



*Zusammentreffen mit den Wilden.*

Meeting with Malgana people at Cape Peron, by Jacque Arago, who wrote, 'the watched us as dangerous enemies, and were continually pointing to the ship, exclaiming, ayerkade, ayerkade (go away, go away)'.

# Graphic Encounters

7 Nov – 9 Nov 2018

Proudly presented by:  
LaTrobe University  
Centre for the Study of the Inland



## Program

Melbourne University  
Forum Theatre  
Level 1 Arts West North Wing 153

148 Royal Parade Parkville

Wednesday 7 November

Program	
09:30am	Registrations
10:00am	Welcome to Country by Aunty Joy Murphy Wandin AO
10:30am	(dis)Regarding the Savages: a short history of published images of Tasmanian Aborigines Greg Lehman
11.30am	Morning Tea
12.15pm	'Aborigines of Australia under Civilization', as seen in Colonial Australian Illustrated Newspapers: Reflections on an article written twenty years ago Peter Dowling  News from the Colonies: Representations of Indigenous Australians in 19 <sup>th</sup> century English illustrated magazines Vince Alessi  Valuing the visual: the colonial print in a pseudoscientific British collection Mary McMahan
1.45pm	Lunch
2.45pm	Unsettling landscapes by Julie Gough Catherine De Lorenzo and Catherine Speck  The 1818 Project: Reimagining Joseph Lycett's colonial paintings in the 21 <sup>st</sup> century Sarah Johnson  Printmaking in a Post-Truth World: The Aboriginal Print Workshops of Cicada Press Michael Kempson
4.15pm	Afternoon tea and close for day 1

## Thursday 8 November

Program	
10:00am	Australian Blind Spots: Understanding Images of Frontier Conflict Jane Lydon
11:00	Morning Tea
11:45am	Ad Vivum: a way of being. Robert Neill and the delineation of Tasmanian Aborigines Julie Gough  Alexander Schramm's lithographs: Scene in South Australia, Civilization versus nature, South Australian natives on the tramp and Native encampment Susan Woodburn  Showing and telling: the Australian Aborigines and the art work of the Baudin expedition Margaret Sankey
1:15pm	Lunch
2:15pm	The Persistence of Vision: Illustrated Dampier and the Trope of Aboriginal Indolence Liz Conor  Moving Images: Colonial Postage Stamps in Australia's Empire Paige Gleeson  Eumeralla Wars: A contemporary settler response to frontier conflict through the medium of printmaking Rachel Joy
3:45pm	Afternoon Tea and close for day 2
7:00pm	Conference Dinner at Tsindos, 197 Lonsdale St, Upstairs.

## Friday 9 November

Program	
2:00 pm	Guided tour of Australian Print Workshop 210 Gertrude St, Fitzroy

## Welcome to Country

### Aunty Joy Murphy Wandin AO

Aunty Joy Wandin is the Senior Wurundjeri elder of the Kulin Nations alliance. She is the great-great niece of William Barak who was the last traditional ngurungaeta of the Wurundjeri-willam clan. William Barak led the campaigns for autonomy at the Coranderrk Aboriginal Station at Healesville Victoria in the late nineteenth century. When Coranderrk was closed in 1923, Aunty Joy's grandmother Jemima Wandin was one of those who refused to leave, despite the board's pressure, and remained there for the rest of her life. Aunty Joy grew up in Healesville and has maintained an unbroken connection to her country. Aunty Joy has played a prominent role in many community organisations and held numerous government appointments. In 2006, her service to the community was recognised by appointment to the office of the Order of Australia. In 2016, Aunty Joy and Indigenous artist Lisa Kennedy published *Welcome to Country* the first publication to put the welcome to country into print.

