

L'EAFC s'invite à l'UGA - 2024
Formation Académie de Grenoble
Anglais LLCER
André Dodeman & Christine Vandamme

Organisation :
Laure Gardelle /
Inspection académique
de Grenoble



Representation, Heritage and Diversity in Australia



LET NO-ONE SAY THE PAST IS DEAD, THE
PAST IS ALL ABOUT US AND WITHIN.

- OODGEROO NOONUCCAL -

Conférencière : Christine Vandamme

*Conférence organisée sous l'impulsion et avec le soutien de
la Formation Académique de Grenoble.*

*Tous nos remerciements à l'Inspection académique, Mme
Durupt, M. Girault, Mme Méron, et Mme Gardelle de l'UGA*

Representation, Heritage and Diversity in Australia

- What is a First Nation?
- How can we characterise First Nations voices ?
- Can Indigenous people speak?
- Who were the most striking spokesmen and spokeswomanes in the long and ongoing fight for the Aboriginal voice to pierce through?
- How can First Nation people represent themselves and their communities?

High School Notions and Axes

Spécialité LLCER AMC

- Thématique Représentations/ Axe Faire entendre sa voix : représentation et participation (spécialité LLCER première/ anglais monde contemporain)
- Thématique Représentations/ Axe Représenter le monde, se représenter (spécialité LLCER première/ anglais monde contemporain)
- Thématique Relation au Monde/ Axe Héritage commun et diversité (spécialité LLCER terminale/ anglais monde contemporain)

Spécialité LLCER

- Thématique Voyages, territoires, frontières/ Axe Ancrage et héritage (spécialité LLCER terminale)
- Thématique Environnement en mutation/ Axe Frontières et espace, (spécialité LLCER terminale)

Cycle terminal général: un des 8 axes: Diversité et inclusion

What is a nation?

Anderson's imagined community

“an imagined political community [...] is *imagined* because the members of even the smallest nation will never know most of their fellow-members, meet them, or even hear of them, yet in the minds of each lives the *image of their communion*.” (Anderson, *Imagined communities*, 1991, 6, my emphasis)

“Ultimately it is this fraternity that makes it possible, over the past two centuries, for so many millions of people, not so much to kill, as willingly to die for such limited imaginings.” (Anderson, 1991, 7)

Anthony Smith's definition of national identity

“A historic territory, or homeland

Common myths and historical memories

A common, mass public culture

Common legal rights and duties for all members

A common economy with territorial mobility for members”

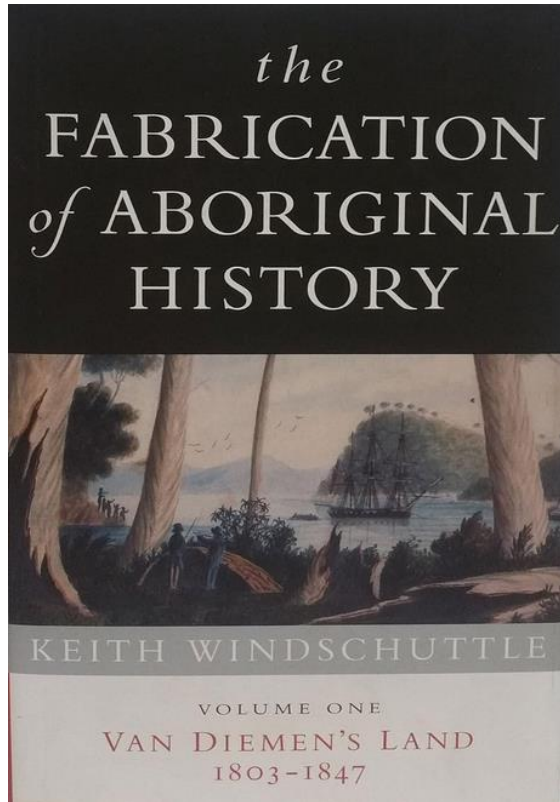
(Smith, *National Identity*, 1991)

The History Wars

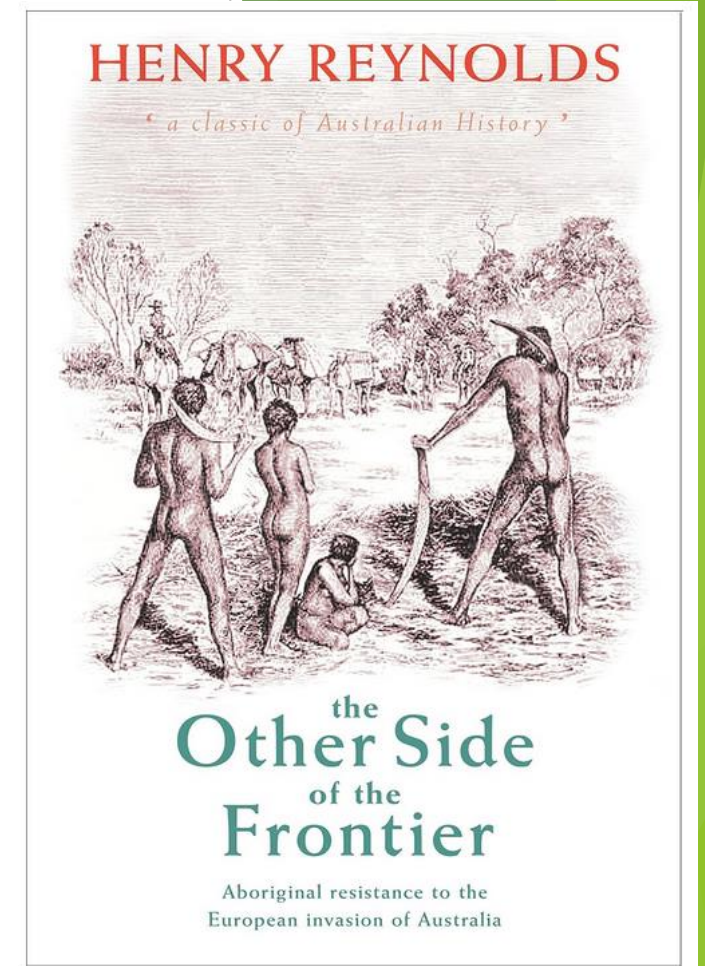
“During the late 1960s, historian Henry Reynolds started to research the colonisation of Australia from an Indigenous perspective. He discovered that Britain’s foothold in Australia was accomplished by force with a great deal of brutality. Reynolds, a prolific author, started a whole school of historical research based on his findings.”

