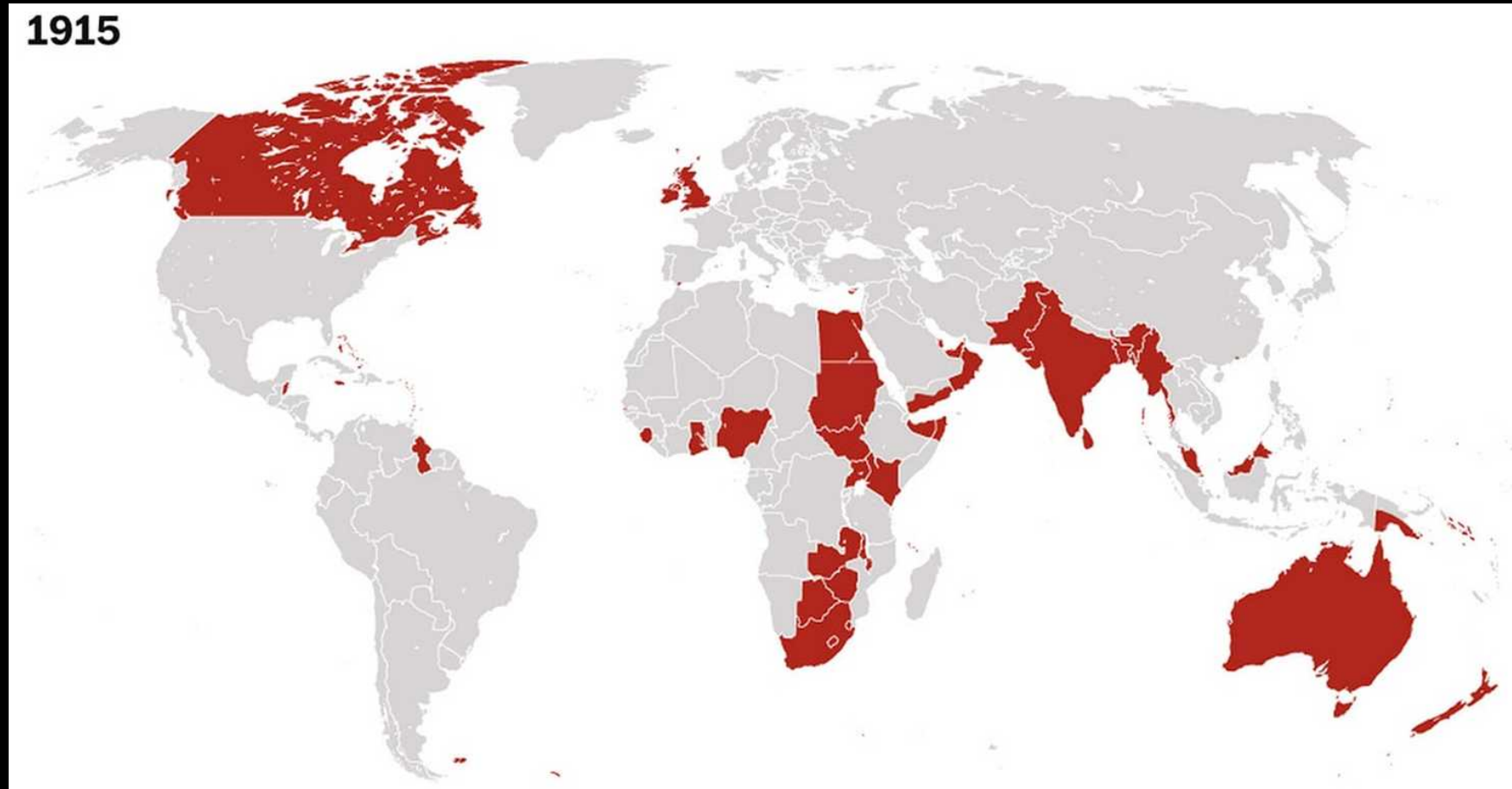


“To photograph people is to violate them, by seeing them as they never see themselves, by having knowledge of them they can never have; **it turns people into objects that can be symbolically possessed.** Just as the camera is a sublimation of the gun, to photograph someone is a sublimation of a murder – a soft murder, appropriate to a sad, frightened time.”

Susan Sontag, *On Photography*, 1977

British Empire 1915: What is colonization?



https://www.washingtonpost.com/news/worldviews/wp/2015/09/08/map-the-rise-and-fall-of-the-british-empire/?noredirect=on&utm_term=.7ca4094255df

Aboriginal and Torres
Strait Islanders should
use caution viewing
the films on this channel
because they may
contain images or voices
of dead persons.

