alongside the boat to the

Yirrkala: The cross hatching grid pattern is the sacred design for the freshwaters of the Djapu clan at their homeland of Wandawuy - now an outstation about 150 kms south of Yirrkala and inland from Blue Mud Bay. This Djapu clan outstation and spiritual residence for Ancestral Beings Mäna the shark and Bol'ngu the Thunder Man is surrounded by permanent freshwater. Rains inspired by the actions of Bol'ngu fed the rivers and filled the billabongs. The waters also made a home for Mäna. The grid (cross hatching design) refers to the landscape of Wandawuy - a network of billabongs surrounded by ridges and high banks. Ancestral Hunters once set a trap here to snare Mäna but to no avail. These Yolngu people were called Barngbarng and Monu`a and they came to cut the Dhuwa trees called Gu`uwu, Gathurmakarr, Nyenyi, Rulwirra and Gananyarra. They used straight young trees and cut them with their axes called Gayma`arri and Bitjutju. Areas of the river are still staked by the Yolngu; branches are interwoven through them and an anaesthetic (made from a particular pulped bark) is added. Using nets constructed similarly to the

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weighing station, the smaller sharks were not weighed and were dumped in the shallows of the shore. Potts focuses on a spectacular struggle between a large shark and Dean showing the tremendous effort required to hold the fishing rod and the extraordinary momentum employed by the shark in the water. The shark eventually escaped having straightened out the massive hook.

DEAK OF GARUMAY the pelican, the Yolŋu wade through the waters scooping up the catfish. In the days before the first morning, Mäna the Ancestral Shark came through this way on its epic travels. Yolŋu ancestors tried to trap Mäna in the freshwater by means of these fish traps. But they failed. The powers and physical strength of Mäna were of no match to the folly of mere mortals. Mäna's ire and thrashing tail smashed the trap and muddied the water as he escaped. But the ancestors did witness the strength of Mäna and sing about it. The black lines on the logs refer to the trap, the coloured verticals to the differing states of the freshwater (clear or muddy) - the source of Djapu soul. In ceremonies still practiced today, appropriate participants for mortuary rites enter a shelter (woven like the fish trap) where the deceased has been lying in state. Sacred spears tipped with stingray barbs - manifestations of Mäna's teeth - stand up alongside the shelter. The sacred song cycles of Mäna at Wandawuy are intoned with music from the Yidaki (didjeridu) and Bilma (clapsticks). At the conclusion of the ceremony the dancers

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crash through the shelter
imitating the actions of
Mäna escaping the trap.
The action has reference to
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Object number:
00036159

Title: Yolngu funeral story of
Mäna the Ancestral Shark



Object number:
00036160

Title: Yolngu funeral story of
Mäna the Ancestral Shark



Object number:
00036161

Title: Yolngu funeral story of
Mäna the Ancestral Shark



mana the Ancestral Shark

Date: 2002

Primary Maker: Beyamarr
Mununggurr

Medium: Wood, ochre paint

Name: Hollow log coffin

History: The Yolŋu people of East Arnhem Land inhabit a landscape that was formed by the actions of Ancestral Beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral Time is not just in the past but also the present and future. In light of this, the sacred landscape and stories of East Arnhem Land are central to the Yolŋu people's way of life and prominent themes in their bark paintings and art. During the time of the ancestors the Ancestral Shark Mäna travelled across the Saltwater Country connecting the Dhuwa clans of the Djapu, Dhudi-Djapu, Marrakulu and the Wanapuynu, Dhukayana and Wawilak. The path he took through the Saltwater Country of Lutumba is the traditional route that the souls of deceased clan members now travel to reach their final resting place. The Yolŋu people today re-

enact Mäna's journey in rituals and song. Information from the Buku-Larrngay Mulka Centre,



mana the Ancestral Shark

Date: 2002

Primary Maker: Lawuyŋu
Mununggurr

Medium: Wood, ochre paint

Name: Hollow log coffin

History: The Yolŋu people of East Arnhem Land inhabit a landscape that was formed by the actions of Ancestral Beings, who can take both human and animal form. For instance water now flows where these creatures walked and hills have formed where they died. Ancestral time is not just in the past but also the present and future. In light of this, the sacred landscape and stories of East Arnhem Land are central to the Yolŋu people's way of life and prominent themes in their bark paintings and art. During the time of the ancestors the Ancestral Shark Mana travelled across the Saltwater Country connecting the Dhuwa clans of the Djapu, Dhudi-Djapu, Marrakulu and the Wanapuynu, Dhukayana and Wawilak. The path he took through the Saltwater Country of Lutumba is the traditional route that the souls of deceased clan members now travel to reach their final resting place. The Yolŋu people today re-enact Mäna's journey in rituals and song. Information from the Buku-Larrngay Mulka Centre, Yirrkala: The cross



mana the Ancestral Shark

Date: 2002

Primary Maker: Beyamarr
Mununggurr

Medium: Wood, ochre paint

Name: Hollow log coffin

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Object number:
00006065

Title: Capture of a large
shark at Brighton, Victoria

Date: 1877

Primary Maker: Illustrated
Adelaide News

Medium: Ink on paper

Name: Engraving

History: Sharks have lately become so numerous in Port Phillip and Hobson's Bays that the Government has issued a scale of fees to reward those who can capture any of these unpleasant' inhabitants of our waters. The awards given now + 'rnm 1h iwr font, mi to five feet, and bevond that length the price increases. A very large shark was caught by some fishermen, off the Brighton Pier on the 20th April, and was with considerable difficulty raised from- the sea. The dimensions of the monster are : — In length, over fifteen feet ; in girth, seven feet eleven inches ; from fin to fin, seven feet ten inches. Its weight was estimated at about one ton. The Illustrated Adelaide News, page 5. Friday, 1 June, 1877.



Object number:
00005640

Title: A Voyage to
Melbourne in a Sailing Ship



Object number:
00000568

Title: School shark
(*Galeorhinus australis*) and



Melbourne in a Sailing Ship
Date: 10 September 1881
Primary Maker: The Graphic
Medium: Ink on paper
Name: Engraving
History: CANVAS OR STEAM? Which do you prefer for a long voyage? Well, if you are in a terrible hurry to get to your destination, steam of course, because you run no risk of being hung up in the calms off the Equator. But if you are travelling for pleasure or for health (since nowadays many invalids go to the Antipodes) take the advice of the writer of these lines, who has tried both modes of conveyance, and decides in favour of canvas. Canvas possesses several negative advantages; the decks are clean instead of being gritty or grimy with coal-dust, nor are you troubled with the throbbing of the screw, the noise and movement of which is suggestive of a giant imprisoned beneath your feet, and struggling to burst forth. Then the knowledge that you are completely at the mercy of the wind for the length of the day's run makes you take a lively and wholesome interest in the weather. Again, on board a sailing-ship "strange things come up to look at you,- the monsters of the deep," much more often than they