## (dis)Regarding the Savages: a short history of published images of Tasmanian Aborigines

### Greg Lehman

Images of colonial Australia by early artists such as Joseph Lycett are popular with historians as a means of acknowledging Indigenous culture and relationships with land. While some critical discussion may occur about the naivety of the artist's understanding of cultural complexity and diversity, these images are seldom adequately considered in terms of the foundational role they played in the disempowerment and dispossession of the First Nations that they depicted. Lycett's images of Van Diemen's Land in his *Views of Australia* (1825) may appear as an innocuous record of colonial progress and aspiration in the island colony, but betray a more sinister outlook for the Palawa people whose future they accurately forecast. Greg Lehman will outline some of his recent research on the representation of Tasmanian Aboriginal people by 19th century exploration and colonial artists to reveal a dramatic shift in the visual archive; from celebration of noble savagery by the engravers of Paris, to the proposition of terra nullius that emerged from London.

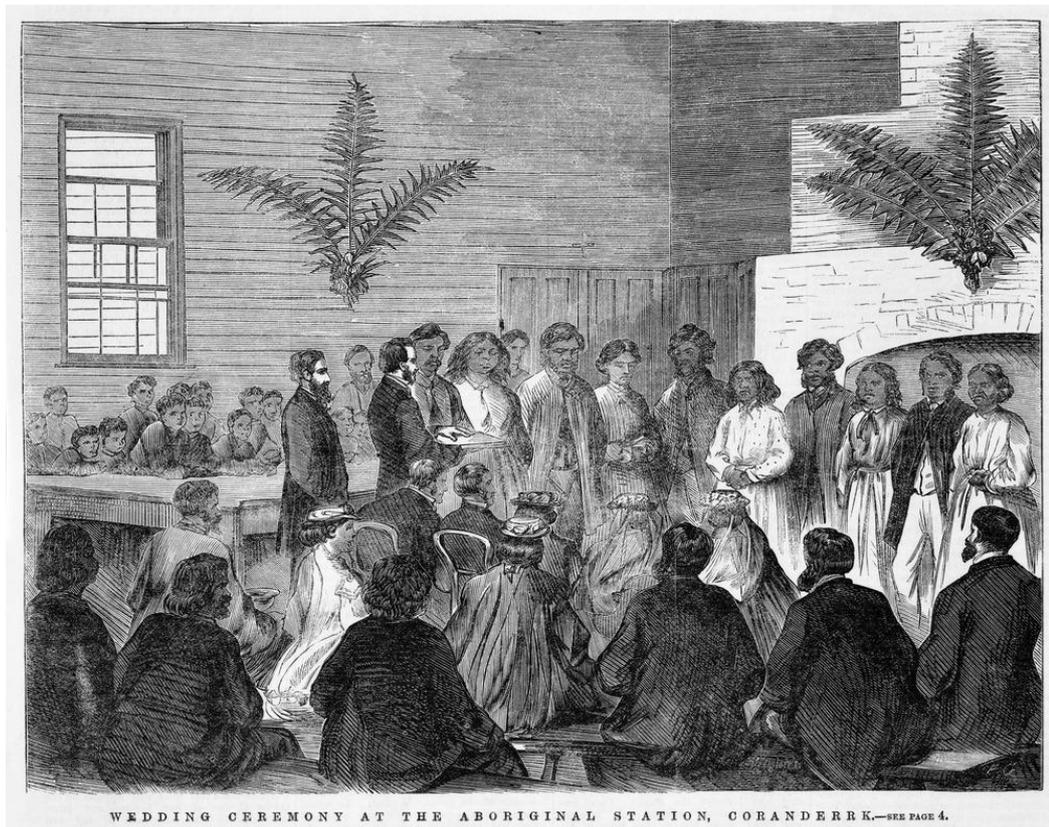
Greg Lehman is a descendant of the Trawlwuy people of north east Tasmania. His research and writing focuses on historical and contemporary Indigenous heritage and identity. Currently a McKenzie Postdoctoral Research Fellow at the School of Culture and Communications, University of Melbourne, Greg has held previous research posts at the Australian Institute of Aboriginal and Torres Strait Islander Studies, and the National Centre for Indigenous Studies, Australian National University, Canberra. In 2012, Greg was awarded a Roberta Sykes Indigenous Education Scholarship to complete a Masters in the History of Art and Visual Cultures at Balliol College, University of Oxford, where he researched the work of colonial artist Benjamin Duterrau. Greg recently completed a PhD at the University of Tasmania's Academy of the Arts. His thesis is entitled 'Regarding the Savage: visual representations of Tasmanian Aborigines in the nineteenth century'. Greg received the 2016 AAANZ award for 'Best Art Writing by an Indigenous Australian' for his essay 'Benjamin Duterrau: the Art of Conciliation', and is currently curating the National Gallery of Australia's touring exhibition *The National Picture: the art of Tasmania's Black War* with Prof. Tim Bonyhady. He also has degrees in Life Sciences and Environmental Studies, and was a founding member of the Indigenous Advisory Committee of the National Museum of Australia.

