





**Object number:**  
**00055322**

**Title:** Captain James Crook  
edition 4 of 4

**Date:** 2013

**Primary Maker:** Jason Wing

**Medium:** Bronze

**Name:** Sculpture

**History:** The first iteration of this artwork was titled "Australia was stolen by armed robbery" which won the Parliament of NSW Indigenous Art Prize in 2012. This work took the form of a ready-made sculptural bust which the artist purchased on gum tree, to which he added a balaclava. This work was subject to an alleged intellectual property and moral rights challenge, with the artist also potentially facing a civil suit for defaming Captain Cook's good name. Nothing eventuated from all of these potential legal challenges except that they spurred the artist to recreate the work as a new balaclava-clad bronze bust. As a result of this work he received death threats and hate mail. Media identities Andrew Bolt and Steve Price publicly criticised Wing in mainstream media and much more.



**Object number:**  
**00018059**

**Title:** Scott James

**Date:** 1985

**Primary Maker:** Ricky Maynard

**Medium:** Silver gelatin print, fibre based paper

**Name:** Photograph



**Object number:**  
**V00055322**

**Title:** 'Captain James Crook  
edition 4 of 4' and 'Captain



edition 4 of 4' and 'Captain James Crook (unmasked)'

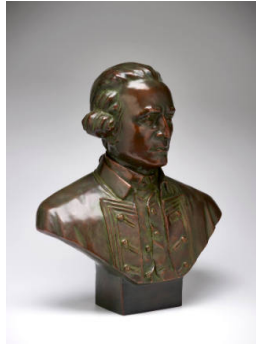
**Date:** 2013

**Primary Maker:** Jason Wing

**Medium:** Bronze

**History:** The artist Jason Wing is a Sydney-based Biripi artist from New South Wales who strongly identifies with his Chinese and Aboriginal heritage. Wing feels that it is important that these works are in a NSW institution located close to where Cook landed and that there is a great synergy and conversation between the work "Crookie", the ANMM and the ENDEAVOUR replica. This to him is a very exciting and significant site-specific link. The first iteration of 'Captain Crook edition 4 of 4' artwork titled "Australia was stolen by armed robbery" which won the Parliament of NSW Indigenous Art Prize in 2012. This work took the form of a ready-made sculptural bust that Wing purchased on the website marketplace Gumtree, to which he added a real balaclava that the audience were asked to take off and put back on 'Crook'. 'Captain Crook edition 4 of 4' was subject to an alleged intellectual property and moral rights challenge, with Jason Wing also potentially facing a civil suit for defaming Captain Cook's good name. Nothing eventuated from

nothing eventuated from these potential legal challenges except that they spurred Wing to recreate the work as a new balaclava-clad bronze bust. Because of this work, Wing also received death threats and hate mail with media identities Andrew Bolt and Steve Price publicly criticising him in mainstream media.



**Object number:**  
**00055475**

**Title:** Captain James Cook  
(unmasked)

**Date:** 2013

**Primary Maker:** Jason Wing

**Medium:** Bronze

**Name:** Sculpture

**History:** The artist Jason Wing is a Sydney-based Biripi artist from NSW who strongly identifies with his Chinese and Aboriginal heritage. He feels that it is really important that the work is in a NSW institution located close to where Cook landed and that there is a great synergy and conversation between the work "Crookie", ANMM and the HMAS ENDEAVOUR replica. This to him is a very exciting and significant site-specific link. 'Captain James Cook (unmasked)' was also created in 2013 whilst working with Liao Sheng Xian. It has never before been publicly exhibited alongside 'Captain James Cook'.



**Object number:**  
**00055149**

**Title:** Heroes of Colonial  
Encounters - Captain James



**Object number:**  
**00054545**

**Title:** Sower and Reaper 1  
**Date:** 2014



Encounters - Captain James Cook

**Date:** 2017

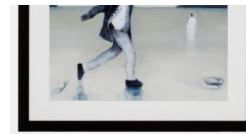
**Primary Maker:** Helen S Tiernan

**Medium:** Oil on canvas

**Name:** Painting

**History:** This painting of James Cook by Helen S Tiernan is based on a 1782 portrait by John Webber. In this original portrait, Cook is depicted holding a telescope in his hand rather than a boomerang and spear. Captain James Cook was an extraordinary navigator and seaman. On his first expedition from Britain in 1768 he would reach the southern coast of New South Wales. Once there he in 1770 he sailed north, charting Australia's eastern coastline as he went, the first known European to do so. As part of a series of portraits that make up 'Heroes of Colonial Encounters', this portrait of Ballodere is part of Helen Tiernan's exploration of the singular European view of colonial history and the way Indigenous peoples are depicted as the 'primitive' or 'other'. The portraits she paints of Bennelong, Bungaree, Colby, Bidgee Bidgee, Ballodere and Tommy sees them treated equally as their European

contemporaries such as Cook, Joseph Banks, William Bligh, Arthur Philip and Matthew Flinders. All



**Date:** 2014

**Primary Maker:** Neil Healey

**Medium:** Oil, acrylic ink, pencil and collage on board

**Name:** Painting

**History:** This work by Neil Healey was produced for East Coast Encounter, a multi-arts initiative involving Australian Indigenous and non-Indigenous artists, writers and songwriters to re-imagine the encounter by Lieutenant James Cook and his crew with Indigenous people in 1770. Cook's voyage along the Australian east coast has become central to national historical narratives. The East Coast Encounter project asked artists to re-envisage this seminal journey by imaginatively exploring moments of contact between two world views during these encounters. It also brought these events into the present by incorporating artists' reflections on their relevance today, and their responses to visits to significant contact locations. Topics such as encounter, impact, differing perspectives, nature and culture and views of country are investigated. "Neil Healey looks at the idea of exchange as the language of encounter. He presents Cook as a mythical figure who casts nails on the empty shoreline in a gesture reminiscent of

portraits are to hang together on the same wall, equally ornate, equal in style and equal in history.

gesture reminiscent of Millet's 19th century painting Sower. Gifts were used as a form of communication by Cook and his crew and a means of accessing the land and its people. However, the Europeans' trinkets were of little interest to Aboriginal people. Cook casts his offerings with a grand gesture yet he does not look directly into the land or towards the people with whom he wishes to engage. In this way Healey suggests the idea of miscommunication". [www.eastcoastencounter.com.au]



**Object number:**

**00016926**

**Title:** Sacred Site

**Date:** c 1993

**Primary Maker:** James Iyuna

**Medium:** Ochre pigments  
on stringybark (eucalyptus  
tetradonta)

**Name:** Bark painting

**History:** James Iyuna was born in 1959 and lives at Mumeka, an outstation and important camping site for the Kurulk situated on the Mann River in Arnhem Land. Along with his brothers, he was taught bark painting by his uncle, Peter Marralwanga who was highly skilled in the process. He learnt the intricate cross hatching pattern that is synonymous with his work. James Iyuna frequently paints sacred sites and their associated stories. He both paints on bark and carves the myths and legends associated with the Mimih spirits of the Kurulk.



**Object number:**

**00054556**

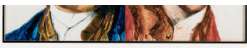
**Title:** Cook and Banks  
(a portrait)

**Object number:**

**00055471**

**Title:** Fishing Spear  
**Date:** 2000





(portraits)

**Date:** 2012

**Primary Maker:** Peter Hudson

**Medium:** Mixed media on board

**Name:** Painting

**History:** This work by Peter Hudson was produced for East Coast Encounter, a multi-arts initiative involving Australian Indigenous and non-Indigenous artists, writers and songwriters to re-imagine the encounter by Lieutenant James Cook and his crew with Indigenous people in 1770. Peter Hudson was the initiator of the East Coast Encounter concept and was a passionate advocate for the project. Cook's voyage along the Australian east coast has become central to national historical narratives. The East Coast Encounter project asked artists to re-envisage this seminal journey by imaginatively exploring moments of contact between two world views during these encounters. It also brought these events into the present by incorporating artists' reflections on their relevance today, and their responses to visits to significant contact locations. Topics such as

encounter, impact, differing perspectives, nature and culture and views of country are

**Date:** 2009

**Medium:** Brush Kurrajong (Commersonia fraseri), fibre, metal.

**Name:** Fishing spear

**History:** Elder Jimmy Scott made the garara spear by sourcing the garara trees at Dr George Mountain a few kilometres from his home. Kurrajong wood is valued because it is very light and floats, useful when spearing fish. Although Jimmy used some modern materials in his spears, the design principles and main components are consistent with traditional ways – light shaft and three sharp prongs. garara – Brush Kurrajong (Commersonia fraseri). A slender tree that is used to make fishing spears. There have been variations on the make of tools to catch crabs. From sticks and bamboo, to use of wire. Jimmy Scott made his crab wires from heavy gauge wire, with a loop handle at one end. Measuring 100 cm, the other end is sharpened, with a “jag” to catch the crab shell. “A good crabwire is hard to keep. People borrow it for a while. Hey brother, you seen my wire? You can follow it around the beach all day ... then it’s gone” (J. Scott)

investigated. Cook and the ENDEAVOUR crew would spend nearly 7 weeks at Gungahdie on what Cook named Endeavour River. While repairing the damage to the hull, members of the crew, led by Banks, spent time investigating the surrounding area. Significantly it was here that Cook and his colleagues met and engaged with the local Indigenous people, the Guugu Yimithirr. Cook gained a small insight into their life which led to the shifting of his initial perceptions. It was here that some Guugu Yimithirr words were recorded, including 'gangurru', which later became 'kangaroo'. These portraits of Cook and Banks acknowledge the enormous contribution to navigation and science the men made. The work references Nathaniel Dance's iconic portrait of Cook and provides a counterpoint to Reg Mombassa's Jim Cook Mugshot (00054583).



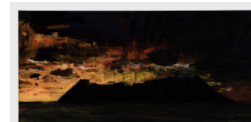
**Object number:**  
**00017992**

**Title:** Too Many Captain  
Cook



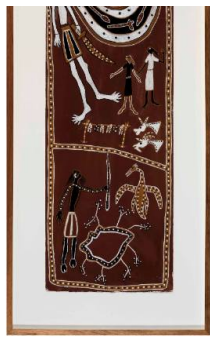
**Object number:**  
**00006450**

**Title:** Manjabu fishtrap  
netting



**Object number:**  
**00054565**

**Title:** Possession Island  
Rites



**COOKS**

**Date:** 1993

**Primary Maker:** Paddy Wainburranga Fordham

**Medium:** Ochres, paper

**Name:** Painting

**History:** The title of the painting comes from Paddy Wainburranga's belief that Australia has had many Captain Cook - like figures, both cultural and spiritual, in its history. In his explanation of the work, Wainburranga explains that the Captain Cook who he refers to is not just the explorer Captain Cook. Rather, the Rembarrnga people have had many Captain Cooks in their history but, it was only the explorer Captain Cook who brought over families who started to shoot Aboriginal people and change their lifestyle with material possessions. The painting is divided into two sections and depicts the history of Australia from the Rembarrnga perspective. The top section depicts a cultural and spiritual kind invading Australia. The custodian of Australia, a white man named Badaparr, is featured with a sword in his left hand. Badaparr is representative of the Mungingya (white) Captain Cook. Two women named Wamutjan and

Galajan are depicted near Badaparr; one of the women is white and the other is black. The women



painting

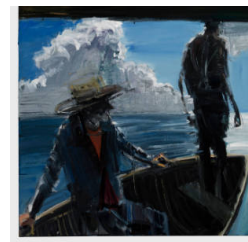
**Date:** 1989

**Primary Maker:** James Iyuna

**Medium:** Natural pigment, eucalyptus bark, milil vine

**Name:** Bark painting

**History:** Born in 1959, James Iyuna has worked with his brother Johnny Mawurndjurl and has been taught by his father Anchor Kalumba - one of the most senior men living amongst the eastern Kunwinjku. This artist is one of four brothers living at Mumeka. A remote outstation situated beside the mighty Mann River in the Stone Country which stretches in an almost unbroken line for 300 miles from Kakadu to Maningrida. James and his three brothers had very little western education because of the difficulty of getting to a school at either Oenpelli or Maningrida, the nearest townships in Arnhem Land. Instead they spent most of their time learning the history and religion of the Kunwinjku tribe as told to them by their uncle, the late famous bark painter Peter Maralwanga. Their own father did not paint either on rock or on bark, and died when his four sons were quite small. Maralwanga took them to his outstation about 20 miles away and taught them how to paint in his inimitable style, which featured the complex patterns of bark art.



**Date:** 2013

**Primary Maker:** Euan MacLeod

**Medium:** Oil on canvas, unframed

**Name:** Painting

**History:** The Kaurareg people are the traditional owners of Beganug. The island is located in the Torres Strait Islands group off the north coast Queensland and became known as Possession Island after the landing of Captain Cook on 22 August 1770. Euan MacLeod's painting is a response to a trip to Bedanug/Possession Island - the site where Cook 'took possession' of the east coast of Australia on behalf of the British monarchy. The island is presented from different perspectives in time and space, with scenes and forms that do not fit neatly together so that we try to find resolution from the multiple points of view. Downcast figures travel to the island laden with literal and metaphorical baggage. Their 'possession' of the land is implied by the Union Jack painting which is subtly mirrored by diagonal lines radiating out from the work's centre. MacLeod interweaves his own experience as an immigrant from New Zealand with reflections on Cook's voyage to consider how we bring with us our own baggage, and the difficulties of adjusting to a

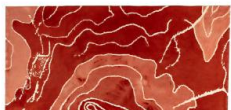
represent Badaparr's wives. The clothes that appear hanging on a clothes line suggest that Badaparr was served well by his wives. The donkey and goat heads depicted in the painting indicate the nature of the work performed around the campsite and the milk and meat that were provided there. The bottom section features the image of the devil named Lungi Ngyan holding a magic bone. A flying seagull named Mudaka represents the existence of an island called Mosquito Island, known as the home of the Devil. The presence of mythological stories /figures is perhaps more highly developed in the work of Paddy Wainburranga than in many other contemporary artists, as he was brought up in the traditional manner. It was as a young boy that Wainburranga first saw white people. His education was a traditional one, and Wainburranga was an elder of the Rembarrnga tribe and taught singing, dancing and the law. Wainburranga's painting style is one which he learnt and inherited from his father and grandfather. It is the traditional style of his people, the Rambarranga of Arnhem Land. He commonly

pattern of rank or crosshatching for which he was most famous, and included brilliant flashes of white, said to be the fossilised droppings of the Rainbow Serpent. This clay comes from a hidden deposit at a secret and sacred place to which no other artists have access. All of the brothers, Iyuna, Mawundjal, Njiminjuma and Bandawunga achieved fame as traditional painters of the mythology taught to them by their uncle. Iyuna's work is extremely hard to acquire because of the constant demands of art galleries and private collectors. His paintings hang in major galleries, and are featured in authentic art books. James was born in 1959. He is married and has two sons. He continues to paint at his isolated outstation, only leaving it to attend mortuary rites and secret and sacred ceremonies, for some of which he is the ceremonial leader. Subjects and Themes: Ngalyod Rainbow Serpent, Dilebang sacred site ('James Iyuna has depicted a billabong at a site called Dilebang. Dilebang is regarded as one of the most dangerous and sacred of sites in the Kun-kurulk clan estate. Travel in the area is undertaken with caution as site custodians are aware of the ancestral power of the area. The

difficulties of adjusting to a different environment. Macleod shows us that this is a story that needs to be understood from multiple perspectives. This work by Euan Macleod was produced for East Coast Encounter, a multi-arts initiative involving Australian Indigenous and non-Indigenous artists, writers and songwriters to re-imagine the encounter by Lieutenant James Cook and his crew with Indigenous people in 1770. Cook's voyage along the Australian east coast has become central to national historical narratives. The East Coast Encounter project asked artists to re-envision this seminal journey by imaginatively exploring moments of contact between two world views during these encounters. It also brought these events into the present by incorporating artists' reflections on their relevance today, and their responses to visits to significant contact locations. Topics such as encounter, impact, differing perspectives, nature and culture and views of country are investigated.

depicted spirit figures in his work and so 'Too Many Captain Cooks' is in line with this characteristic.

power of the area. The billabong at Dilebang is near escarpment country rich in rock art and with high concentration of sacred sites.) rainbow serpents, Buluwana submerged ancestor at Ngandarrayo, Mandjabu conical fish trap, Kunmadj dilly bag, Mimih spirits, Assorted Macropods, Ngalkordo- brolga, Wayarra profane spirits. Western Arnhem Land is the area of the Northern Territory close to Kakadu National Park, encompassing the settlement of Oenpelli, the Alligator and Liverpool Rivers and Crocker and Goulburn Islands. It is an area rich in rockpainting, and has a lengthy bark-painting tradition; all in characteristic x-ray or, rarrk or cross-hatched style. Local custom and the region's strong creative culture come together in this impressive bark painting.