Photography as the colonist's
desire to have knowledge of
the colonized

Defining that desire

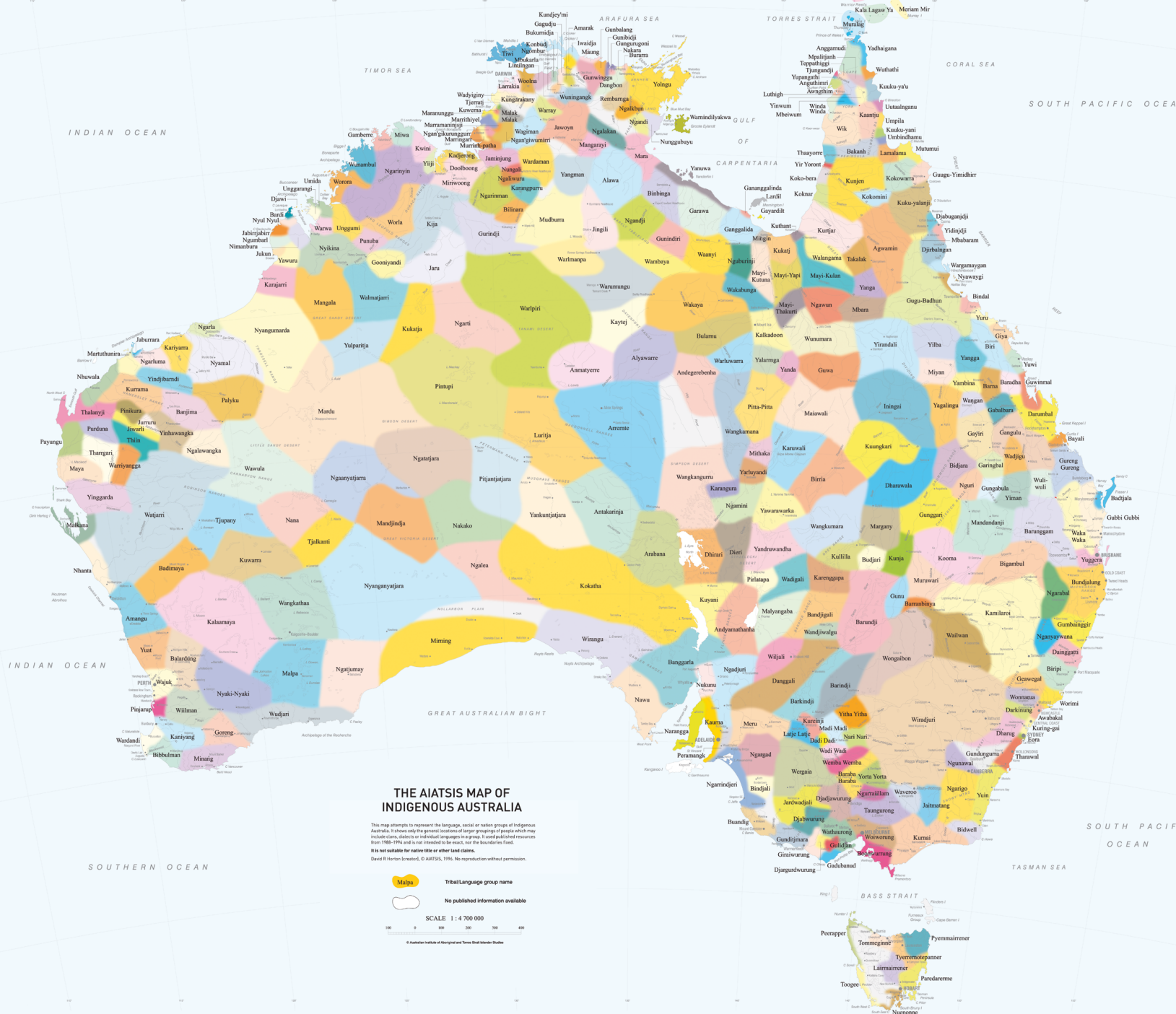


Walter Baldwin Spencer,
Arernte welcoming dance, entrance of the strangers,
Alice Springs, Central Australia, 9 May 1901



