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Lines in the sand: The personal and historical story of an exhibition

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Abstract
My great-great-great-great-grandfather Philip Gidley King, Second Lieutenant to Captain Arthur Phillip had arrived in Botany Bay on HMS Supply, landing at Yarra Bay. On the 19th January 1788, both Phillip and King walked across the hot sand, in uniforms most unsuitable for the January heat. As they searched for water, they had the first encounters with Aborigines. On the first evening in Port Jackson on the beach with Aborigines at Manly Cove, Captain Arthur Phillip wrote: ‘As their curiosity made them very troublesome when we were preparing our Dinner, I made a circle round us; there was little difficulty in making them understand that they were not to come within it, and they then sat down very quiet’ (qtd in Smith 16).
Lines in the Sand: The Personal and Historical Story of an Exhibition

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King would document several of these early encounters over the next few days. The other better known journal writers such as Watkin Tench, David Collins and John Hunter were on the other First Fleet ships, days behind HMS Supply. King’s accounts (and his later account of the settlement of Norfolk Island) were subsumed into the published journals of other writers. John Hunter for example, included material from King’s diary without acknowledgement which made it impossible for him to be published himself. King felt cheated about this and his annoyance and difference of opinion is obvious in his annotations in his personal copy of Hunter’s journal. This remained in the family for several generations, was purchased by a noted collector, and then auctioned in London several years ago.

I have been involved in Aboriginal art as a curator and gallerist for over twenty years. I was fortunate in the mid to late 1980s to meet or work with an extraordinary generation of emerging artists and curators including Gordon Bennett, Tracey Moffatt, Michael Riley, Brenda Croft, Hetti Perkins and Djon Mundine. I have always been especially interested in works that specifically address indigenous/setter first encounters as they have provided an Aboriginal perspective which is markedly absent from historical accounts.
Gordon Bennett

*Australian Icon (Notes on Perception No. 1)*, 1989

Oil and acrylic on canvas

76 x 57 cm

Private Collection

Reproduced by permission of the artist and Milani Gallery
In the lead up to the Bicentennial of 1988 there was an unprecedented interest and growing awareness of Aboriginal issues and sensitivities. *Lines in the Sand* includes several works that were produced at this time in response to the events being celebrated or boycotted. For example, in Tracey Moffatt’s short film *Nice Coloured Girls* (1987) colonial and contemporary contexts are juxtaposed through the subversion of point of view and power as she inserts a female Aboriginal perspective into the official historical narrative: Aboriginal girls climb up onto the decks of the first ships, or score a ‘Captain’ in Kings Cross. Gordon Bennett’s paintings of this period such as *Australian Icon (Notes On Perception No. 1)* (1989) and *Study for Possession Island* (1991) challenge the orthodox Australian histories, or investigate an Aboriginal identity within a post colonial framework, reinserting an Aboriginal presence in the Australian narrative in an act of reclamation. In *Metaphysical Landscape II* (1990) [see cover] Bennett has appropriated a section of Joseph Lycett’s 1824 aquatint *North View of Sidney*, transforming (re-informing) the image from an Aboriginal perspective, complete with the visual pun of a Xanthorrhoea (or Black Boy), a plant of great use to Aborigines, of which Lycett was probably not aware. Brenda Croft’s photograph of 26th January 1988 reminds us of the unprecedented pan-Australian united Aboriginal opposition to 1988.

Although my colonial ancestors were involved in the dispossession of Aboriginal people, ironically it has been the genuine interest of friends like Tracey Moffatt, Michael Riley and Hetti Perkins in my own family history, which encouraged me to do further research and to be less self-conscious about it. This culminated in the exhibition *Flesh & Blood: A Story of Sydney 1788–1998*, at the Museum of Sydney in 1998, which explored the contribution of various family members to the origin and growth of Sydney. The exhibition was designed to make people think about their own family contributions to where they live, and about how communities and cities develop.