Source: <https://theconversation.com/australias-history-wars-reignite-57065>

Henry Reynolds, *The Other Side of the Frontier: Aboriginal Resistance to the European Invasion of Australia*, 1981



Keith Windschuttle, *The Fabrication of Aboriginal History*, 2002



The pioneer

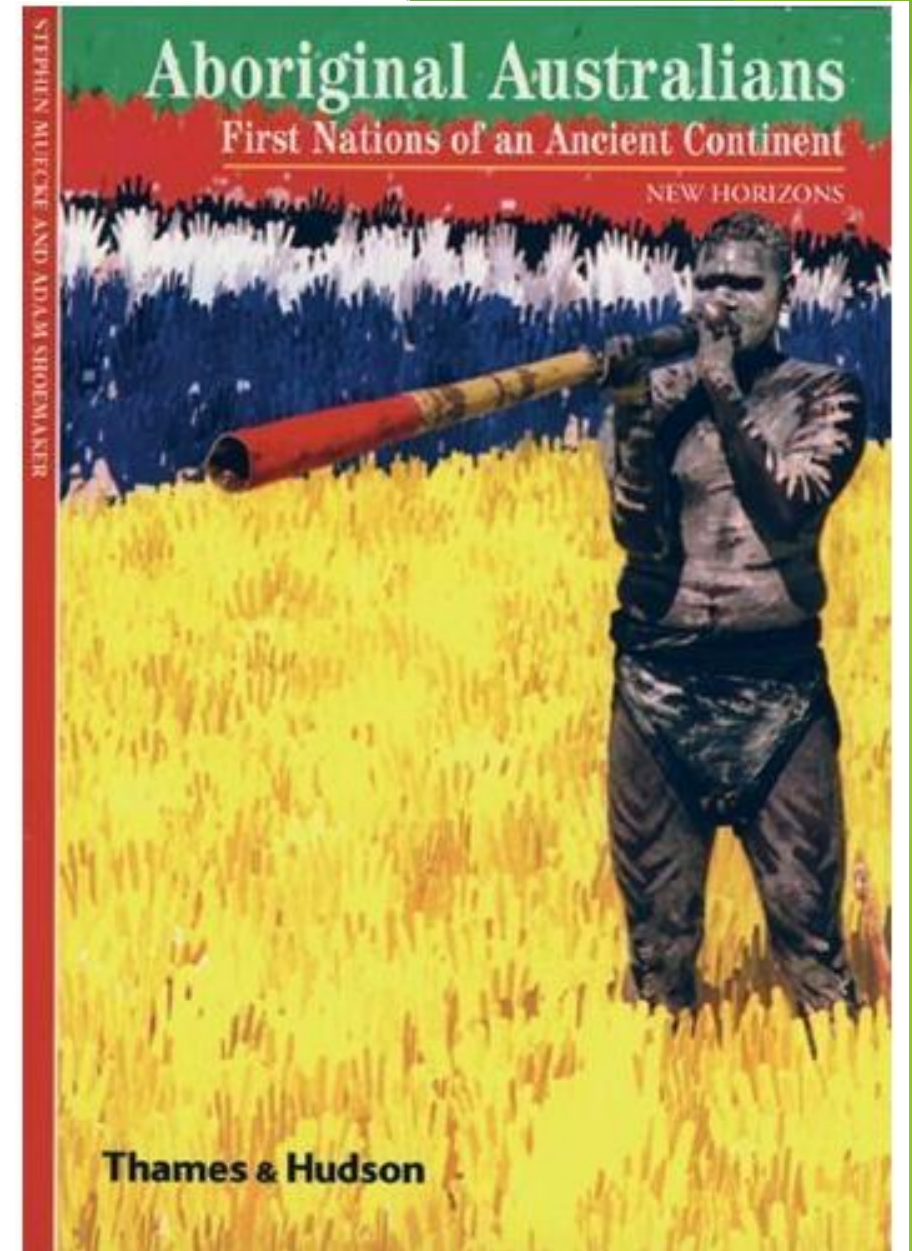


Frederick McCubbin, *The Pioneer*, 1904

Source: [Wikipedia](#), Public Domain.

Aboriginal Australians

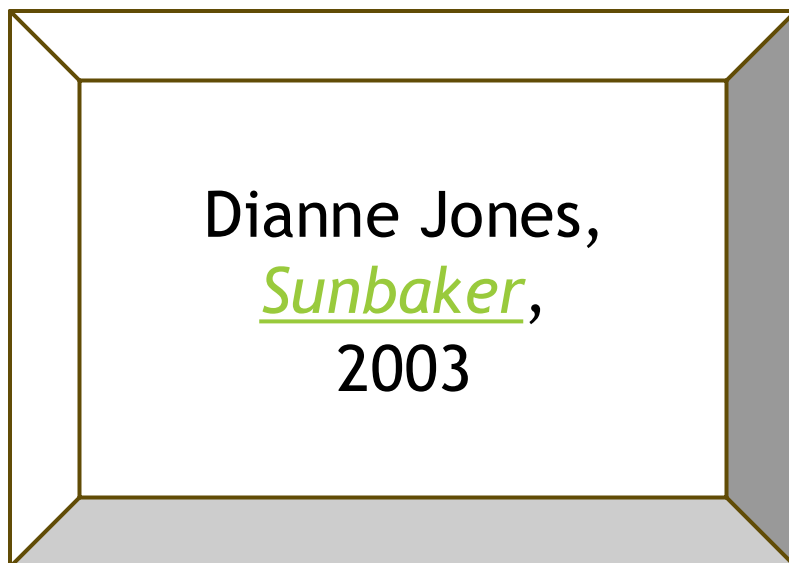
Stephen Muecke and Adam Shoemaker,
Aboriginal Australians: First Nations of an Ancient Continent, Thames & Hudson, 1980.