THE FIRST AUSTRALIANS

<https://www.youtube.com/watch?v=J9mPBd8I3qU>



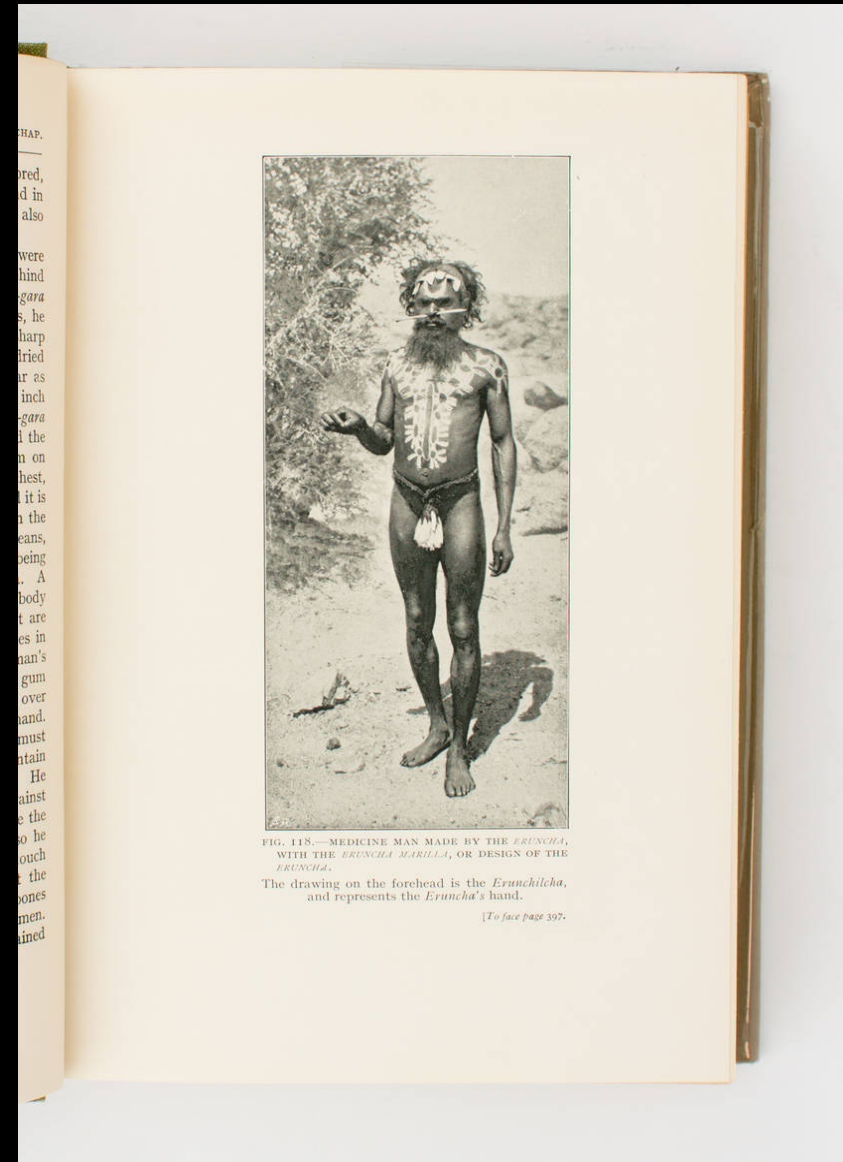
“Terra Nullius”

Deep time

Baldwin Spencer, *The Arunta: a Study of a Stone Age People* (1927)

'stone age' – theory of progress via 'civilization'

Downplay of indigenous technologies, cultural practices





How was this image used within a colonial agenda?

Shows the: Last “Full Blood” Tasmanian aboriginal

Supports the theory of a dying race

[Bones displayed in the Tasmanian museum until 1950s, then kept in storage, laid to rest in the 1980s]

Theories of ‘dying races’ used to mitigate responsibility for colonization through naturalizing indigenous displacement

Supposed extinction of indigenous peoples used to support the prevailing myth of the peaceful occupation of Australia

Truganini
1866



1886 Half-Cast Act and the Stolen Generations

Douglas Kilburn

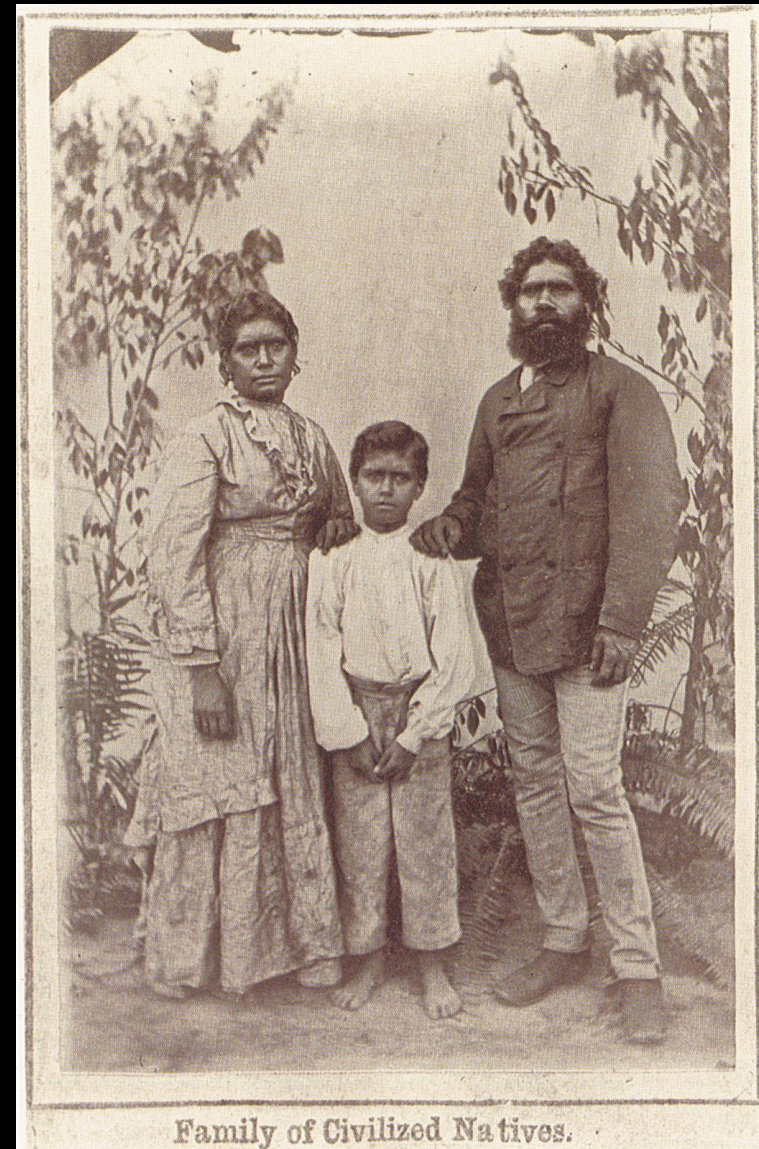
No title (Group of Koori men)