## 'Aborigines of Australia under Civilization': As seen in Colonial Australian Illustrated Newspapers: Reflections on an article written Twenty Years ago

Peter Dowling

This paper will reflect on an article, (La Trobe Journal, 61 /Autumn 1998) written after completing my doctoral thesis, 'Chronicles of Progress, The Illustrated Newspapers of Colonial Australia', 1853-96 (Monash, 1997). It was accompanied by a second article indexing illustrations of Indigenous Peoples which was an experimental first attempt at organizing the compilation of what became my 'Index to Imagery in Colonial Australian Illustrated Newspapers' (2012). This indexed the approximate 12,500 images in the papers, with 1.7%, or about 220 images relating to Indigenous Peoples. The article looked at the depiction of Indigenous Peoples in the papers across three themes: pre-contact way of life, frontier conflict and post-frontier cultural relations. The paper will be a reflection about the depiction of Indigenous Peoples in the papers via six images that have haunted my memory and conclude by posing issues and questions for future researchers working with illustrated newspapers.

Peter Dowling did a BA (Hons) at La Trobe - Bundoora (1987-91) as a mature-age student, followed by a PhD at Monash (1994-97). After a brief foray into teaching, he reverted to his trade of gardening and became an independent researcher in his spare time to compile his 'Index to Imagery in Colonial Australian Illustrated Newspapers' (2012) over a fifteen year period. During this time he wrote the occasional article. He then had a break from academic interests and was stimulated to get engaged again by the scope of this conference.



## News from the Colonies: Representations of Indigenous Australians in 19th century English illustrated magazines

**Vincent Alessi**

In the mid 19th century, England saw the rapid growth of illustrated magazines. Two of these, *The Illustrated London News*, the great pioneer, and *The Graphic*, the artistic revolutionary, would become both long-standing and famous as they delivered weekly publications, filled with illustrations and news stories documenting the rapid changes in Industrialised Britain and the Empire's conquests and role around the world. A regular feature of these magazines was reporting back from the Colonies, documenting progress and change, unusual flora and fauna and in the case of Australia, its local Indigenous population. This paper will explore how Australia's first people were represented both in images and texts for a growing middle-class readership in Britain.

Dr Vincent Alessi is a Senior Lecturer in Visual Arts at La Trobe University. Prior to this he was the Curatorial Manager at the Ian Potter Museum of Art and Artistic Director of La Trobe University Museum of Art. In 2010 Vincent completed a PhD on Vincent van Gogh's collection of English popular prints, to be published in 2018 by Monash University Publishing under the title 'Popular Art and the Avant-garde: Vincent van Gogh's Newspaper and Magazine Prints'. He continues to work in this area with a current project investigating the influence of Charles Dickens on van Gogh's moral code and artistic practice.

