

12 A land of sand of flies and of exceedingly black barbarian savages.... there was little good to be done there....

God did
ever
man
see
such a
country!



A new Britannia in another world...

13

Australia Felix (the Happy)



Artist John Glover,
Tasmania



THOMAS LIVINGSTONE MITCHELL

*A land so inviting, and still without inhabitants!... the appearance of
a well kept park...*

John Glover: My House and Garden, 1840



A country ready for the immediate reception of civilized man

The train ran for a long time through Sydney, or the endless outsides of Sydney... D.H. Lawrence, 1923.



Fred Williams, Upwey Landscape, 1965



That curious sombreness of Australia, the sense of oldness... ??? formless??

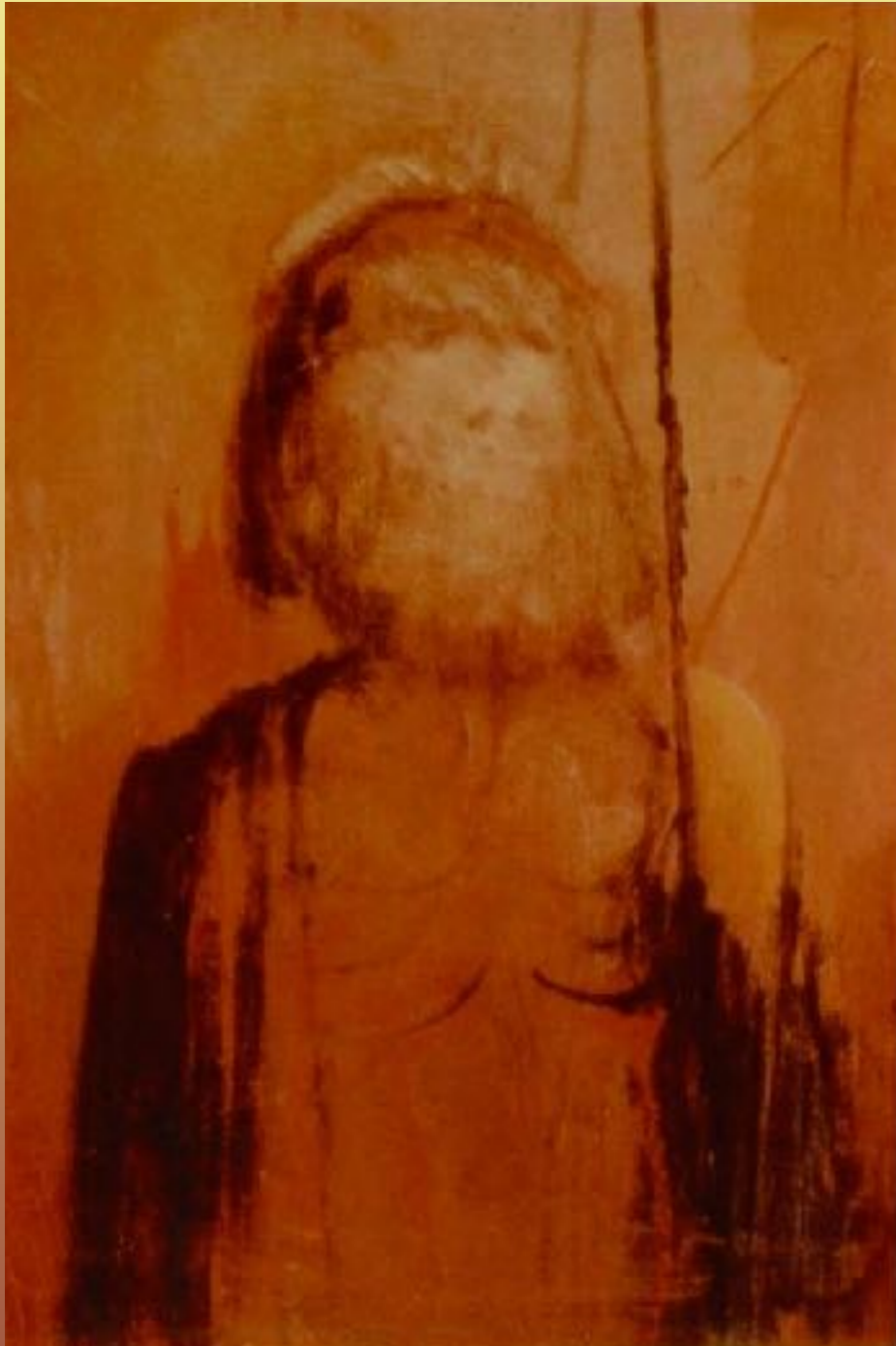


Drysdale, “The Rainmaker”

Ernest Grisels “Going Home” 1880



The strange, as it were, invisible beauty... beyond the range of our white vision. You feel you can't *see* - ...like a face with little or no features, a dark face. It is so aboriginal, out of our ken, and it hangs back so aloof....*formless* beauty.....



What does Drysdale's image of the Rainmaker convey? How does it convey this? How do you understand Lawrence's response to the Australian landscape? Does it share anything with Drysdale's point of view?

19

David Malouf *Fly Away Peter*



John Glover: My House and Garden, 1840



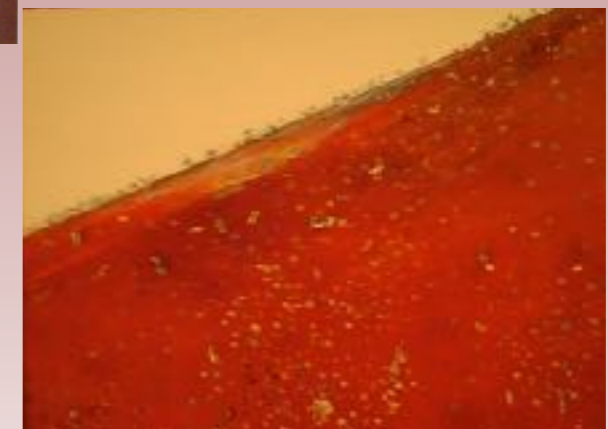
... they had always had in mind a picture they had brought from “home”...