(c. 1847)

daguerreotype, leather, wood, velvet, brass



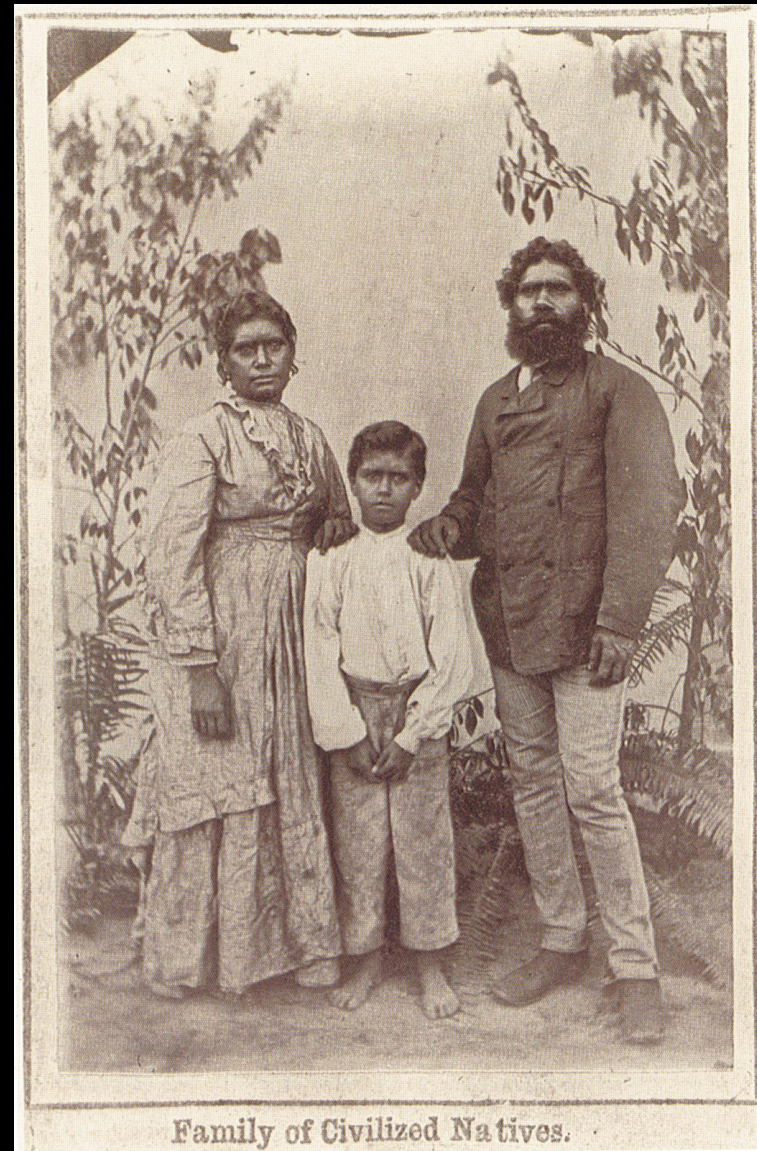
What is a settler-colony?