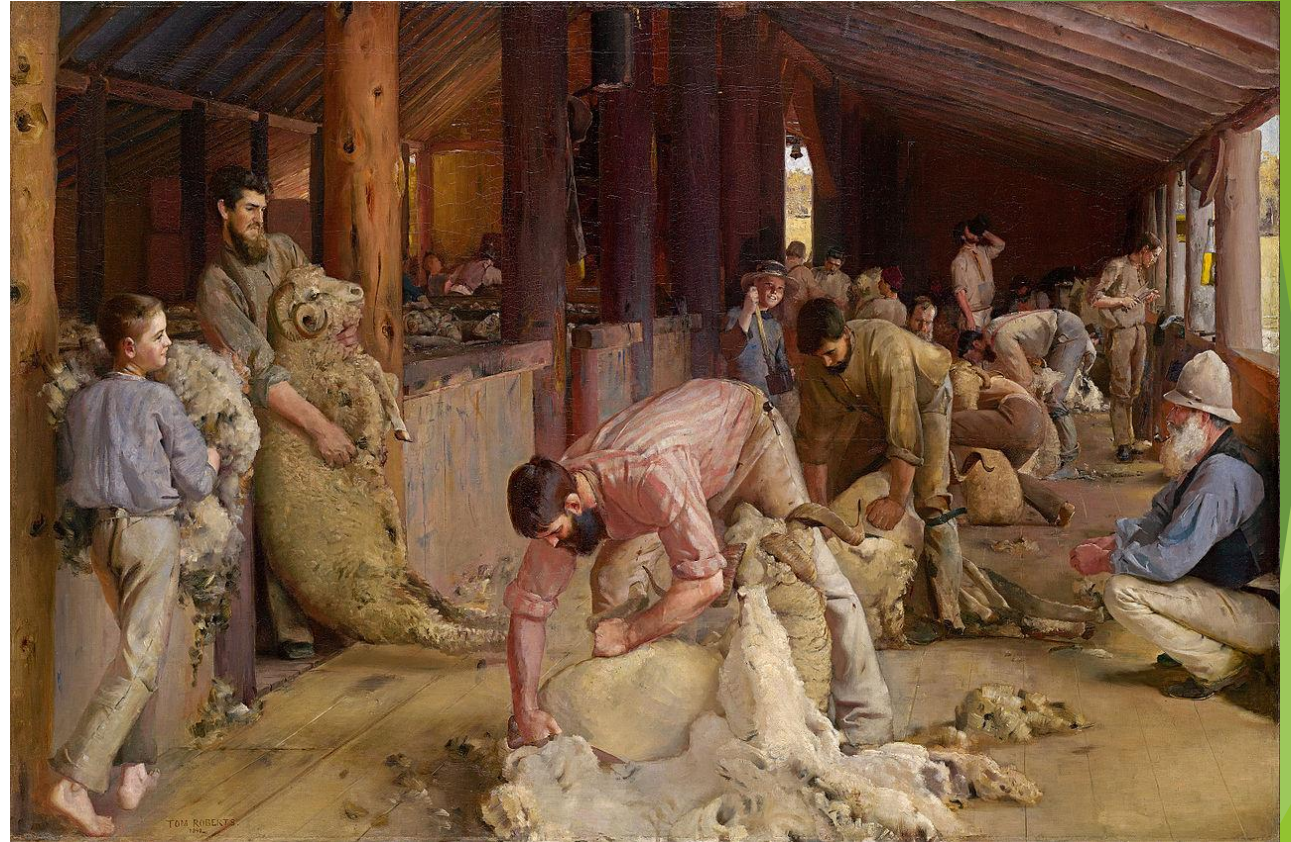
Dianne Jones

“Dianne Jones is a Ballardong artist from Noongar Country, in Western Australia. Jones utilises photo-media to reposition the representation of Aboriginal Peoples and enact creative resistance to historical and contemporary colonial ideologies. Jones’ art practice reveals what is missing from pervasive Australian narratives and art history, highlighting the multifaceted nature of contemporary Indigenous identities.”

<https://niagaragalleries.com.au/dianne-jones/>



David Moore,
Shearing Mern Merna,
South Australia,
1964



Tom Roberts, *Shearing the Rams*, 1888
Source: [Wikipedia](#), Public Domain.

Norman Rockwell, *Freedom from Want*, 1941

“These paintings were all inspired by **Franklin D. Roosevelt’s speech** delivered in January 1941. This speech was made to **boost patriotism** in the context of World War II. The United States government later used the paintings as posters (= propaganda) to **promote patriotism.**”

<https://www.l1ceranglais.fr/blog/freedom-from-want-by-norman-rockwell>

Source: [Wikipedia](#), Public Domain.



Shearers



Tom Roberts, *The Golden Fleece*, 1894

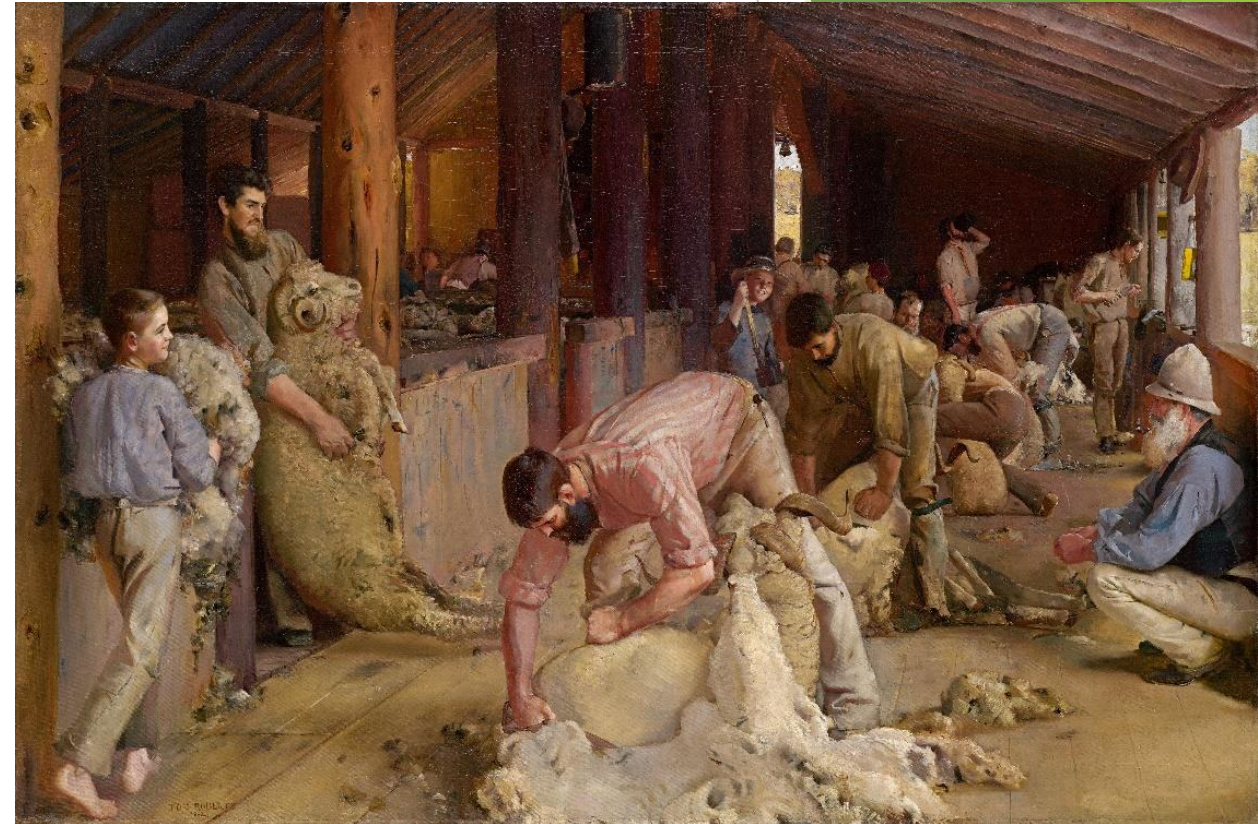
Source: [Wikipedia](#), Public Domain.