It struck me forcefully at the time that while my own history was well documented and relatively easy to research, little seemed to be known about
the Aboriginal people or their descendants, who were dispossessed, or died, so quickly in the Sydney region after 1788. I was fortunate to meet Keith Vincent Smith who had written the pioneering biographies of Bennelong and Bungaree, and I discovered that a few people knew a surprising amount about the Eora people and were doing extraordinary research, including reconstructing the language. This resulted in the 2006 Mitchell Library exhibition *EORA: Mapping Aboriginal Sydney 1788–1850* co-curated by Keith Vincent Smith and me. While it included extensive material, all existing vocabularies of Eora words, and many accounts, quotes and representation of Aboriginal people, their voice and perspective remained more elusive than I had anticipated.

To counter this, I wanted to try to personalise, where possible, specific relationships or encounters between my family and Aboriginal people, as documentation does exist in some instances. My starting point was my ancestor Philip Gidley King in Botany Bay in 1788. This research has culminated in the exhibition *Lines in the Sand: Botany Bay Stories from 1770*, staged at the Hazelhurst Regional Gallery and Arts Centre in the Sutherland Shire, which extends to the southern side of Botany Bay. The exhibition, in which selected colonial, contemporary and local artists respond to the events of 1770 and 1788, provides the opportunity to reflect on a pre-1770 Aboriginal existence and its subsequent loss; the meeting of two entirely alien world views; the Enlightenment’s search for knowledge about the diversity and connectedness of the world’s flora, fauna and people; and the weaving of foundational narratives, including a counter narrative of resistance. *Lines in the Sand* illustrates how Aboriginal voices — and the artists have been the most articulate — are being inserted back into the Australian narrative.

Botany Bay was a contested and paradoxical site from the beginning with the Aborigines calling out ‘warra warra wai’ (‘go away’, ‘begone’) which was
interpreted as ‘welcome’. Both the leading explorer (Cook) and botanist (Banks) of the day were wrong about the suitability of the site to support a colony, but there was an urgent need to establish another site for convicts due to the American War of Independence; fierce strategic and economic competition with the French, Spanish and Portuguese; and the need for a naval and supply base.

*Lines in the Sand* contains iconic representations of the events in Botany Bay such as E. Phillips Fox’s *Landing of Captain Cook at Botany Bay 1770* (1902), but also responses to the events and their representation by contemporary Aboriginal artists such as Daniel Boyd, Dianne Jones, Brenda Croft, Tony Albert and Clinton Nain. These artists often seek to redress the omissions or perspectives, viewing their work as educational and a long over-due correction of the historical records.

Daniel Boyd questions the romantic notions of colonisation, and as illustrated in his painting *Captain No Beard* (2006) in which Fox’s image of Cook is replicated with an added black eye-patch, sees such behaviour as more akin to piracy. He says ‘it’s very important that Aboriginal and Torres Strait Islanders continue to create dialogue from their own perspective to challenge the subjective history that has been created’ (online). Boyd and Dianne Jones were both provoked, shocked and like many Aboriginal people, insulted by the National Portrait Gallery’s purchase of the John Webber portrait of Captain Cook for $3.5 million in 2000, at a time when the Howard Government was refusing to say sorry to the Stolen Generation. The bark painting *Too Many Captain Cooks* by the late Paddy Fordham Wainburrranga from the Northern Territory provides a
unique opportunity to see how the story of Captain Cook has been incorporated into Aboriginal mythology, and how Aboriginal story-telling and art differs conceptually from Western representational structures.