...its ragged edges, its sprawl, the sense it gave of being unfinished...

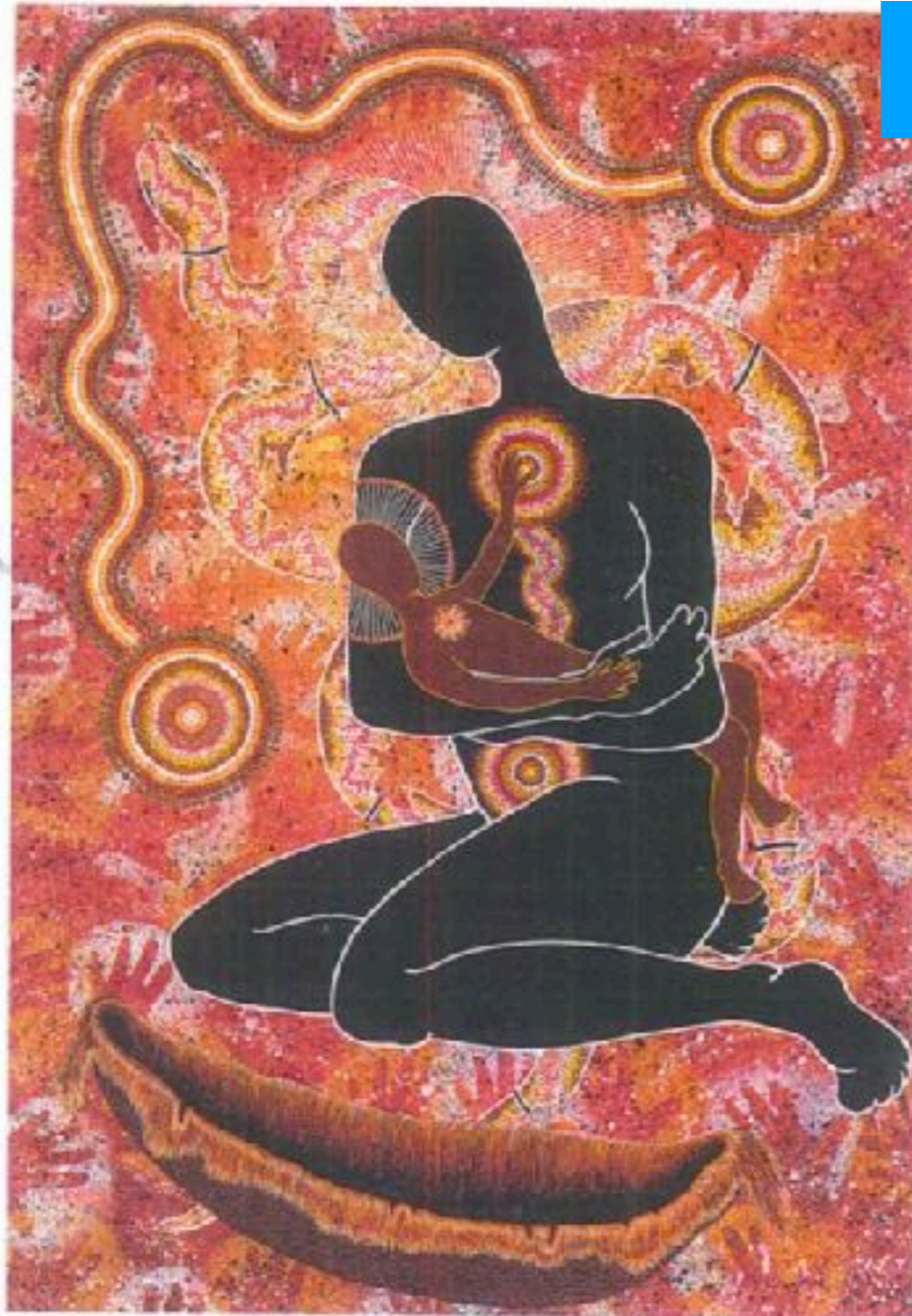


Fred Williams

Formless ????? See question 4



Dadirri



the Aboriginal gift

Spirituality for a Nation

Eugene Stockton, a priest of the Diocese of Parramatta (NSW), was a longtime seminary lecturer and served in parish, university and Aboriginal ministries. He has degrees in Divinity, Philosophy and Sacred Scripture. As an archaeologist he has engaged in excavations and surveys in many parts of the Middle East and Australia. These varied interests have led to many publications, especially in the pursuit of an Australian spirituality.

Garma
Festival
2018



**Fr Laurence Freeman OSB &
Miriam Rose Ungunmerr at
ACU 2017**



Many Australians understand that Aboriginal people have a special respect for nature . . .

That (they) have a very strong sense of community . . .
that we are people who celebrate together.

There is another special quality of my people
that I believe is the most important.

It is our most unique gift.

It is perhaps the greatest gift we can give
to our fellow Australians.

In our language, this quality is called *dadirri*.

This is the gift that Australia is thirsting for.

Miriam-Rose Ungunmerr



Covenant with the land & her people:

A proposal promoted by Kuri-Ngai Partners in the International Year of the World's Indigenous People (1993), a group which saw the land as a great unifier of Australia's people and the ultimate instrument of reconciliation.

Today, we . . . make a covenant with this Land.
As a branch is grafted onto a mature stock
So we want to be grafted onto the ancient heritage of this land
So that its life may flow through ours.

We commit ourselves to the land about us
And to all who belong to it,
Both those who are Indigenous and
Those newcomers who have similarly bound themselves to this land.

We will care for this, our mother,
And for her children,
With gentleness, patience, simplicity and compassion.

Covenant with the land & her people:

A proposal promoted by Kuri-Ngai Partners in the International Year of the World's Indigenous People (1993), a group which saw the land as a great unifier of Australia's people and the ultimate instrument of reconciliation.