Tom Roberts, *Shearing the Rams*, 1888

Source: [Wikipedia](#), Public Domain.

Dianne Jones,
Shearing the Rams,
2001



Tom Roberts, *Shearing the Rams*, 1890

Source: [Wikipedia](#), Public Domain.

“You could almost take this picture
as a National Symbol”
(Frederick McCubbin)



Arthur Streeton, *The Purple Noon's Transparent Might*, 1896
Source: [Wikipedia](#), Public Domain.



Dianne Jones,
(sheep),
2013



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PAST IS ALL ABOUT US AND WITHIN.

- OODGEROO NOONUCCAL -

Oodgeroo Noonuccal. Source: [National Archive of Australia](#), Creative Commons Attribution 4.0 Australia Licence. © Commonwealth of Australia (National Archives of Australia) 2023.

Kim Scott. Source: [Wikipedia](#), CC BY 2.5 au.

Alexis Wright. Photo by Toly Sawenko. Courtesy of Alexis Wright , all rights reserved.

Oodgeroo Noonuccal on Aboriginal voices and the need to transmit them to the next generations

Documentary on Oodgeroo Noonuccal, Red Room Poetry:

<https://www.youtube.com/watch?v=oF5PxEnkgiI>



Oodgeroo Noonuccal's determination to speak out for her people, screenshots from the documentary [02:17 and 02:03]

Oodgeroo Noonuccal, “Son of Mine”, 1960

I could tell you of heartbreak, hatred blind,
I could tell you of crimes that shame mankind,
Of brutal wrong and deeds malign,
Of rape and murder, son of mine;

But I'll tell instead of brave and fine
When lives of black and white entwine
And men in brotherhood combine--
This I would tell you, son of mine.

“Oodgeroo recorded the heartbeat and soul of our people of that time, not only in an elegant and humane way, but also as "pure propaganda", which was what she once called her writing - "not the best but the best selling".
(Alexis Wright, “Rebel voice”, *The Age*, 15 November 2008)

Oodgeroo Noonuccal, “No more Boomerang”, 1966

No more boomerang
No more spear;
Now all civilised --
Colour bar and beer.

No more corroboree,
Gay dance and din.
Now we got movies,
And pay to go in.

Lay down the stone axe,
Take up the steel,
And work like a nigger
For a white man meal.

Lay down the woomera,
Lay down the waddy.
Now we got atom-bomb,
End everybody.

Oodgeroo Noonuccal, “Daisy Bindi”, 1966

(*My People: A Kath Walker Collection*)

Slavery at Roy Hill, to our shame profound,
Wages for the blacks, nil, all year round,
Slavers given free hand by police consent,
Winked at obligingly by Government.

But a woman warrior where aid there was none
Led her dark people till the fight was won.

[...]

Tall Daisy Bindi, she rode like a man,
Mustering and stockwork from when dawn began,
And long chores indoors that made life bleak
Year after weary year for ‘nothing a week’.

Till Daisy of the stout heart organised her clan
To strike for native justice and the plain rights of man.

[...]

Oh, the boss men threatened, and the boss men swore
They called the police in to help break the law.
And dark men and women were forced and assailed,
For fighting degradation, they were bashed and jailed,
But Daisy the militant, no man subdued,
Who championed her people out of servitude.

Source: <https://kyrianetwork.com/daisy-bindi/>

“Daisy Bindi (1904?-1962), Aboriginal activist, [...] an accomplished horsewoman [...] Aware of the unfairness of working for no regular pay, in 1945 Daisy responded to the call made by Don McLeod at Marble Bar. He was an elected spokesman for the Aborigines and, with Dooley Bin Bin and Clancy McKenna, urged Aborigines who worked on large sheep and cattle stations to strike for better conditions.”

For more information on her life and commitment to fight for wages for Aboriginal people see the whole entry on: <https://adb.anu.edu.au/biography/bindi-daisy-9505>



From the ABC « Fierce girls » website

<https://www.abc.net.au/listen/programs/fierce-girls/daisy-bindi-the-girl-who-fought-for-more/13944814>

Cf education resource:

<https://www.abc.net.au/xmlpublic/radio/fierce-girls/Mumaring-Daisy-Bindi.pdf>

Albert Namatjira

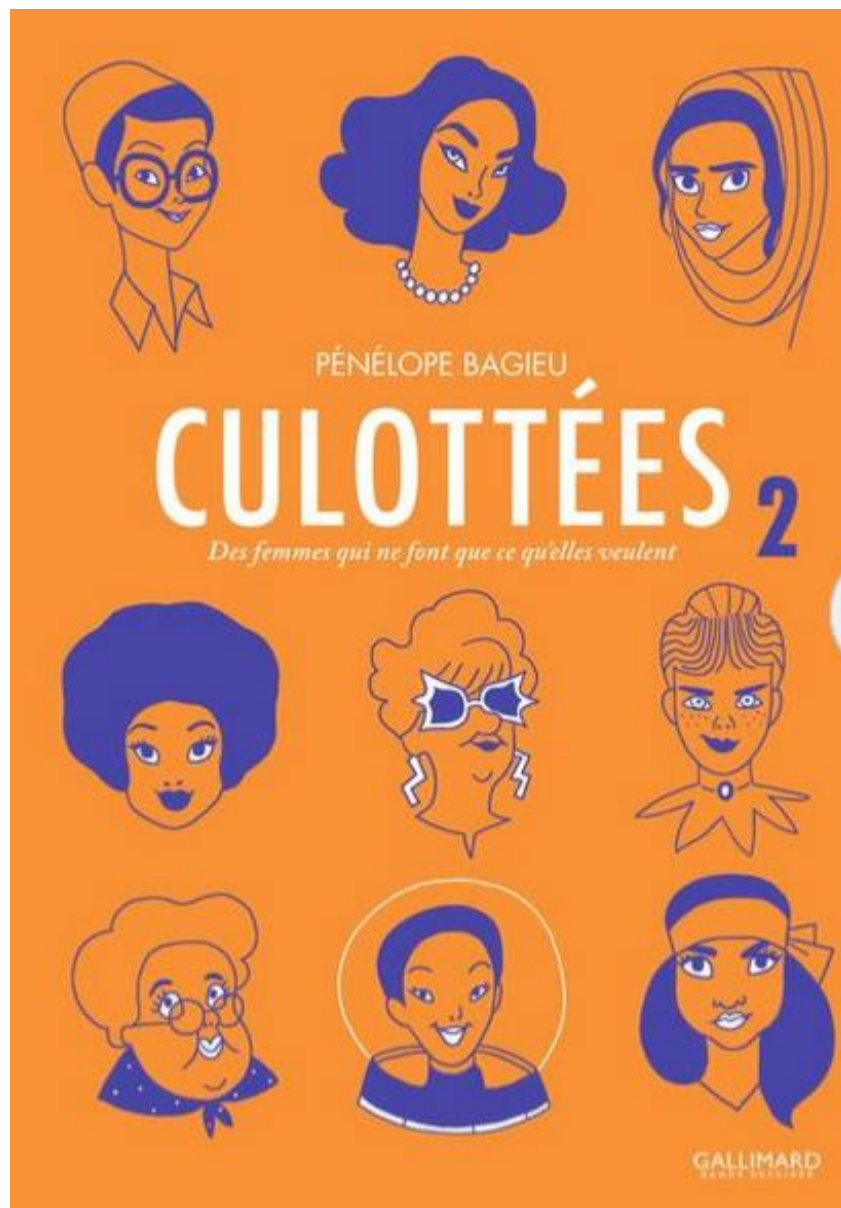
Namatjira was a member of the Arrernte community of the Northern Territory and, like all of Australia's Aboriginal people at the time, he was not a citizen but a "ward of the state", which brought restrictions on voting, land ownership, drinking alcohol and freedom of movement, among other things. In 1957, however, his celebrity was such that he and his wife Rubina were granted full citizenship. Namatjira was then 55 years old and the couple were the first indigenous people to be given the rights enjoyed by every white Australian.