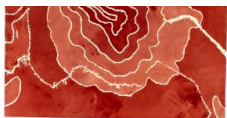
**Object number:**  
**00054579**  
**Title:** Tibberwuccum  
**Date:** 2005



**Object number:**  
**00054578**  
**Title:** beerburrum  
**Date:** 2005



**Object number:**  
**00054580**  
**Title:** Coonowrin  
**Date:** 2005



**Date:** 2005

**Primary Maker:** Judy Watson

**Medium:** Carbon and acrylic on unsupported canvas

**Name:** Painting

**History:** "I recall the shadowy significance of the Glass House Mountains throughout my childhood, driving past their dramatic presence, looming above us as we travelled to visit my father's family at Burrum Heads – guardian forms that observed and remained, ancestors commanding respect. I was interested in how when Cook first saw them on the horizon they seemed significant and made an impact upon him, provoking something in his memory of the place from which he'd come. I have deliberately combined two perspectives within the work, the device of Eurocentric cartography and Aboriginal colours of ochre that echo the stain of the volcanic earth, spiralling out from the centre to the edges. I was thinking of the geological history of these weathered forms, volcanic plug remnants of a fiery past." - Judy Watson, East Coast Encounter. This work by Judy Watson was produced for East Coast Encounter, a

multi-arts initiative involving Australian Indigenous and non-Indigenous artists, writers



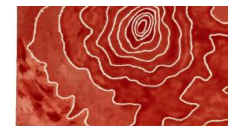
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**Primary Maker:** Judy Watson

**Medium:** Carbon and acrylic on unsupported canvas

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(crookneck)

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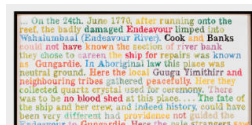
and songwriters to re-imagine the encounter by Lieutenant James Cook and his crew with Indigenous people in 1770. Cook's voyage along the Australian east coast has become central to national historical narratives. The East Coast Encounter project asked artists to re-envision this seminal journey by imaginatively exploring moments of contact between two world views during these encounters. It also brought these events into the present by incorporating artists' reflections on their relevance today, and their responses to visits to significant contact locations. Topics such as encounter, impact, differing perspectives, nature and culture and views of country are investigated.

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**Object number:**  
**00054581**  
**Title:** mt cooee  
**Date:** 2005



**Object number:**  
**00054555**  
**Title:** Cook and Banks (text)  
**Date:** 2012



**Object number:**  
**00054553**  
**Title:** Indian Head  
**Date:** 2012



**Date:** 2005

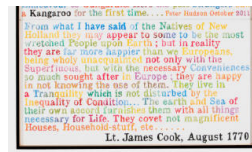
**Primary Maker:** Judy Watson

**Medium:** Carbon and acrylic on canvas

**Name:** Painting

**History:** "I recall the shadowy significance of the Glass House Mountains throughout my childhood, driving past their dramatic presence, looming above us as we travelled to visit my father's family at Burrum Heads - guardian forms that observed and remained, ancestors commanding respect. I was interested in how when Cook first saw them on the horizon they seemed significant and made an impact upon him, provoking something in his memory of the place from which he'd come. I have deliberately combined two perspectives within the work, the device of Eurocentric cartography and Aboriginal colours of ochre that echo the stain of the volcanic earth, spiralling out from the centre to the edges. I was thinking of the geological history of these weathered forms, volcanic plug remnants of a fiery past." - Judy Watson, East Coast Encounter. This work by Judy Watson was produced for East Coast Encounter, a multi-arts initiative

involving Australian Indigenous and non-Indigenous artists, writers and songwriters to re-



**Date:** 2012

**Primary Maker:** Peter Hudson

**Medium:** Mixed media on board

**Name:** Painting

**History:** This work by Peter Hudson was produced for East Coast Encounter, a multi-arts initiative involving Australian Indigenous and non-Indigenous artists, writers and songwriters to re-imagine the encounter by Lieutenant James Cook and his crew with Indigenous people in 1770. Peter Hudson was the initiator of the East Coast Encounter concept and was a passionate advocate for the project. Cook's voyage along the Australian east coast has become central to national historical narratives. The East Coast Encounter project asked artists to re-envision this seminal journey by imaginatively exploring moments of contact between two world views during these encounters. It also brought these events into the present by incorporating artists' reflections on their relevance today, and their responses to visits to significant contact locations. Topics such as encounter, impact, differing perspectives, nature and culture and views of country are investigated. Cook and the ENDEAVOUR crew would



**Date:** 2013

**Primary Maker:** Peter Hudson

**Medium:** Watercolour on paper

**Name:** Drawing

**History:** This work by Peter Hudson was produced for East Coast Encounter, a multi-arts initiative involving Australian Indigenous and non-Indigenous artists, writers and songwriters to re-imagine the encounter by Lieutenant James Cook and his crew with Indigenous people in 1770. Peter Hudson was the initiator of the East Coast Encounter concept and was a passionate advocate for the project. Cook's voyage along the Australian east coast has become central to national historical narratives. The East Coast Encounter project asked artists to re-envision this seminal journey by imaginatively exploring moments of contact between two world views during these encounters. It also brought these events into the present by incorporating artists' reflections on their relevance today, and their responses to visits to significant contact locations. Topics such as encounter, impact, differing perspectives, nature and culture and views of country are investigated. Of 'Indian Head' Peter Hudson

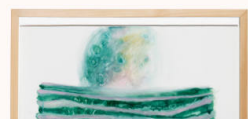
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ENDEAVOUR CREW WOULD spend nearly 7 weeks at Gungahdie on what Cook named Endeavour River. While repairing the damage to the hull, members of the crew, led by Banks, spent time investigating the surrounding area. Significantly it was here that Cook and his colleagues met and engaged with the local Indigenous people, the Guugu Yimithirr. Cook gained a small insight into their life which led to the shifting of his initial perceptions. It was here that some Guugu Yimithirr words were recorded, including 'gangurru', which later became 'kangaroo'.

HEAD , PETER HUDSON comments: "These images were made on site at Indian Head, K'gari (Fraser Island). The work is made up of two images because this place has more than one powerful and important story. Cook gave this place a new name, Indian Head, because of the many Badtjala people who were there on the high ground watching his strange vessel sail past." - Peter Hudson [www.eastcoastencounters.com.au]



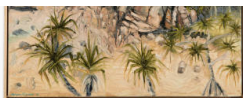
**Object number:**  
**00054549**  
**Title:** Round Hill Head,  
Dunstaffnage Bay, 1870



**Object number:**  
**00054554**  
**Title:** Tropical Moon and  
Cannon



**Object number:**  
**00054583**  
**Title:** Jim Cook Mugshot  
**Date:** 2012



Bustard Bay, 1770

**Date:** 2011

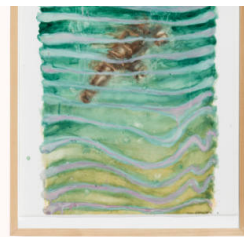
**Primary Maker:** Peter Hudson

**Medium:** Oil on board, framed

**Name:** Painting

**History:** This work by Peter Hudson was produced for East Coast Encounter, a multi-arts initiative involving Australian Indigenous and non-Indigenous artists, writers and songwriters to re-imagine the encounter by Lieutenant James Cook and his crew with Indigenous people in 1770. Peter Hudson was the initiator of the East Coast Encounter concept and was a passionate advocate for the project. Cook's voyage along the Australian east coast has become central to national historical narratives. The East Coast Encounter project asked artists to re-envisage this seminal journey by imaginatively exploring moments of contact between two world views during these encounters. It also brought these events into the present by incorporating artists' reflections on their relevance today, and their responses to visits to significant contact locations. Topics such as

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Cannon

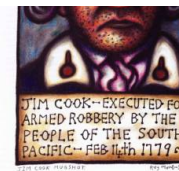
**Date:** 2013

**Primary Maker:** Peter Hudson

**Medium:** Watercolour on paper

**Name:** Drawing

**History:** This work by Peter Hudson was produced for East Coast Encounter, a multi-arts initiative involving Australian Indigenous and non-Indigenous artists, writers and songwriters to re-imagine the encounter by Lieutenant James Cook and his crew with Indigenous people in 1770. Peter Hudson was the initiator of the East Coast Encounter concept and was a passionate advocate for the project. Cook's voyage along the Australian east coast has become central to national historical narratives. The East Coast Encounter project asked artists to re-envisage this seminal journey by imaginatively exploring moments of contact between two world views during these encounters. It also brought these events into the present by incorporating artists' reflections on their relevance today, and their responses to visits to significant contact locations. Topics such as encounter, impact, differing perspectives, nature and culture and views of country are investigated. Part of story



**Date:** 2013

**Primary Maker:** Reg Mombassa

**Medium:** Charcoal and coloured pencil on paper

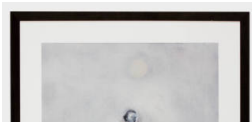
**Name:** Drawing

**History:** This work by Reg Mombassa was produced for East Coast Encounter, a multi-arts initiative involving Australian Indigenous and non-Indigenous artists, writers and songwriters to re-imagine the encounter by Lieutenant James Cook and his crew with Indigenous people in 1770. "James Cook has come to symbolise many ideas, both positive and negative. Instead of the familiar portraits of Cook as a thoughtful, assured naval man, Reg Mombassa depicts him as a tough law breaker. The artist presents an alternative perspective to heroic narratives of Cook's voyages and reflects on the impact of the encounters. " - East Coast Encounter. "It was inevitable that an enormous sun bleached barrel of potential wealth that was sparsely inhabited would be grabbed by one or another criminal gang of well armed Europeans. These criminal gangs are called Empires. Cook may have been a decent man, a brave explorer and a relatively progressive sea captain, but he was still a gang member who was

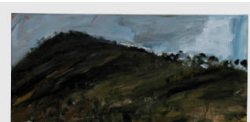
investigated. "Hudson's painting captures the windy conditions which Banks recorded in his journal when the explorers landed at Bustard Bay and took on fresh water. Much to Hudson's amazement just as he was completing this work, the HMB ENDEAVOUR replica sailed around the headland on a voyage which mirrored Cook's original journey and timing." [www.eastcoastencounter.com.au]

investigated. Part of story of East Coast Encounter reflected on the experiences of HMB ENDEAVOUR in the coastal conditions of Australia. In this work Peter Hudson looks at the grounding of ENDEAVOUR on the Great Barrier Reef. It was a dangerous predicament to be found in and James Cook named Cape Tribulation in recognition of his situation. In a desperate attempt to float the vessel free, Cook records in his journal that: "Six of our guns ... our iron and stone ballast, casts, hoop staves, oil jars, decayed stores, and many other things that lay in the way of heavier materials ... are thrown overboard with the utmost expedition." - 11 June 1770.

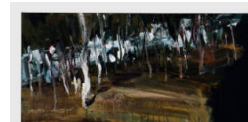
gang member who was 'executed' by one of his victims." - Reg Mombassa, East Coast Encounter. Cook's voyage along the Australian east coast has become central to national historical narratives. The East Coast Encounter project asked artists to re-envisage this seminal journey by imaginatively exploring moments of contact between two world views during these encounters. It also brought these events into the present by incorporating artists' reflections on their relevance today, and their responses to visits to significant contact locations. Topics such as encounter, impact, differing perspectives, nature and culture and views of country are investigated.



**Object number:**  
**00054544**  
**Title:** Sower of Nails  
**Date:** 2014



**Object number:**  
**00054566**  
**Title:** Possession Island  
**Date:** 2012



**Object number:**  
**00054567**  
**Title:** Possession Island  
**Date:** 2012





**Date:** 2014

**Primary Maker:** Neil Healey

**Medium:** Oil, acrylic, ink, pencil and collage on board

**Name:** Painting

**History:** This work by Neil Healey was produced for East Coast Encounter, a multi-arts initiative involving Australian Indigenous and non-Indigenous artists, writers and songwriters to re-imagine the encounter by Lieutenant James Cook and his crew with Indigenous people in 1770. Cook's voyage along the Australian east coast has become central to national historical narratives. The East Coast Encounter project asked artists to re-envisage this seminal journey by imaginatively exploring moments of contact between two world views during these encounters. It also brought these events into the present by incorporating artists' reflections on their relevance today, and their responses to visits to significant contact locations. Topics such as encounter, impact, differing perspectives, nature and culture and views of country are investigated. "Neil Healey looks at the idea of exchange as the language

of encounter. He presents Cook as a mythical figure who casts nails on the empty shoreline in a



**Date:** 2013

**Primary Maker:** Euan MacLeod

**Medium:** Oil on canvas, unframed

**Name:** Painting

**History:** The Kaurareg people are the traditional owners of Beganug. The island is located in the Torres Strait Islands group off the north coast Queensland and became known as Possession Island after the landing of Captain Cook on 22 August 1770. Euan Macleod's painting is a response to a trip to Bedanug/Possession Island – the site where Cook 'took possession' of the east coast of Australia on behalf of the British monarchy. The island is presented from different perspectives in time and space, with scenes and forms that do not fit neatly together so that we try to find resolution from the multiple points of view. Downcast figures travel to the island laden with literal and metaphorical baggage. Their 'possession' of the land is implied by the Union Jack painting which is subtly mirrored by diagonal lines radiating out from the work's centre. Macleod interweaves his own experience as an immigrant from New Zealand with reflections on Cook's voyage to consider how we bring with us our own baggage, and the difficulties of adjusting to a



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**Medium:** Oil on canvas, unframed