## Valuing the visual: the colonial print in a pseudoscientific British collection

**Mary McMahon**

This paper examines the pictorial collection of the British surgeon and craniologist Joseph Barnard Davis (1801-1881), now held at the British Museum, to explore how colonial depictions of Aboriginal people were collected and read in anthropological and ethnological societies of nineteenth-century Britain. Davis is more commonly known for the extensive collection of skeletal matter that he gathered, yet he also built a large and diverse collection of visual material, sourced both in Britain and through connections he held across the British Empire. These works have long been dismissed as supplementary, but Davis ascribed a hierarchy of value to the different forms of visual record included within. This evaluative approach is indicative of the role they played in the highly problematic views Davis expressed in his writing. Drawing these objects together, this paper seeks to reappraise this moment in their histories and confront the role they hold in British collections today.

Mary McMahon is a Collaborative Doctoral Partnership PhD student at Royal Holloway, University of London and the British Museum. Her research project is entitled 'Picturing the Antipodes: race, image and empire in 19th-century Britain'. Prior to this Mary held research and curatorial positions at the V&A and Watts Gallery. In 2011 she completed her MA in the History of Design at the Victoria & Albert Royal College of the Arts.

## Unsettling landscapes by Julie Gough

Catherine De Lorenzo and Catherine Speck

*Sovereignty or Collecting: The 2016 exhibition With Secrecy and Despatch* recalls the first officially-sanctioned Aboriginal massacre at Appin in western Sydney. Tasmanian Aboriginal artist Julie Gough's two multi-media installations drew on several graphic sources, including reproductions of John Glover's 'colonial picturesque' landscapes plus 19th century Tasmanian newspapers and books that shamelessly document massacres. In *Hunting ground (Haunted) Van Diemen's Land* colonial texts along one wall faced video projections of the same documents nailed to trees in the very landscape they described. In the video *Hunting Ground (Pastoral) Van Diemen's Land* random words from those same reports overlay Glover's arcadian images, transforming art history into the killing fields of the historical record before both words and images are obliterated by clods of earth. In examining the installations this paper re-evaluates colonial legacies through original & reproduction prints, video and exhibitions. This project also has broader implications for the role of narrative oral histories in addressing recent environmental history of the Anthropocene. The project places gender at the center of the globally connected issues of increasing consumerism and rapid environmental change. The information shared through women's histories emphasizes how gendered roles and expectations are critical variables in shaping social difference, ecological degradation, and human health in low-lying coastal areas and cities.

Associate Professor Catherine De Lorenzo (Adjunct UNSW & Monash) and Professor Catherine Speck (Adelaide) are art historians. De Lorenzo's research includes photographic history and urban art; Speck's women artists and war. Their shared interest in Australian art broadly conceived, cross-cultural approaches to Australian art historiography and the impact of curated exhibitions on art history led to their collaborating with Joanna Mendelsohn and Alison Inglis on *Australian Art Exhibitions: Opening our eyes* (2018).

## The 1818 Project: Reimagining Joseph Lycett's colonial paintings in the 21st century

**Sarah Johnson**

From September - November 2018 Newcastle Art Gallery presented an exhibition titled THE 1818 PROJECT featuring three seminal Joseph Lycett colonial paintings of Newcastle. Moving beyond the colonial artefact, THE 1818 PROJECT brought together eight contemporary Australian artists to address personal cultural histories and stories of migration while deconstructing colonial painting. The exhibition featured newly created and existing works of art by contemporary practitioners: Abdul-Rahman Abdullah, Darkinjung and Wiradjuri artist Dale Collier, Wiradjuri artist Karla Dickens, Fernando do Campo, Lindy Lee, Kokatha and Nukunu artist Yhonnie Scarce, Jacqui Stockdale and Shan Turner Carroll. The exhibition was an opportunity for the eight artists to explore the hidden or forgotten aspects of what the Lycett paintings represented to them - forgery, misrepresentation, colonial illusion and propaganda while acknowledging their significance for Aboriginal people in the region. Contemporary works of art were also included from the Newcastle collection from Kudjla/Gangalu artist Daniel Boyd, Bidjara artist Michael Cook, Kala Lagaw Ya and Wuthathi artist Brian Robinson, Joan Ross and Hossein Valamanesh.