Rather than as a right of property.
We will see the land as a gift to us from God,
For which we are wholeheartedly thankful,
And we undertake the glad duty of looking after this gift
Till the day of account.

We thank God, too, for all the goods of the earth –
Air, water, power, food
And all the riches above and below the ground –
And we undertake to use them as we need, sparingly and thoughtfully.

According to our understanding of God,
We see the land as sacrament and icon of our mothering God.
We look out for the coming of God's Son to us in this land.
As we enter more deeply into this mystical being about us,
We will listen to the Spirit, the Breath of God,
Who for ages has blown through this land.

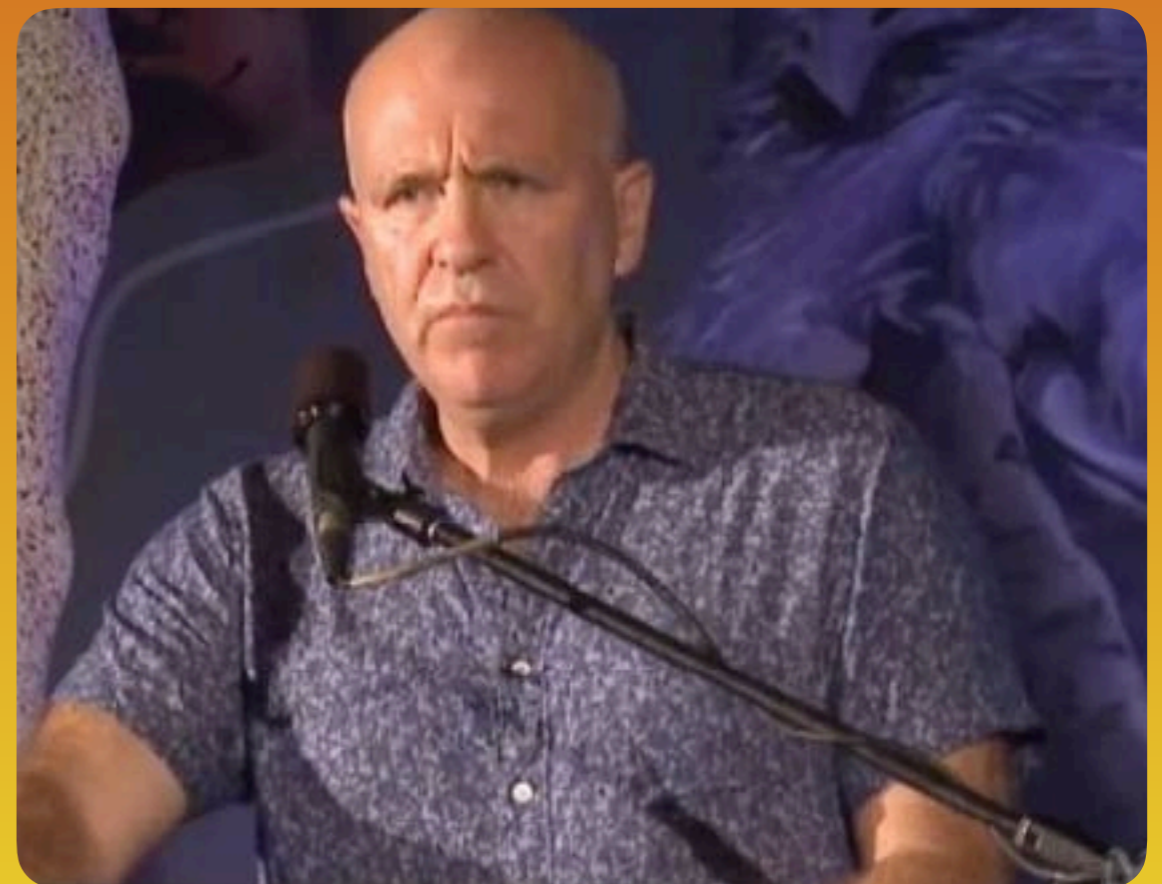


Writing by and about Indigenous Australians

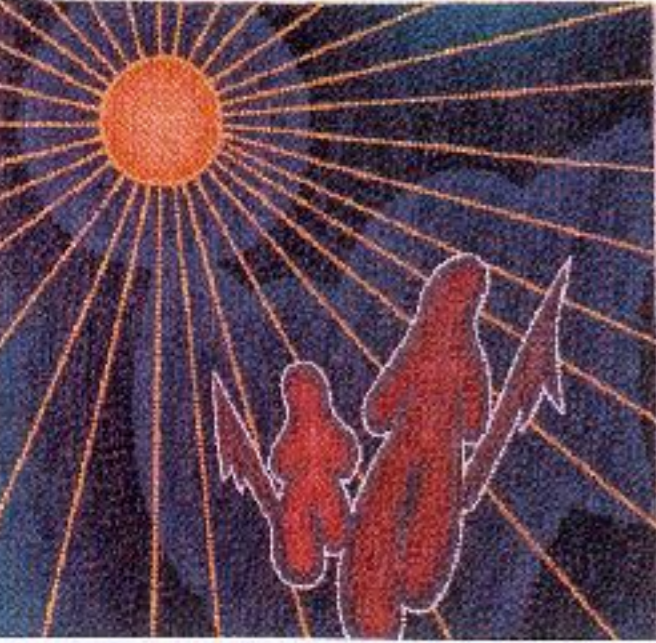


Uluru Statement 2017/ Garma Festival 2018 (Yothu Yindi Foundation)

- Richard Flanagan (Man Booker Prize Winner) *Pen* 1348
- Galarrwuy Yunupingu (Member of Yothu Yindi)