(<https://www.newstatesman.com/culture/art-design/2023/02/albert-namatjira-outsider-Australia>)

Albert Namatjira's heartbreak

“The grant of citizenship allowed Namatjira to buy and consume alcohol but not to share it with other Arrernte. When, without his knowledge, a fellow indigenous artist, Henoeh Raberaba, took a bottle of rum from the back seat of Namatjira's car, drank it and then beat a local woman to death at a party, Namatjira was charged with supplying an Aboriginal with alcohol and sentenced to six months in jail. There was a public outcry and he served just two months but the experience broke him. He died, wracked by depression, of a heart attack shortly afterwards. He passed away believing, it seems, that he had been cursed by the murdered woman.”

(<https://www.newstatesman.com/culture/art-design/2023/02/albert-namatjira-outsider-Australia>)



Oodgeroo Noonuccal, “Namatjira”, 1966

Aboriginal man, you walked with pride,
And painted with joy the countryside.

Original man, your fame grew fast,
Men pointed you out as you went past.

But vain the honour and tributes paid
For you strangled in rules the white man made:
You broke no law of your own wild clan
Which says, 'share all with your fellow-man.'

What did their loud acclaim avail
Who gave you honour, then gave you jail?
Namatjira, they boomed your art,
They called you genius, then broke your heart.

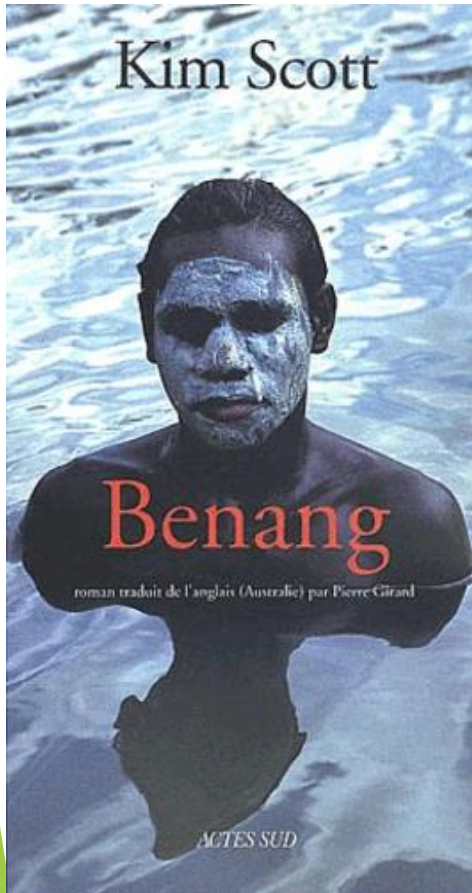
Representation, Heritage and Diversity in postcolonial nations

The Australian Case study

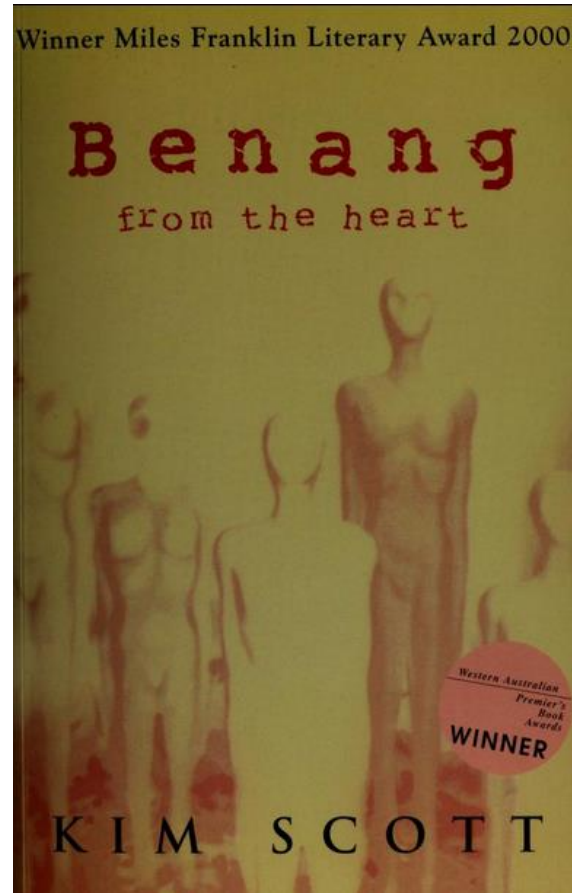
TRANSMISSION THROUGH THE HEART

IN THE heart of Aboriginal consciousness - that place where our spirit is kept alive with memories, our constant source of light, hope for the future and defiance in troubled times - Oodgeroo Noonuccal is there. She is a legend, as familiar to us as looking up into the skies at night and seeing the light shining from those billions of stars in the Milky Way. Passing clouds only momentarily block that legacy, the Aboriginal sovereign thinking that shines through Oodgeroo's work. She was a people's storyteller of every campfire that we have ever sat beside, where all of the remembered stories, and all of the new stories, are told and retold. (Alexis Wright)