Each artist in THE 1818 PROJECT worked across the mediums of glass, installation, sculpture, photography, performance, painting and video. Through their unique practices each artist drew upon their identity, personal and familial stories of migration, loss and diaspora to interrupt the conventions of what colonial art represents in the contemporary world.

Sarah Johnson is the Curator Newcastle Art Gallery and manages a collection of over 6500 works of art ranging from colonial to contemporary painting, prints, works on paper, photography, sculpture, Australian and Japanese ceramics including the rare Sodeisha collection. Johnson has over twenty years' experience in the museum, gallery and design sector and was previously Curator Manly Art Gallery and Museum from 2004-2012. She has worked with international and national institutions including the Museum of Singapore, Asian Civilisations Museum (Singapore), Powerhouse Museum Sydney, Australian National Maritime Museum and peak organisation Museums & Galleries NSW. She has curated the exhibitions THE 1818 PROJECT (2018), the national touring survey of landscape painter Philip Wolfhagen, *ILLUMINATION: The art of Phillip Wolfhagen* (2013-16) and career survey of photographer Robert McFarlane: *Received Moments* (2009-11) and appeared in the ABC documentary on McFarlane's career *The Still point* in 2017. Johnson is the co-curator of the exhibition *Sodeisha: Connected to Australia* and curator of the career survey of internationally renowned abstractionist Virginia Cuppidge both launching at Newcastle Art Gallery in 2019.



## Printmaking in a Post-Truth World: The Aboriginal Print Workshops of Cicada Press

**Michael Kempson**

In a society where Aboriginal people still encounter discrimination, suffering disproportionate levels of poverty, addiction and unemployment, what role can making prints play in the varied representations spanning the continent that constitute the contemporary Indigenous art movement? Especially in a creative community where an art making apartheid exists. The skills/concept dichotomy that frames print discourse is itself coded language for craft/art, gender and racial distinctions, which works to exclude non-privileged people and practices from the canon. To address this Cicada Press, the pedagogically based research group at UNSW Art & Design uses the activities of a custom printing workshop to conduct its annual Aboriginal Print Workshop. It brings together a diverse range of Indigenous artists from around the country to connect and experiment in what is for them a new medium. This paper discusses the process and outcomes of this course that is unique in Australian universities.

Michael Kempson is the Convenor of Printmaking Studies and Director of Cicada Press at UNSW Art & Design in Sydney. He has extensive connections in the Asia-Pacific as an artist, collaborative printer, curator and academic - facilitating prints with many respected artists including Indigenous artists from Australia, New Zealand and Canada, curating 56 exhibitions and presenting at significant international print forums.

## Australian Blind Spots: Understanding Images of Frontier Conflict

Jane Lydon

In 2006, Koori writer Tony Birch criticised the terms of the public debate about colonisation, now known as the Australian 'History Wars', suggesting that their emphasis on forensic, archival, detail evaded a more important acknowledgement of the truth. Birch commented, 'And we know – viewers, community, and nation. And how do we respond to this knowledge? We 'wage a war' around the footnote so that the waters of truth can be muddied enough that we can longer see our reflection'. In this talk I suggest that visual representations of colonial violence constitute an overlooked source of evidence, that, although shaped by contemporary visual and cultural conventions, allow us to engage with this troubling history in important ways. By contrast with the History Wars' focus on disciplinary protocols, images evoke emotions, creating social relationships across the British empire that defined identities and aligned viewers with specific communities. Images also return the modern viewer to the emotional and moral intensity of 1830s and 1840s frontier violence in south-eastern Australia. They map colonial 'blind spots' by demonstrating the ways that these emotions were politicized to legitimate colonial interests, for example by directing sympathy towards white colonists, or seeking to evoke compassion for Aboriginal people. From our present-day perspective these visual images help us to see our 'reflection', and acknowledge the truth of our history and its legacies.