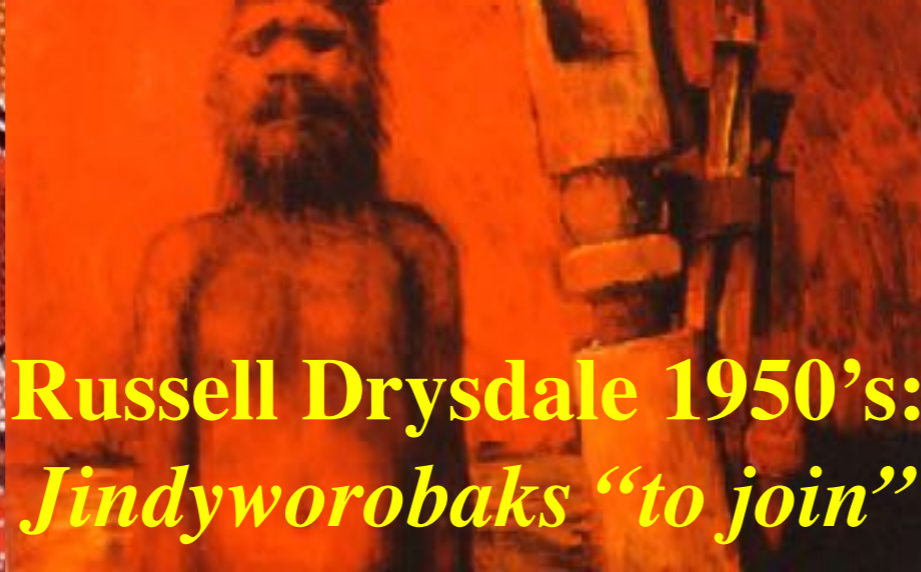




The Beginnings of the Public Face of Aboriginal Writing

- 1st National Aboriginal Writers' Conference in 1983
- An underlying issue is that contemporary Aboriginal writers should explore and learn from the forms of their own traditional writing and free themselves from Western models. This trend has been happening most obviously in Aboriginal painting

Namatjira, Central Australian
Landscape 1936



Russell Drysdale 1950's:
Jindyworobaks "to join"

Paddy Nelson

The Beginnings of the Public Face of Aboriginal Writing in Music



- This exploration and learning from the forms of their own traditional culture, freeing themselves from Western models, has also been happening in Aboriginal contemporary music.



Australia's bicentennial year

1988

**a Year of Mourning
for Australian Aboriginals:
Commemorating
the Invasion.**

Mabo/ Land Rights/Wik

http://guides.slsa.sa.gov.au/Native_title

- **June 1992: High Court Decision: Eddie Mabo *did* own his land**
- **The Mabo case overturned the doctrine of *Terra Nullius***
- **“Mabo presents Australia with an opportunity to heal itself of the psychological trauma of its violent birth and development... which has continued to tear at the nation’s soul.”**
- **October 4th 2000: The Wik people yesterday won a historic court ruling that they hold native title over 6,000 square kilometres of Cape York.**



“Treaty 98”

**Terra
Nullius**

Reconciliation ?



“Treaty 98”

Well I heard it on the radio/ and I saw it on the television/ Now it's **1998**,
all you talking politicians/ Words are easy, words are cheap/ Much cheaper
than our priceless land/ All your promises have been broken/ Just like writing
in the sand/ Treaty Yeh Treay Yeh Treaty Yeh Treaty Now

Nhema Gayakaya Nhe Gay Anhe Nhe Gay Anhe/ Matini Walangwalang Nheya/ Nhimadjatpanhe Walang Gumurrt
Jararrk/ Bangade

This land was never given up/ This land was never bought and sold/ The
planting of the union jack/ Never changed our law at all/ Now two rivers run
their course/Separated for so long/ I'm dreaming of a brighter day/ When the
waters will be one/

Treaty Yeh Treay Yeh Treaty Yeh Treaty Now

“Treaty 98”

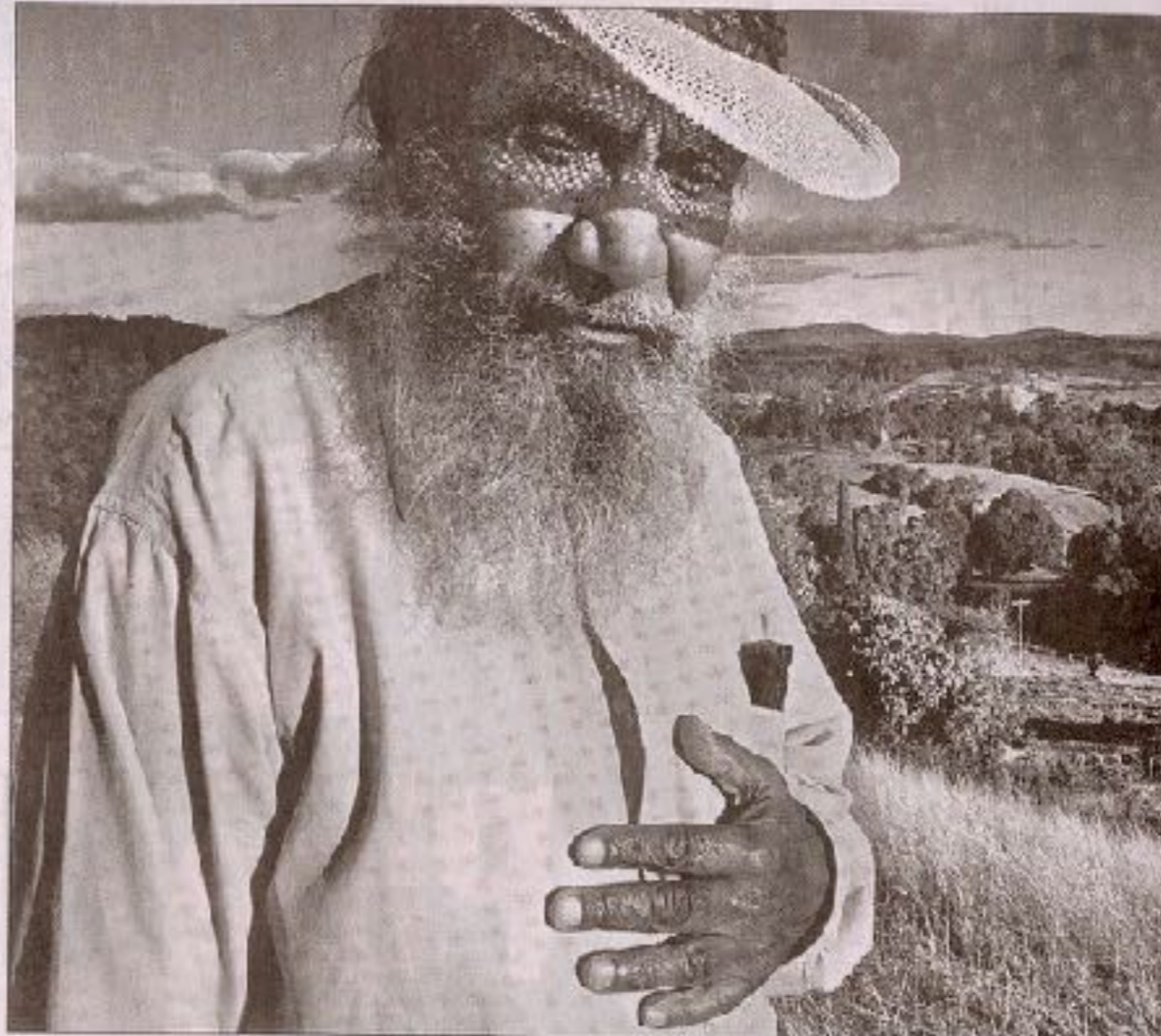
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than our priceless land/ All your promises have been broken/ Just like writing
in the sand/ Treaty Yeh Treay Yeh Treaty Yeh Treaty Now