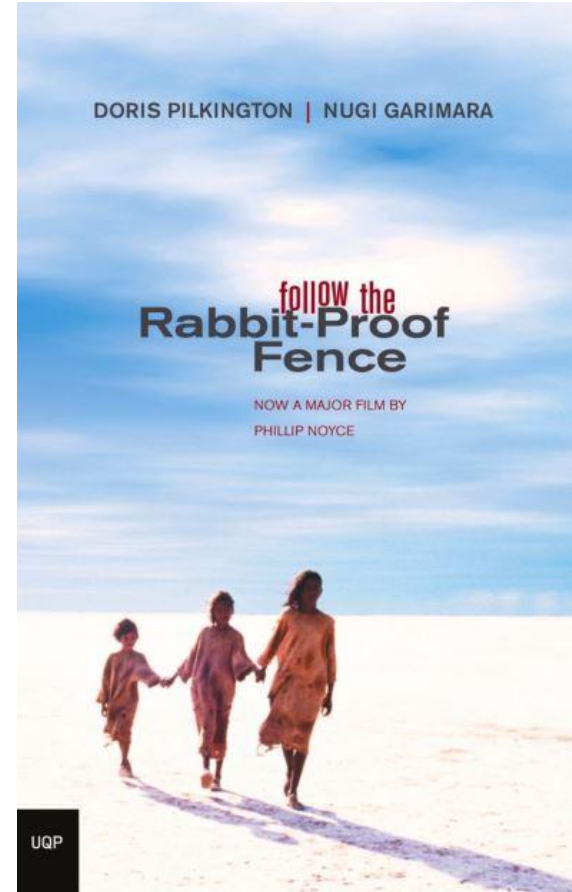
Biographies and Life Stories



Kim Scott, *Benang: From the Heart*, 1999



Doris Pilkington, *Rabbit Proof Fence*, 1996



1965 Freedom Ride



Student Action For Aborigines outside the Hotel Boggabilla, 1965

Source: [Flickr](#), Creative Commons Attribution 4.0 BY International Licence (Courtesy of Mitchell Library, State Library of New South Wales and SEARCH Foundation).

The Indigenous Voice to Parliament

The Uluru Statement from the Heart, 2017

Source: <https://humanrights.gov.au/our-work/aboriginal-and-torres-strait-islander-social-justice/publications/uluru-statement-heart>

The Uluru Statement from the Heart (the Statement) is an invitation from a group of First Nations people to non-Indigenous Australians. Shared in 2017, the Statement calls for substantive reform to help realise Indigenous rights, through the establishment of an **Indigenous Voice to Parliament** and a Makarrata Commission. ‘Makarrata’ is a multi-layered Yolŋu word understood as the coming together after a struggle. The Statement specifies that the **Makarrata Commission would undertake processes of agreement-making (treaty) and truth-telling.**

The three key pillars of substantive reform called for in the Statement are:

- **Voice** – a constitutionally enshrined representative mechanism to provide expert advice to Parliament about laws and policies that affect Aboriginal and Torres Strait Islander peoples.
- **Treaty** – a process of agreement-making between governments and First Nations peoples that acknowledges the historical and contemporary cultural rights and interests of First Peoples by formally recognising sovereignty, and that land was never ceded.
- **Truth** – a comprehensive process to expose the full extent of injustices experienced by Aboriginal and Torres Strait Islander peoples, to enable shared understanding of Australia’s colonial history and its contemporary impacts.

The Uluru Statement comes after decades of research, reports and calls for genuine substantive reform to recognise and protect the rights of Aboriginal and Torres Strait Islander peoples as the First Peoples of these lands and waters.

The Indigenous Voice to Parliament

Current PM Albanese announces the upcoming referendum on the “modest” proposal of an “Indigenous Voice to Parliament” :

<https://www.youtube.com/watch?v=3ccK3LgDUtY>

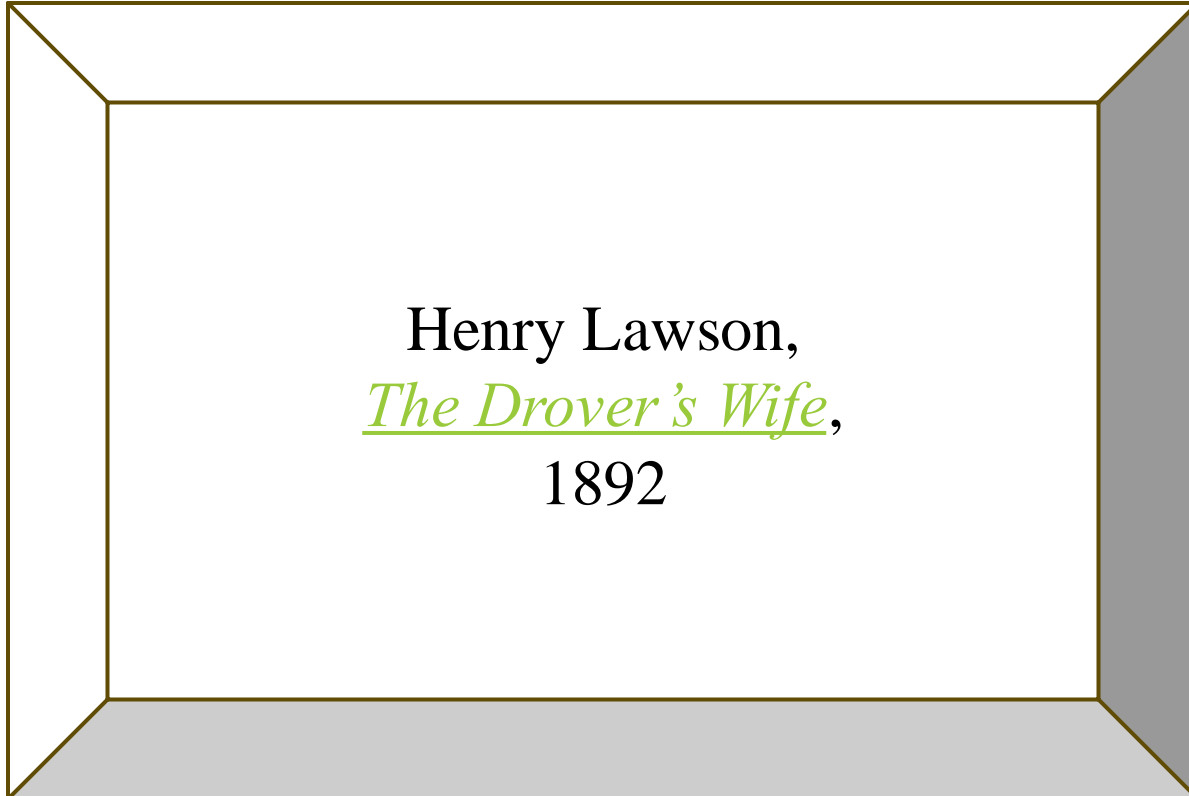
Referendum on the Indigenous voice in the constitution:

<https://www.theguardian.com/australia-news/2023/oct/14/australia-rejects-proposal-to-recognise-aboriginal-people-in-constitution>

“The voice to Parliament explained in under two minutes” : video made by *Guardian Australia* and now available on youtube:

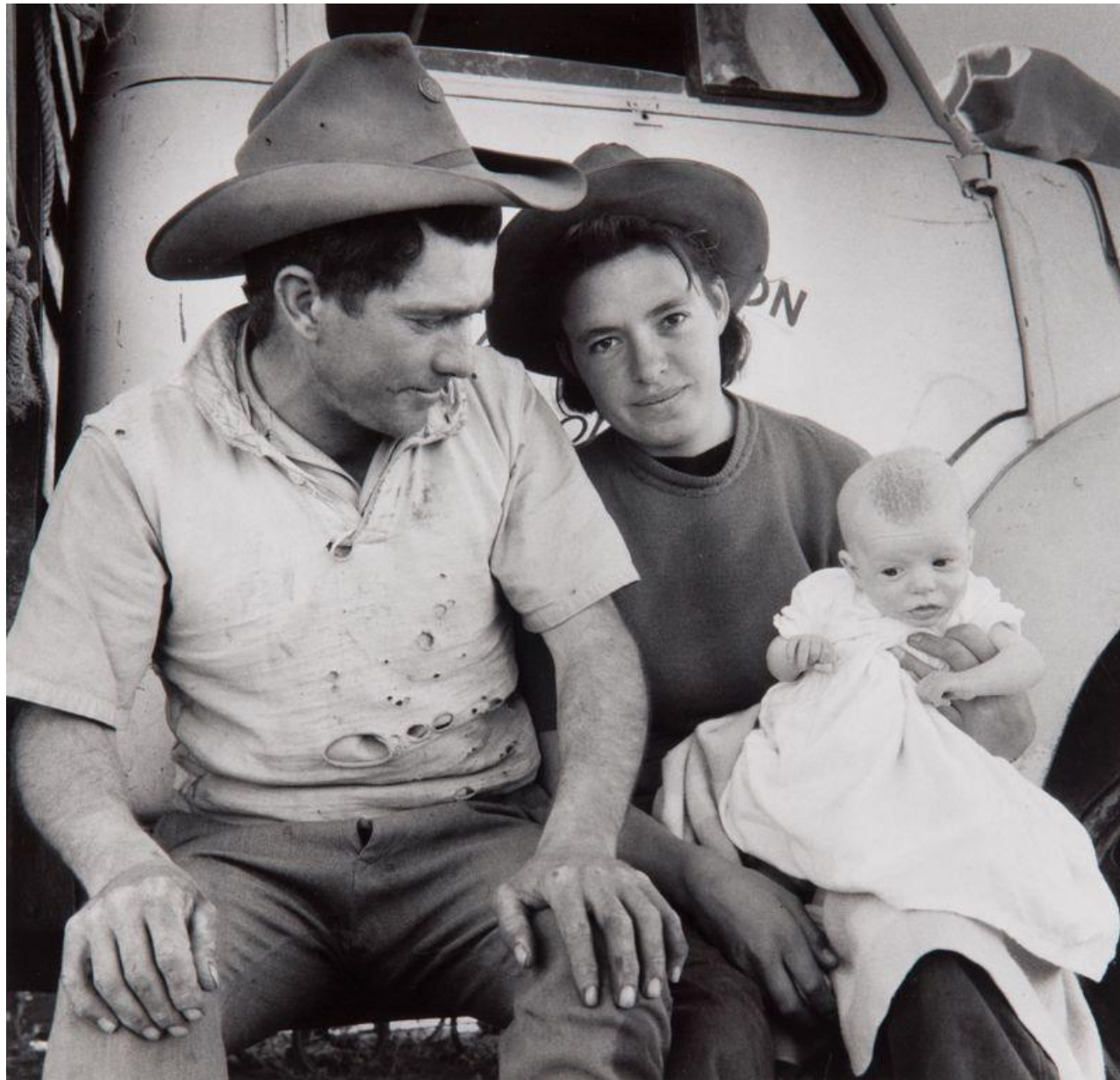
<https://www.youtube.com/watch?v=OtAQQg8IwJE>