**Name:** Painting

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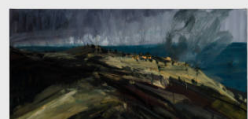
gesture reminiscent of Millet's 19th century painting Sower. Gifts were used as a form of communication by Cook and his crew and a means of accessing the land and its people. However, the Europeans' trinkets were of little interest to Aboriginal people. Cook casts his offerings with a grand gesture yet he does not look directly into the land or towards the people with whom he wishes to engage. In this way Healey suggests the idea of miscommunication. Standing in his own blue reflection, one arm behind his back and poker-faced he casts an offering of nails to the white sand – bright, shiny objects to be used as a first step in building and joining. And because there is no forthcoming offer of a hammer to drive them, they become little more than ornaments. So he casts them to the sands and waits for them to take root. But every individual trinket was ignored – viewed with suspicion – and left untouched. Mingling incongruously with whatever the waves may bring over time. "  
[www.eastcoastencounter.com.au]

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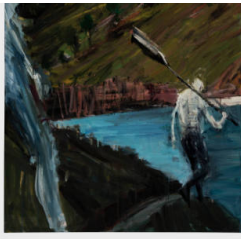
**Object number:**  
**00054568**  
**Title:** Possession Island  
**Date:** 2012



**Object number:**  
**00054569**  
**Title:** Possession Island  
**Date:** 2012

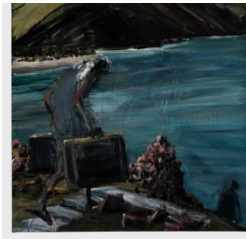


**Object number:**  
**00054570**  
**Title:** Possession Island  
**Date:** 2012

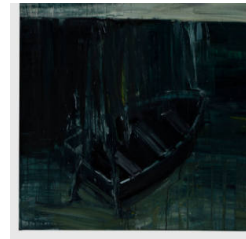


**Date:** 2013  
**Primary Maker:** Euan MacLeod  
**Medium:** Oil on canvas, unframed  
**Name:** Painting  
**History:** The Kaurareg people are the traditional owners of Beganug. The island is located in the Torres Strait Islands group off the north coast Queensland and became known as Possession Island after the landing of Captain Cook on 22 August 1770. Euan Macleod's painting is a response to a trip to Bedanug/Possession Island – the site where Cook 'took possession' of the east coast of Australia on behalf of the British monarchy. The island is presented from different perspectives in time and space, with scenes and forms that do not fit neatly together so that we try to find resolution from the multiple points of view. Downcast figures travel to the island laden with literal and metaphorical baggage. Their 'possession' of the land is implied by the Union Jack painting which is subtly mirrored by diagonal lines radiating out from the work's centre. Macleod interweaves his own experience as an immigrant from New

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**Object number:**  
**V00054555**

**Title:** Painting titled: Cook  
and Banks (text and  
portraits panel)

**Date:** 2012

**Primary Maker:** Peter  
Hudson

**Medium:** Mixed media on  
board

**Name:** Painting



**Object number:**  
**00054591**

**Title:** Sower and Reaper II

**Date:** 2014

**Primary Maker:** Neil Healey

**Medium:** Oil, acrylic, ink,  
pencil and collage on  
board, 30 pieces of silver  
wattle

**Name:** Painting

**History:** Neil Healey looks  
at the idea of exchange as  
the language of encounter.  
He presents Cook as a  
mythical figure who casts  
nails through the native  
forest. Gifts were used as a  
form of communication by  
Cook and his crew and a  
means of accessing the  
land and its people.  
However, the Europeans'  
trinkets were of little  
interest to Aboriginal  
people. Cook casts his  
offerings with a grand  
gesture yet he does not  
look directly into the land  
or towards the people with  
whom he wishes to  
engage, only the viewer. In  
this way Healey suggests  
the idea of  
miscommunication tahts



**Object number:**  
**V00054578**

**Title:** glass house  
mountains



mountains

**Date:** 2005

**Primary Maker:** Judy Watson

**Medium:** Carbon and acrylic on unsupported canvas

**Name:** Painting

**History:** "I recall the shadowy significance of the Glass House Mountains throughout my childhood, driving past their dramatic presence, looming above us as we travelled to visit my father's family at Burrum Heads – guardian forms that observed and remained, ancestors commanding respect. I was interested in how when Cook first saw them on the horizon they seemed significant and made an impact upon him, provoking something in his memory of the place from which he'd come. I have deliberately combined two perspectives within the work, the device of Eurocentric cartography and Aboriginal colours of ochre that echo the stain of the volcanic earth, spiralling out from the centre to the edges. I was thinking of the geological history of these weathered forms, volcanic plug remnants of a fiery past." - Judy Watson, East Coast Encounter. This work by Judy Watson was produced for East Coast Encounter, a multi-arts initiative involving Australian Indigenous and non-Indigenous artists, writers

indigenous artists, writers and songwriters to re-imagine the encounter by Lieutenant James Cook and his crew with Indigenous people in 1770. Cook's voyage along the Australian east coast has become central to national historical narratives. The East Coast Encounter project asked artists to re-envisage this seminal journey by imaginatively exploring moments of contact between two world views during these encounters. It also brought these events into the present by incorporating artists' reflections on their relevance today, and their responses to visits to significant contact locations. Topics such as encounter, impact, differing perspectives, nature and culture and views of country are investigated.





**Object number:**  
**00054879**  
**Title:** Civilised #9  
**Date:** 2012



**Object number:**  
**00054882**  
**Title:** Civilised #1  
**Date:** 2012



**Object number:**  
**00055213**  
**Title:** ABBM Darren Davies  
**Date:** 2016



**Date:** 2012

**Primary Maker:** Michael Cook

**Medium:** inkjet print on archival Hahnemuhle cotton paper

**Name:** Photograph

**History:** ARTIST'S

STATEMENT I was never taught Aboriginal history at school, only about European settlement of Australia. What I learnt in school was similar to the first European settlers' beliefs, with words like 'natives' and 'discovery of Australia'. Looking back now, I realise that it was a false way of teaching, and that it hid the truth about the treatment of Aborigines over the past four hundred years.

Captain Cook wrote "these people may truly be said to be in the pure state of nature, and may appear to some to be the most wretched upon the earth; but in reality they are far happier than ... we Europeans." What was the colonisers' view of what it means to be civilised, and would a better understanding of Aboriginal cultures have made a difference to our history? Was being civilised about fashion, speech, cultivating the land, having Christian

beliefs, or was it to do with the colour of someone's skin or how they appeared? Upon the



**Date:** 2012

**Primary Maker:** Michael Cook

**Medium:** Inkjet print on paper

**Name:** Photograph

**History:** ARTIST'S

STATEMENT "I was never taught Aboriginal history at school, only about European settlement of Australia. What I learnt in school was similar to the first European settlers' beliefs, with words like 'natives' and 'discovery of Australia'. Looking back now, I realise that it was a false way of teaching, and that it hid the truth about the treatment of Aborigines over the past four hundred years. Captain Cook wrote "these people may truly be said to be in the pure state of nature, and may appear to some to be the most wretched upon the earth; but in reality they are far happier than ... we Europeans." What was the colonisers' view of what it means to be civilised, and would a better understanding of Aboriginal cultures have made a difference to our history? Was being civilised about fashion, speech, cultivating the land, having Christian beliefs, or was it to do with the colour of someone's skin or how they appeared? Upon the European discovery of Australia, Aborigines were



**Date:** 2016

**Primary Maker:** Belinda Mason

**Medium:** Black and White Durotran 3D photographs face-mounted on perspex lenticular lens, in perspex LED light box frame

**Name:** Photograph

**History:** For more than a century Australian men and women have served in the Defence Force to protect Australia in wars, conflicts and peace keeping operations. Stories of Aboriginal and Torres Strait Islander service in the countries defence is still somewhat untold. Despite the fact the fact that Aboriginal and Torres Strait Islander people were not counted and recognised as Australians until 1967, they still enlisted to fight for their country in wars since the Boer War. Aboriginal and Torres Strait Islander soldiers, sailors and airmen have made significant contributions to Australia's military history from the Boer War, World War I and II, the Korean War, Vietnam War and post 1972 conflicts and peacekeeping operations to the present day, Aboriginal and Torres Strait Islanders proudly served their country. Like their male counterparts, Aboriginal and Torres Strait Islander women have also made a significant contribution to the defence

European discovery of Australia, Aborigines were seen as 'natives'—part of the flora and fauna. European settlers were not interested in understanding new cultures, or how Aborigines lived in harmony with the land—only that their way of life was superior. Even today, Aboriginal people are still suffering because these beliefs still exist amongst some non-Indigenous Australians. Even today, in a so-called 'modern' society, racism is rife. This body of work dresses Aboriginal Australians in the fashions of four European countries that visited Australia before and in the early stages of colonisation: Spain, The Netherlands, England and France. It asks 'what makes a person civilised?' and suggests how different history might have been if those Europeans had realised that the Aborigines were indeed civilised. For Aboriginal Australians were certainly civilised, as James Cook appreciated. The harmony with the land that had existed for tens of thousands of years was precious, in perfect balance, and in the last 400 years some of these lessons could have been considered more thoughtfully.

Australia, Aborigines were seen as 'natives'—part of the flora and fauna. European settlers were not interested in understanding new cultures, or how Aborigines lived in harmony with the land—only that their way of life was superior. Even today, Aboriginal people are still suffering because these beliefs still exist amongst some non-Indigenous Australians. Even today, in a so-called 'modern' society, racism is rife." This body of work by Michael Cook dresses Aboriginal Australians in the fashions of four European countries that visited Australia before and in the early stages of colonisation: Spain, The Netherlands, England and France. It asks 'what makes a person civilised?' and suggests how different history might have been if those Europeans had realised that the Aborigines were indeed civilised. For Aboriginal Australians were certainly civilised, as James Cook appreciated. The harmony with the land that had existed for tens of thousands of years was precious, in perfect balance, and in the last 400 years some of these lessons could have been considered more thoughtfully.

contribution to the defence of the nation through their service with the armed forces, civilian organisations such as the Women's Land Army or worked in war time industries. It is difficult to say just how many Aboriginal and Torres Strait Islander people served because ethnic background was not specially identified in service records of enlistment. It is known that Aboriginal and Torres Strait Islander servicemen and women served and continue to serve their country with great honour and pride in a range of operations in war, humanitarian disaster relief, peacekeeping, border protection and emergency defence assistance.



**Object number:**  
**00055133**

**Title:** Broken Spear -  
Aquisition by Cook (diptych  
- spear)

**Date:** 2017

**Primary Maker:** Helen S  
Tiernan

**Medium:** Oil on canvas

**Name:** Painting



**Object number:**  
**00055115**

**Title:** Colonial Wallpapers -  
Pacific Encounters (panel 2)

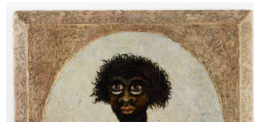
**Date:** 2017

**Primary Maker:** Helen S  
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**Medium:** Oil on canvas

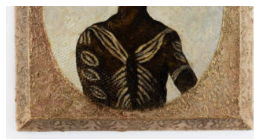
**Name:** Painting

**History:**



**Object number:**  
**00055147**

**Title:** Heroes of Colonial  
Encounters - Balladyn



Encounters - Ballodere

**Date:** 2017

**Primary Maker:** Helen S Tiernan

**Medium:** Oil on canvas

**Name:** Painting

**History:** This painting of Ballodere by Helen Tiernan is based on a portrait by The Port Jackson Painter titled 'Balloderree' painted sometime between 1788 and 1797. Balloderree is mentioned in the First Fleet Chronicles and was said to have had close contact with the colonists. David Collins, the deputy judge advocate of the new colony at Sydney, notes that Balloderree was 'a fine young man' and admired for his fearlessness.

Balloderree died from an unspecified illness a few years after colonial contact. As part of a series of portraits that make up 'Heroes of Colonial Encounters', this portrait of Ballodere is part of Helen Tiernan's exploration of the singular European view of colonial history and the way Indigenous peoples are depicted as the 'primitive' or 'other'. The portraits she paints of Bennelong, Bungaree, Colby, Bidgee Bidgee, Ballodere and Tommy sees them treated equally as their European contemporaries such as Cook, Joseph Banks, William Bligh, Arthur Philip and Matthew Flinders. All portraits are to have

portraits are to hang  
together on the same wall,  
equally ornate, equal in  
style and equal in history.



**Object number:**

**V00055133**

**Title:** Broken Spear and  
Aquisition made by Cook

**Date:** 2017

**Primary Maker:** Helen S  
Tiernan

**Medium:** Oil on canvas

**Name:** Painting



**Object number:**

**00055472**

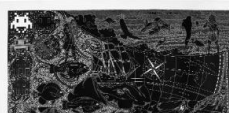
**Title:** Crab wire

**Date:** 2009

**Medium:** Metal

**Name:** Crab wire

**History:** Elder Jimmy Scott made the garara spear by sourcing the garara trees at Dr George Mountain a few kilometres from his home. Kurrajong wood is valued because it is very light and floats, useful when spearing fish. Although Jimmy used some modern materials in his spears, the design principles and main components are consistent with traditional ways – light shaft and three sharp prongs. There have been variations on the make of tools to catch crabs. From sticks and bamboo, to use of wire. Jimmy Scott made his crab wires from heavy gauge wire, with a loop handle at one end. Measuring 100 cm, the other end is sharpened, with a “jag” to catch the crab shell. “A good crabwire is hard to keep. People borrow it for a while. Hey brother, you seen my wire? You can follow it around the beach all day ... then it’s gone” (J. Scott)



**Object number:**

**00055456**

**Title:** Bedhan Lag: Land of  
the Kaimin



the Kaiwāiagai

**Date:** 2019

**Primary Maker:** Brian Robinson

**Medium:** Oil based ink on paper

**Name:** Linoprint

**History:** On the return voyage to England in 1770, Lieutenant James Cook and HMB ENDEAVOUR needed to find a navigable passage through the treacherous waters of Torres Strait, navigated earlier by Luis Váez de Torres in 1606. Fresh from making essential repairs to the damaged ship, Cook searched for a high vantage point, and found one on top of a hill on a nearby island. Climbing the hill with a small party, including the naturalist Joseph Banks, Cook spotted a potential route and signalled the good news down to the men on the ship below. Later, Cook would record that, when he was on that hill, he once more hoisted English colours and in the Name of His Majesty King George III took possession of the whole Eastern Coast under the name of New South Wales, together with all the bays, harbours, rivers and islands located along the coast. To commemorate the day, he named the island Possession Island. However, Possession Island had long had another name given by the traditional owners, the



traditional owners, the Kaurareg people of the Kaiwalagal nation. They knew the island to be Bedhan Lag. Traditional lore and customs show that since Bipotaim, (The Time Before) the Kaurareg have been connected to Bedhan Lag. Artist Brian Robinson states: "It is ironic that the place of possession for the Australian mainland was a small island in the north of the country, a place called Bedhan Lag. From this island all of Australia's recent land control battles started. ... The Kaurareg people of the Kaiwalagal nation have maintained links with Bedhan Lag through traditional lore and customs since 'Bipotaim', the time before. They have continued to live on or close to their traditional country, despite forced removal to Moa Island in 1922, and make use of the land and sea resources, according to their traditional customs and knowledge."