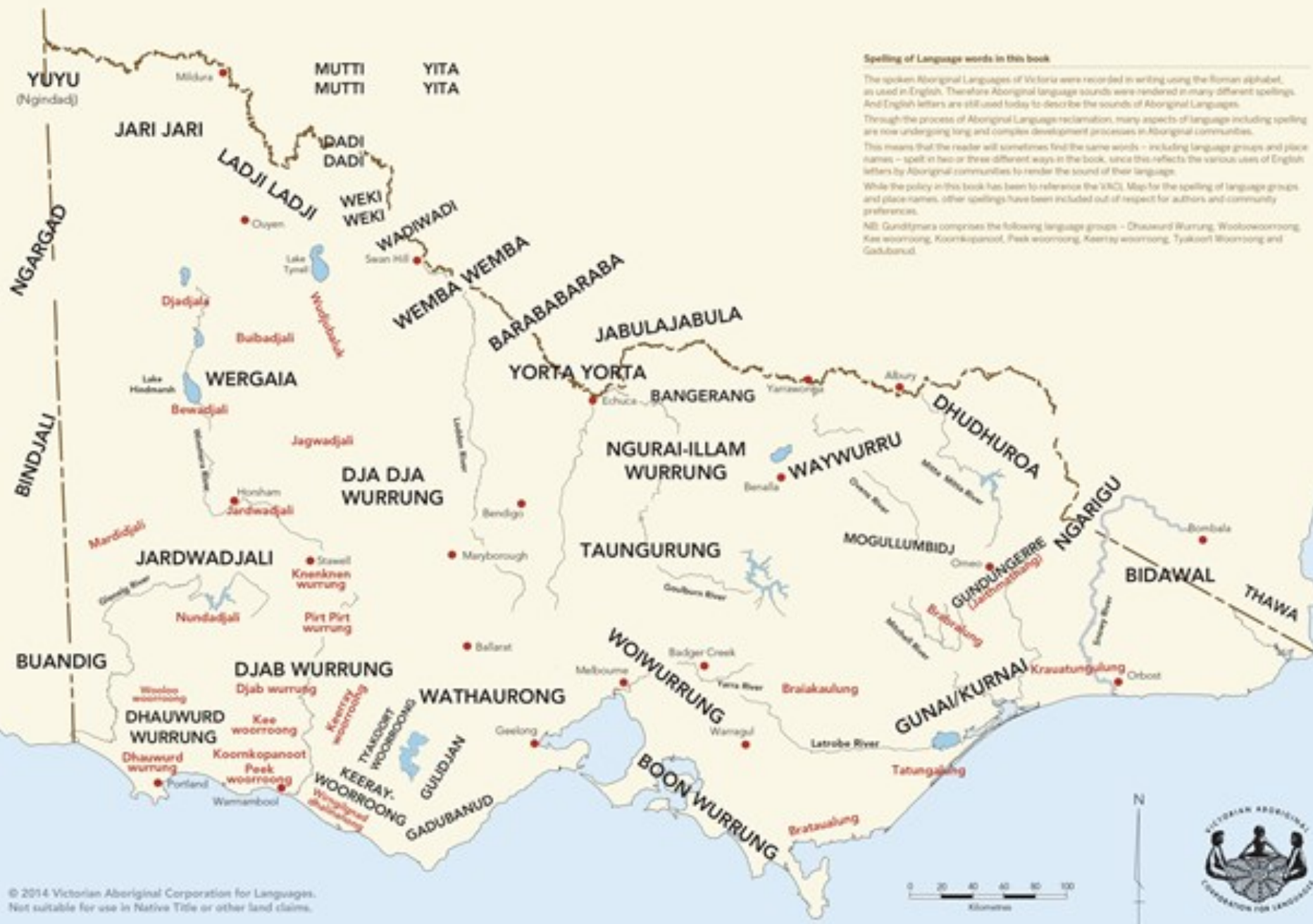
62. Fred Kruger, *Family of Civilised Natives*. From *Souvenir: Album of Victorian Aboriginals*. PIC Album 30C NK4165, Rex Nan Kivell Collection. By permission of the National Library of Australia.

Image commissioned by the board for the protection of aborigines in order to demonstrate the success of their civilizing project

And to demonstrate policies of assimilation: the erasure of indigenous culture and the attempt at the seamless integration of those subject into the dominant western culture



62. Fred Kruger, *Family of Civilised Natives*. From *Souvenir: Album of Victorian Aboriginals*. PIC Album 30C NK4165, Rex Nan Kivell Collection. By permission of the National Library of Australia.



Spelling of Language words in this book

The spoken Aboriginal Languages of Victoria were recorded in writing using the Roman alphabet, as used in English. Therefore Aboriginal language sounds were rendered in many different spellings. And English letters are still used today to describe the sounds of Aboriginal Languages.

Through the process of Aboriginal Language reclamation, many aspects of language including spelling are now undergoing long and complex development processes in Aboriginal communities.