(Galeorhinus australis) and whaler shark (*Carcharinus macrurus*)
Date: 1977 - 1984
Primary Maker: Walter Stackpool
Medium: Acrylic on card
Name: Painting
History: Walter Stackpool was originally planning to be an artist prior to joining the army in WW2. He enlisted in 1942 and became a lieutenant in the 2/8 Field Regiment which was primarily formed from men from the eastern states of Australia. During the course of the war his artistic skills were noted by a fellow soldier and publisher and on his return to Australia and discharge from the army in 1946, Stackpool became a popular illustrator for what became widely known as "pulp fiction". These included Westerns and detective or crime novels. Stackpool also found a talent for illustrating children's and history books, with over 100 to his credit. His belief was that illustration "apart from being an art form, was essentially a didactic craft - even when it is ostensibly only to amuse'. He listed the three essentials of illustrating as sound draughtsmanship; accuracy of detail; and good clear technique in rendering, whether in colour or black and white, for good reproduction in

do on board a steamer,
where the agitation caused
by the screw frightens
away timid creatures. You
see "Portuguese men-of-
war" spreading their purple
sails ; turtles swimming
O'er the surface of the
ocean as carelessly and
unconcernedly as if there
were no aldermen in the
world; dolphins who
gambol familiarly around
the bows like the ragged
boys who keep pace with
omnibuses, throwing
somersaults the while.
Then it is worth while being
becalmed, if only for the
pleasure of welcoming the
long-wished-for breeze
when it does ripple the oily
surface of the sea. Besides,
during these calms, if the
skipper is amiable, he
allows a boat to be
lowered, and you enjoy a
swim in the tepid waters.
Don't you wish it was as
warm at Ramsgate or
Scarborough, but don't you
also prefer the chilly fluid
of those popular resorts
when the second officer
shouts " 'Ware shark!" and
yon see a great ugly fin
sticking above the surface?
You think of the poor fellow
in Hood's "Whims and
Oddities," who, in reply to
the inquiry from the vessel,
"How are you?" replies
"Only middling," having in
fact been bitten in two by a
shark. So you swim as hard
as ever you can, devoutly
wishing yourself webb-

for good reproduction in
the printing". (<http://www.austlit.edu.au/austlit/page/A51372>)

handed and webbed-footed,
till you are safe on board
the boat. Yes, dear reader,
unless the captain is
exceptionally grumpy, your
fellow-passengers
unaccountably
disagreeable, or the
weather abnormally bad, a
long voyage by sailing-ship
is something to look back
upon with pleasure for the
rest of one's life, besides
that it is excellent physic
for those whose brains or
stomachs, or breathing
pipes are out of order.



Object number:
00000582

Title: Seven gilled shark
(*Mitsukurina owstoni*)



Object number:
00000586

Title: Port Jackson shark
(*Heterodontus portusjacksoni*)



Object number:
00000522

Title: Barracuda and Port
Jackson Shark



(Mormonotorynus cepedianus) and Basking shark (Cetorhinus maximus)
Date: 1977 - 1984
Primary Maker: Walter Stackpool
Medium: Acrylic on card
Name: Painting
History: Walter Stackpool was originally planning to be an artist prior to joining the army in WW2. He enlisted in 1942 and became a lieutenant in the 2/8 Field Regiment which was primarily formed from men from the eastern states of Australia. During the course of the war his artistic skills were noted by a fellow soldier and publisher and on his return to Australia and discharge from the army in 1946, Stackpool became a popular illustrator for what became widely known as "pulp fiction". These included Westerns and detective or crime novels. Stackpool also found a talent for illustrating children's and history books, with over 100 to his credit. His belief was that illustration "apart from being an art form, was essentially a didactic craft - even when it is ostensibly only to amuse". He listed the three essentials of illustrating as sound draughtsmanship; accuracy of detail; and good clear technique in rendering, whether in colour or black and white,



(Heterodontus portjacksoni) and Portbeagle shark (Lamna nasus)
Date: 1977 - 1984
Primary Maker: Walter Stackpool
Medium: Acrylic on card
Name: Painting
History: Walter Stackpool was originally planning to be an artist prior to joining the army in WW2. He enlisted in 1942 and became a lieutenant in the 2/8 Field Regiment which was primarily formed from men from the eastern states of Australia. During the course of the war his artistic skills were noted by a fellow soldier and publisher and on his return to Australia and discharge from the army in 1946, Stackpool became a popular illustrator for what became widely known as "pulp fiction". These included Westerns and detective or crime novels. Stackpool also found a talent for illustrating children's and history books, with over 100 to his credit. His belief was that illustration "apart from being an art form, was essentially a didactic craft - even when it is ostensibly only to amuse". He listed the three essentials of illustrating as sound draughtsmanship; accuracy of detail; and good clear technique in rendering, whether in colour or black and white,



Jackson Shark
Date: c 1977
Primary Maker: Walter Stackpool
Medium: Acrylic on card
Name: Painting
History: Walter Stackpool was originally planning to be an artist prior to joining the army in WW2. He enlisted in 1942 and became a lieutenant in the 2/8 Field Regiment which was primarily formed from men from the eastern states of Australia. During the course of the war his artistic skills were noted by a fellow soldier and publisher and on his return to Australia and discharge from the army in 1946, Stackpool became a popular illustrator for what became widely known as "pulp fiction". These included Westerns and detective or crime novels. Stackpool also found a talent for illustrating children's and history books, with over 100 to his credit. His belief was that illustration "apart from being an art form, was essentially a didactic craft - even when it is ostensibly only to amuse". He listed the three essentials of illustrating as sound draughtsmanship; accuracy of detail; and good clear technique in rendering, whether in colour or black and white, for good reproduction in the printing". (<http://www.qutlit.edu.au/qutlit/page>

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austlit.edu.au/austlit/page
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/A51372](http://www.austlit.edu.au/austlit/page/A51372))



Object number:
00000546

Title: Hammerhead
(*Sphyrna lewini*)

Date: 1977 - 1984

Primary Maker: Walter
Stackpool

Medium: Acrylic on card

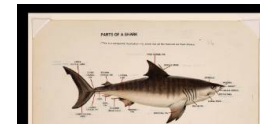
Name: Painting

History: Walter Stackpool
was became an illustrator
after his discharge from
the Australian army in
1946. He began illustrating
popular magazines and
books such as Westerns
and detective or crime
novels. His skills also
extended to children's
books and history texts
with over 100 to his credit.



Object number:
00000563

Title: Tiger shark
(*Galeorhina tigris*)



Object number:
00000604

Title: Parts of a shark (a
composite of shark species)



(*Galeorhinus galeus*), Grey nurse shark (*Odontaspis taurus*)

Date: 1977 - 1984

Primary Maker: Walter Stackpool

Medium: Acrylic on card

Name: Painting

History: Walter Stackpool was originally planning to be an artist prior to joining the army in WW2. He enlisted in 1942 and became a lieutenant in the 2/8 Field Regiment which was primarily formed from men from the eastern states of Australia. During the course of the war his artistic skills were noted by a fellow soldier and publisher and on his return to Australia and discharge from the army in 1946, Stackpool became a popular illustrator for what became widely known as "pulp fiction". These included Westerns and detective or crime novels. Stackpool also found a talent for illustrating children's and history books, with over 100 to his credit. His belief was that illustration "apart from being an art form, was essentially a didactic craft - even when it is ostensibly only to amuse". He listed the three essentials of illustrating as sound draughtsmanship; accuracy of detail; and good clear technique in rendering, whether in colour or black and white, for good reproduction in



composite shark naming various parts)