**Object number:**  
**00002537**

**Title:** Men in bark canoes  
**Date:** 1880s - 1890s



**Object number:**  
**00002538**

**Title:** Men in bark canoes  
**Date:** 1880s - 1890s

**Object number:**  
**00055885**

**Title:** Tony Albert, You  
**Date:** 1980s - 1990s



**Date:** 1890S - 1930S

**Primary Maker:** William James Hall

**Medium:** Emulsion on glass

**Name:** Glass plate negative

**History:** Photographer

William James Hall was born in Woolloomooloo, Sydney on 11 May 1877. William Hall senior had had a variety of occupations, including fingerprint expert at Long Bay gaol, before he established a photographic studio in 1890 in Phillip Street, Sydney. William James Hall joined his father in the photographic business from a young age and took over its operations in 1902. In August 1901 William James Hall married Alice Rosina Hopson in Bowral, and in 1904 he set up Hall & Co, a photographic business at 44 Hunter Street, Sydney. William James Hall developed a keen interest in sailing and sailing craft and became a fixture on Sydney Harbour, photographing the weekend sailors and yachts. Between the late 1890s and the 1930s William James Hall created an extensive collection of maritime photography that provides an important pictorial record of recreational boating in Sydney Harbour. His

images document the great variety of activities and technologies that were an integral part of Sydney'



**Date:** 1890S - 1930S

**Primary Maker:** William James Hall

**Medium:** Emulsion on glass

**Name:** Glass plate negative

**History:** Photographer

William James Hall was born in Woolloomooloo, Sydney on 11 May 1877. His Australian-born mother, Caroline Asimus, married William Frederick Hall, a butcher from England, in 1883. William Hall senior had had a variety of occupations, including fingerprint expert at Long Bay gaol, before he established a photographic studio in 1890 in Phillip Street, Sydney. William James Hall joined his father in the photographic business from a young age and took over its operations in 1902. In August 1901 William James Hall married Alice Rosina Hopson in Bowral, and in 1904 he set up Hall & Co, a photographic business at 44 Hunter Street, Sydney. William James Hall developed a keen interest in sailing and sailing craft and became a fixture on Sydney Harbour, photographing the weekend sailors and yachts. Between the late 1890s and the 1930s William James Hall created an extensive collection of maritime photography that provides an important pictorial record of recreational boating in Sydney Harbour. His

wreck me, 2020 (edition of 3)

**Date:** 2020

**Medium:** MP4 file provided on usb flashdrive

**Name:** Digital Video

**History:** Tony Albert makes work across various media platforms, speaking to ongoing, current and future discussion surrounding history and how it is recorded. Albert's work explores contemporary legacies of colonialism in ways which prompt audiences to contemplate elements of the human condition. Using imagery and source material from across the globe, Albert draws on both personal and collective histories to explore the ways in which optimism might be utilised to overcome adversity. His practice is concerned with identity and the ascribing of social labels; unpacking what it means to judge and be judged in the absence of recognition or understanding. Albert's farcical interpretation asks the viewer to reflect not only on who is written into history, but who is written out and why. The revolutionary spirit captured in the 'You Wreck Me' series asserts that the continued memorialisation of one figure be replaced by a multitude of voices that have shaped Australian history. Albert's dedication is not so much a

s sailing community, from the large racing and cruising yachts, to the jostling skiffs and even the new phenomenon of the early twentieth century – motor boats. The collection also includes images of the many spectators and crowds who followed the sailing races. Each Monday morning in his shop window, Hall would display the photographs he had taken of the weekend races. The shopfront became a part of Sydney yachting life as people filed past, vying to view the images and dissect the weekend's activities. William James Hall was not himself a sailor, and mainly used a motor launch to mingle with and chase the yachts of the harbour as he worked.

Sydney harbour. His images document the great variety of activities and technologies that were an integral part of Sydney's sailing community, from the large racing and cruising yachts, to the jostling skiffs and even the new phenomenon of the early twentieth century – motor boats. The collection also includes images of the many spectators and crowds who followed the sailing races. Each Monday morning in his shop window, Hall would display the photographs he had taken of the weekend races. The shopfront became a part of Sydney yachting life as people filed past, vying to view the images and dissect the weekend's activities. William James Hall was not himself a sailor, and mainly used a motor launch to mingle with and chase the yachts of the harbour as he worked. However Hall's interest in photography was not limited to the subject of sailing and he came to cover a wide variety of themes such as landscapes, portraiture, aerial photography, military work and livestock. He came to be known as one of the best photographers of animals and was in great demand at Royal Sydney Show time. His work was widely published in rural industry journals and stock

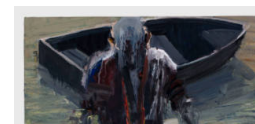
depiction is not so much a call to action, but rather the act of a trickster, imploring us to rethink national narratives through humour. In the artist's words: 'if you can't laugh with me, at least have a laugh at me'. His works are very accessible, mining popular cultural and historical icons and imagery, and using humour to critique national narratives, Indigenous historiography, public history and material culture. The video features Albert painted for ceremony as a trickster, swinging and singing in parody of Miley Cyrus's hit wrecking ball song, in the process deconstructing foundation narratives of ENDEAVOUR at Kamay and demolishing monuments to Captain Cook.

journals and stud stock advertisements. From July 1928 to December 1929 he made an extended tour of South Africa to photograph merino studs. Survived by his second wife, Edith Hannah Gilkes, William James Hall died on 26 August 1951 at St Luke's Hospital, Darlinghurst. A number of photographic studios were established by William F Hall and William J Hall. Known at different times as Hall studio, Hall & Co, W F Hall and Hall W the businesses were located variously at 7 Castlereagh Street, 39, 44 and 70 Hunter Street, 91 Phillip Street and 21 Blight Street in Sydney city from 1890 onwards.

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**Object number:**  
**00055886**  
**Title:** You Wreck Me #12  
**Date:** 2020

**Object number:**  
**00055888**  
**Title:** Collage by artist Tony  
Albert titled You Wreck Me

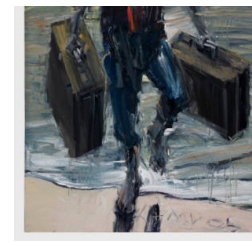


**Object number:**  
**00054576**  
**Title:** Suitcases  
**Date:** 2012

**Date:** 2020  
**Medium:** printed photographs on archival paper  
**Name:** Collage  
**History:** Tony Albert makes work across various media platforms, speaking to ongoing, current and future discussion surrounding history and how it is recorded. Albert's work explores contemporary legacies of colonialism in ways which prompt audiences to contemplate elements of the human condition. Using imagery and source material from across the globe, Albert draws on both personal and collective histories to explore the ways in which optimism might be utilised to overcome adversity. His practice is concerned with identity and the ascribing of social labels; unpacking what it means to judge and be judged in the absence of recognition or understanding. Albert's farcical interpretation asks the viewer to reflect not only on who is written into history, but who is written out and why. The revolutionary spirit captured in the 'You Wreck Me' series asserts that the continued memorialisation of one figure be replaced

by a multitude of voices that have shaped Australian history. Albert's depiction is not so much a

Albert titled You Wreck Me #32  
**Date:** 2020  
**Medium:** printed photographs and colour printed cardboard on archival paper  
**Name:** Collage  
**History:** Tony Albert makes work across various media platforms, speaking to ongoing, current and future discussion surrounding history and how it is recorded. Albert's work explores contemporary legacies of colonialism in ways which prompt audiences to contemplate elements of the human condition. Using imagery and source material from across the globe, Albert draws on both personal and collective histories to explore the ways in which optimism might be utilised to overcome adversity. His practice is concerned with identity and the ascribing of social labels; unpacking what it means to judge and be judged in the absence of recognition or understanding. Albert's farcical interpretation asks the viewer to reflect not only on who is written into history, but who is written out and why. The revolutionary spirit captured in the 'You Wreck Me' series asserts that the continued memorialisation of one figure be replaced by a multitude of voices that have shaped



**Date:** 2013  
**Primary Maker:** Euan MacLeod  
**Medium:** Oil on canvas, unframed  
**Name:** Painting  
**History:** "Downcast figures travel to the island laden with literal and metaphorical baggage... Macleod interweaves his own experience as an immigrant from New Zealand with reflections on Cook's voyage to consider how we bring with us our own baggage, and the difficulties of adjusting to a different environment. Macleod shows us that this is a story that needs to be understood from multiple perspectives." - East Coast Encounter This work by Euan Macleod was produced for East Coast Encounter, a multi-arts initiative involving Australian Indigenous and non-Indigenous artists, writers and songwriters to re-imagine the encounter by Lieutenant James Cook and his crew with Indigenous people in 1770. Cook's voyage along the Australian east coast has become central to national historical narratives. The East Coast Encounter project asked artists to re-envision this seminal journey by imaginatively exploring moments of contact between two world views during these encounters. It also brought these events into the

call to action, but rather the act of a trickster, imploring us to rethink national narratives through humour. In the artist's words: 'if you can't laugh with me, at least have a laugh at me'. His works are very accessible, mining popular cultural and historical icons and imagery, and using humour to critique national narratives, Indigenous historiography, public history and material culture. The video features Albert painted for ceremony as a trickster, swinging and singing in parody of Miley Cyrus's hit wrecking ball song, in the process deconstructing foundation narratives of ENDEAVOUR at Kamay and demolishing monuments to Captain Cook.

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these events into the present by incorporating artists' reflections on their relevance today, and their responses to visits to significant contact locations. Topics such as encounter, impact, differing perspectives, nature and culture and views of country are investigated. On 22 August 1770 after making his way up the east coast of Australia from Botany Bay, James Cook landed on Possession Island in the Torres Strait. In his log of the event, Cook wrote: "...to this place I am confident was never seen or Visited by any European before us & notwithstanding I had in the Name of his Maj.st taken possession of several places upon this Coast I now once More, hoisted English Colours & in the Name of His Maj.y King George the Third took possession of the whole Eastern coast from the above Lat.de down to this place by the Name of New Wales together with all the Bays Harbours Rivers & Islands situate upon the same Coast after which we fired 3 Volleys of small Arms which was answer'd by the like number from the Ship, this done we set out for the Ship.." He later wrote of seeing "...upon all the Adjacent lands & Islands a great number of smokes a certain sign that they are inhabited & we have daily



inhabited & we have daily  
seen smokes on every part  
of the Coast we have lately  
been upon."



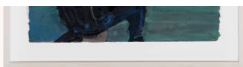
**Object number:**  
**00054572**  
**Title:** Owner - Possession  
Island



**Object number:**  
**00054574**  
**Title:** Arone - Possession  
Island



**Object number:**  
**00054575**  
**Title:** Going / Coming  
Date: 2012



Island

**Date:** 2012

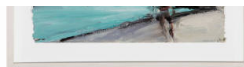
**Primary Maker:** Euan MacLeod

**Medium:** Acrylic on paper

**Name:** Painting

**History:** This work by Euan Macleod was produced for East Coast Encounter, a multi-arts initiative involving Australian Indigenous and non-Indigenous artists, writers and songwriters to re-imagine the encounter by Lieutenant James Cook and his crew with Indigenous people in 1770. Cook's voyage along the Australian east coast has become central to national historical narratives. The East Coast Encounter project asked artists to re-envisage this seminal journey by imaginatively exploring moments of contact between two world views during these encounters. It also brought these events into the present by incorporating artists' reflections on their relevance today, and their responses to visits to significant contact locations. Topics such as encounter, impact, differing perspectives, nature and culture and views of country are investigated. On 22 August 1770 after making his way

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Island

**Date:** 2012

**Primary Maker:** Euan MacLeod

**Medium:** Acrylic on paper

**Name:** Painting

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**Primary Maker:** Euan MacLeod

**Medium:** Acrylic on paper

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**Object number:**  
**00054540**  
**Title:** First Voyage to  
Reception Island



**Object number:**  
**00054538**  
**Title:** Study for First  
Voyage to Reception Island



**Object number:**  
**00054539**  
**Title:** Impact II  
**Date:** 2007

Possession Island

**Date:** 2012

**Primary Maker:** Arone

Raymond John Meeks

**Medium:** Oil painting on canvas

**Name:** Painting

**History:** Possession Island, also known as Bedanug Island, is an island in the Torres Strait Islands group off the coast of far north coast of Queensland. The island was a landing site for Captain James Cook when on the 22 August 1770 he recorded: "I now once more hoisted English Coulers and in the Name of His Majesty King George the Third took possession of the whole Eastern Coast...by the name New South Wales, together with all the Bays, Harbours Rivers and Islands situate upon the said coast." As part of the East Coast Encounters initiative, artists involved travelled to Possession Island to experience the location of such a divisive moment in history. Meeks created this work following a trip to Possession Island. He sees this site as both a physical marker of first contact and symbolic divider between our post and pre-settlement histories. He was struck by the beauty of the whole area as a

living entity and connected this with his personal knowledge of the island and its many traditional

voyage to Possession Island

**Date:** 2012

**Primary Maker:** Arone

Raymond John Meeks

**Medium:** Synthetic Polymer paint on unframed stretched canvas

**Name:** Painting

**History:** Possession Island, also known as Bedanug Island, is an island in the Torres Strait Islands group off the coast of far north coast of Queensland. The island was a landing site for Captain James Cook when on the 22 August 1770 he recorded: "I now once more hoisted English Coulers and in the Name of His Majesty King George the Third took possession of the whole Eastern Coast...by the name New South Wales, together with all the Bays, Harbours Rivers and Islands situate upon the said coast." As part of the East Coast Encounters initiative, artists involved travelled to Possession Island to experience the location of such a divisive moment in history. Meeks created this work following a trip to Possession Island. He sees this site as both a physical marker of first contact and symbolic divider between our post and pre-settlement histories. He was struck by the beauty of the whole area as a living entity and connected this with his personal knowledge of the island and its many traditional



**Date:** 2007

**Primary Maker:** Arone

Raymond John Meeks

**Medium:** Screen print on paper

**Name:** Screenprint

**History:** Arone Meeks is a Kuku Midigi artist from Laura in northern Queensland. He was trained both in the traditional way of the Kuku Midigi as well as the City Art Institute in Sydney. In his work Meeks has been able to combine the different forms of artistic training and experience such as in this instance of a screenprint. Like many of pieces, 'Imapct II', uses both traditional images and themes arising out of his concern with the current issue of land rights and the effect of Europeans on his culture. Meeks was part of the East Coast Encounter experience. This project is a multi-arts initiative involving Australian Aboriginal and non-Aboriginal artists, writers and songwriters to re-imagine the encounter by Lt James Cook and his crew with Aboriginal people in 1770. Cook's voyage along the Australian east coast has become central to national historical narratives. The exhibition re-envisages this seminal journey by imaginatively exploring moments of contact between two world views during these encounters. It

uses. He produced this work as a symbolic reclamation of Possession Island. The luminous canoe represents a vehicle for travelling back to the Dreamtime. "In Australian indigenous culture, the more you talk or paint about your story or country, the stronger this connection becomes. Through this work, I realised visually all the most important aspects of who I am and the images of great significance to me. Contained at the left, within the canoe, is the 'guiding light'. This figure represents my elders, teachers and people who have guided me. His head is illuminated and decorated with cockatoo feathers and a glowing light that leads the way. He also carries a sacred dillybag. The second figure in the canoe is my childhood. The dillybags are symbolic of the womb and used in ceremony for young boys to become men. The third figure is the personification of 'singing up country'. The words he sings create rivers, mountains, landmarks, rainforests and life itself. Traditionally a work of art was not alive until it had been sung and danced into existence. Above the vessel a gumtree supports an egg, a symbol of life, which contains the