Discussion:

What are the issues being presented
in this song? Do you think the issues
are still relevant today?



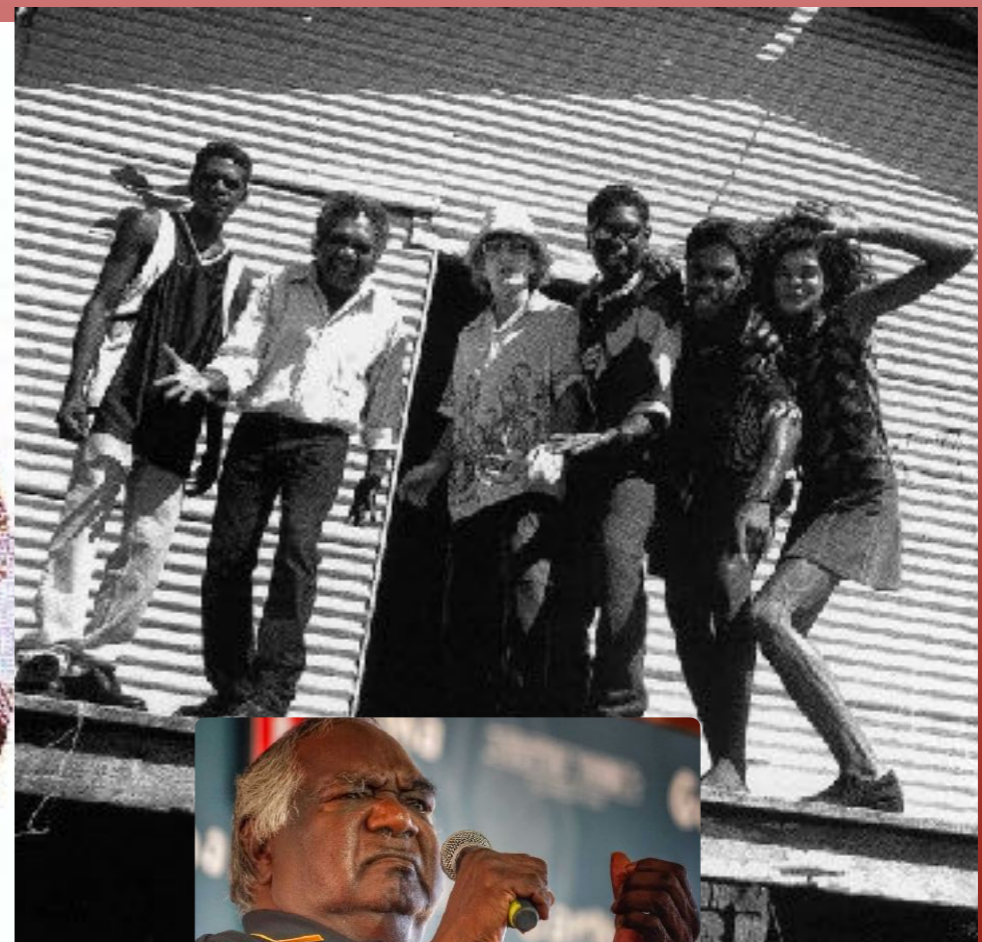
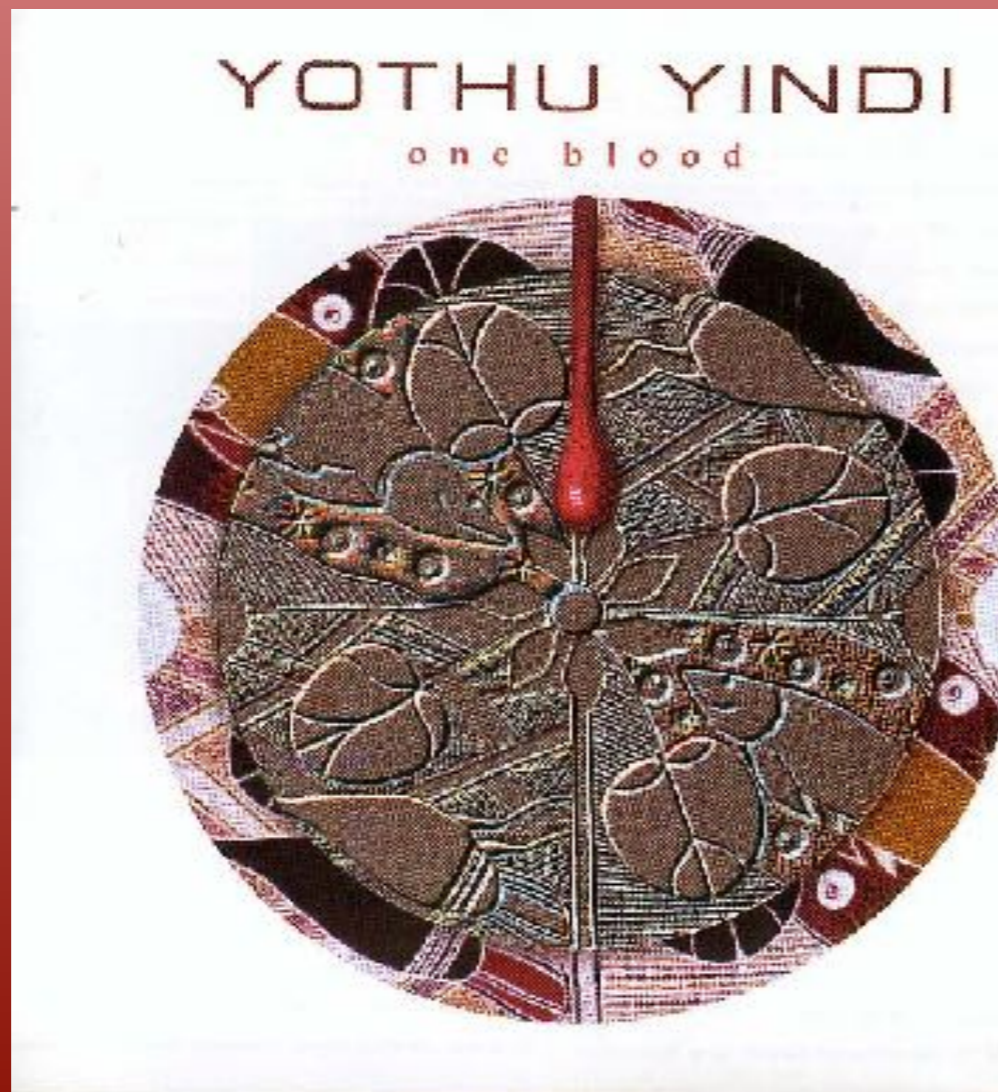
The NSW Government
promised to consult
traditional owners when
creating national parks –
but it never happened,
writes **Debra Jopson**.