Date: 1977 - 1984

Primary Maker: Walter Stackpool

Medium: Acrylic on card

Name: Painting

History: Walter Stackpool was originally planning to be an artist prior to joining the army in WW2. He enlisted in 1942 and became a lieutenant in the 2/8 Field Regiment which was primarily formed from men from the eastern states of Australia. During the course of the war his artistic skills were noted by a fellow soldier and publisher and on his return to Australia and discharge from the army in 1946, Stackpool became a popular illustrator for what became widely known as "pulp fiction". These included Westerns and detective or crime novels. Stackpool also found a talent for illustrating children's and history books, with over 100 to his credit. His belief was that illustration "apart from being an art form, was essentially a didactic craft - even when it is ostensibly only to amuse". He listed the three essentials of illustrating as sound draughtsmanship; accuracy of detail; and good clear technique in rendering, whether in colour or black and white, for good reproduction in the printing" (<http://www.walterstackpool.com.au/>)

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Object number:
00000551

Title: Gummy shark
(*Masturus lentus*) and



Object number:
00006063

Title: Devoured by a shark:
sketch of the shark



Object number:
00006064

Title: Fight with a shark in
Coolangubay

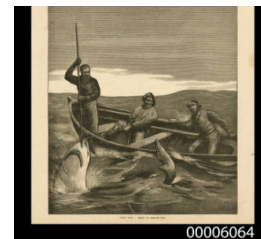


(*Mustelus antarctica*) and Thresher shark (*Alopias caudatus*)
Date: 1977 - 1984
Primary Maker: Walter Stackpool
Medium: Acrylic on card
Name: Painting
History: Walter Stackpool was originally planning to be an artist prior to joining the army in WW2. He enlisted in 1942 and became a lieutenant in the 2/8 Field Regiment which was primarily formed from men from the eastern states of Australia. During the course of the war his artistic skills were noted by a fellow soldier and publisher and on his return to Australia and discharge from the army in 1946, Stackpool became a popular illustrator for what became widely known as "pulp fiction". These included Westerns and detective or crime novels. Stackpool also found a talent for illustrating children's and history books, with over 100 to his credit. His belief was that illustration "apart from being an art form, was essentially a didactic craft - even when it is ostensibly only to amuse". He listed the three essentials of illustrating as sound draughtsmanship;

accuracy of detail; and good clear technique in rendering, whether in colour or black and white,



sketch of the shark
Date: 14 January 1885
Primary Maker: Australasian Sketcher
Medium: Paper
Name: Engraving
History: On the evening of Saturday 13 December 1884, William and Hugh Browne, sons of Hugh Junor Browne left the Yarra River in a small boat called IOLANTHE. They were accompanied by a man named Murray, employed by Mr Browne. The men intended to fish on Saturday night and then to visit friends in Frankston. There was rough weather on the Saturday and Sunday which caused anxiety for their safety, especially when they failed to return home on Monday as promised. Despite searches by the government vessel DISPATCH, nothing was found of the men or boat until the following Saturday when the body of William Browne was found washed up on the beach at Brighton. The body was badly mutilated and was missing the left arm. The coroner, Mr Chandler, ruled William had drowned. The following week a large shark (pictured) believed to be a great white shark, was caught in Port Phillip Bay and hauled onto Frankston Pier. Once ashore the shark's stomach was cut open and amongst its stomach



Geelong Bay
Date: 5 November 1881
Primary Maker: Australasian Sketcher
Medium: Paper
Name: Engraving
History: An accompanying article recounts the fisherman's tale of capturing the 'monster': "The incident depicted in our engraving is thus described by the correspondent of a Melbourne contemporary: - On Sunday October 16, a large shark was captured at Geelong by three fishermen. It appears that for several months it has been known to be hanging about Corio Bay, and making the port of Geelong its especial feeding ground. A few days ago the monster became so daring as to break into a strong sea net, the property of Mr Sager, through which it seems to have rushed with the greatest of ease, completely destroying it. On Friday last it came close to the pier and swallowed a baited hook, which unfortunately slipped after holding for about five minutes. On Sunday morning three fishermen, named Geo. Daniels, Richard Gilberts, and Peter Alexander, went out with the intention of bringing the monster in, as its experience on Friday did not seem to have frightened it in the least, his dorsal fin being seen

for good reproduction in the printing". (<http://www.austlit.edu.au/austlit/page/A51372>)

amongst its stomach contents were found 'portions of a coat, vest and trousers and in one of the vest pockets were found a gold watch and silver chain, and in the trousers pocket the sum of 10s in silver, two keys and a pipe. Farther search being made, a human arm and a portion of a skull were found in the stomach." (The Age, Melbourne. Monday 29 December 1884, page 4). The contents were found to have belonged to Hugh Browne. The shark was later exhibited at Messrs. Hall's stables in Swanston Street. The case of the Browne brothers received further attention as their father was a renowned spiritualist who claimed the boys had appeared to him prior to the catching of the shark. A medium, George Spriggs had claimed that the boys spoke through him telling their parents what had happened and that they were happy in their new spiritual form. The author of 'Sherlock Holmes' Sir Arthur Conan Doyle later wrote about the accident and subsequent apparitions and believed it was solid evidence for the existence of a spiritual realm.

his dorsal fin being seen continually from the shore. They had caught a small shark the previous evening, and with this they baited the hook, dropping it to the bottom so as to bring the creature up, if possible, near enough to use the harpoon. This, after some little time, they succeeded in doing. Geo. Daniels states: -"When he came up to the small shark he turned on his side, and my mate Gilbert sent the harpoon into him well back from the head; the harpoon is a patent one, with a toggle, and opens when there is any strain on the line. It held well. Directly he was wounded he struck the boat with his nose and sounded, taking out almost 50 fathoms of line. I then tried to take the slack, when he suddenly appeared on the surface, and made straight at the bow of the boat, which he seized by the cutwater and shook like a dog shaking a cat, tearing splinters off. Meanwhile Gilbert drove the lance into him half a dozen or more times, and I put a paddle in his mouth to lever it open. He let go the boat, but held on to the paddle, which he waved about like a feather, but eventually dropped. He then started off just below the surface, towing the boat rapidly through the water, and we had to pay out fast to keep her bow

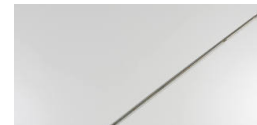
out fast to keep her bow from going under. He got tired of that and again sounded. I began to take in the slack line, and he came again for the boat, when Gilbert managed to send the lance well into him two or three times. It took us a good hour to make him quiet enough to tow into port, which, after two hours hard pulling, with the assistance of more men and another boat, we managed to do." The shark's dimensions were to follow; - Length, 13 ft., 8 in; girth, 11 ft., 6 in, in front of the dorsal fin; distance between flukes of tail, 3 ft. 11in. Contents of stomach; - Dogs, cats, and sacks. There are also stones, which had evidently been used in sacks to sink dead animals. It is the species known as the blue-backed ground shark, which is the well-known terror of sailors and all swimmers in tropical waters, who stand little chance when once in the grip of one of these monsters."