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rainforest. Beside this is a Frigate seabird. Towards the rear of the canoe is a red circle, representing Saltwater, with a Torres Strait Island pigeon. The figure below is my mother, who is having dialogue with a Quinkin style figure from my country, Laura. Contained within the larger canoe are many smaller boats, representing the life journeys within a life. In the saltwater below the boat are irukandji jellyfish. They are also markers of the wet season and the tropics and only appear after the big wet has washed them from the safety of the creeks onto the coastline. I use the boat image as a symbol of our times both past and present to represent those who have arrived by sea and made a mark on country, for the better or worse." - Arone Meeks

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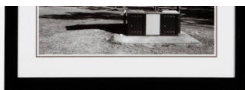
**Object number:**  
**00054557**  
**Title:** Barbiquaria  
**Date:** 2012



**Object number:**  
**00054558**  
**Title:** One Eyed Viewpoint  
**Date:** 2012



**Object number:**  
**00054561**  
**Title:** Poles Apart  
**Date:** 2012



**Date:** 2013

**Primary Maker:** Blak Douglas

**Medium:** Photographic print

**Name:** Photograph

**History:** This work by Adam Hill was produced for East Coast Encounter, a multi-arts initiative involving Australian Indigenous and non-Indigenous artists, writers and songwriters to re-imagine the encounter by Lieutenant James Cook and his crew with Indigenous people in 1770. Cook's voyage along the Australian east coast has become central to national historical narratives. The East Coast Encounter project asked artists to re-envisage this seminal journey by imaginatively exploring moments of contact between two world views during these encounters. It also brought these events into the present by incorporating artists' reflections on their relevance today, and their responses to visits to significant contact locations. Topics such as encounter, impact, differing perspectives, nature and culture and views of country are investigated. Adam Hill is an Indigenous artist based in Sydney. His work is often confrontational and

political, yet can also be humorous. Deceptively simple at first glance, Hills work a painter, sculptor



**Date:** 2013

**Primary Maker:** Blak Douglas

**Medium:** Photograph

**Name:** Photograph

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**Medium:** Photograph

**Name:** Photograph

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and a photographer often uses images of 'western icons', such as this barbeque, to reiterate displacement and questions of identity. In Hill's photographs for East Coast Encounter, locations which commemorate the arrival of the First Fleet are re-framed into sites of loss, negotiation and reclamation. Titles and imagery work together to connote new perspectives. The park barbie, an Aussie icon, is reinterpreted through the title Barbiquaria (2013), referencing the 1986 satirical film BabaKiueria (Barbeque Area) in which uniformed Aboriginal people invade a beach of barbeque-loving white Australians.

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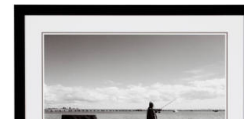
and a photographer often uses images of 'western icons', such as this stark waterfront landscape, to reiterate displacement and questions of identity. Hill's photographs for East Coast Encounter look at the notion of historical erasure, interrogating the impact of Cooks landing here in 1770 by focusing on the present, and in this image of a flag pole, the by products of European settlement.



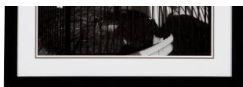
**Object number:**  
**00054560**  
**Title:** Refining Culture  
**Date:** 2012



**Object number:**  
**00054562**  
**Title:** Walk the Line  
**Date:** 2012



**Object number:**  
**00054563**  
**Title:** We've boundless  
oceans to share



**Date:** 2013

**Primary Maker:** Blak Douglas

**Medium:** Photograph

**Name:** Photograph

**History:** This work by Adam Hill was produced for East Coast Encounter, a multi-arts initiative involving Australian Indigenous and non-Indigenous artists, writers and songwriters to re-imagine the encounter by Lieutenant James Cook and his crew with Indigenous people in 1770. Cook's voyage along the Australian east coast has become central to national historical narratives. The East Coast Encounter project asked artists to re-envisage this seminal journey by imaginatively exploring moments of contact between two world views during these encounters. It also brought these events into the present by incorporating artists' reflections on their relevance today, and their responses to visits to significant contact locations. Topics such as encounter, impact, differing perspectives, nature and culture and views of country are investigated. Adam Hill is an Indigenous artist based in Sydney. His work is often confrontational and

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**Primary Maker:** Blak Douglas

**Medium:** Photograph

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pains to snare

**Date:** 2013

**Primary Maker:** Blak Douglas

**Medium:** Photograph

**Name:** Photograph

**History:** This work by Adam Hill was produced for East Coast Encounter, a multi-arts initiative involving Australian Indigenous and non-Indigenous artists, writers and songwriters to re-imagine the encounter by Lieutenant James Cook and his crew with Indigenous people in 1770. Cook's voyage along the Australian east coast has become central to national historical narratives. The East Coast Encounter project asked artists to re-envisage this seminal journey by imaginatively exploring moments of contact between two world views during these encounters. It also brought these events into the present by incorporating artists' reflections on their relevance today, and their responses to visits to significant contact locations. Topics such as encounter, impact, differing perspectives, nature and culture and views of country are investigated. Adam Hill is an Indigenous artist based in Sydney. His work is often confrontational and political, yet can also be humorous. Deceptively simple at first glance, Hills work a painter, sculptor

and a photographer often uses images of 'western icons', such as this stark waterfront landscape, to reiterate displacement and questions of identity. Hill's photographs for East Coast Encounter look at the notion of historical erasure, interrogating the impact of Cooks landing here in 1770 by focusing on the present, and in this image, the by 'hazardous' by products of European settlement.

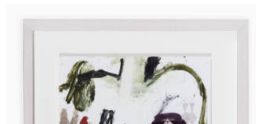
and a photographer often uses images of 'western icons', such as this stark waterfront landscape, to reiterate displacement and questions of identity. Hill's photographs for East Coast Encounter look at the notion of historical erasure, interrogating the impact of Cooks landing here in 1770 by focusing on the present and the by products of European settlement.

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**Object number:**  
**00054582**

**Title:** A Change in the Wind  
**Date:** 2011



**Object number:**  
**00054532**

**Title:** Botany Bay I  
**Date:** 2012



**Object number:**  
**00054531**

**Title:** Botany Bay II  
**Date:** 2012



**Date:** 2011

**Primary Maker:** Adric Waston

**Medium:** Digital video, carrier: USB x 2

**Name:** Digital media

**History:** This work by Adric Watson was produced for East Coast Encounter, a multi-arts initiative involving Australian Indigenous and non-Indigenous artists, writers and songwriters to re-imagine the encounter by Lieutenant James Cook and his crew with Indigenous people in 1770. Cook's voyage along the Australian east coast has become central to national historical narratives. The East Coast Encounter project asked artists to re-envisage this seminal journey by imaginatively exploring moments of contact between two world views during these encounters. It also brought these events into the present by incorporating artists' reflections on their relevance today, and their responses to visits to significant contact locations. Topics such as encounter, impact, differing perspectives, nature and culture and views of country are investigated.



**Date:** 2013

**Primary Maker:** Ann Thomson

**Medium:** Collage and oil stick on paper

**Name:** Collage

**History:** This series suggests strange presences in the landscape. Ann Thomson's semi-abstract works do not provide a literal story. Instead, they invite us to immerse ourselves in the tangle of lines, colours and textures and to allow our own imaginations to find forms such as animals, humans and birds. Fragments of crisp, precise uniforms – flashes of buttons and braids – emerge from this rugged environment like glimpses of something alien that has arrived without warning. In this way Thomson suggests the jolt of encounter experienced by Aboriginal people when Cook and his crew first set ashore at Kamay/Botany Bay. 'Botany Bay I' is one of a series of works by Ann Thomson produced for East Coast Encounter, a multi-arts initiative involving Australian Indigenous and non-Indigenous artists, writers and songwriters to re-imagine the encounter by Lieutenant James Cook and his crew with Indigenous people in 1770. Cook's voyage along the Australian east coast has become central to national historical narratives. The



**Date:** 2013

**Primary Maker:** Ann Thomson

**Medium:** Collage and oil stick on paper

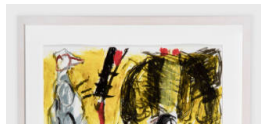
**Name:** Collage

**History:** This series suggests strange presences in the landscape. Ann Thomson's semi-abstract works do not provide a literal story. Instead, they invite us to immerse ourselves in the tangle of lines, colours and textures and to allow our own imaginations to find forms such as animals, humans and birds. Fragments of crisp, precise uniforms – flashes of buttons and braids – emerge from this rugged environment like glimpses of something alien that has arrived without warning. In this way Thomson suggests the jolt of encounter experienced by Aboriginal people when Cook and his crew first set ashore at Kamay/Botany Bay. 'Botany Bay II' is one of a series of works by Ann Thomson produced for East Coast Encounter, a multi-arts initiative involving Australian Indigenous and non-Indigenous artists, writers and songwriters to re-imagine the encounter by Lieutenant James Cook and his crew with Indigenous people in 1770. Cook's voyage along the Australian east coast has become central to national historical narratives. The

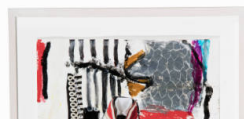


historical narratives. The East Coast Encounter project asked artists to re-envision this seminal journey by imaginatively exploring moments of contact between two world views during these encounters. It also brought these events into the present by incorporating artists' reflections on their relevance today, and their responses to visits to significant contact locations. Topics such as encounter, impact, differing perspectives, nature and culture and views of country are investigated.

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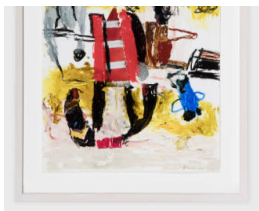


**Object number:**  
**00054533**  
**Title:** Botany Bay III  
**Date:** 2012



**Object number:**  
**00054534**  
**Title:** Botany Bay IV  
**Date:** 2012

**Object number:**  
**00054530**  
**Title:** Sea Passage  
**Date:** 2012



**Date:** 2013

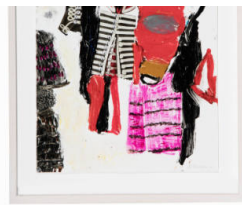
**Primary Maker:** Ann Thomson

**Medium:** Collage and oil stick on paper

**Name:** Collage

**History:** This series suggests strange presences in the landscape. Ann Thomson's semi-abstract works do not provide a literal story. Instead, they invite us to immerse ourselves in the tangle of lines, colours and textures and to allow our own imaginations to find forms such as animals, humans and birds. Fragments of crisp, precise uniforms – flashes of buttons and braids – emerge from this rugged environment like glimpses of something alien that has arrived without warning. In this way Thomson suggests the jolt of encounter experienced by Aboriginal people when Cook and his crew first set ashore at Kamay/Botany Bay. 'Botany Bay III' is one of a series of works by Ann Thomson produced for East Coast Encounter, a multi-arts initiative involving Australian Indigenous and non-Indigenous artists, writers and songwriters to re-imagine the encounter by Lieutenant James Cook and his crew with

Indigenous people in 1770. Cook's voyage along the Australian east coast has become central to national



**Date:** 2013

**Primary Maker:** Ann Thomson

**Medium:** Collage and oil stick on paper

**Name:** Collage

**History:** This series suggests strange presences in the landscape. Ann Thomson's semi-abstract works do not provide a literal story. Instead, they invite us to immerse ourselves in the tangle of lines, colours and textures and to allow our own imaginations to find forms such as animals, humans and birds. Fragments of crisp, precise uniforms – flashes of buttons and braids – emerge from this rugged environment like glimpses of something alien that has arrived without warning. In this way Thomson suggests the jolt of encounter experienced by Aboriginal people when Cook and his crew first set ashore at Kamay/Botany Bay. 'Botany Bay IV' is one of a series of works by Ann Thomson produced for East Coast Encounter, a multi-arts initiative involving Australian Indigenous and non-Indigenous artists, writers and songwriters to re-imagine the encounter by Lieutenant James Cook and his crew with Indigenous people in 1770. Cook's voyage along the Australian east coast has become central to national historical narratives. The

**Date:** 2013

**Primary Maker:** Ann Thomson

**Medium:** Palm husk, metal, turtle shell, marine twine.

**Name:** Sculpture

**History:** Ann Thomson's canoe form with its flowing organic hull and robust metal bolts and chains presents an imagined juxtaposition of elements from Indigenous canoes and colonial ships. Beneath the hull is the speckled form of a turtle. As we look up at the work from below it is like viewing the passing of sea craft from beneath the water, just as a turtle might. At Cooktown turtles provided nourishment for the Europeans but were at the centre of tensions when they were taken indiscriminately without permission and not shared with the local people. It was not until a clan elder engaged in reconciliation with Cook and his crew that the situation was resolved. This work by Ann Thomson was produced for East Coast Encounter, a multi-arts initiative involving Australian Indigenous and non-Indigenous artists, writers and songwriters to re-imagine the encounter by Lieutenant James Cook and his crew with Indigenous people in 1770. Cook's voyage along the Australian east coast has become central to national

historical narratives. The East Coast Encounter project asked artists to re-envision this seminal journey by imaginatively exploring moments of contact between two world views during these encounters. It also brought these events into the present by incorporating artists' reflections on their relevance today, and their responses to visits to significant contact locations. Topics such as encounter, impact, differing perspectives, nature and culture and views of country are investigated.

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**Object number:**  
**00054573**

**Title:** Indian Head - Cloud /  
Canoe



**Object number:**  
**00054527**

**Title:** Man and Woman in  
Canoe



**Object number:**  
**00054526**

**Title:** Arrival 2011  
Date: 2011



**Car**

**Date:** 2013

**Primary Maker:** Euan MacLeod

**Medium:** Acrylic on paper

**Name:** Painting

**History:** This work by Euan Macleod was produced for East Coast Encounter, a multi-arts initiative involving Australian Indigenous and non-Indigenous artists, writers and songwriters to re-imagine the encounter by Lieutenant James Cook and his crew with Indigenous people in 1770. Cook's voyage along the Australian east coast has become central to national historical narratives. The East Coast Encounter project asked artists to re-envisage this seminal journey by imaginatively exploring moments of contact between two world views during these encounters. It also brought these events into the present by incorporating artists' reflections on their relevance today, and their responses to visits to significant contact locations. Topics such as encounter, impact, differing perspectives, nature and culture and views of country are investigated.