King records encountering a large group of Aborigines up the George’s River, at a place he named ‘Lance Point’ where spears were thrown at his party. This name did not subsequently appear on any maps, but later as Governor he did much naming and claiming, as did his son Phillip Parker King who was the famous first ‘Australian’, for completing much of Mathew Flinders’ charting and (re) naming of the north west of Australia. He was accompanied on the 1817–1818 journey by Bungaree who had been the first Australian to circumnavigate Australia in 1803 with Mathew Flinders. Later as Governor, Philip Gidley King placed a reward on the resistance leader Pemulwuy’s head, which he subsequently sent to Joseph Banks, and several artists reference this in the exhibition. While obviously I find this horrific and inexcusable, this is not the place to discuss in detail the records of my ancestors in relation to Aboriginal subjects. Joseph Banks, who had been influential in the appointment of all the early governors, asked for heads to be sent to him. Both King and Bourke were in the colony at a time of expansion and land acquisition, and there was inevitable frontier conflict. Both men were products of their time, with daunting responsibilities, and despite overall good intentions, handled these issues no worse than anyone else. Indeed many of the issues remain as unresolved today.
The artist Nathalie Hartog-Gautier illustrates the diverse narratives attached to Botany Bay, and in the exhibition she superimposes botanical images over the handwritten last pages of the diary of her countryman Laperouse. In a demonstration of how competitive it was at that time, in January 1788 he attempted to enter Botany Bay in unsuitable weather as Phillip rather uncharacteristically and recklessly sailed out for Port Jackson.

Captain Phillip’s instructions from King George III were ‘by every means possible to open an intercourse with the natives and to conciliate their affections’ (Barton 119). By contrast, after a recent encounter in Samoa where several men had been killed, Laperouse built and defended a stockade on his arrival. As he
spoke French, Philip Gidley King was sent from Sydney Cove by Phillip to visit on board with Laperouse, and he described how well equipped for scientific endeavour the La Boussole and L’Astrolabe were. In fact Laperouse said he ‘could not think of any article that he stood in need of’ (Fidlon & Ryan 9). In this and future contacts with the French, King’s relations appear to be a mixture of camaraderie, diplomacy and espionage. King was one of the last people to see them alive before they were shipwrecked in the Solomon Islands.

The beach has been the prime location of most encounters in the Pacific and there are many lines in the sand in the exhibition and in our history: literal lines of sand and soil for over 5,000 years in the 1970s Kurnell midden; site specific environmental lines of protest relating to sand mining; the filming of 40,000 Horseman (Charles Chauvel, 1940) in the Kurnell dunes; the sand in Daniel
Boyd’s Endeavour installation *Untitled* (2006); or David Gulpilil’s reclamation of the beach at Bondi in Tracey Moffatt’s *The Movie Star* (1985). Mapping of the coastline was another form of line that would lead to surveying, naming, claiming and colonisation. In Tasmania there was the infamous 1830 Black Line designed to expunge the Aborigines from their homeland. Mervyn Bishop’s 1975 photograph of then-Prime Minister Gough Whitlam pouring soil into the hands of Vincent Etching Lingiari reminds us of the earlier and prolonged courageous stand by Aborigines in the Wave Hill Walk Off that helped give birth to the Land Rights Movement.

In the exhibition, photographs of people on the cliffs at Botany Bay ‘silenced, blinded and rendered deaf’ by the Australian flags over their faces, were eerily prescient of the Cronulla riots. [See *Untitled*, boatpeople.org] Boatpeople.org formed in 2001 as a response to the Howard Government’s expressions of nationalism and xenophobia, particularly in relation to refugees. Guan Wei’s *Echo* (2005) contains nine appropriated images of Europeans exploring in the Pacific Ocean in the seventeenth and eighteenth centuries. Wei has ‘reconstructed’ these images into a very well known Chinese intellectual landscape painting that illustrated the harmony between nature and humankind. He is commenting on how ‘otherness’ came to be portrayed, and the painting is an attempt by Guan Wei to ‘introduce a fresh approach where historical analysis develops in a non-
linear, trans-cultural and multilayered way’ (42), a ‘reminder that we are living in an historical arena where cultures from many regions and races are much more integrated than in the past’ (42).