Title misdeeds

Sydney Morning Herald

Yothu Yindi was formed in Arnhem Land in 1986 as a vehicle through which Yolngu (Aboriginal) people could share their culture with other people by fusing traditional and contemporary modes of music and dance. Yolngu culture is among the oldest living cultures on earth. They have a vision of racial harmony and respect for mother earth.

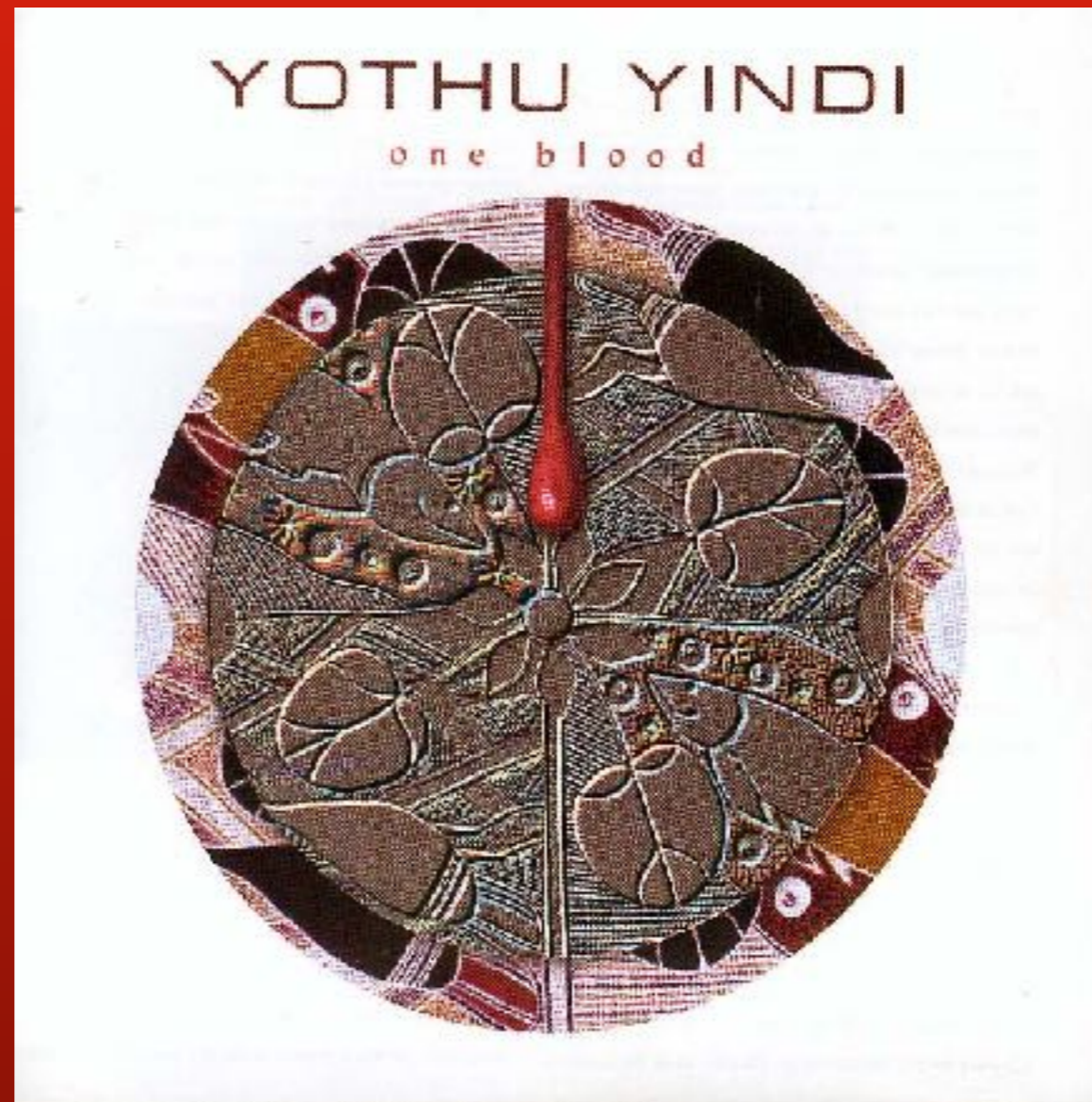


• **Garrwuy Yunupingu**

“One Blood”

1999

Blend of
Traditional
&
Western
Styles



2) *One Blood*: Can you hear it comin' on down /Can you hear