**Canoe**

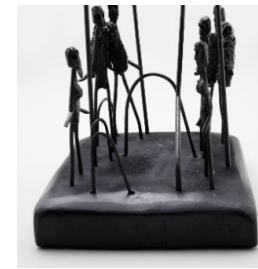
**Date:** 2011

**Primary Maker:** Garth Lena

**Medium:** Steel

**Name:** Sculpture

**History:** This work by Garth Lena was produced for East Coast Encounter, a multi-arts initiative involving Australian Indigenous and non-Indigenous artists, writers and songwriters to re-imagine the encounter by Lieutenant James Cook and his crew with Indigenous people in 1770. Cook's voyage along the Australian east coast has become central to national historical narratives. The East Coast Encounter project asked artists to re-envisage this seminal journey by imaginatively exploring moments of contact between two world views during these encounters. It also brought these events into the present by incorporating artists' reflections on their relevance today, and their responses to visits to significant contact locations. Topics such as encounter, impact, differing perspectives, nature and culture and views of country are investigated. In 'Man and Woman in Canoe' and 'Arrival 2011', Garth Lena focuses on the role of fish and watercraft in the daily life of coastal Indigenous peoples. Fish and watercraft also feature in



**Date:** 2011

**Primary Maker:** Garth Lena

**Medium:** Steel and wood

**Name:** Sculpture

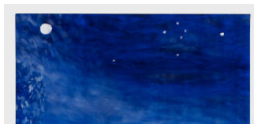
**History:** East Coast

Encounter was a multi-arts initiative involving Australian Indigenous and non-Indigenous artists, writers and songwriters to re-imagine the encounter by Lieutenant James Cook and his crew with Indigenous people in 1770. Cook's voyage along the Australian east coast has become central to national historical narratives. The East Coast Encounter project asked artists to re-envisage this seminal journey by imaginatively exploring moments of contact between two world views during these encounters. It also brought these events into the present by incorporating artists' reflections on their relevance today, and their responses to visits to significant contact locations. Topics such as encounter, impact, differing perspectives, nature and culture and views of country are investigated. In Garth Lena's work 'Arrival 2011' a lively, communal culture is shown, sustained by the land and the community's custodianship of it. Lena conveys the idea of watercraft as carrying culture and change, as the group members quietly consider what this arrival

watercraft also feature in the encounter story. When Cook and his crew reached Botany Bay they observed Indigenous people fishing from canoes but were surprised when the local inhabitants continued their activities, ignoring the strange visitors. In Cooktown it took time before Bama approached the ENDEAVOUR in their canoes and when the Europeans offered gifts, it was only fish which attracted their interest. Fish then became a currency of exchange and communication, because the locals returned the next day with a reciprocal gift of fish for the Europeans.

consider what this arrival might mean for their people.

**Object number:**  
**00054528**  
**Title:** Community Council  
Chamber



**Object number:**  
**00054536**  
**Title:** Black Bastards Are  
Caring



**Object number:**  
**00054535**  
**Title:** Botany Bay  
Bastards



Cnamber

**Date:** 2013

**Primary Maker:** Garth Lena

**Medium:** Steel

**Name:** Sculpture

**History:** This work by Garth Lena was produced for East Coast Encounter, a multi-arts initiative involving Australian Indigenous and non-Indigenous artists, writers and songwriters to re-imagine the encounter by Lieutenant James Cook and his crew with Indigenous people in 1770. Cook's voyage along the Australian east coast has become central to national historical narratives. The East Coast Encounter project asked artists to re-envision this seminal journey by imaginatively exploring moments of contact between two world views during these encounters. It also brought these events into the present by incorporating artists' reflections on their relevance today, and their responses to visits to significant contact locations. Topics such as encounter, impact, differing perspectives, nature and culture and views of country are investigated. 'Community Council Camber' features a council meeting of

clansman contemplating momentous change. They stand, armed with spears on a dark, spiky



Coming

**Date:** 2013

**Primary Maker:** Gordon Syron

**Medium:** Unframed oil on stretched canvas

**Name:** Painting

**History:** Gordon Syron is a Biripi/Worimi artist born in New South Wales who was involved with the East Coast Encounter initiative. In Gordon Syron's 'The Black Bastards Are Coming' he has created a raw, ironic painting that re-imagines the arrival at Kamay/Botany Bay by shifting expected roles and power relationships. Syron, like Michael Cook, is asking us to look at this historical encounter from another perspective. He uses his art as a way of reclaiming and retelling erased Indigenous histories. "This painting highlights the need for Australia to recognise the pre-existing history/rights of Aboriginal land ownership. We must always remember our elders who fought gallantly and bravely in the Aboriginal wars to keep our land. If we don't remember and paint these stories, and teach our children this history, then who will?" - Gordon Syron The East Coast Encounter project is a multi-arts initiative involving Australian Aboriginal and non-Aboriginal artists, writers and songwriters to re-imagine the encounter by



**Date:** 2012

**Primary Maker:** Gordon Syron

**Medium:** Unframed oil on stretched canvas

**Name:** Painting

**History:** Gordon Syron is a Biripi/Worimi artist born in New South Wales who was involved with the East Coast Encounter initiative. This project is a multi-arts initiative involving Australian Aboriginal and non-Aboriginal artists, writers and songwriters to re-imagine the encounter by Lt James Cook and his crew with Aboriginal people in 1770. Cook's voyage along the Australian east coast has become central to national historical narratives. The exhibition re-envisioned this seminal journey by imaginatively exploring moments of contact between two world views during these encounters. It also brings these events into the present by incorporating artists' reflections on their relevance today, and their responses to visits to significant contact locations. Topics such as encounter, impact, differing perspectives, nature and culture and views of country are investigated. In this painting 'Botany Bay' Syron imagines the area just prior to the British arrival. The peaceful night and silent beauty are over

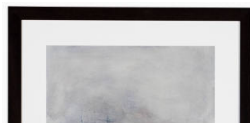
construction wrapped with chains, industrial- looking forms and sharp metal shapes. The harsh entangled objects suggest the weight of civilisation, dislocation and cultural confusion that has followed from colonisation.

imagine the encounter by Lt James Cook and his crew with Aboriginal people in 1770. Cook's voyage along the Australian east coast has become central to national historical narratives. The exhibition re-envisages this seminal journey by imaginatively exploring moments of contact between two world views during these encounters. It also brings these events into the present by incorporating artists' reflections on their relevance today, and their responses to visits to significant contact locations. Topics such as encounter, impact, differing perspectives, nature and culture and views of country are investigated.

and silent beauty are even more poignant as we the viewer are aware of what is about to happen with the arrival of Cook, the ENDEAVOUR and the events that will unfold.




**Object number:**  
**00054537**  
**Title:** Where the wild  
flowers once grew



**Object number:**  
**00054542**  
**Title:** First Light  
**Date:** 2014

**Object number:**  
**00054664**  
**Title:** Meeting at Cooktown  
**Date:** 2012



flowers once grew

**Date:** 2005

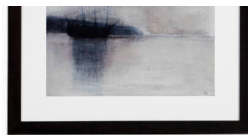
**Primary Maker:** Gordon Syron

**Medium:** Oil on Belgium linen, unframed

**Name:** Painting

**History:** Gordon Syron is a Biripi/Worimi artist born in New South Wales who was involved with the East Coast Encounter initiative. This lyrical painting by Gordon Syron presents a pre-contact vision of a flourishing land in which Indigenous people tread lightly. "The painting shows how majestic the rainforest, wildflowers and trees must have been before the coming of the white man. The clearing of trees took all the elements and goodness out of the soil. Now the wildflowers don't grow in their natural state anymore. The Land itself is sacred to me. That is why I chose to paint about it." - Gordon Syron The East Coast Encounter project is a multi-arts initiative involving Australian Aboriginal and non-Aboriginal artists, writers and songwriters to re-imagine the encounter by Lt James Cook and his crew with Aboriginal people in 1770. Cook's voyage along the Australian east coast has

become central to national historical narratives. The exhibition re-envisages this seminal journey by



**Date:** 2014

**Primary Maker:** Neil Healey  
**Medium:** Acrylic, gouache and ink on board

**Name:** Painting

**History:** This work by Neil Healey was produced for East Coast Encounter, a multi-arts initiative involving Australian Indigenous and non-Indigenous artists, writers and songwriters to re-imagine the encounter by Lieutenant James Cook and his crew with Indigenous people in 1770. Cook's voyage along the Australian east coast has become central to national historical narratives. The East Coast Encounter project asked artists to re-envisage this seminal journey by imaginatively exploring moments of contact between two world views during these encounters. It also brought these events into the present by incorporating artists' reflections on their relevance today, and their responses to visits to significant contact locations. Topics such as encounter, impact, differing perspectives, nature and culture and views of country are investigated.

**Date:** 2015

**Primary Maker:** Peter Hudson

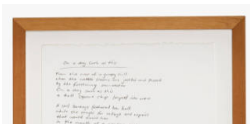
**Medium:** Mixed media on board

**Name:** Painting

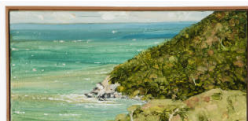
**History:** "While the ENDEAVOUR underwent repairs at Cooktown, a young crew member became terrified when he came across a flying fox for the first time. He reported to Cook and Banks that he had seen the devil. Peter Hudson imagines that for local clans the ENDEAVOURS' arrival must have been as mystifying and frightening as the flying fox was to the young sailor. Hudson's painting evokes a meeting of two distinctive world views. He juxtaposes the indigenous flying fox with a cube, encasing the tropical waters of Cooktown, which represents the pale skin strangers with their strange ways, their technology and science." - East Coast Encounter. This work by Peter Hudson was produced for East Coast Encounter, a multi-arts initiative involving Australian Indigenous and non-Indigenous artists, writers and songwriters to re-imagine the encounter by Lieutenant James Cook and his crew with Indigenous people in 1770. Peter Hudson was the initiator of the East Coast Encounter concept and was a passionate advocate

imaginatively exploring moments of contact between two world views during these encounters. It also brings these events into the present by incorporating artists' reflections on their relevance today, and their responses to visits to significant contact locations. Topics such as encounter, impact, differing perspectives, nature and culture and views of country are investigated.

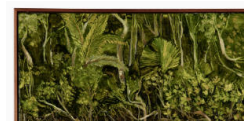
was a passionate advocate for the project. Cook's voyage along the Australian east coast has become central to national historical narratives. The East Coast Encounter project asked artists to re-envision this seminal journey by imaginatively exploring moments of contact between two world views during these encounters. It also brought these events into the present by incorporating artists' reflections on their relevance today, and their responses to visits to significant contact locations. Topics such as encounter, impact, differing perspectives, nature and culture and views of country are investigated.



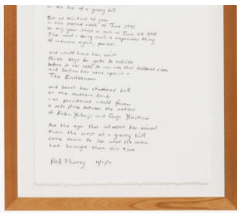
**Object number:**  
**00054577**  
**Title:** On a Day Such as This  
**Date:** 2011



**Object number:**  
**00054548**  
**Title:** Grassy Hill, Cooktown  
**Date:** 2011



**Object number:**  
**00054547**  
**Title:** Noah's Beach near  
Cape Tribulation



**Date:** 2011

**Primary Maker:** Neil Murray

**Medium:** Pencil on paper

**Name:** Text on paper

**History:** "On a Day such as This From the crest of a grassy hill when the wattle blooms are jostled and tossed by the freshening sou-easter On a day such as this a tall square ship limped into view A sail bandage fathered her hull while she sought for refuge and repairs that would await her in the mouth of a certain river into the lee of a grassy hill But at this time of year in the second week of June 1770 or any year since - such as June 12th 2011 The wind - being such a capricious thing of unknown agent, persists and would have her wait three days for gales to subside before it was safe to run into that sheltered river and bestow her name upon it - The Endeavour and beach the shattered hull on the southern bank - as providence would favour a safe place between the nations of Kuku Yolnaji and Gugug Yimithirr And the eyes that witnessed her arrival from the crest of a grassy hill came down to see what the ocean had brought them this time " - Neil Murray After the Cook and his crew managed to

float the HMB ENDEAVOUR off the reef, it was essential that repairs to the damaged hull were



**Date:** 2011

**Primary Maker:** Peter Hudson

**Medium:** Oil on board,

framed

**Name:** Painting

**History:** This work by Peter Hudson was produced for East Coast Encounter, a multi-arts initiative involving Australian Indigenous and non-Indigenous artists, writers and songwriters to re-imagine the encounter by Lieutenant James Cook and his crew with Indigenous people in 1770. Peter Hudson was the initiator of the East Coast Encounter concept and was a passionate advocate for the project. Cook's voyage along the Australian east coast has become central to national historical narratives. The East Coast Encounter project asked artists to re-envision this seminal journey by imaginatively exploring moments of contact between two world views during these encounters. It also brought these events into the present by incorporating artists' reflections on their relevance today, and their responses to visits to significant contact locations. Topics such as encounter, impact, differing perspectives, nature and culture and views of country are investigated. "This picture was the last painting I



Cape Tribulation

**Date:** 2013

**Primary Maker:** Peter Hudson

**Medium:** Oil on board,

framed

**Name:** Painting

**History:** This work by Peter Hudson was produced for East Coast Encounter, a multi-arts initiative involving Australian Indigenous and non-Indigenous artists, writers and songwriters to re-imagine the encounter by Lieutenant James Cook and his crew with Indigenous people in 1770. Peter Hudson was the initiator of the East Coast Encounter concept and was a passionate advocate for the project. Cook's voyage along the Australian east coast has become central to national historical narratives. The East Coast Encounter project asked artists to re-envision this seminal journey by imaginatively exploring moments of contact between two world views during these encounters. It also brought these events into the present by incorporating artists' reflections on their relevance today, and their responses to visits to significant contact locations. Topics such as encounter, impact, differing perspectives, nature and culture and views of country are investigated.

carried out as soon as possible. A safe haven was desperately needed and one was found at the mouth of a nearby river which Cook was to name Endeavour River. Here, the ship was unloaded, a shore camp established and repairs began. This stay would end up being a seven week visit during which time contact was made with the Guguu Yimithirr people. Initially the Guguu Yimithirr were wary of the arrivals yet over time the exchanges were positive and Sydney Parkinson was able to record some of the local language, including names for what they were seeing such as the 'gangurru' (kangaroo). The relationship between the British and the Guguu Yimithirr altered however over a dispute over the number of turtles the ENDEAVOUR crew caught and their reluctance to share the food with the locals. The dispute was resolved on both sides but not before a fire was lit and a shot fired. In his words, Neil Murray refers to the area as being a recognized non-conflict space between the local Kuku Yolandi and Guguu Yimithirr people, a significant place that was not aware of when he landed. This work by Neil Murray was produced for

was the last painting I made before leaving Cooktown. On that overcast windy day it was a real battle from start to finish. To avoid being blown off the side of the hill, I had to tie my easel and gear down to rocks and trees. A few times I felt like giving in to the relentless gusting wind. This painting was made in June, 2011. It has always been a personal favourite. I feel there is spirit and memory in the paint. Of course I didn't realise then, but I was painting at the exact time of year that Cook stood on this very same hill 241 years ago. There in the painting is the golden wattle that bloomed at this time and the wind howling over grassy hill and whipping up the sea just as Cook recorded in his journal." - Peter Husdon. [www.eastcoastencounter.com.au]

investigated.



East Coast Encounter, a multi-arts initiative involving Australian Indigenous and non-Indigenous artists, writers and songwriters to re-imagine the encounter by Lieutenant James Cook and his crew with Indigenous people in 1770. Cook's voyage along the Australian east coast has become central to national historical narratives. The East Coast Encounter project asked artists to re-envisage this seminal journey by imaginatively exploring moments of contact between two world views during these encounters. It also brought these events into the present by incorporating artists' reflections on their relevance today, and their responses to visits to significant contact locations. Topics such as encounter, impact, differing perspectives, nature and culture and views of country are investigated.