Professor Jane Lydon is the Wesfarmers Chair of Australian History at The University of Western Australia. Her research centres upon Australia's colonial past and its legacies in the present. Her work in partnership with European museums and Aboriginal communities has produced a website portal that provides access to historical photograph collections at: <https://ipp.arts.uwa.edu.au>. Most recently she has co-edited (with Lyndall Ryan) *Remembering the Myall Creek Massacre* (NewSouth, 2018), and edited *Visualising Human Rights* (UWA Publishing, 2018) which examines the cultural impact of the framework of human rights through visual culture: <https://uwap.uwa.edu.au/products/visualising-human-rights>

## **Ad Vivum: a way of being. Robert Neill and the delineation of Tasmanian Aborigines**

### **Julie Gough**

This paper focuses on the work of Robert NEILL (1801 - 1852) who produced significant representations of Tasmanian Aboriginal people. Neill was in a unique position, working both before and outside the field of British colonial arts while engaged in the service of the penal system and surveying departments of Van Diemen's Land. His output offers particular insights into the lives of Aboriginal people otherwise absent from the local art Academy.

Julie Gough is an artist, writer and a curator of Indigenous Cultures at the Tasmanian Museum and Art Gallery in Hobart. Her research and art practice often involves uncovering and re-presenting conflicting and subsumed histories, many referring to her family's experiences as Tasmanian Aboriginal people. Current work in installation, sound and video provides the means to explore ephemerality, absence and recurrence.

## Alexander Schramm's lithographs: 'Scene in South Australia', 'Civilization versus nature', 'South Australian natives on the tramp' and 'Native encampment'

**Susan Woodburn**

Lithographs by the Berlin-born artist Alexander Schramm (1813-64) depicting Aboriginal people visiting or living in the vicinity of the expanding colonial settlement of Adelaide during the 1850s warrant particular consideration within the context of early 'graphic encounters'. In his focus on Aboriginal life in his artistic practice generally Schramm challenges art-historical assertions of the deliberate effacement of the Indigenous presence from the colonial landscape. In the nature of his representation of that life his works question the frequent charge that colonial artists could never be free of a 'colonising intention', negativity or racial stereotyping. Reception of these works at the time of their making and subsequent responses to and interpretations of them offer both insight into changing attitudes to the people Schramm depicted and a caution against the limiting nature of general characterisations about Indigenous representation in colonial art.

Susan Woodburn is a former archivist and rare books librarian, with wide-ranging interests in Australian and Pacific history. Her more recent engagement has been with art history, including a doctoral thesis on the work of Alexander Schramm.

## Showing and telling: the Australian Aborigines and the art work of the Baudin expedition

**Margaret Sankey**

Through a deconstruction of the anthropological gaze, I will seek in this paper to discuss the particularity of the representation of Indigenous people by the artists of the scientific expedition to New Holland, commissioned by Napoleon and captained by Nicolas Baudin, which took place from 1800 to 1804. Placing the work of the artists, Charles Lesueur and Nicolas-Martin Petit, in its historical and social, as well as in its written context, I shall explore the interplay between narrative and pictorial representation. It is evident from the different manuscript and published states of many of the illustrations that from the earliest sketches to their final published form the artists' portraits underwent various transformations, shaped by ideological and aesthetic concerns. Likewise, the descriptions of the encounters with Indigenous people vary in the official account of the voyage by the naturalist François Péron, *Voyage de découvertes aux Terres Australes*, and in the journals of Baudin and the other scientists and officers. A discussion of these factors will lead to the examination of the archaeology of the representation of Aboriginality in the Baudin expedition corpus. Comparisons with the work of other artists during that early period of contact, and with the artistic representations of subsequent French voyages, will plot the changing faces of representation and the uses to which it was put.

Margaret Sankey FAHA is Professor Emerita in French Studies at the University of Sydney. She coordinates the ARC funded Baudin Legacy Project and has published extensively on different aspects of this early nineteenth-century French expedition, including French contacts with Indigenous people.