Drover's Wives



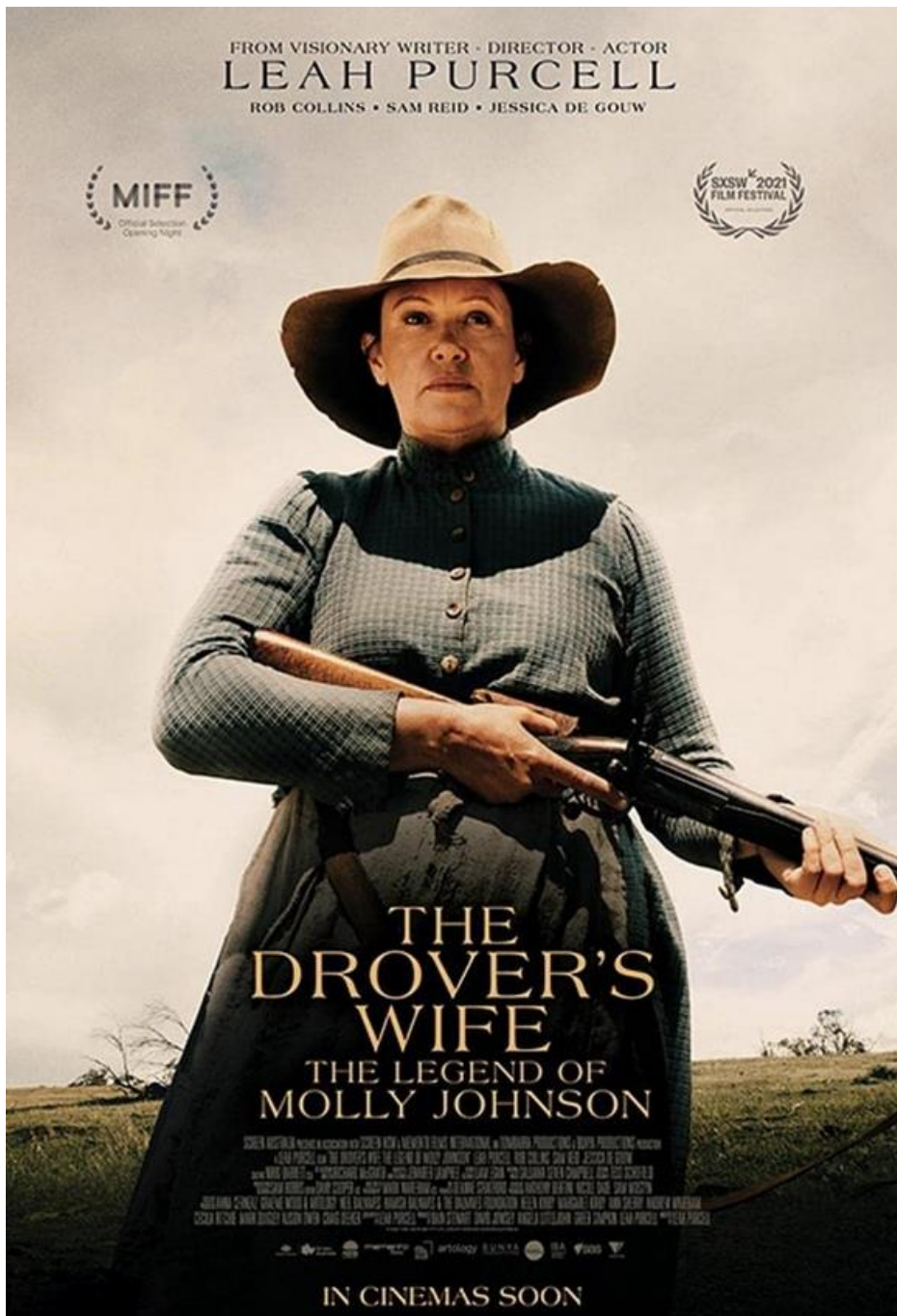


Russell Drysdale,
The Drover's Wife,
1945



Jeff Carter, *The Drover's Wife*, 1958

Courtesy of the [Art Gallery of South Australia](#).



Film Adaptation

*The Drover's Wife. The
Legend of Molly Johnson
(2022)*



Leah Purcell's droving great-grandmother [1:18]

Leah Purcell's grandfather and great-grandmother were drovers.

For more information, look up the following interview she gave on the film and what gave her the inspiration for it and the play:

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

Guidelines for the analysis of documents

- What type of medium do the documents correspond to? (Poetry, life stories and biographies, speeches, documentaries, films, paintings, posters, commercials, etc.)
- What sort of point of view do we have? (do we have assertions, hypotheses, accusations, appeals, etc.?)
- What sort of characterisation do we have? (highlight all the words corresponding to Indigenous and non-Indigenous people alike; compare and contrast them)
- What kind of address do we have to the viewer, listener, audience, reader? Are they placed in a passive or active position? Are the questions purely rhetorical or genuine questions?
- Who speaks and do they speak in the name of Indigenous people only, of all Australian citizens, alternately of some and then of the others? (analyse the use of personal pronouns I/ We/You)

Further Resources

Primary Sources:

- Lawson, Henry. 1892. “The Drover's Wife” (full online text, 2003, and updated 2022): Project Gutenberg: https://www.gutenberg.org/files/7144/7144-h/7144-h.htm#link2H_4_0035
- Jones, Dianne, Photographs. Niagara Galleries: <https://niagaragalleries.com.au/dianne-jones/>. All works displayed in the powerpoint are from their website
- Jones, Dianne. 2001, *Shearing the Rams*. Art Blart: art and cultural memory archive: <https://artblart.com/tag/dianne-jones-shearing-the-rams/>
- « The voice to Parliament explained in under two minutes »: video made by *Guardian Australia* and now available on youtube: <https://www.youtube.com/watch?v=OtAQQg8IwJE>
- Noonuccal, Oodgeroo. Short excerpt from a documentary where she comments on « The Dispossessed » initially hosted by the Red Room poetry website and now available on youtube: <https://www.youtube.com/watch?v=oF5PxEnkgiI>
- “Wild Women and Rebel Girls” (excellent source of information about Aboriginal female voices): <https://indigenoux.com.au/karen-wyld-wild-women-and-rebel-girls/>

Brief Bibliography:

- Anderson, Benedict. (1983) 2006. *Imagined Communities. Reflections on the Origin and Spread of Nationalism*. London: Verso.
- Lyotard, Jean-François Lyotard. 1979. *La Condition postmoderne*, Éditions de Minuit.
- Said, Edward W. 1978. *Orientalism*. New York: Vintage.
- Smith, Anthony D. 1991. *National Identity*. Reno: University of Nevada Press.
- Spivak, Gayatri. 1988. “Can the Subaltern Speak ?” in Cary Nelson and Lawrence Grossberg (eds.), *Marxism and the Interpretation of Culture*, Urbana and Chicago, University of Illinois Press, 271-313.

Erratum

1. When discussing Dianne Jones's work, I was not precise enough: the Indigenous Australian shearers Dianne Jones inserted in *Shearing the Rams* are actually her father, her brother and her nephew as she explains on the Art Gallery of Western Australia:

“I have used this iconic painting by Tom Roberts to highlight that Indigenous people were shearers also. I have kept the original title of Tom Roberts's painting, *Shearing the Rams*, because I did not think that I needed to change it in any way because this is a portrayal of history that I know is true. My father was a gun shearer, and my brother was also a shearer... In the Tom Roberts painting, my father is shearing [at] the forefront... with my brother and nephew [in the background], also doing the work (Artist statement 2000).”
(<https://collection.artgallery.wa.gov.au/objects/16043/shearing-the-rams>)

2. When briefly alluding to Dianne Jones's “A little Less Conversation” photograph, I associated it to the drover's wife motif insofar as drovers have pride of place amongst Australian iconic national figures but as a matter of fact, it is first of all a pastiche of Andy Warhol's own *Elvis* (1963) who posed as a sexy cowboy or gunslinger to promote a film the actor was featuring in, *Flaming Star*.

A colleague kindly pointed it out to me at the end of the conference, let her be thanked for this important reference I had overlooked.

When Dianne Jones emulates Warhol's *Elvis* and has him turn into a very sexy and iconic female drover or cowgirl, she plays with the masculine codes associated with Ward's « Australian Legend » and reinjects diversity as a female and as an Indigenous Australian. Interestingly, in the original film *Flaming Star*, Elvis himself was made to introduce some diversity into the traditional plot found in most westerns, as he played the role of a mixed race man torn between conflicting allegiances and forms of heritage.

With warm thanks to Marion Coste who so meticulously looked for copyrights and edited both the powerpoint and the recording to have them coincide and provide all the necessary hyperlinks for the viewers not to miss any of the original conference when such copyrights could not be obtained.

And with very special and warm thanks to Alexis Wright for being such an inspiring author and for generously offering a picture of her own for the first slide.