**Object number:**  
**00054552**  
**Title:** The Visitor  
**Date:** 2012



**Object number:**  
**00054550**  
**Title:** The Spirit of the  
Young One

**Object number:**  
**00054551**  
**Title:** Possession Island  
**Date:** 2012



**Date:** 2013

**Primary Maker:** Peter Hudson

**Medium:** Watercolour and wax on paper

**Name:** Drawing

**History:** This work by Peter Hudson was produced for East Coast Encounter, a multi-arts initiative involving Australian Indigenous and non-Indigenous artists, writers and songwriters to re-imagine the encounter by Lieutenant James Cook and his crew with Indigenous people in 1770. Peter Hudson was the initiator of the East Coast Encounter concept and was a passionate advocate for the project. Cook's voyage along the Australian east coast has become central to national historical narratives. The East Coast Encounter project asked artists to re-envisage this seminal journey by imaginatively exploring moments of contact between two world views during these encounters. It also brought these events into the present by incorporating artists' reflections on their relevance today, and their responses to visits to significant contact locations. Topics such as encounter, impact,

differing perspectives, nature and culture and views of country are investigated. Sir Joesph



young Quaker

**Date:** 2012

**Primary Maker:** Peter Hudson

**Medium:** Mixed media on paper

**Name:** Drawing

**History:** This work by Peter Hudson was produced for East Coast Encounter, a multi-arts initiative involving Australian Indigenous and non-Indigenous artists, writers and songwriters to re-imagine the encounter by Lieutenant James Cook and his crew with Indigenous people in 1770. Peter Hudson was the initiator of the East Coast Encounter concept and was a passionate advocate for the project. Cook's voyage along the Australian east coast has become central to national historical narratives. The East Coast Encounter project asked artists to re-envisage this seminal journey by imaginatively exploring moments of contact between two world views during these encounters. It also brought these events into the present by incorporating artists' reflections on their relevance today, and their responses to visits to significant contact locations. Topics such as encounter, impact, differing perspectives, nature and culture and views of country are investigated. This

**Date:** 2012

**Primary Maker:** Peter Hudson

**Medium:** Mix media on paper

**Name:** Drawing

**History:** This work by Peter Hudson was produced for East Coast Encounter, a multi-arts initiative involving Australian Indigenous and non-Indigenous artists, writers and songwriters to re-imagine the encounter by Lieutenant James Cook and his crew with Indigenous people in 1770. Peter Hudson was the initiator of the East Coast Encounter concept and was a passionate advocate for the project. Cook's voyage along the Australian east coast has become central to national historical narratives. The East Coast Encounter project asked artists to re-envisage this seminal journey by imaginatively exploring moments of contact between two world views during these encounters. It also brought these events into the present by incorporating artists' reflections on their relevance today, and their responses to visits to significant contact locations. Topics such as encounter, impact, differing perspectives, nature and culture and views of country are investigated. On Possession Island, just

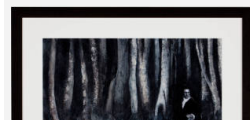
Banks kept a detailed journal of this first voyage by Cook and records on 25th September 1768: 'Now for the first time we saw flying-fish, whose beauty, especially when seen from the cabin window, is beyond imagination, their sides shining like burnished silver. Seen from the deck they do not appear to such advantage, as their backs, which are dark-coloured, are then presented to view. 27th September - About one this morning a flying-fish, the first that had been taken, was brought to the cabin; it flew aboard, chased, I supposed, by some other fish, or maybe because he did not see the ship; at breakfast another was brought, which had flown into Mr. Green the astronomer's cabin."

investigated. This particular work was inspired by the beautiful botanical paintings and drawings made during Cook's voyage by artist Sydney Parkinson. He died of dysentery at the age of 26, on the voyage home from Batavia and his body was buried at sea. "I often think of his short, but important life. Did his spirit travel home to his family in England or did it remain in the ocean? I wonder what he thought and what he dreamed. Being a Quaker, he probably had a disciplined work ethic which would have helped him get his job done. From his tiny cabin/studio on the Endeavour Parkinson produced almost 1000 paintings and drawings." - Peter Hudson [www.eastcoastencounter.com.au]

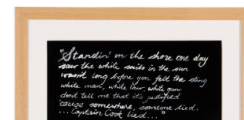
Possession Island, just before sunset on Wednesday 22 August 1770, Cook declared the coast a British 'possession'. Unaware of the consequences it was to have, Cook recorded the event in the event in his log as: "Notwithstand[ing] I had in the Name of His Majesty taken possession of several places upon this coast, I now once more hoisted English Coulers and in the Name of His Majesty King George the Third took possession of the whole Eastern Coast . . . by the name New South Wales, together with all the Bays, Harbours Rivers and Islands situate upon the said coast, after which we fired three Volleys of small Arms which were Answerd by the like number from the Ship."



**Object number:**  
**00054559**  
**Title:** Transportation  
**Date:** 2012



**Object number:**  
**00054543**  
**Title:** Reaper (with found  
object)



**Object number:**  
**00054546**  
**Title:** Solid Rock Sacred  
Ground, Reception Island



**Date:** 2013  
**Primary Maker:** Blak Douglas  
**Medium:** Photograph  
**Name:** Photograph  
**History:** This work by Adam Hill was produced for East Coast Encounter, a multi-arts initiative involving Australian Indigenous and non-Indigenous artists, writers and songwriters to re-imagine the encounter by Lieutenant James Cook and his crew with Indigenous people in 1770. Cook's voyage along the Australian east coast has become central to national historical narratives. The East Coast Encounter project asked artists to re-envisage this seminal journey by imaginatively exploring moments of contact between two world views during these encounters. It also brought these events into the present by incorporating artists' reflections on their relevance today, and their responses to visits to significant contact locations. Topics such as encounter, impact, differing perspectives, nature and culture and views of country are investigated. Adam Hill is an Indigenous artist based in Sydney. His work is often confrontational and

political, yet can also be humorous. Deceptively simple at first glance, Hills work a painter, sculptor



objects)  
**Date:** 2014  
**Primary Maker:** Neil Healey  
**Medium:** Oil, acrylic, ink, pencil and collage on board  
**Name:** Painting  
**History:** This work by Neil Healey was produced for East Coast Encounter, a multi-arts initiative involving Australian Indigenous and non-Indigenous artists, writers and songwriters to re-imagine the encounter by Lieutenant James Cook and his crew with Indigenous people in 1770. Cook's voyage along the Australian east coast has become central to national historical narratives. The East Coast Encounter project asked artists to re-envisage this seminal journey by imaginatively exploring moments of contact between two world views during these encounters. It also brought these events into the present by incorporating artists' reflections on their relevance today, and their responses to visits to significant contact locations. Topics such as encounter, impact, differing perspectives, nature and culture and views of country are investigated.



Ground, Possession Island, Queensland  
**Date:** 2014  
**Primary Maker:** Shane Michael Howard  
**Medium:** Pencil and watercolour on paper  
**Name:** Drawing  
**History:** This work by Shane Michael Howard was produced for East Coast Encounter, a multi-arts initiative involving Australian Indigenous and non-Indigenous artists, writers and songwriters to re-imagine the encounter by Lieutenant James Cook and his crew with Indigenous people in 1770. Cook's voyage along the Australian east coast has become central to national historical narratives. The East Coast Encounter project asked artists to re-envisage this seminal journey by imaginatively exploring moments of contact between two world views during these encounters. It also brought these events into the present by incorporating artists' reflections on their relevance today, and their responses to visits to significant contact locations. Topics such as encounter, impact, differing perspectives, nature and culture and views of country are investigated. "There are a number of incidents in Cook's journal where he conveniently edits the history or displays an

and a photographer often uses images of 'western icons', such as this stark waterfront landscape, to reiterate displacement and questions of identity. Hill's photographs for East Coast Encounter look at the notion of historical erasure, interrogating the impact of Cook's landing here in 1770 by focusing on the present and the by products of European settlement.

history or displays an inability to understand basic human courtesies. The example of the Aboriginal men coming on board the Endeavour in Cooktown and sighting the twelve turtles that Cook's men had caught, asking for two turtles and being refused by Cook's party, exemplifies Cook's misreading of human nature, an imperious disregard for generosity of spirit and a failure to respect the hints and recommendations of Lord Morton. When Governor Arthur Phillip arrived with the First Fleet of European Settlers in 1788, he comments in his diary that he suspects Cook or his party must have killed one of the local inhabitants, so fearful were the Aboriginal people of the new arrivals. There is no doubt that Cook was a great navigator and seaman and those achievements are extraordinary. But for all his great and many achievements, he failed to navigate the human heart and achieve a settlement with the local indigenous population of Australia. In fact, reading Lord Morton's hints, you realise that Cook ignored his written advice. Despite his knowledge to the contrary, he chose to claim the East Coast of Australia for Britain in the context of Terra Nullius. This single and simple lie

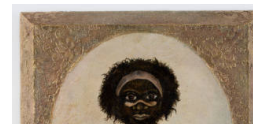
this single and simple lie  
set in motion an unfolding  
catastrophe for Aboriginal  
Australia." - Shane Howard





**Object number:**  
**00054383**  
**Title:** Constellation II  
**Date:** 2014

**Object number:**  
**00055123**  
**Title:** Boat from the  
sculpture 'Arrival' 2011



**Object number:**  
**00055145**  
**Title:** Heroes of Colonial  
Encounters - Barcelona



**Date:** 2014

**Primary Maker:** Gail Mabo

**Medium:** Monoprint inks on paper

**Name:** Monoprint

**History:** "This work expresses what will always be and what always was, no matter what changes come to us. European occupation did not change the spiritual foundation of country. To narrate this truth, I have incorporated three main elements: the swirling star constellation, the ancestral spirit figures before the coming of the boats, and the boats which represent the occupation. The ghost ships were guided to Australia by the constellations in the night sky. My ancestors navigated and lived life with a deep understanding and respect for these same constellations. The swirling stars in the night sky will continue to guide my ancestors and my people for eternity. " - Gail Mabo, East Coast Encounters Exhibition. Gail Mabo was part of 'East Coast Encounter' project, a multi-arts initiative involving Australian Aboriginal and non-Aboriginal artists, writers and songwriters to re-imagine the encounter by Lt James Cook and his crew with Aboriginal

people in 1770. Cook's voyage along the Australian east coast has become central to national

sculpture 'Arrival 2011'

**Date:** 2011

**Primary Maker:** Garth Lena

**Medium:** Steel

**Name:** Sculpture

**History:** East Coast

Encounter was a multi-arts initiative involving Australian Indigenous and non-Indigenous artists, writers and songwriters to re-imagine the encounter by Lieutenant James Cook and his crew with Indigenous people in 1770. Cook's voyage along the Australian east coast has become central to national historical narratives. The East Coast Encounter project asked artists to re-visualise this seminal journey by imaginatively exploring moments of contact between two world views during these encounters. It also brought these events into the present by incorporating artists' reflections on their relevance today, and their responses to visits to significant contact locations. Topics such as encounter, impact, differing perspectives, nature and culture and views of country are investigated. In Garth Lena's work 'Arrival 2011' a lively, communal culture is shown, sustained by the land and the community's custodianship of it. Lena conveys the idea of watercraft as carrying culture and change, as the group members quietly



Encounters - Bennelong

**Date:** 2017

**Primary Maker:** Helen S Tiernan

**Medium:** Oil on canvas

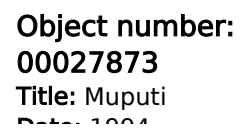
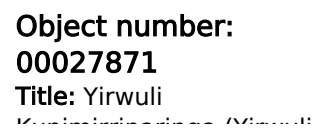
**Name:** Painting

**History:** Woollarawarre Bennelong and Colebee were at Manly Cove in November 1789 when the two men were captured by Lieutenant William Bradley. Bradley was under orders from Governor Phillip to imprison two local men with the aim of learning what they could about the language and people of the area. If the prisoners were able to learn English then they could also act as facilitators between the two groups. Colbee escaped English captivity 17 days later but Bennelong remained prisoner for six months before he too escaped. Despite this beginning, Bennelong would go on to have a life of interaction with the English colonists. He and Yemmerrawanne accompanied Governor Phillip to England aboard the convict transport HMS ATLANTIC on 10 December 1792 and did not return to Sydney until December 1795. From that time on Bennelong remained in the Sydney region with his people and there are also references to him being in Sydney and at Governor Hunter's home on occasions. Bennelong died around 1812 and was

historical narratives. Artists re-envisioned this seminal journey by imaginatively exploring moments of contact between two world views during these encounters. To bring these events into the present by incorporating personal reflections on their relevance today, and their responses to visits to significant contact locations.

group members quietly consider what this arrival might mean for their people.

around 1813 and was buried in or near the farm of the ex-convict brewer James Squire with whom he was friendly. As part of a series of portraits that make up 'Heroes of Colonial Encounters', this portrait of Bennelong is part of Helen Tiernan's exploration of the singular European view of colonial history and the way Indigenous peoples are depicted as the 'primitive' or 'other'. The portraits she paints of Bennelong, Bungaree, Colby, Bidgee Bidgee, Ballodere and Tommy see them treated equally as their European contemporaries such as Cook, Joseph Banks, William Bligh, Arthur Philip and Matthew Flinders. All portraits are to hang together on the same wall, equally ornate, equal in style and equal in history.





Kupimirriparinga (Yirwui Kapi Mirriparinga)

**Date:** 1994

**Primary Maker:** Thecla Purantatameri

**Medium:** Watercolour paint, board

**Name:** Painting

**History:** The Tiwi language, culture and ceremonial life is unique to Melville and Bathurst Islands. The older generation have handed down stories of contact with outsiders, especially from Malaysia and Indonesia. Records of Dutch explorers go back as early as 1644, well before Captain James Cook. The permanent settlement of Europeans to the Tiwi Islands dates back to 1895 apart from the unsuccessful British military settlement at Fort Dundas from 1824 to 1829. With the establishment of the missionaries at Bathurst Island, Tiwi people were moved to Nguui. From the 1940's Pirlangimpi was an orphanage for Indigenous children of mixed descent. Tiwi officially regained their land in 1976 with the Tiwi Land Rights Act. Although much of Tiwi ceremonial life and law have dissipated with missionary influence over the past hundred years, the major ceremonies of Pukamani and Kulama continue to be celebrated and their importance



**Date:** 1994

**Primary Maker:** Tracy Puruntatameri

**Medium:** Watercolour paint, board

**Name:** Painting

**History:** The Tiwi language, culture and ceremonial life is unique to Melville and Bathurst Islands. The older generation have handed down stories of contact with outsiders, especially from Malaysia and Indonesia. Records of Dutch explorers go back as early as 1644, well before Captain James Cook. The permanent settlement of Europeans to the Tiwi Islands dates back to 1895 apart from the unsuccessful British military settlement at Fort Dundas from 1824 to 1829. With the establishment of the missionaries at Bathurst Island, Tiwi people were moved to Nguui. From the 1940's Pirlangimpi was an orphanage for Indigenous children of mixed descent. Tiwi officially regained their land in 1976 with the Tiwi Land Rights Act. Although much of Tiwi ceremonial life and law have dissipated with missionary influence over the past hundred years, the major ceremonies of Pukamani and Kulama continue to be celebrated and their importance respected. The physical country is mainly open

**Date:** 1995

**Primary Maker:** Patrick Freddy Puruntatameri

**Medium:** Ochres, carved stringybark

**Name:** Spear

**History:** "Jilamara Arts and Crafts Association was established in 1989, at first as an adult education centre focused on fabric printing and under the guidance of textile artist, James Bennett. As well as quickly gaining a reputation for fabric, the centre soon became widely recognised for distinctive paintings and carved works. Key figures in this shift were the 'two old ladies' of Jilamara, Kitty Kantilla (C.1928-2003) and Freda Warlapinni (C.1928-2003) who were predominately producing works on paper and linen, and also artists, such as Paddy Freddy Puruntatameri (c.1925-2000), who were eager to see the tradition of carving continued through the art centre. These older, established figures of Tiwi Art created a rigorous framework at the centre and many of the second-generation artists who continue to practice at Jilamara today established themselves during this period, under their informal guidance. " - Jilamara Arts and Crafts Assoc.

respected. The physical country is mainly open eucalypt forest with pockets of monsoonal vine forest. The beaches are long and white interspersed with mangrove swamps which provide the rich feeding grounds for marine life including crocodiles. Melville Island has fresh water in abundance with streams and waterholes throughout the Island. The seasons are wet and dry. One hot wet and humid. The other is dry and cooler in winter.