Object number:
ANMS0850[083]
Title: Tiger shark caught
during an Eskimo



Object number:
00049428
Title: Stainless steel chain
used during eskimo



Object number:
00049494
Title: Shark killer spear
Date: 1950s-1980s



ANMS0850[083]

during an Embury expedition
Date: 1928 - 1934
Medium: Paper
Name: Photograph
History: In 1928 Edwin 'Mont' Embury and Albert Hayter organised their first Embury Expedition to the Great Barrier Reef. The base was on Lindeman Island where expedition guests stayed in tents but provided their own bedding and eating utensils. Despite the simplicity of the endeavour, there were about 100 guests - a mixture of holiday makers and scientists and these Embury Expeditions became some of the first organised group trips to the Reef intended especially for holiday makers. In addition to the traditional holiday activities of boat cruises, fishing and beach time, the Embury Expeditions had a particular scientific element to it. Researchers and scientists accompanied the guests and provided lectures on marine life and guided people around the Reef. Of particular note is the presence on the expeditions of professional photographers who took photographs of visitors and surrounding scenery which

were later published in various magazines and journals. As a result of this photographic element was



mail diving suit worn by Ron Taylor
Date: 1979-1982
Primary Maker: Valerie Taylor
Medium: Stainless steel, fabric, plastic
Name: Diving suit
History: In 1962 Ron Taylor received his first award for underwater photography, for a news film called Playing With Sharks. In 1963 Ron and Valerie made their first underwater film Shark Hunter which was sold to enthusiastic television networks in Australia and the USA. The Taylors quickly gained a reputation for cutting-edge underwater photography and more awards followed, including top honours at the International Underwater Film Festival at Santa Monica, California, and an Underwater Society of America award, the NOGI statuette for Education and Sports, in 1966. Giving up competitive spearfishing in 1969, the Taylors devoted themselves full-time to shark research and underwater photography. They filmed many of the scenes in the American feature film Blue Water, White Death, playing two of the four main characters in the film. Shortly afterwards the Taylors spent nine months filming and directing a 39-episode television series called Barrier Reef which they



Date: 1950S-1980S
Primary Maker: Ron Taylor
Medium: Metal
Name: Spear
History: Both Ron Taylor and Valerie Taylor (née Heighes) were pioneers in Australian skindiving. Ron took up the sport in 1952 and Valerie in 1956; they met as members of St George Spearfishing Club in Sydney and were married in 1963. At this period there was little awareness of marine conservation and both Ron and Valerie excelled at the sport of competitive spearfishing. Valerie won the Ladies National Spearfishing Championships three years in a row in the early 1960s, and Ron took out the World Spearfishing Championships in Tahiti in 1965. The Taylors' underwater interests grew to encompass scuba diving and underwater photography. Ron built the first of many underwater housings to take land cameras beneath the sea in 1953. When television came to Australia in 1956 he saw the potential for making underwater news stories and with the help of a friend, who lent him a Bell & Howell 16 mm movie camera, Ron built an acrylic housing for the camera and started selling underwater footage to television and to the cinema newsreel producers.

the foray into underwater photography, a previously unthought-of of forum. It was on one of these earliest Embury Expeditions that the first underwater image of a diver was taken.

Barrier Reef which they quickly followed up with another television series called Taylors' Inner Space, featuring their encounters with the marine life of the east coast of Australia and the Western Pacific. In the late 1960s Ron Taylor devised the idea of using a full length chainmail suit over a wet suit as a form of protection against shark bites. In 1979 with a shark documentary in mind, Taylor paid US\$2,000 to have this suit custom made in the USA. When the suit arrived in Australia, it was too small for Ron and his wife Valerie decided to wear it. After tests on land, Valerie stuffed tuna fillets into the suit to attract sharks and dived into the water. The experiment was a success - the couple learnt how sharks attack, feed and bite, and Ron captured extraordinary footage used in a television feature 'Operation Shark Bite.' After the Taylor's suit experiment, American marine biologist, diver and photographer Jeremiah Sullivan improved the suit design. Today his Neptunic C suits are manufactured using steel mesh, titanium and hybrid laminates at a retail price of \$US20,000.

cinema newsreel producer Movietone News. In 1962 Ron Taylor received his first award for underwater photography for a news film called Playing With Sharks. In 1963 Ron and Valerie made their first underwater film Shark Hunter which was sold to enthusiastic television networks in Australia and the USA. The Taylors quickly gained a reputation for cutting-edge underwater photography and more awards followed, including top honours at the International Underwater Film Festival at Santa Monica, California, and an Underwater Society of America award, the NOGI statuette for Education and Sports, in 1966. Giving up competitive spearfishing in 1969, the Taylors devoted themselves full-time to shark research and underwater photography. They filmed many of the scenes in the American feature film 'Blue Water, White Death', playing two of the four main characters in the film. Shortly afterwards the Taylors spent nine months filming and directing a 39-episode television series called Barrier Reef which they quickly followed up with another television series called 'Taylors' Inner Space', featuring their encounters with the marine life of the east coast of

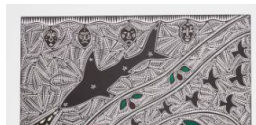
me on the east coast of Australia and the Western Pacific. As their reputation grew, other underwater filming opportunities presented themselves: Jaws (1974) for Universal Pictures; Sharks for Timelife Television (1975); Orca (1976) for Dino De Laurentis; Peter Weir's The Last Wave (1977); The Blue Lagoon (1979) for Columbia Pictures, featuring Brooke Shields. The titles proliferated: Gallipoli (1981), The Year of Living Dangerously (1982), In the Realm of the Shark (1988), Return to the Blue Lagoon (1990) and The Island of Dr Moreau (1995) among others. The Taylors were also engaged in underwater research into shark behaviour. This led to the development of stainless steel chain mail diving suits (Operation Shark Bite, 1982, in which Valerie is bitten on the hand), and electronic shark deterrent equipment that allowed the Taylors to become the first divers ever to film Great White sharks underwater without a cage (Blue Wilderness, 1992 and Shark Pod, 1996). Passionate and vocal defenders of sharks and the marine environment, the Taylors' have been recognised for their work all over the globe. Valerie received the NOGI award for Arts in 1991. In 1996 she was

1961. In 1968 she was appointed Rider of the Order of the Golden Ark by his Royal Highness Prince Bernhard of the Netherlands for her work in marine conservation, and in 1997 Valerie won the prestigious American Nature Photographer of the Year award for a picture of a whale shark swimming with a boy in Ningaloo Marine Park. In 1998 Ron and Valerie's book Blue Wilderness won the Gold Palm Award at the World Festival of Underwater Pictures in France and in October 2000 Ron and Valerie were inducted into the International Scuba Diving Hall of Fame on the Cayman Islands. In Australia, Ron and Valerie have received the Serventy Conservation Medal from the Australian Wildlife Preservation Society and the Lifetime of Conservation Medal from the Australian Geographic Society. In 2003 Ron became a Member of the Order of Australia, joined by Valerie in 2010 for their work in conserving marine animals and habitat.