<https://sydney.edu.au/arts/research/audin/project/index>

## The Persistence of Vision: Illustrated Dampier and the Trope of Aboriginal Indolence

Liz Conor

The journal of Dampier's first circumnavigation of the globe was published as *A New Journey Round the World* in 1697 in London, nearly ten years after he disembarked on Bardi-Jawi land in now King Sound, northern Western Australia. His unillustrated journal was a sensation, running to 6 English editions by 1717. A 1698 Dutch edition took descriptive passages from Dampier's journal and illustrated a few scenes - a ship tossed by high seas, a 'Moskito Indian' being rescued from a remote island, and 'New Hollanders' failing to carry out Dampier's orders to carry barrels of water on to his ship, the *Cygnets*. This early copperplate engraving is possibly the first European image of Aboriginal Australians, and it unwittingly depicts (a far-removed imagining of) them resisting their enslavement. This paper explores the circumstances of this engraving's production and what was intended and unintended to be conveyed about the 'New Hollander', as among other things, 'unfit for labour'.

Liz Conor is an ARC Future Fellow at La Trobe University. She is the author of *Skin Deep: Settler Impressions of Aboriginal Women*, (UWAP, 2016) and *The Spectacular Modern Woman: Feminine Visibility in the 1920s* (Indiana University Press, 2004). She is former editor of *Aboriginal History*, and has published widely in academic and mainstream press on gender, race and representation.

## Moving Images: Colonial Postage Stamps in Australia's Empire

**Paige Gleeson**

This paper considers postage stamps as 'tiny transmitters' of colonial visual culture, providing a snapshot into transnational histories of colonialism. This will reveal insights into Australia's often forgotten history as an imperial power with ambitions of empire in the Pacific, and the postcolonial independence movements of the twentieth century. Postage stamps, through purpose and design, embody in a very literal sense the idea of global network, connection, movement and cultural transmission. They represent an unusual, very public and accessible kind of 'exhibition space' with incredibly broad reach. The continued relevance of the hand drawn image in representations of culture after the advent of photography is explored by tracing the trajectory of the development of visual tropes in early nineteenth century European voyage drawings, to late nineteenth century missionary and anthropological photography, to colonial postage stamps.

Paige Gleeson is a PhD candidate within the ARC Future Fellowship project 'Reform in the Antipodes.' Paige's research interests are the Indigenous histories of Australia and the Pacific, art history and theory, women's history, museum studies and material culture, colonial photography, the history of ethnography, and collective and transcultural memory.

## Eumeralla Wars: A contemporary settler response to frontier conflict through the medium of printmaking

### Rachel Joy

Eumeralla Wars is a massive multi-panel etching I made as part of an artist residency on Gunditjmarra country during 2017. From 1834-1849 a series of battles for country took place between the Gunditjmarra clans of South Western Victoria and settlers of the Portland Bay District. These battles came to be known in settler diaries and the local press as the Eumeralla Wars. I think of Eumeralla Wars as something like my Guernica, a tribute to the Gunditjmarra peoples fighting to defend their lives and their country, and an acknowledgement of the horrific violence they faced in response. While it shares with Guernica a response to the destruction of innocent lives by the horrors of war, Eumeralla Wars does not enter into the figurative. Rather, my work attempts to harness the power of violent mark making to present the viewer with sensations that might cause them to reflect on the terror of a life under siege and the brutality of battles and massacres.

Rachel Joy is a Melbourne based visual artist and independent academic. Her paintings, print works, sculptural practice and writings comment on local and global issues regarding place, identity and history. Trained as an historian before turning to art, Rachel's artworks often reference hidden historical events and offer new ways of understanding them. Rachel has won public art commissions and international residencies and has collaborated with companies of significant renown including Opera Victoria and Snuff Puppets Theatre Company. Most recently her print works have been shown in New York, San Francisco, and Sophia in Bulgaria. She is published in books and academic journals and her work has been exhibited at a range of galleries and public spaces internationally and throughout Australia.



To view artworks or contact Rachel please visit [www.racheljoyartist.com](http://www.racheljoyartist.com)

