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Archaeology and Petroglyphs of Dampier (Western Australia) an Archaeological Investigation of Skew Valley and Gum Tree Valley

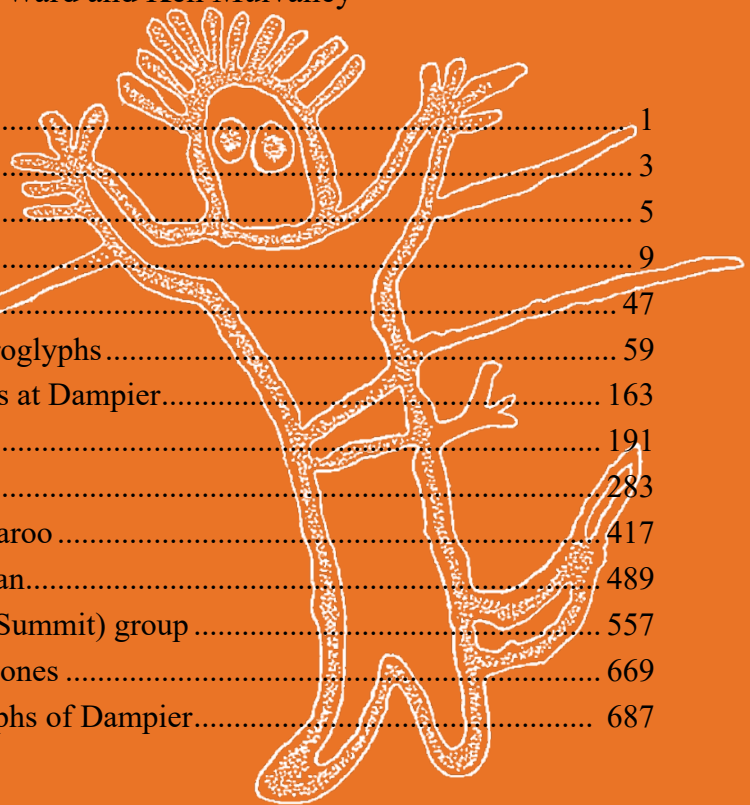
by

Michel Lorblanchet

edited by

Graeme K. Ward and Ken Mulvaney

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Author

Michel Lorblanchet joined the *Centre national de la recherche scientifique* (CNRS, France) in 1969 to study the Palaeolithic rock art of France. After graduating in 1972 from Université Sorbonne (Paris) with a doctorate in Prehistory, he was employed from 1974 to 1977 at the Australian Institute of Aboriginal Studies to conduct research into indigenous Australian rock art. From his base in Canberra, he participated in projects in Far North Queensland and in western Victoria. Between 1975 and 1976, he conducted the fieldwork at Dampier, Western Australia, on which this monograph is based, and made two further fieldtrips there in 1983 and 1984. He returned to France in 1977 to the *Centre de Préhistoire du Pech Merle* (Cabrerets). Lorblanchet was appointed *Directeur de recherches au CNRS* in 1995; he retired in 1999 and lives near Saint Sozy in the Lot Valley where he continues to research and publish about rock art. He is the author of many papers and several books on European Palaeolithic art (some are listed in the editors' introduction) as well as reports and this monograph on his Australian researches.

Volume Editors

Graeme K. Ward has conducted archaeological and ethno-archaeological fieldwork in the island Pacific and Australia. He gained his doctorate from The Australian National University and was employed at the Australian Institute of Aboriginal Studies where he was involved with administration of research programs including the national Rock Art Protection Program. Subsequently, as Research Fellow and Senior Research Fellow at the Australian Institute of Aboriginal and Torres Strait Islanders Studies he undertook research into Indigenous cultural landscapes in northern Australia with traditional knowledge-holders of cultural heritage places. He is the author of various research papers, of three monographs and editor of many collections of archaeological papers; he served as the editor of the Institute's journal, *Australian Aboriginal Studies*, for several years. Currently he is a visitor at the Department of Archaeology and Natural History, School of Culture, History and Language, College of Asia and the Pacific, of The Australian National University.

Ken Mulvaney has lived and worked for the past ten years on the Burrup Peninsula, where he is the Principal Advisor Cultural Heritage for Rio Tinto Iron Ore. Prior to this, Ken spent many years in the Northern Territory working with Aboriginal traditional owners documenting their cultural heritage places and land affiliations. He first came to the Burrup in 1980 when employed by the Western Australian Museum as member of a team documenting archaeological sites in areas destined for construction of a petrochemical processing plant. His doctorate from the University of New England is the first such study on the prehistory of the Dampier Archipelago. He is author of many articles on rock art and Aboriginal culture, and is currently affiliated with the Centre for Rock Art Research and Management, University of Western Australia.

Petroglyphs of Dampier—Foreword

RUSSELL C. TAYLOR

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TAYLOR, RUSSELL C. 2018. Petroglyphs of Dampier—foreword. In *Archaeology and Petroglyphs of Dampier (Western Australia), an Archaeological Investigation of Skew Valley and Gum Tree Valley*, ed. Graeme K. Ward and Ken Mulvaney, p. 3. *Technical Reports of the Australian Museum, Online* 27, pp. 1–690.
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As well as conducting and supporting “research in fields relevant to Aboriginal and Torres Strait Islander studies ...” and publishing and assisting in the publication of the results of such studies, the statutory functions of the Australian Institute of Aboriginal and Torres Strait Islander Studies include establishing and maintaining “a cultural resource collection consisting of materials relating to Aboriginal and Torres Strait Islander Studies ...” (CoA, 1989).

In his address to the National Press Club in November 2014, the chair of the Institute’s council, Professor Michael Dodson AM, outlined three phases of the history of the development of the Institute over the 50 years since its inception (Dodson, 2014). In particular, Dr Dodson focussed on the Institute’s collections and emphasized challenges facing them:

AIATSIS is not able to adequately protect its current collection and nor are we able to go out to communities, and to recover materials held in private—in biscuit tins and shoe boxes—that are perishing. We’re not able to find and protect items of unique significance that contain the stories of past and more recent generations. ... Nor can we gather the stories of those who have lived through the massive changes of the past twenty-five years. ...

The Institute needed a “comprehensive and urgent plan to identify, gather, safe-keep and share, the Indigenous heritage of this nation”. He foreshadowed a major public-private initiative focussing on the Institute’s collections. This initiative has commenced with the establishment of a foundation and re-focus of resources on the collections and their research potentials.

This emphasis on the Institute’s collections is relevant to the present book. During and subsequent to his fieldwork, from the late 1970s, the research consultant and rock art specialist then employed by the Institute, Dr Michel Lorblanchet, lodged a substantial collection of reports and related materials in the Institute’s library and photographic archives. These materials, supplemented by items from Lorblanchet’s own files, provide the basis of the current publication.

Many will be aware of the breadth and depth of the Institute’s collections—Dodson’s address has some amazing details of the extent of its holdings—and their potential to provide for the development of useful accounts relevant to the history and anthropology of Indigenous Australians.

This book is a pertinent reminder of this potential. I commend the example of Rio Tinto in supporting its development through its Conservation Agreement with the Commonwealth, and the scholarly work of the author, translators and editors in its realization, and I encourage others to have in mind the potential of—and the need for—similar works drawing on the collections available at AIATSIS.

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