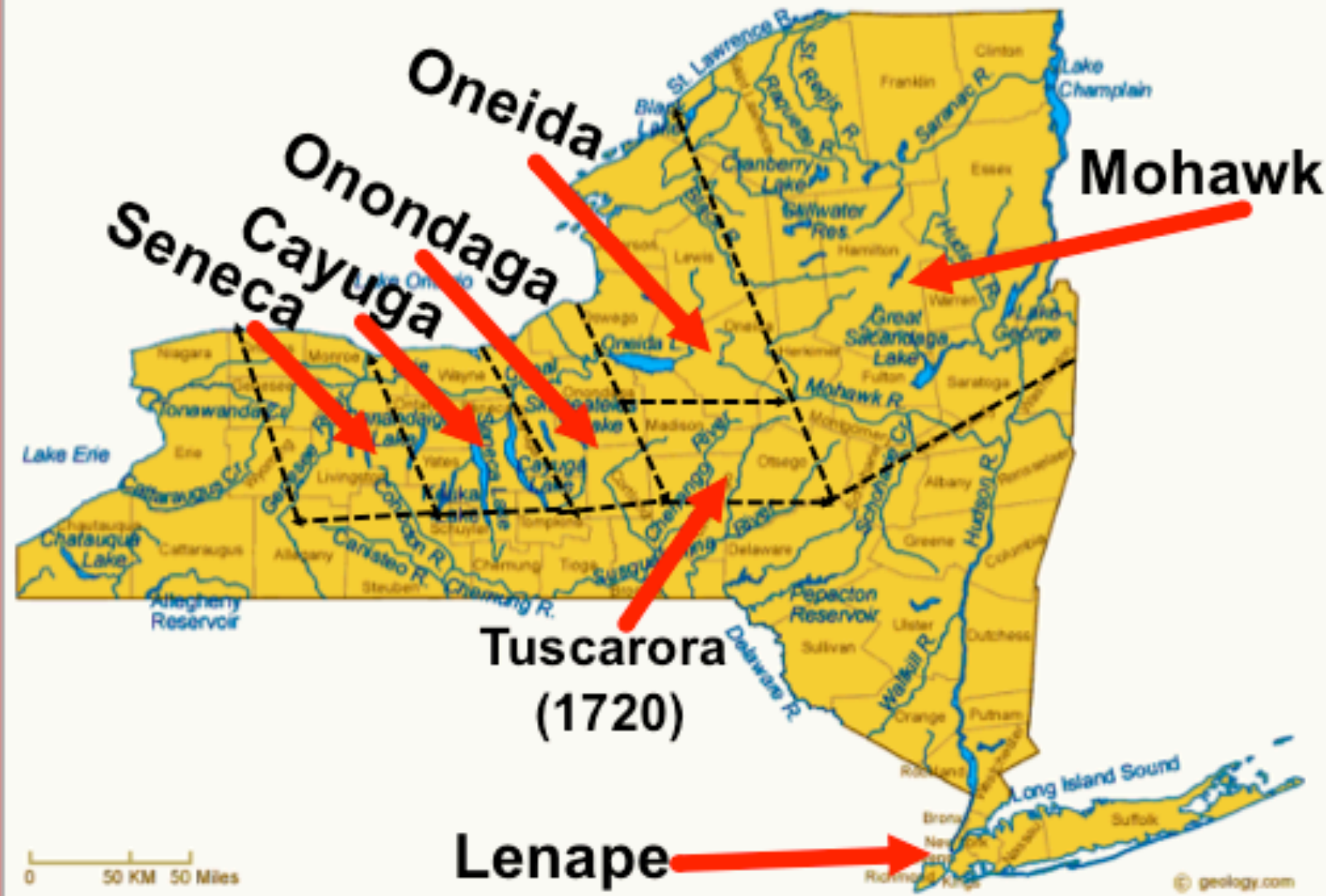
This means that the reader will sometimes find the same words – including language groups and place names – spell in two or three different ways in the book, since this reflects the various uses of English letters by Aboriginal communities to render the sound of their language.

While the policy in this book has been to reference the YACJ Map for the spelling of language groups and place names, other spellings have been included out of respect for authors and community preferences.

NB: Gundjimerri comprises the following language groups – Chauwurd Wurrung, Wooboo-wurrung, Kee woorroong, Koornkopanoot, Peek woorroong, Keeray woorroong, Tyakoori Woorroong and Gadubanud.



NYS Rivers and Tribes in 1600-1720



New York Rivers Shown on the Map: Black River, Canisteo River, Cattaraugus Creek, Chemung River, Chenango River, Cohocton River, Delaware River, Erie Canal, Genesee River, Hudson River, Mohawk River, Raquette River, Saranac River, Schoharie Creek, Sesquehanna River, St. Lawrence River, St. Regis River, Tonawanda Creek and Walkill River.

Fred Kruger
Aboriginal men in canoe,
Coranderrk Aboriginal Station
c.1883
albumen silver photograph
19.9 x 27.1 cm
National Gallery of Victoria, Melbourne

Kruger was commissioned to document
the way of life at
Coranderrk

Coranderrk residents participated in the
historical re-construction of their own
story in collaboration with the photographer





21. Charles Walter, "Portraits of Aboriginal Natives Settled at Coranderrk." Panel produced for Intercolonial Exhibition, 1866. Accession number H91.1/1-106. La Trobe Picture Collection, State Library of Victoria, Melbourne.

Coranderrk – Aboriginal Reserve 1863 - 1924

“Reserve”

Semi-autonomous

Established by members of the
Wurundjeri and Taungurung peoples

Station

Mission

Protectorate

Restrictions on liberty, travel, marriage.



Charles Walter, *The Yarra Tribe starting out for the Acheron*, 1862

‘idealized Christian farming village’





*Eliza's daughter.
crocheted a collar and sent it to Queen
who acknowledged it by a letter.*

How have colonized subjects exercised agency through photography ?

1870

Darwinist Thomas Henry Huxley applied to the Board seeking images of uniformly posed naked "specimens". This request received a polite refusal