It is not surprising that these events and encounters have constructed different national psyches for Australia’s indigenous and non-indigenous people. Perhaps as Australians we have now reached yet another line in the sand historically — the apology from a new Federal Government (in February 2008) provides another opportunity to reconcile our shared histories and futures, and to acknowledge and understand just what happened that day on the beach in Botany Bay in 1770.
Guan Wei

*Echo*, 2005
Synthetic polymer painting on canvas
42 panels: 273 x 722 cm (overall)
Collection: Queensland Art Gallery
Reproduced by permission of Viscopy
ARTIST’S STATEMENT: GUAN WEI

Each time I look in European and Australian history books for the colonial period of
the seventeenth and eighteenth centuries, I am struck by the portrayal of European
captains and soldiers fighting against sea storms, monsters and fierce natives in
their attempts to explore and expand their nation’s territories. When we learn of
Columbus, Magellan or Captain Cook, their bravery and heroism is impressed
upon us. The notion of ‘otherness’ is emphasised throughout European colonial
history. Historical museums, no matter whether in Europe, the United States or
or other non-European races, based on anthropological knowledge acquired and
developed by Europeans through colonial expansion. These representations focus
on differences, which are defined from the viewpoint of the European. In fact,
‘otherness’ led to primitive models that served as a reference system to help
Europeans discover and revisit their own history. ‘Otherness’ somehow became
identified as wild and uneducated, in comparison to the grace, education and
virtue of the Europeans. It is difficult for us to find the truth about colonial history
because we cannot reconstruct it objectively. Typically we have only narratives,
most of the time twisted explanations, about past events. In my painting, Echo,
2005, I appropriated nine images of Europeans exploring the Pacific Ocean in
the seventeenth and eighteenth centuries, including Captain Cook’s landing in
Australia. I reconstructed these related images and grafted them onto a famous,
ancient Chinese ‘intellectual’ landscape painting. This painting by Wang Yuanqi
(1642–1715), a great scholar and artist of the early Qing Dynasty, represents
the highest aesthetic achievement of seventeenth- and eighteenth-century
China. The aesthetic value of such a famous Chinese intellectual painting is the
harmony between nature and humankind, as well as the abstract expression of
the individual’s spiritual pursuits. However, when Captain Cook and his soldiers
emerge from the wild seascape into such harmony, their courage and ambitious
heroism is immediately swallowed and diminished. In fact, in such a scene, these
historical European heroes become more like a group of brutal bandits. Traditional
historical analysis develops in a linear and continuous manner. However, I would
like to introduce a fresh approach where historical analysis develops in a non-
linear, trans-cultural and multilayered way.

Echo is not about Australia’s history being revived in an ancient Chinese
intellectual painting. Rather, it is a reminder that we are living in an historical
arena where cultures from many regions and races are much more integrated than
in the past. We need to improve our communication and understanding across
cultures to review and transcend ‘otherness’ and search for a new universal value
in human life.

Guan Wei
ARTIST’S STATEMENT: NATHALIE HARTOG-GAUTIER

Botanical subjects are metaphors for past and recent history. They are references to mythology, symbolism and ideas of man’s relationship within the natural and man-made landscape. During my research into Laperouse’s voyage, a few aspects fascinated me: the objects taken on board as gifts; the instructions for the collection of botanical specimens; the historical context of the eighteenth century; and the voyage’s rediscovery of nature and the natural landscape. Many books of that time testify to the search for an Arcadia. In the process of making the artworks, I was thinking that nothing changed very much. We are still travelling to discover other cultures, we still collect, we still trade.

Through my series of artworks, I looked at my personal journey to Australia, a new language, new landscape, and new cultural and historical backgrounds. At the same time, it was the discovery of a country with its own duality. Botany became a metaphor to explore distant and recent history. Like man, nature also travels, colonises and kills. What is collectable in one culture becomes a parasite in another. The garden has become globalised: we don’t know where the majority of plants come from. During his stay at Botany Bay, Laperouse would have collected botanical specimens. But Laperouse’s two frigates disappeared and with them the botanical collection. I am left to speculate: what would Laperouse have collected? As a migrant to Australia, I became the explorer and wandered in the fascinating and strange Australian landscape: the unique blue of the Eucalyptus leaves’ camouflage for the multicoloured lorikeets; the Banksia so gracious in its ruggedness; the Grass Tree with pieces of its trunk looking like the shell of an insect; the Casuarina so feminine when it flowers.