Object number:
ANMS1304[009]

Title: Slide of Beer Can
Resettled in the shore



Object number:
00049231

Title: Zagan Gud Aladhi
(Star Constellation)



Object number:
00049444

Title: Box for a 16 mm
Resettled in the shore



regatta boat in the shape of a shark

Date: 1976

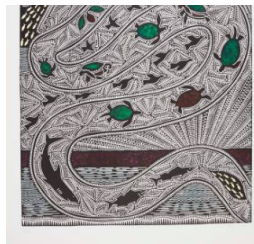
Primary Maker: Laurence Bell

Medium: Cellulose acetate slide, colour

Name: Photographic slide

History: The world's first Beer Can Regatta was organised by the Darwin Regional Tourist Promotion Association as one of Darwin's dry season's attraction and to raise money for charity. The idea of the regatta came from Paul Rice-Chapman with the first beer can boat being built by businessman Lutz Frankenfeld of the Darwin Regional Tourist Promotion Association. Together they organised the inaugural Beer Can Regatta which was held at Vestey's Beach in Darwin on 16th June 1974, drawing a crowd of between 15 and 20,000 people which represented half the population at that time of Darwin. In 1975 considerable pessimism surrounded the planning of the second regatta with many believing the residents of Darwin would have little interest in building boats when they were preoccupied with reconstructing their homes and lives after the

devastation caused by Cyclone Tracy in Christmas 1974 and with many past committee members



(Star Constellation)

Date: 2007

Primary Maker: Billy John McFarlane Missi

Medium: Linocut printed in black ink, hand coloured

Name: Linocut

History: Artist's statement: Zagal are little fish that come around at a particular time of the year. In this print I express the disappearance of the Baidam (shark) constellation - zugu bau thithuil. Our culture's ontological belief is that during August when the Baidam disappears from the northern sky of the Torres Strait and all you see is other groups of stars, that's when the first group of migrant birds (birubirul) pass through from Papua New Guinea to mainland Australia. Early morning low tides become regular, which we call in our language Baidam au Thugau (meaning Baidam low tide in Kala Lagaw Ya, the Western Torres Strait Island dialect). This is usually at the end of Wongai season and signifies the beginning of the turtle mating season also. Zagal are plentiful at this time, so bigger fish attack and chase them along the reefs. The sharks, which are pregnant, chase the bigger fish to eat. These are times when there are only low tides in the morning and at night and only high tides



Beaumeu camera inside acrylic underwater housing

Date: 1956-1995

Primary Maker: Valerie Taylor

Medium: Metal, acrylic

Name: Box

History: Both Ron Taylor and Valerie Taylor (née Heighes) were pioneers in Australian skindiving. Ron took up the sport in 1952 and Valerie in 1956; they met as members of St George Spearfishing Club in Sydney and were married in 1963. At this period there was little awareness of marine conservation and both Ron and Valerie excelled at the sport of competitive spearfishing. Valerie won the Ladies National Spearfishing Championships three years in a row in the early 1960s, and Ron took out the World Spearfishing Championships in Tahiti in 1965. The Taylors' underwater interests grew to encompass scuba diving and underwater photography. Ron built the first of many underwater housings to take land cameras beneath the sea in 1953. When television came to Australia in 1956 he saw the potential for making underwater news stories and with the help of a friend, who lent him a Bell & Howell 16 mm movie camera, Ron built an acrylic housing for the camera and started selling

having been transferred elsewhere. Instead it was another success and continues to be held annually The World Cup (called the City Motors Trophy when the Regatta was first held) was originally sculpted by the late Northern Territory artist Herbert Knoll and represents the first Beer Can Boat built in the world by Lutz Frankenfeld. The programs were collected and photographs taken (with the exception of one whaling slide) by accountant Laurence Bell. In the mid 1970s he was working in the Northern Territory on the pastoral property Mudginberri, approximately 250 kms east of Darwin, and met Jabiluka Mining Lease workers from the neighbouring Jabiluka Camp (also called Ja Ja Camp). In 1978 the workers were sponsored by their company Pan Continental to build a beer can boat and compete in the Regatta. The resulting boat, built to a viking design, was named Pan-Can. The photos taken of the workers training for the event in the Pan-Can were taken at Island Billabong which was located on Muginberri. The Jabiluka Mining Lease was formerly part of Muginberri until it was resumed by the Northern Territory

might and only high tides during the day, leading up to the big spring tides.

camera and started selling underwater footage to television and to the cinema newsreel producer Movietone News. In 1962 Ron Taylor received his first award for underwater photography for a news film called Playing With Sharks. In 1963 Ron and Valerie made their first underwater film Shark Hunter which was sold to enthusiastic television networks in Australia and the USA. The Taylors quickly gained a reputation for cutting-edge underwater photography and more awards followed, including top honours at the International Underwater Film Festival at Santa Monica, California, and an Underwater Society of America award, the NOGI statuette for Education and Sports, in 1966. Giving up competitive spearfishing in 1969, the Taylors devoted themselves full-time to shark research and underwater photography. They filmed many of the scenes in the American feature film 'Blue Water, White Death', playing two of the four main characters in the film. Shortly afterwards the Taylors spent nine months filming and directing a 39-episode television series called Barrier Reef which they quickly followed up with another television series called 'Taylors' Inner

Government in the early 1970s. This lease, together with the adjoining Ranger Uranium Lease is now surrounded by Kakadu National Park. This was also one of the locations used in the making of the 1986 Australian film Crocodile Dundee, a film showcasing the bush savvy larrikin Aussie character. This character resonates strongly with those involved with the Darwin Beer Can Regatta Slides of the whaling station at Cheynes Bay in the W. A. port of Albany were taken in 1977 by Laurence Bell with the exception of the slide with L. Bell's identifying number 308A W. A. which was purchased by him around the same time. This was the last operational whaling station on the Western Australian coast, closing after the Australian Government of the day banned whaling across Australia in 1979. Albany now hosts a thriving whale watching industry. When the Greenpeace flagship the Rainbow Warrior docked in the Western Australian port on 4th September 2005 to highlight the region's successful whale watching industry it was hailed by environmental activists on board as a resounding commercial and environmental success. (ABC News

called 'Taylors Inner Space', featuring their encounters with the marine life of the east coast of Australia and the Western Pacific. As their reputation grew, other underwater filming opportunities presented themselves: Jaws (1974) for Universal Pictures; Sharks for Timelife Television (1975); Orca (1976) for Dino De Laurentis; Peter Weir's The Last Wave (1977); The Blue Lagoon (1979) for Columbia Pictures, featuring Brooke Shields. The titles proliferated: Gallipoli (1981), The Year of Living Dangerously (1982), In the Realm of the Shark (1988), Return to the Blue Lagoon (1990) and The Island of Dr Moreau (1995) among others. The Taylors were also engaged in underwater research into shark behaviour. This led to the development of stainless steel chain mail diving suits (Operation Shark Bite, 1982, in which Valerie is bitten on the hand), and electronic shark deterrent equipment that allowed the Taylors to become the first divers ever to film Great White sharks underwater without a cage (Blue Wilderness, 1992 and Shark Pod, 1996). Passionate and vocal defenders of sharks and the marine environment, the Taylors' have been recognised for their work all over the

Online)

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Object number:
00049216

Title: O Mustad & Son fish hooks sample board

Date: 1945 - 1999

Primary Maker: O Mustad & Sön

Medium: Metal, Ink on paper, timber, perspex

Name: Fish hook sample board

History: DP Whitton & Sons was formed in 1922 by David Peters Whitton and traded initially from home premises in Penshurst and then moved in 1930 to the top floor of the ANZ bank on the corner of George and Liverpool Streets, Sydney. The business moved in about 1970 to Blakehurst and again to a larger warehouse at Taren Point in 1985. In 1999 the business returned to home premises due to an oversupply of products and shrinking markets and closed in October 2007. Mustad hooks are popular with game fishers as they are extremely strong and have good points that are easy to keep sharp.