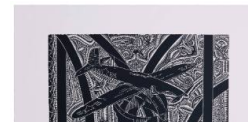
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**Object number:**  
**00019567**  
**Title:** Arawunigir  
**Date:** 1995



**Object number:**  
**00045833**  
**Title:** Discovery of the Land  
of Yawm Art



**Object number:**  
**00050594**  
**Title:** And they flew from  
the field at Mawmaw

**Date:** 1995

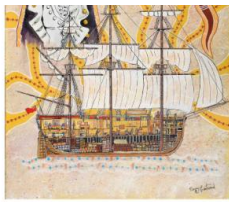
**Primary Maker:** Patrick Freddy Puruntatameri

**Medium:** Wood, ochres

**Name:** Spear

**History:** "Jilamara Arts and Crafts Association was established in 1989, at first as an adult education centre focused on fabric printing and under the guidance of textile artist, James Bennett. As well as quickly gaining a reputation for fabric, the centre soon became widely recognised for distinctive paintings and carved works. Key figures in this shift were the 'two old ladies' of Jilamara, Kitty Kantilla (C.1928-2003) and Freda Warlapinni (C.1928-2003) who were predominately producing works on paper and linen, and also artists, such as Paddy Freddy Puruntatameri (c.1925-2000), who were eager to see the tradition of carving continued through the art centre. These older, established figures of Tiwi Art created a rigorous framework at the centre and many of the second-generation artists who continue to practice at Jilamara today established themselves during this period, under their informal guidance. " -

Jilamara Arts and Crafts Assoc.



**OT X-ray Art**

**Date:** c 2002

**Primary Maker:** Danny Eastwood

**Medium:** Acrylic on canvas, stapled to wooden stretcher.

**Name:** Painting

**History:** Yatama Nigimali (Danny Eastwood) has been an artist since he was 4 years old. He attended TAFE where he learnt drawing, printing and teaching. He later taught at TAFE and currently teaches art at correctional centres and schools and has been commissioned for artworks to be displayed in his local community such as public murals, the entrance to the Nurragingy Reserve at Blacktown and an Aboriginal tree artwork at Ashfield Park. Nigimali was New South Wales Aboriginal Artist of the Year in 1992, won the National Aboriginal Artist of the Year Award in 1993, the New South Wales Parliamentary Art Prize in 2008 and a finalist in the recent 2012 Parliament of New South Wales Aboriginal Art Prize. He is currently a cartoonist artist for Koori Mail. Captain James Cook's three voyages to the Pacific Ocean led to the British claiming the east coast of Australia and the European discovery of many Pacific Islands. Cook also made contact with many Indigenous cultures in the



the airfield at Ngurupai

**Date:** 2007

**Primary Maker:** Brian Robinson

**Medium:** Van Son on Arches paper

**Name:** Linocut

**History:** Artist's statement: "The Civil Constructional Corps and the Department of Main Roads began construction on the operational RAAF airbase on the island of Ngurupai or Horn Island during World War II, commencing in 1940 and finishing in 1941. This airfield was used as a staging base for Allied aircraft moving between Australia and New Guinea. Over the years there have been a number of dance headdresses constructed that focus on historical events that have impacted in some way on the lives of Torres Strait people. Events such as war has stimulated the creation of dance headdresses depicting military aircraft seen soaring overhead by practitioners like James Eseli. Eseli, the maker of these particular headdresses, was born on Badu Island in 1929 and grew up in a traditional society. He drew on his experiences in the Torres Strait during the Second World War when he choreographed the aeroplane dance, which features distinctive headdresses of bombers and fighter planes taking



indigenous cultures in the South Pacific, leading to important anthropological discoveries. His extensive report about Botany Bay, including the safeness of the harbour and availability of fresh water, quickly became the 'sign post' for Captain Arthur Phillip who landed with the First Fleet on 18 January 1788. Bringing together Indigenous art with European events which impacted greatly on the Australian Indigenous population makes this painting significant as it is the history behind the painting rather than the painting itself that captures the viewer's attention.

and fighter planes taking off from Ngurupai on their way to Japanese targets in New Guinea. These headdresses continue to be used by contemporary Badu dance troupes, particularly the bomber dance headdress which is worn during dance performances commemorating Anzac Day. 'And they flew from the airfield at Ngurupai II' depicts another contemporary aircraft, this time a Qantas Sunstate Dash 8, one of the main aircraft that services the Torres Strait today.' - Brian Robinson triebSTUDIO



**Object number:**  
**00051330**

**Title:** Portrait of Truganini  
wearing a "mairimarrak"



**Object number:**  
**00054880**

**Title:** Civilised #3  
**Date:** 2012



**Object number:**  
**00054883**

**Title:** Civilised #7  
**Date:** 2012



wearing a maireener snell necklace

**Date:** c 1900

**Primary Maker:** G W Wilson & Co

**Medium:** Glass lantern slide - two pieces of glass taped together at edge, one holds photographic image in emulsion.

**Name:** Magic lantern glass slide

**History:** Truganini (also spelled Trugernanner, Trucanini) was born about 1812 in Van Diemen's Land on the western side of the D'Entrecasteaux Channel and was a Palawa woman from the Oyster Bay area. Her father was Mangerner, one of the leaders. During this period of Tasmanian history there was significant tension and violence between the European settlers and the Indigenous population when traditional hunting grounds were taken and turned into grazing and farm land. With the advantage of guns, the Europeans killed many of the Indigenous inhabitants and relations continued to deteriorate. By 1829 it is thought that Truganini's mother had been killed by sailors, her uncle was shot by a soldier, her sister was abducted and killed by sealers, and Paraweena, a

young man who was meant to have been her husband, was killed by timber-cutters. There were even



**Date:** 2012

**Primary Maker:** Michael Cook

**Medium:** Inkjet print on paper

**Name:** Photograph

**History:** ARTIST'S STATEMENT "I was never taught Aboriginal history at school, only about European settlement of Australia. What I learnt in school was similar to the first European settlers' beliefs, with words like 'natives' and 'discovery of Australia'. Looking back now, I realise that it was a false way of teaching, and that it hid the truth about the treatment of Aborigines over the past four hundred years. Captain Cook wrote "these people may truly be said to be in the pure state of nature, and may appear to some to be the most wretched upon the earth; but in reality they are far happier than ... we Europeans." What was the colonisers' view of what it means to be civilised, and would a better understanding of Aboriginal cultures have made a difference to our history? Was being civilised about fashion, speech, cultivating the land, having Christian beliefs, or was it to do with the colour of someone's skin or how they appeared? Upon the European discovery of Australia, Aborigines were



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suggestions that Truganini herself had been raped, though accounts of these atrocities vary. She took Woorraddy as her husband at Bruny Island mission in 1829. George Augustus Robinson was an English-born colonist who was sympathetic to the Aboriginal plight and was appointed to resettle the Indigenous population on missions in an attempt at conciliation. He developed settlements at places such as Flinders Island in order to Christianise and assimilate the Indigenous community. However, he was also interested in the ethnography of the Indigenous people and between 1830-1834 Truganini acted as guide and instructor in the language and customs of the Palawa people for Robinson. She also became an intermediary between Robinson and various Tasmanian Indigenous communities, encouraging many of the remaining Aborigines to move to the settlements and missions in an attempt to provide them with some protection whilst attempting to still hold to traditional ways as much as possible. Robinson's program was unsuccessful, inherently paternalistic in mindset resulting in many choosing not to accept European culture, as well as a large

Australia, Aborigines were seen as 'natives'—part of the flora and fauna. European settlers were not interested in understanding new cultures, or how Aborigines lived in harmony with the land—only that their way of life was superior. Even today, Aboriginal people are still suffering because these beliefs still exist amongst some non-Indigenous Australians. Even today, in a so-called 'modern' society, racism is rife." This body of work by Michael Cook dresses Aboriginal Australians in the fashions of four European countries that visited Australia before and in the early stages of colonisation: Spain, The Netherlands, England and France. It asks 'what makes a person civilised?' and suggests how different history might have been if those Europeans had realised that the Aborigines were indeed civilised. For Aboriginal Australians were certainly civilised, as James Cook appreciated. The harmony with the land that had existed for tens of thousands of years was precious, in perfect balance, and in the last 400 years some of these lessons could have been considered more thoughtfully.

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number dying from disease in the missions. Truganini became disillusioned with Robinson and his attempt at conciliation, eventually returning to Oyster Cove in 1847 a few years after Woorraddy's death. Though she lived under the guardianship of the Dandridge family, she returned to traditional activities such as diving for shellfish and hunting in nearby bushland. Two days after she died, Truganini's body was buried at the Cascades Female Factory (penitentiary) in Hobart at midnight on 10 May 1876. In December 1878 her skeleton was exhumed with the authority of the government by the Royal Society of Tasmania to be scientifically studied, in direct opposition to wishes she expressed before her death. The skeleton was placed in the Tasmanian Museum and put on display between 1904 and 1947. It was reputed that she was the last full blood Tasmanian Aboriginal, a title used in the caption for this image. After lobbying from the Indigenous community in 1976 her remains were returned and cremated and her ashes scattered over the D'Entrecasteaux Channel. In 2002 remains of 16 Tasmanian Aborigines were returned from the British and Melbourne

museums which reputedly included hair from Truganini. This portrait was originally taken by Charles Alfred Woolley, a Tasmanian-born photographer and sketcher. His most well known portraits were of the five surviving Oyster Cove Indigenous inhabitants taken in August 1866 which also included William Lanne (King Billy). The portraits were exhibited later that year at the Melbourne Intercolonial Exhibition and at the Victorian Intercolonial Exhibition in 1875, and engravings of the portraits were published in James Bonwick's 'The Last of the Tasmanians' (1870) and Enrico Giglioli's 'I Tasmaniani' (1871). Several sets of these photographs survive as well as copies made by another Tasmanian photographer, J W Beattie, around 1900. This example was published in a lantern slide format by Scottish firm G W Wilson. A full set of the portraits is held by the State Library of NSW and the Truganini portraits are also held by the National Library of Australia. In this portrait Truganini is shown wearing a maireener shell necklace, the production of which is a traditional cultural activity specific to Indigenous Tasmanian

women. Maireener and rice shells are the most commonly used and can only be collected by hand at specific times of the year at places such as Bruny and Flinders Islands (Tasmania). They are then cleaned, left to dry and carefully pierced to be strung by hand into various patterns. The original necklaces, threaded on kangaroo sinew, were valuable and used for trade, and following European settlement could be sold for money. Europeans also introduced small fine steel tools, allowing smaller shells to be pierced which are now used most frequently. The necklaces became significantly longer, from short necklets (as seen in the Truganini portrait) to long strands that could be looped around the neck and were made using cotton following the changing trends of the new European market. In the late 19th and early 20th century there was a significant commercial demand for these necklaces, but with a changing ecology and higher demand this resulted in a diminished marine population. Today this tradition has continued under the guidance of a small number of Palawa female elders. Many collecting institutions

around Australia, as well as internationally, hold examples of this cultural tradition.





**Object number:**  
**00054881**  
**Title:** Civilised #8  
**Date:** 2012



**Object number:**  
**00054884**  
**Title:** Civilised #12  
**Date:** 2012



**Object number:**  
**00026047**  
**Title:** Scene on the Mitta  
Mitta River



**Date:** 2012

**Primary Maker:** Michael Cook

**Medium:** Inkjet print on paper

**Name:** Photograph

**History:** ARTIST'S

STATEMENT "I was never taught Aboriginal history at school, only about European settlement of Australia. What I learnt in school was similar to the first European settlers' beliefs, with words like 'natives' and 'discovery of Australia'. Looking back now, I realise that it was a false way of teaching, and that it hid the truth about the treatment of Aborigines over the past four hundred years.

Captain Cook wrote "these people may truly be said to be in the pure state of nature, and may appear to some to be the most wretched upon the earth; but in reality they are far happier than ... we Europeans." What was the colonisers' view of what it means to be civilised, and would a better understanding of Aboriginal cultures have made a difference to our history? Was being civilised about fashion, speech, cultivating the land, having Christian beliefs, or was it to do with

the colour of someone's skin or how they appeared? Upon the European discovery of



**Date:** 2012

**Primary Maker:** Michael Cook

**Medium:** Inkjet print on paper

**Name:** Photograph

**History:** ARTIST'S

STATEMENT I was never taught Aboriginal history at school, only about European settlement of Australia. What I learnt in school was similar to the first European settlers' beliefs, with words like 'natives' and 'discovery of Australia'. Looking back now, I realise that it was a false way of teaching, and that it hid the truth about the treatment of Aborigines over the past four hundred years.

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Mitta River

**Date:** 19th century

**Medium:** Ink and wash on paper

**Name:** Drawing

**History:** The Mitta Mitta River in Victoria flows from the high plains through steep forests and valleys to Lake Hume. The name derives from the language of the Indigenous Australians who travelled to the alpine area in the summer months for the Bogong moths. Mutta Mutta is believed to mean thunder - the sound of the river in full flood. It is believed that the Jaithmathang people lived in large areas of the north-eastern alps which included the Mitta Mitta River; the Kandagora-mitting occupied the Mitta Mitta area. The river was a source of food, social and trading connections. European contact with the area began in 1835 when James McFarlane travelled from the Monaro region of New South Wales with George McKillop. He returned a few years later to create Omeo Station. In the 1850s gold was discovered in the Mount Wills area and a number of gold and tin-mining settlements sprang up in the valley. Modern activities today in the area include fossicking, canoeing and fishing. Frederick Strange (1826-1854) was born at

Australia, Aborigines were seen as 'natives'—part of the flora and fauna. European settlers were not interested in understanding new cultures, or how Aborigines lived in harmony with the land—only that their way of life was superior. Even today, Aboriginal people are still suffering because these beliefs still exist amongst some non-Indigenous Australians. Even today, in a so-called 'modern' society, racism is rife." This body of work by Michael Cook dresses Aboriginal Australians in the fashions of four European countries that visited Australia before and in the early stages of colonisation: Spain, The Netherlands, England and France. It asks 'what makes a person civilised?' and suggests how different history might have been if those Europeans had realised that the Aborigines were indeed civilised. For Aboriginal Australians were certainly civilised, as James Cook appreciated. The harmony with the land that had existed for tens of thousands of years was precious, in perfect balance, and in the last 400 years, some of these lessons could have been considered more thoughtfully.

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1834) was born at Aylsham, Norfolk, England in 1826, and killed on 15 October 1854, at South Percy Island (south-east of Mackay, Queensland). Strange migrated to South Australia in 1836 and in 1840 he moved to Sydney and set up business as a collector of natural history specimens, travelling to New Zealand and New Caledonia. In 1852 he returned to England for a short while and on his return to Australia, went to Queensland. Strange was a collector with Charles Sturt on the Murray. He also collected for the zoologist John Gould at the Flinders Range, Lake Albert and the River Coorong in South Australia, also in southern Queensland, and in northern New South Wales where he discovered Prince Albert's lyre-bird.