Like a botanist I studied the plants. Frottage and a magnifying glass were my ‘gardening’ tools as well as the use of modern technology to enlarge botanical specimens. I used a very fine 8 gsm kozo paper over each image, a very transparent paper allowing me to connect ancient and recent history. The texts over each specimen are the last four pages of Laperouse’s diary of his arrival at Botany Bay. His last words were ‘in the next chapter’. I am re-writing that last chapter.

Nathalie Hartog-Gautier
Nathalie Hartog-Gautier
*Banksia (Banksia serrata)*, 2005
Inkjet print
112 x 80 x 6.5 cm
Courtesy the artist
Reproduced by permission of Viscopy
ARTIST’S STATEMENT:
PADDY FORDHAM WAINBURRANGA

This painting is Captain Cook’s song the way the Rembarrnga people know it from a long time ago. Captain Cook was around during the time of Satan. Everybody knows Captain Cook. Old people, not young people. You’ve got to have a lot of learning to know Captain Cook. More culture. I can sing it now for this bark painting. This is the way his song goes. Captain Cook came from Mosquito Island, which is east of New Guinea. He came with his two wives, a donkey and a nanny goat. He was a really hard man, he had a hard job to do when he came to Sydney Harbour. He had his business building his Burrupa — his boat. In more recent times when boars came, it came from Murldi-Macassans in white man’s language. But the first boat came from Captain Cook. From the earliest days Satan lived there too. We call Satan Ngayang. It’s the same as a devil. He lived on the other side of the harbour on Sydney Island. The other side of the harbour is called Wanambal. Satan has feet like a bullock’s He’s got horns see? He had long nails on his fingers. He also had a devil bone to fight with.

Captain Cook worked by himself on his boat, he used to always be working on his boat. He would always come back and have his dinner after working on his boat, then he would go to sleep. But he didn’t know that the Ngayang was always sneaking up behind his back while he was working. The devil had been talking to his two wives. One day Satan came behind his back to the wives and said ‘I’m going to kill Captain Cook and take the two of you over to that other island. See, over there. You two have to come over with me’. Satan said to them ‘You dig a well and cover me up with dirt. When he comes back to eat his food I’ll come out behind him, out of the ground’. When Captain Cook came back to eat his supper, he didn’t know, and then Satan, Ngayang, came out and poked Captain Cook in the back with his bone. Captain Cook said ‘I know you. You’re Satan behind my back. I’ll turn around and look at you Satan’. Satan said ‘I’ll fight you and kill you and take your two wives’. ‘All right, we’ll fight,’ said Captain Cook. Satan said ‘Have you got power (magic)? If you want to fight me you have to be a clever man!’ ‘No I haven’t got power.’ Captain Cook only had a stone axe. ‘You put that bone down, and I’ll put down the axe. We’ll wrestle, hand to hand.’

So they fought. At first Satan was winning. He threw Captain Cook against the boat he had built. But then Captain Cook grabbed the devil by his throat, he wrapped his arm around his neck and broke it. The Ngayang couldn’t move. He was dead. Captain Cook then grabbed the devil by the scruff of his neck and through his legs and chucked him into the ground — into a hole — as a punishment. The devil was in the hole in the ground. The hole in the ground is this side of the water. Here. And motor cars go through there now and come out on the other side of the Harbour at Wanambal.
Paddy Fordham Wainburranga
*Too Many Captain Cooks*, 1987
Bark Painting
Private Collection
Reproduced by permission of Viscopy
After the fight, Captain Cook went back to his own country, to Mosquito Island. We don’t know what happened there. Maybe all his family were jealous. But they attacked him with a spear. That’s the spear in the painting — his own people attacked him. Captain Cook came back to Sydney Harbour then, and he died from the spear wounds. The old man was sick and he sat down with everything he had and died. And then he was buried there in Sydney Harbour. Underneath, on the island.