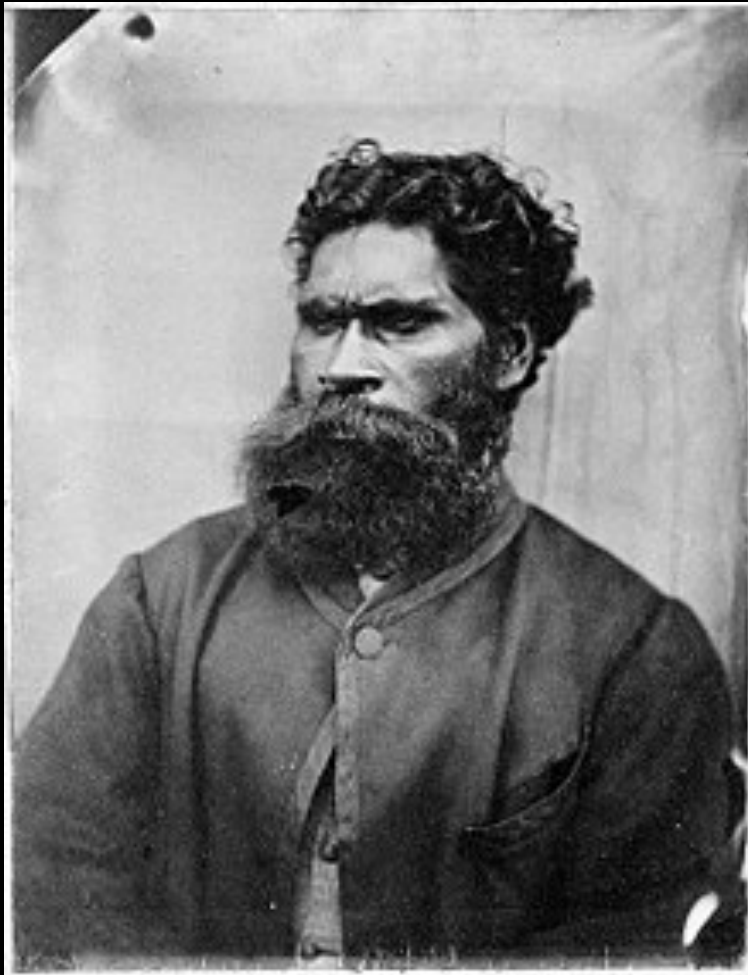
1881

Coranderrk inquiry: residents petitioned parliament for the survival of Coranderrk.

Charles Walter
Eliza's Daughter c 1866

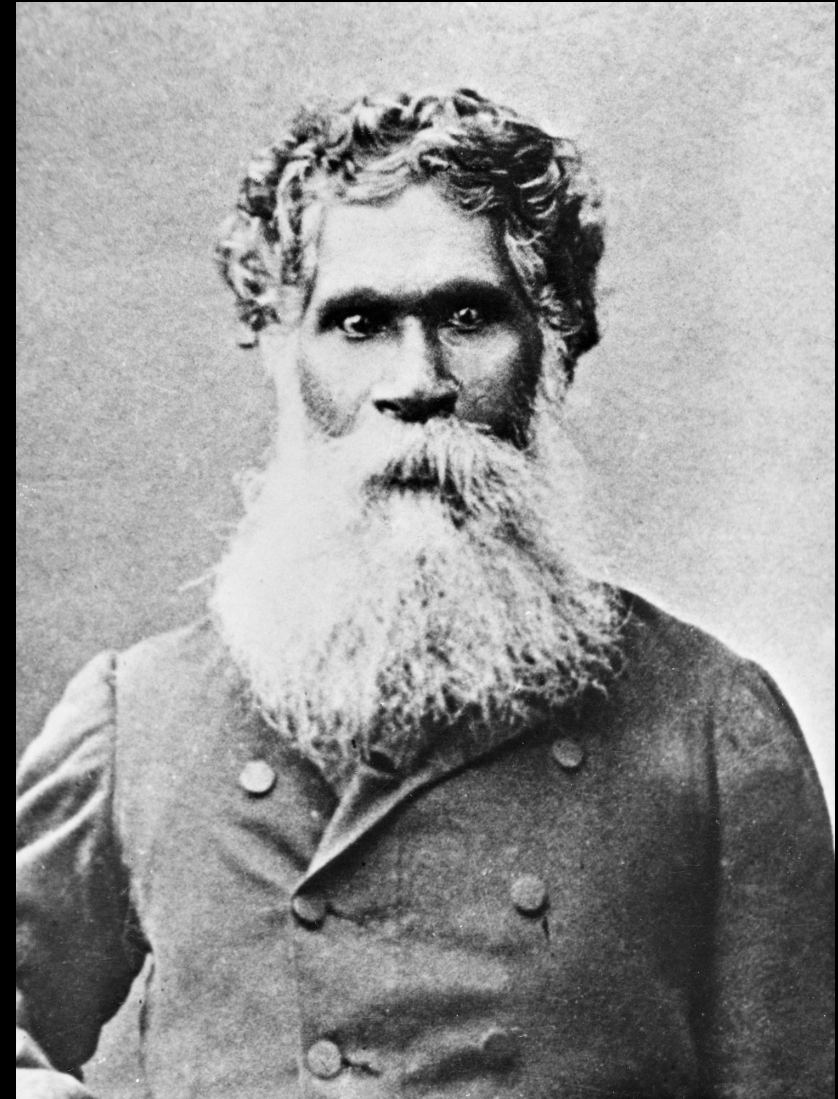


Paul Foelsche's photographic portraits of indigenous subjects taken in and around Palmerston (Darwin) between the 1870s and 1890



William Barak in c. 1860

William Barak, a communicator, artist, a diplomat, and an ambassador for his people, was a proud and strong Indigenous Australian man as revealed in this portrait of him in European attire. He was, however, as Joy Wandin Murphy states 'caught between two worlds and fraught by having to accommodate both cultures'



Unknown photographer
William Barak c.1876
gelatin silver photograph
National Archives of Australia, Canberra



What is the colonial archive?