it it's all around you /The beating of the heart waking up the
land /The beating of the heart **one blood**

Can you feel it in your heart
Sadness happiness while the fire burns
The beating of the heart one blood..

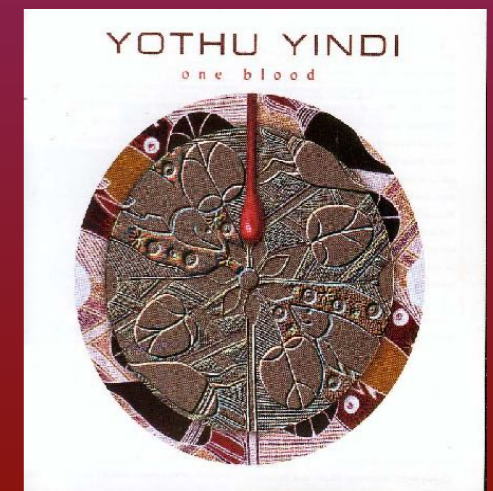
Mitji Maypa, Mintji Gulku, Mitji Maypa, Mintji Gulku,
Batayunmirri, Gandydjarr Ngupan, Batayunmirri, Gandydjarr
Ngupan.

Ah ah ah beating one blood....

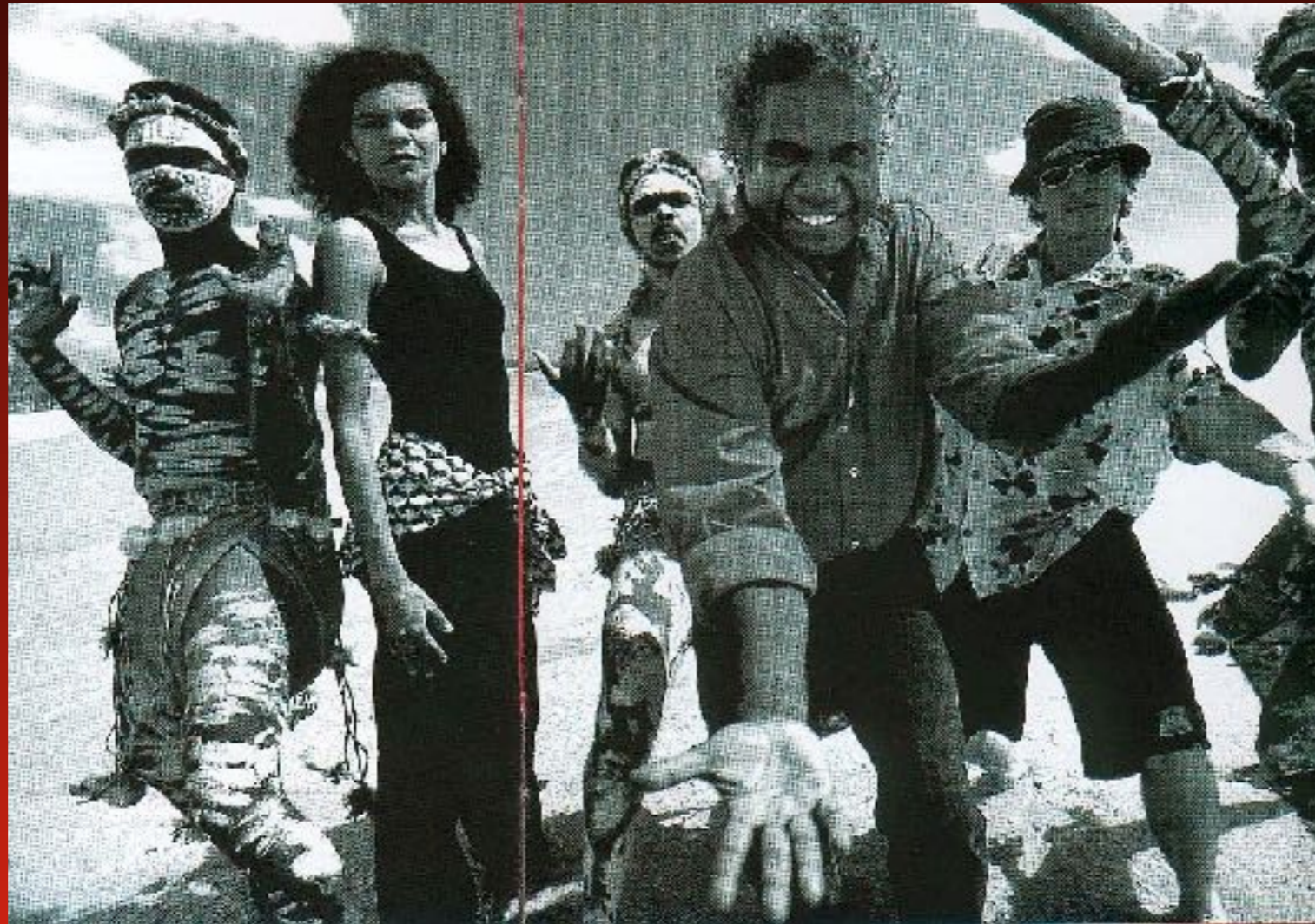
Laykarramu Laykarramu, Yewukuk Yewuk Yewuk, Nha
Ngarra Nhuna.....