I’ve finished with the story of the old Captain Cook. I’m talking now about the new Captain Cook. When the old people died, other people started thinking they could make Captain Cook another way. New people. Maybe all his sons. Too many Captain Cooks. They started shooting people then. New Captain Cook people. Those are the people that made war when Captain Cook died because they didn’t care, they didn’t know, all those young people. They are the ones who have been stealing all the women and killing people. They have made war. Warmakers, those new Captain Cooks. They fought all the wars. Warmakers. They fought.

The olden time Captain Cook is dead but all the new people have made trouble. The old Captain Cook died a long time ago, but new Captain Cook shot people. They killed the women, these new people. They called themselves ‘New Captain Cooks’.

I’ve got to tell about the warmaking people. The ones who made war. The new ones. They just went after women. All the new Captain Cooks fought the people. They shot people. Not old Captain Cook, he didn’t interfere or make a war. That last war and the second war. They fought us. And then they made a new thing called ‘warfare’. All the new Captain Cooks came and called themselves ‘warfare mob’. They wanted to take all of Australia. They wanted it, they wanted the whole lot of this country. All the new people wanted anything they could get. They could shoot people. New Captain Cook mob! But now we’ve got our culture back. That’s all. That’s the story now.

Paddy Fordham Wainburranga
Post Exhibition: Reflection on Installation and Reception

The title of the exhibition took on new meanings over time, particularly as Kevin Rudd subsequently replaced John Howard as Prime Minister, and apologised to the Stolen Generation. In her opening address Hetti Perkins, curator of Aboriginal and Torres Strait Art at the Art Gallery of New South Wales, said ‘let’s hope the title that this outstanding exhibition has been given, “Lines in the Sand”, is prescient in marking a moment where we as Aboriginal people have emerged out of the political wilderness of the past decade’. She also quoted her father Charles Perkins: ‘we know we cannot live in the past, but the past lives in us’. She also observed that the participating artists’ minds remained uncolonised.

Daniel Boyd’s installation *Untitled*, the model of the Endeavour ship in concentric circles of actual Botany Bay sand, grew to become the central metaphor for the exhibition: the ripples/repercussions from the events of 1770 that we are all still living with today.
On entering the gallery visitors were greeted with an Aboriginal language, songs and clapsticks of Paddy Fordham Wainburanga, telling the story on film of his bark painting *Too many Captain Cooks*, which provided insight into Aboriginal mythology, historical perspectives and art making.

The classic white cube or rectangular space of the Hazelhurst Gallery was divided into 1770 and 1788 sections. In the 1770 section, no-one could have accurately predicted the complementary effect of placing E Phillips Fox painting, *Landing of Captain Cook at Botany Bay 1770* (1902), side-by-side with Daniel Boyd’s appropriated version of it, *We Call Them Pirates Out Here* (2006).

I had intended at either end of the gallery to evoke the openness of Botany Bay, or the ocean, not have any constraining interior walls, and this was more successful than I had anticipated. On another wall from the large Fox and Boyd paintings, I hung Guan Wei’s *Echo*, borrowed at considerable expense from the Queensland Art Gallery. Based on a famous Chinese painting (Wang Yuanqui [1642–1715]), apart from the painting’s contribution to the ideas implicit in the exhibition articulated in his artist’s statement and referred to in my essay, it provided a Pacific context for Cook and the exhibition, and dramatically opened up that wall and the space with its beautiful and monumental panorama of the sea, land, mountains and the sky.
As a curator I had to negotiate various installation limitations. Many of the smaller colonial works on loan from the Mitchell Library required more intimate spaces, and some items had light restrictions, while films and videos (including Michael Riley’s *Eora*, Tracey Moffatt’s *Nice Coloured Girls*, Deborah Kelly’s *The History Wars*, and Don Featherstone’s *Babakiueria*), could only be installed on interior walls.