Object number:
00049221

Title: O Mustad & Son fish hooks sample board

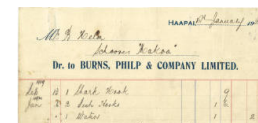
Date: 1945 - 1999

Primary Maker: O Mustad & Sön

Medium: Metal, Ink on paper, timber, perspex

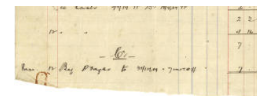
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Object number:
ANMS1127[056]

Title: Ledger page with handwritten accounts for D



handwritten accounts for Basil
Helm of the schooner
MAKOA

Date: 12 January 1920

Medium: Ink on paper

Name: Account

History: Basil Moffitt de Bohun Helm (1903-1996) was born in Sydney and went to sea at the age of 15, in 1919. He served his four year apprenticeship with Burns Philp on the auxiliary sailing ship MAKOA, trading to Tonga and the west coast of America. As a junior officer he served in sailing ships in the Pacific Island region until 1925, when he went into steam ships. He served in various Australian coastal ships with Howard Smith Company until 1928 when he went back to Burns Philp. He served on several well known ships in their Main Line fleet, on the services between Australia and Papua, New Guinea and the Pacific Islands. At some point he gained his foreign-going square-rigged Master's Certificate (ie for sail and steam), No 0066, Commonwealth of Australia, issued in Sydney. (This certificate is not in the collection, but is referred to in a letter, without date.) In 1938 Burns Philp sent him to Scotland to attend the fitting out of their new liner M V BULOLO, and to return on the commissioning voyage as Chief Officer. His

voyage as Chief Officer. His first command was MV MAIWARA in 1939, back in the Pacific Island routes. He brought his wife and two children from Sydney to live in Rabaul. As World War II escalated, Helm evacuated a large number of expatriates in his ship MULIAMA. His family returned to Australia in separate ships. At this time Burns Philp ships were beginning to be requisitioned for naval and military purposes. Helm declined to join the RAN (according to his daughter he did not want to be told what to do) and instead applied to join the Queensland Coast and Torres Strait Pilot Service. By now he was exceedingly experienced and knowledgeable in navigation of the eastern coast of Australia, the Barrier Reef, and particularly the ports and waters of the Pacific Islands. In his letter of application in 1941 he wrote 'I was in command of a motor vessel of 700 tons for 18 months in the inter-island trade of Papua, Mandated Territory of New Guinea, Bougainville, Solomon Islands and know all the ports in those areas well. I have also been in command through the Torres Straits as far as Cook's Passage for about 8 months. I have been through and know well the

through and know well the following openings in the Barrier Reef....I hold pilotage exemptions for Sydney, Newcastle, Brisbane, Cairns, and a Compass Adjuster's Certificate.' He was accepted into the Queensland Coast and Torres Strait Pilot Service in October 1942. Helm, like other Australian merchant seamen with experience in this region, provided valuable help as a pilot to USA naval and military officers, many of whom had been recruited in large numbers, had only basic training and no knowledge of the seas and islands where the most intense conflicts of the war against the Japanese took place. Furthermore, charts did not exist or contained little information for most of the inter-island routes and ports. Burns Philp masters knew the reefs, shoals, tides and weathers for the places and made their own charts. A large notebook in the collection contains hand-drawn charts for many of these areas. After the war, Helm continued in the Torres Strait Pilot Service until he resigned in 1954 to make a new life as a grazier, at a property named 'Jillamatong' near Braidwood in New South Wales. Burns Philp represents an important and unique chapter in Australian shipping history.

Australian shipping history. Originating in a trading company in Townsville in the 1870s, Burns Philp developed its own shipping line and trading empire throughout northern Australia, New Guinea and the Pacific Islands, along with a network of plantations in the islands. By the 1920s it was a household name. It operated a fleet of large main-line ships in conjunction with a fleet of smaller inter-island ships. Its main-line ships ran regularly as far afield as Singapore, Malaysia and Hong Kong. Burns Philp passenger liners were well-appointed and well known, with their black and white chequered funnels and the Burns Philp thistle on the house flag. Many BP captains were legendary colourful figures, and the company's name conjured up the romance of the South Seas. During World War II both ships and personnel were taken into war service, and the company's specialised knowledge of the Pacific was put to use by Allied commanders. The company's flagship, its then new liner Bulolo, in particular had a distinguished war record, when it was requisitioned into the British Royal Navy and served in actions in both hemispheres. One Burns Philp liner, the

Burns Philp Inter, the Neptuna, was destroyed in the Japanese raid on Darwin in 1942, with the loss of 45 lives. Burns Philp resumed operations and commissioned new ships after World War II, but sold its last ship in 1971. In the 1980s the company made vast operating changes which resulted in an organisation bearing little relation to the past shipping and trading company, and brought it to near-bankruptcy. It continues to exist but has no maritime connection.

Queensland Coast and Torres Strait Pilot Service

The QCTSPS originated in the 1890s as an association of pilots licensed by the Queensland Marine Board to pilot ships through the dangerous passages of the Queensland coast and the Torres Strait. Before 1884 individual pilots had offered their services, and shipping companies which regularly used the routes employed their own pilots. Licensing began in 1884 along with regulations as to how pilots should conduct their business. In 1893 a family firm of marine insurance brokers, Banks Bros of Sydney, became the secretariat of the pilots. The pilots themselves were self-employed, operating as a type of co-operative in which all the work and

which all the work and expenses were shared using a turn-by-turn system. At the end of WW1 there were 12 licensed pilots, at the beginning of WWII there were 15, by 1957 there were 31, by 1980 there were 40. In 1993 the Australian Maritime Safety Authority took over administration of the QCTSPS. The name was changed to Torres Pilots. With the diminishing number of ships on the Australian register, Australian mariners with the required expertise in the Great Barrier Reef and Torres Strait became harder to find. In 2006 there were 30 pilots in the service, and pilots from other countries were being sought and trained. Pilotage extends from the Queensland border at Danger Point to Booby Island, a distance of 1372 nautical miles, making it the longest single pilotage in the world. Pilots also extend their pilotage to New Guinea and Bougainville, or as far as Western Australia. Since 1991, pilotage has been compulsory for all ships longer than 100 m, all oil and chemical tankers and liquid gas carriers, to employ a pilot. Membership of the Torres Strait Pilots has always carried prestige. Licensed pilots have to be master mariners, and until recent

mariners, and until recent years had to have extensive experience in the passages of the Great Barrier Reef and Torres Strait. Applicants to join the service were always well known to the pilots, because they had necessarily sailed through the region with them for many years. New pilots had to be acceptable to the existing ones. Licenses to join the pilot service were keenly sought after. Only two were accepted in 1942, the year Basil Helm joined.



Object number:
ANMS1397[096]

Title: Shark caught on a line on the deck of a vessel

Date: 1910 - 1940

Primary Maker: William Simon Stewart Fowler
Medium: Black and white photographic print on paper

Name: Photograph

History: William Simon Stewart Fowler worked his way up from a seaman on sailing vessels in the 1920s and in the late 1930s was master of the MARION MOLLER - a cargo steam ship that ran the Spanish rebel blockade with supplies in 1937 and brought refugees out of Spain during the Spanish Civil War. Fowler then served in the British Merchant Navy and was killed along with all hands when the LILLIAN MOLLER was sunk by an Italian submarine in 1940.