Beating **one blood**

Can you see it in the haze /Moving shadows race against me, /
Different colours one blood....



“Tribal Voices”



“Tribal Voices”

There's a wakening of a rainbow dawn/ And the sun will rise up high/ There's a whisper in the morning light/ Saying get up and meet the day/

*But inside my mind there is a **tribal/ voice** and it's speaking to me every day/ and all I have to do is to make a choice/ cause I know there is no other way.*

*All the people in the world/ Are dreaming/ Get up, Stand up/ Some of us cry for survival now/ Get up, Stand up/ Saying c'mon c'mon stand up/ For your rights/ While others don't give a damn they're/ all waiting for a perfect day/ Better get up and fight for your rights/ Don't be afraid of the move you make/ You better listen to your **tribal voice**....*

*Malpiny Malpiny Gunamalmal, Malpiny Malpiny Gunamalmal,
Malpiny Malpiny Gunamalmal...*

“Tribal Voices”

? How successful do you think Yothu Yindi and other such bands have been in opening Australian minds to a deeper understanding of the social and political issues at stake?

<https://www.youtube.com/watch?v=CG-CNqOhO2c>

<https://www.youtube.com/watch?v=vzqlvLjbYQs>



“Tribal Voices”:Yothu Yindi - Djäpana Sunset Dreaming

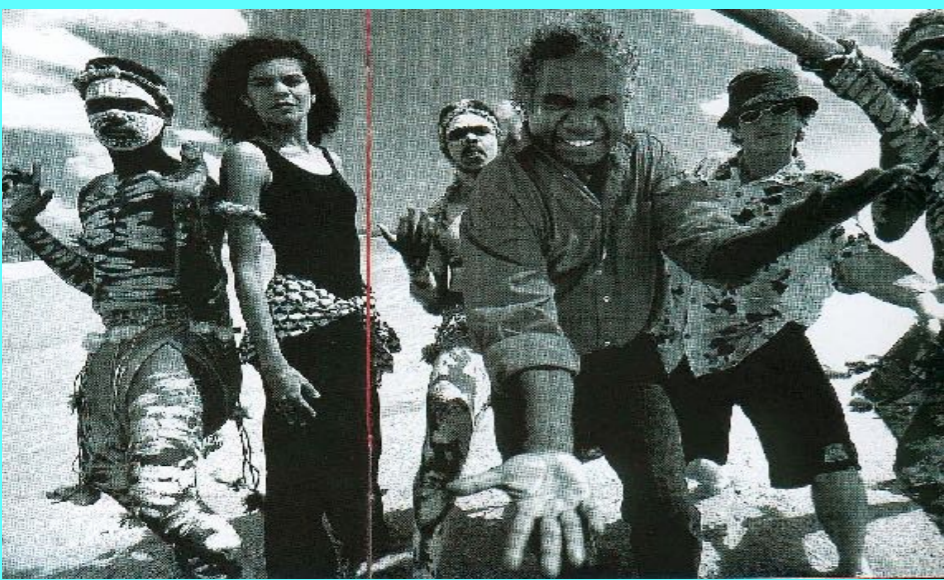
“Can't everyone just enjoy the music without it turning into a racist argument? I think that was the whole point of Yothu Yindi's music wasn't it? To celebrate the unique culture of both indigenous and non indigenous people in this country. We've gone past the point of calling each other names, lets all work together to make every single person living in this country thrive as a group and as individuals.”

*? How succesful do you think Yothi Yindi
and other such bands have been in opening
Australian minds to a deeper understanding
of the social and political issues at stake?*

<https://www.youtube.com/watch?v=CG-CNqOhO2c>

<https://www.youtube.com/watch?v=vzqlvLjbYQs>





Session One: “What role does Indigenous literature play in the Australian cultural industry:

- Josie Douglas editor
- ... literature (poetry, fiction, drama, song) has the capacity to make people feel and think on an individual basis- through literature an Aboriginal person is invited into a suburban lounge room.
- Literature helps to legitimise our experience; it communicates to others what “our mob” have known for a long time- it is the record of our collective memories and experiences.

A close-up portrait of Alexis Wright, a woman with dark, curly hair, looking slightly to the right. She is wearing a dark jacket over a patterned scarf. The background is a blurred bookshelf.

Alexis Wright wins 2018 Stella Prize for Tracker, an epic feat of Aboriginal storytelling

April 12, 2018 8.02pm AEST



**Words of Alexis Wright- contemporary
Aboriginal Woman novelist (author of *Plains of
Promise & Carpentaria* 2007 Miles Franklin &
2018 Stella Prize) *PEN Anthology* 1215-1220**

She writes

**There are thousands of people who have no voice in
Australia... I use literature to create a truer picture of
reality... Fiction/ Poetry has allowed me to create a
testament; literature is a good tool to talk about the pain.
My reasons for writing: it is my refusal to lie about what I
know... A writer writes against the current of our times...**



Bennelong (60ff)
Watkin Tench (56 ff)



Mulla Villa Wollombi



(80 ff)





David Unaipon (315 ff “Hungarrda”)

Educated by missionaries-the ‘first’ Aboriginal author
writing in English.





David Unaipon



- Opening access to the Aboriginal spirit world
- Mudrooroo in his 1997 book *The Indigenous Literature of Australia* argues that much Aboriginal literature published so far is “essentially socially realist work... with scant regard paid to **maban** reality”.
- **Maban** is “*a call to Indigenous people to live in their own reality, to avoid the hardness of the measuring rod and to fall back into the magic of our Dreaming.*”