As a consequence I created smaller spaces in the centre of the gallery, and inadvertently, they ended up feeling like darkened ‘cabins’ from which you emerged onto the ‘deck’ and expansive views. Also inadvertent was that walking down the sides of the gallery to either end felt like the narrow side decks of a ship. I created a small area which was my exhibition within an exhibition, and contained a selection of colonial works I own, and references to my First Fleet ancestor and the ensuing generations, to evoke the repercussions from 1788. I also
had a pin board, with newspaper clippings and scans of works I did not include but considered, and display cases of references books, photographs etc. I wanted to have a ‘master cabin’ feel about this section, but it was less evocative than my accidental ‘cabins’, although people loved this informal archive, especially a poster of everyone on the First Fleet.

I wove my family narrative throughout the exhibition as a reminder that these first contacts were not events that happened a long, long time ago to anonymous people, and indeed the exhibition demonstrated that more of the Aboriginal participants will probably be identified through further research in the future.

Juxtaposing colonial and contemporary, indigenous and non indigenous art breaks up a linear telling of history, and appropriated artworks have the effect of bringing the past into the present. Examples include Tracey Moffatt’s *Nice Coloured Girls* film with its context of colonial art, on a screen near Mitchell Library material of PG King’s journal and early etchings. Clinton Nain’s *Two Native Dancing* which apes an early drawing attributed to King, was also hung in this installation, alongside an early broadsheet c 1790, ‘A description of a wonderful large wild man, or monstrous giant, brought from Botany Bay’.
Jonathan Jones in his *A View of Botany Bay*, executed in red beads that echo the baubles and beads offered to the Aborigines, referenced a 1789 etching. When Jones came to install the work, he wanted to include the original etching and to link the two images wanted to axe into the walls the way Aborigines would make foot-holes to climb a tree to hunt possums etc. This gave conservators delivering work from various institutions palpations, and there were several protests written in the Visitors Book about the tax payer not having to pay for this wilful vandalism of the gallery.

The Sutherland Shire, in which the Gallery is situated, is middle class and conservative, home to the Cronulla riots, and flag waiving nationalism. The Federal electorate of Cook was retained by the Liberal (Conservative) Party. A woman was heard to say ‘how often do we have to say sorry?’ Attendances of over 6,000 people were above average for a regional gallery with a strong community following, and favourable comments outweighed any negative ones in the Visitor’s Book, although G. Smith commented ‘Too much “intellectualism” not enough truth’.

The obsessive and international following Captain Cook still generates was evident. I invited his great-great-great-nephew who lives locally to the exhibition, but he may have felt like the local historian who thought I had desecrated Cook
by using Daniel Boyd’s painting of him with a black eye patch as a pirate on the invitation.

Most outer Sydney regional galleries have difficulty attracting the inner city art aficionados and need some press coverage and information to decide whether to make the one-hour journey to the gallery. It is the same with inner city living Aborigines. Many did make the effort however. The gallery advertised quite broadly, but competitive as it is, I was disappointed in the lack of media interest, as there were many different angles to examine, and some basic national issues being addressed. Most publicity these days seems publicist driven. *The Daily Telegraph* ran a good photograph of Daniel Boyd working on his installation, and a succinct summary of the exhibition. John MacDonald favourably reviewed the exhibition in *The Sydney Morning Herald*, unfortunately the day before it closed, describing it as ‘an extraordinary collage of ideas — a patchwork quilt of diverse, competing tendencies, where artist-activists and the scientific detachment of the white explorers and settlers meet in one imaginary summit’ (17).

NOTES

1  *Lines in the Sand* was held at the Hazelhurst Regional Gallery 28th March–11th May 2008; curated by Anthony (Ace) Bourke.


WORKS CITED