Object number:
00049226

Title: Gainau au Kubi (Flock of Torres Strait Pigeons)

Date: 2008

Primary Maker: Billy John McFarlane Missi
Medium: Linocut printed in black ink, hand coloured

Name: Linocut

History: Artist's statement: In Zenadh Kes (Torres Strait) since time immemorial, seasonal timeframes were always told by sightings of animals, birds, changes in vegetation, tides, rains and the constellations. This image is about Gainau (Torres Strait pigeons) crossing over from Papua New Guinea's Western Province, South to Cape York's East and West coasts. When these sightings occur, it indicates to our people that the Soalal (turtle mating) season is on, and the sharks are carrying eggs. It is when they are very vicious and touchy. This knowledge as been handed down orally from generation to generation by our forefathers.



Object number:
ANMS1454[192]

Title: Underwater shot of Jeremiah Sullivan scubadiving in full mesh suit being bitten on the forearm by a Blue Shark

Date: 1953-2000

Primary Maker: Valerie Taylor

Medium: Colour slide transparency

Name: Photographic slide



Object number:
ANMS1454[234]
Title: Underwater shot of Blue Shark well lit near water surface
Date: 1953-2000
Primary Maker: Valerie Taylor
Medium: Colour slide transparency
Name: Photographic slide



Object number:
00049649
Title: Shark fishing hook
Date: 1919-1954
Medium: metal
Name: Fish hook



Object number:
ANMS1457[368]
Title: Oceanic whitetip shark and school of pilot fish swimming towards camera
Date: 1953-2000
Primary Maker: Valerie Taylor
Medium: Colour transparency film, plastic
Name: Photographic slide



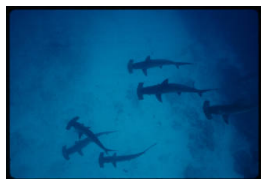
Object number:
ANMS1454[008]
Title: Underwater shot at sandy sea floor of side view of Whitetip Reef Shark with scubadiver in background
Date: April 1992
Primary Maker: Valerie Taylor
Medium: Colour slide transparency
Name: Photographic slide



Object number:
ANMS1454[204]
Title: Underwater shot of scuba diver in full mesh suit with two Blue Sharks in foreground and background
Date: 1953-2000
Primary Maker: Valerie Taylor
Medium: Colour slide transparency
Name: Photographic slide



Object number:
ANMS1457[464]
Title: Blue shark and diver with camera
Date: 1953-2000
Primary Maker: Valerie Taylor
Medium: Colour transparency film, paper
Name: Photographic slide



Object number:
ANMS1457[497]
Title: Six hammerhead sharks
Date: August 1992
Primary Maker: Valerie Taylor
Medium: Colour transparency film, paper
Name: Photographic slide



Object number:
ANMS1457[539]
Title: School of hammerhead sharks
Date: 1953-2000
Primary Maker: Valerie Taylor
Medium: Colour transparency film, paper
Name: Photographic slide



Object number:
ANMS1454[273]
Title: Underwater shot of scuba diver in mesh suit at sea floor with juvenile Grey nurse Shark
Date: April 1980
Primary Maker: Ron Taylor
Medium: Colour slide transparency
Name: Photographic slide



Object number:
ANMS1456[002]

Title: Underwater shot of side view of Whale Shark with snorkeller swimming beside with camera equipment

Date: April 1994

Primary Maker: Valerie Taylor

Medium: Colour transparency film

Name: Photographic slide



Object number:
ANMS1455[068]

Title: Underwater shot at the seafloor of a freediver holding a Grey Reef Shark and spear rod

Date: 1953-2000

Primary Maker: Valerie Taylor

Medium: Colour transparency film

Name: Photographic slide



Object number:
ANMS1456[015]

Title: Underwater shot of front top view of Whale Shark with two snorkellers

Date: 1953-2000

Primary Maker: Valerie Taylor

Medium: Colour transparency film

Name: Photographic slide



Object number:
ANMS1457[734]

Title: Birds eye view of
whale shark and diver with
camera

Date: April 1994

Primary Maker: Valerie
Taylor

Medium: Colour
transparency film, paper

Name: Photographic slide



Object number:
00006541

Title: Jaws of a Great White
Shark

Date: 19th century

Medium: Shark bone

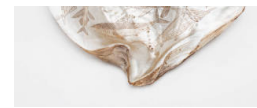
Name: Shark jaws

History: Recent studies
into shark behaviour in
South Australia indicate
that sharks, bronze
whalers and white sharks,
use the Victor Harbor area
as part of large regional
home range or migratory
pathway. It is likely that
sharks only stay in the
area for a short time, with
focus on Granite and Seal
Islands.



Object number:
00004280

Title: Hammerhead shark
and other fish in sand on a



and other fish incised on a pearl shell

Date: 19th century

Medium: Pearl shell

Name: Sculpture

History: In the far north-west of Australia, a much larger shell offered people quite a different object to work with. The pearl shell, with its large flat shape, became a canvas upon which to inscribe designs. The shells were harvested off shore at very low equinox tides. People from the Buccaneer Archipelago used Gaalwa rafts constructed of mangrove logs fastened together with wooden pegs to visit offshore reefs. Both men and women were involved in different aspects of the harvesting, crafting and wearing of pearl shell. The Kimberley coast was renowned for its incised and decorated pearl shell – known as riji or jakuli in the Bardi Jawi language. After gathering the shell, it would be opened and cleaned and have one to three attachment holes pierced by a stone flake. Some shells were not engraved, but most were incised on the lustrous inner face of the shell with ochre or charcoal infill. Pearl shells were used in ceremonies such as initiation, rain-making and love magic and worn as body adornment, with large shells being worn by men as pubic coverings

men as public coverings, tied around the waist with a belt of human hair. Smaller shells were also worn around the neck or tucked into headbands by both men and women; these were considered as informal wear, with the larger shells usually associated with more formal events such as ceremonies. The incised lines and engravings on the shells often identified clan groups, places or animals and held significant stories. The shells were also traditionally associated with trade and exchange, water, magic and sorcery. Their incandescence and connection with rain-making linked them to the Rainbow Serpent, a creator god, and its manifestation as a rainbow. Flashes of light from the shimmering surface of the inner shell connected the shells to lightning and thus the production of rain clouds. The pearl shell's connection to water was prominent. It has been described by the Bardi Jawi people as 'an emblem of life itself', with the seasonal re-awakening of the land after dry periods 'embodied in the shell.' In 1990 the Kimberley artist and Walmajarri elder Mumbadadi from Christmas Creek described pearl shell as '... for everybody - men and

everybody – man and woman. This is rain. This everything water’. Thus the importance of pearl shells was great, both along the coast and for thousands of kilometres inland. Shells were traded in various routes across much of the Australian continent. Since the mid-20th century shellwork has also been used to engage with various histories since colonialism. Today, artists from the Kimberley coast such as Gary and Darrell Sibosado are still creating riji. Their etched pearl shell designs have also been transformed into print media such as etchings and other graphic design, becoming an accepted part of Indigenous contemporary art. The Torres Strait Islands were another important and rich location for pearl shells and also part of the often tragic history of the lucrative pearling industry in Australia. Here, shells – now harvested sustainably – continue to be a key material in the palette of artists who create items central to ceremonial performances, such as headdresses, masks, headbands, necklaces, breast ornaments and armlets. Pearl shell – often worn around the neck as a charm – conferred prestige on its owners, and can be found in the dhoeri and dori headdresses (the dori

uan headdresses (the uan features on the Torres Strait Island flag). Contemporary artists such as Ricardo Idagi, Obery Sambo and George Nona use varieties of lustrous shells, including pearl shell.