Anonymity
Fetishization (sexualization)

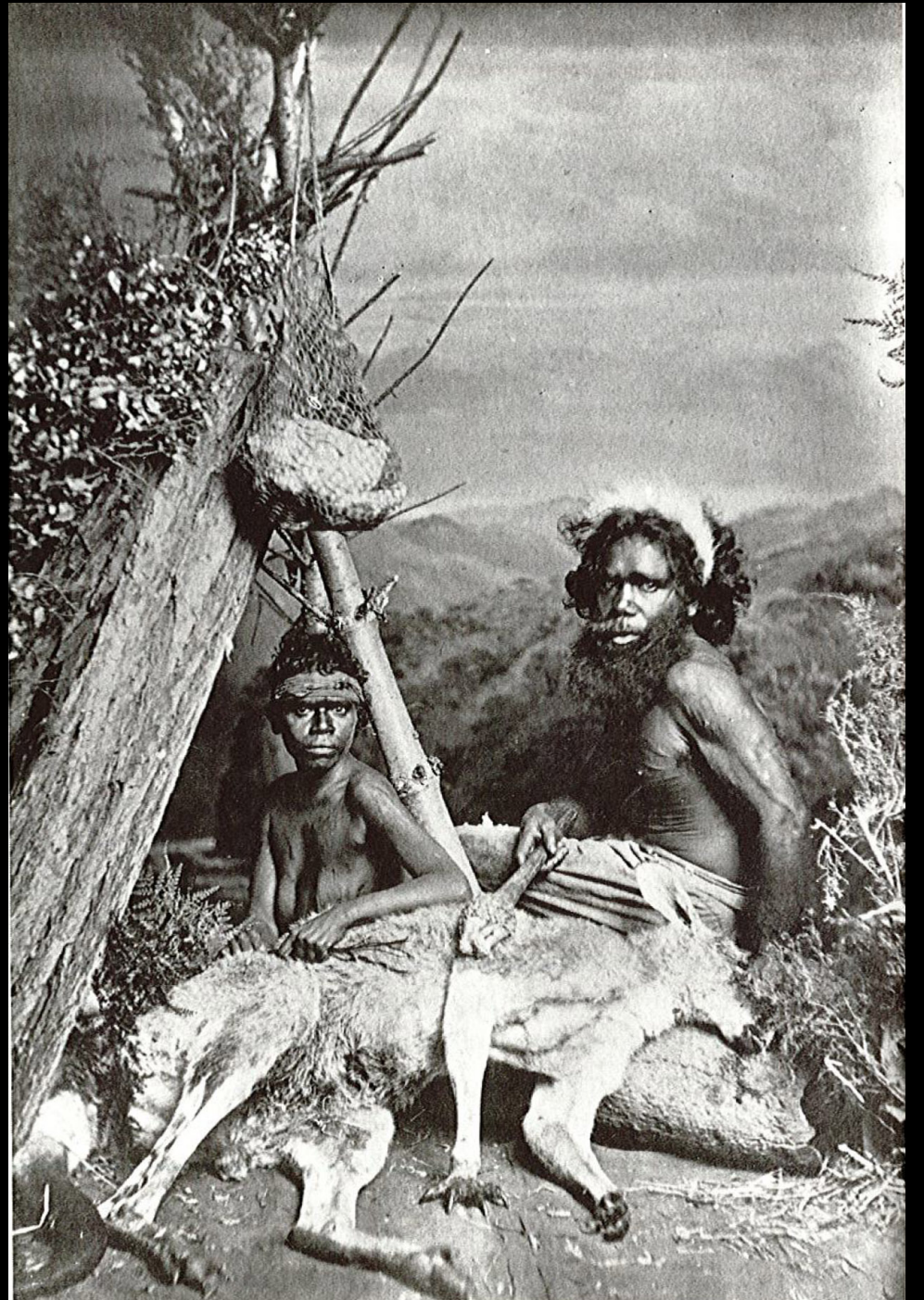
J W Lindt

No title (Aboriginal man holding a gun)

(c. 1873)

no. 18 from the *Australian Aboriginals* portfolio (c. 1873)

J. W. Lindt
Unidentified Aborigines,
c. 1870







Billy, Jenny and her son Toby, the survivors of the group of nine removed from North Queensland - Paris, November 1885



Fiona Foley, *Native Blood* 1994



Brook Andrew, *Sexy and Dangerous*,
1.8 x 1.0 m, Duratran on Perspex, 1996

Ghosts



Leah King-Smith

Untitled number 5 from the *Patterns of connection*, 1991



Leah King-Smith

Barak Number 3 from the *Patterns of connection*, 1991

Douglas Kilburn

No title (Group of Koori men)

(c. 1847)

daguerreotype, leather, wood, velvet, brass



Sovereignty

On 26 January 1972 Redfern based Aboriginal activists Michael Anderson, Billy Craigie, Tony Coorie and Bert Williams set up a protest camp under a beach umbrella on the lawns of Parliament House in Canberra that they named the 'Aboriginal Embassy'.





ABORIGINAL
BASE

Further Reading

Wendy Garden, "Ethical witnessing and the portrait photograph: Brook Andrew" in *Journal of Australian Studies*, 2011

Brenda L. Croft, "Laying Ghosts to Rest" in Judy Annear *Portraits of Oceania*. Sydney, AGNSW, 1997

(available via open lab)