Object number:
00019501

Title: Scrimshaw walking stick made from shark vertebrae and whale bone

Date: 19th Century

Medium: Shark vertebrae, whalebone, metal

Name: Walking stick

History: Scrimshaw is a maritime folk art tradition that developed onboard American whaling ships in the 19th century. It helped sailors deal with the isolation and loneliness of being at sea for periods of up to five years.

Scrimshaw is produced by engraving and carving material from marine animals, such as whale bone, teeth and baleen, walrus tusks and shell. Using jackknives, saws or homemade files sailors would etch images of women, whaling scenes or memories of home. Whalers often made functional objects such as canes, needles, cutlery, cups or containers but also created purely artistic pieces.



Object number:
00026055

Title: Shark rattle from
Isle, Chinese Origin, Metal



Object number:
00032168

Title: Spindle (keduka)
from the village of

Indo-Chinese Origin vessel (ICOV)

Date: c 1980

Medium: Bamboo, coconut

Name: Rattle

History: Since the era of Vietnamese boat people in the 1970s, governments in Australia have taken determined steps to deter refugees from arriving in Australia without authorisation. The first wave of boat people arrived in Australia between 1976 and 1981, in the aftermath of the Vietnam War. They arrived at a time of dramatic social upheaval in Australia, with spirited public debate about our involvement in the Vietnam War, the new concept of multiculturalism, the breaking of many of Australia's traditional ties with Britain, and the forging of new links with Asia. Despite some opposition from the wider community, the relaxation of immigration restrictions meant that most of the 2,059 refugees were allowed to stay. The second wave of boat people arrived mostly from Cambodia, Vietnam and southern China between 1989 and 1998. On average 300 people arrived per year. The term

ICOV (Indo-Chinese Origin Vessel) was used to refer to illegal entry vessels. This was replaced by SIEV

from the village of Lamalera

Date: 1980s-1990s

Medium: Wood, shark vertebrae, cotton

Name: Spindle

History: The coastal village of Lamalera is situated on the remote Eastern Indonesian island of Lembata. As the island of Lamalera offers little soil for crop cultivation, the community relies on whale hunting for subsistence. Fishing vessels are integral to local commerce and livelihood and each vessel is owned and managed by a clan. The catch is shared according to a system of rights and obligations which rewards everyone who has had a part in building, equipping, maintaining and operating the boat. Each clan has its own system for each different species. The clans of Lamalera hunt whales and other 'charismatic megafauna', keeping alive sailing and hunting technologies that have vanished elsewhere. Whales and giant manta rays, boats and the sea are interwoven through village life, belief, ritual and art. Genuine subsistence whaling, such as that undertaken at Lamalera, is exempt from the International Whaling Commission's ban, because of the village's cultural, nutritional and economic dependence on

(Suspected Illegal Entry Vessel) when illegal entry vessels started to arrive from areas other than Indo-China. SIEV is the term used by the Australian Defence Force and Coastwatch to refer to vessels attempting to reach Australia without authorisation. As the boats come under surveillance they are assigned an official number. SIEV 1 arrived in Australian waters in September 2001. Since 1999 increasing numbers of asylum seekers fleeing conflict in the Middle East have arrived in Australia. They are distinct from the previous two waves of boat people in that they usually involve larger numbers of arrivals and their passage is organised by people smugglers. During the peak period between 1999 and 2001, several thousand asylum seekers arrived per year. The topic of people making such voyages to claim asylum in Australia has always been controversial, stirring the full gamut of responses in the Australian community - from compassion and support to resentment and xenophobia. However the Australian Government has acknowledged that the number of unauthorised boat arrivals in Australia is small in comparison to countries in Europe, and that the majority of

economic dependence on it. With no arable land to grow food, Lamaleran's depend on trading dried whale meat and fish for vegetables, fruit, staple cereals and tobacco grown in the hills inland. They also trade for cotton needed to spin thread for making ropes and cloth, and for pigments to dye thread for weaving ikat cloth. The ancestral religion of the Lamaleran society was animist, involving the belief that spirits dwell in every object, and ceremonies often entailed animal sacrifices. Conversion to Catholicism began in the 1890s but it was not until the 1920s that a German priest, Vater Bernadus Bode, brought the whole village into his fold. Bode persuaded the clans to substitute holy water for blood sacrifices in their ceremonies. Each fishing vessel is therefore decorated with carved and painted decorations and spiritual motifs, some Christian and some from pre-existing ancestral beliefs, emphasizing the importance of whaling and fishing to the Lamaleran community.

onshore asylum seekers
actually arrive in Australia
by air (Boat arrivals in
Australia since 1976,
Commonwealth of
Australia, 2011).



Object number:
00055318

Title: Mänā the Tiger Shark
Date: 2018



Object number:
00055919

Title: Māna
Date: 2018



Object number:
00055922

Title: Māna
Date: 2018



Date: 2018

Medium: Ochre, wood

Name: Sculpture

History: Guykuga

Mununggurr is the only artist at his homeland of Garrthalala. He has distinguished himself as a competely innovative sculptor who pioneers new materials and techniques. One of the themes that he has pursued is the natural representation of animal species without reference to their sacred identity. This is one such work. This shark is known by the yolngu word Mäna and represents the artist's own identity. Although this is specifically not a sacred rendition it is worth noting that Mäna is the artist's own Djapu clan identity. In ancestral times, Mäna travelled around the coast and through various Dhuwa moiety clan's country and powerful spirit beings like Mäna could change form at will. These spirit beings shaped and marked the country with their activities and gave their culture to the clans. Through the knowledge and objects they left, present day clansmen affirm their rights to country and have access to the ancestral power. In Djambarrpuyngu clan

country, Mäna was hunted and killed by a Yirritja moiety spirit man, Ganbulabula. Mäna's body



Date: 2018

Medium: Earth pigments on wood

Name: Fish carving

History: This shark is known by the Yolngu word Mäna and represents the artist's own identity. Although this is specifically not a sacred rendition it is worth noting that Mana is the artist's own Djapu clan identity. In ancestral times, Mäna travelled around the coast and through various Dhuwa moiety clan's country. In those times, powerful spirit beings like Mana could change form at will. These spirit beings shaped and marked the country with their activities, and gave their culture to the clans. Through the knowledge and objects they left, present day clansmen affirm their rights to country and have access to the ancestral power. In Djambarrpuyqu clan country, Mäna was hunted and killed by a Yirritja moiety spirit man, Ganbulabula. Mana's body was chopped up by Ganbulabula and pieces of it were washed to the country of several Dhuwa clans. The head, wanda, ended up at Wandawuy in Djapu country. Mäna himself also travelled to Wandawuy, and to Dhurruputjpi, another site in Djapu country. At these places, Mäna was changed to a Djapu man and said



Date: 2018

Medium: Earth pigments on native hibiscus

Name: Fish carving

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