



He wants the right to live!  
King Burruga – Joe Anderson  
Salipan Creek (1933).

Before the white man set foot in Australia  
my Ancestors had kings in their own right  
and I, Aboriginal King Burruga  
am a direct descendant of the royal line.  
I'm calling a corroboree of all the natives of  
New South Wales to send a petition to the King  
in an endeavour to improve our conditions.

All the Black man wants is  
representation in parliament.

There is also plenty of fish in the river for us all  
and land to grow all we want.  
One hundred and fifty years ago  
the Aboriginals owned Australia  
and today he demands more than  
the white man's charity.

# Gurabain

where the saltwater meets the freshwater

**DJON MUNDINE**

*Aboriginal and Torres Strait Islander viewers are advised that this resource contains images of deceased persons.*

Georges River Council acknowledges the Bidjigal people of the Eora Nation, who are the Traditional Custodians of all lands, waters and sky in the Georges River area.

We pay our respect to their Elders past and present and extend that respect to all Aboriginal and Torres Strait Islander peoples who live work and meet on these lands.

*Guraban* is presented in collaboration with the Gujaga Foundation and supported by the NSW Government through Create NSW.



Front page images: 'All the Black man wants is representation in Parliament', 2022, synthetic polymer paint on canvas, Djon Mundine Photography: Silversalt Photography

# ARTIST

Djon Mundine OAM has held many roles in his career. A Bandjalung man from the Northern Rivers of New South Wales, he is an artist, activist, art critic and historian as well as curator and cultural leader. He has been an advocate for the development of contemporary Aboriginal art in Australia and internationally. He has held senior positions at many institutions including the National Museum of Australia, the Museum of Contemporary Art, Art Gallery of New South Wales, and Campbelltown Art Centre. In 1993, Mundine received the Medal of the Order of Australia for service to the promotion and development of Aboriginal arts, crafts and culture.



Images: Commissioned artwork 'All the Black man wants is representation in Parliament', 2022, synthetic polymer paint on canvas, Djon Mundine Photograph: Silversalt Photography

Mundine devised the painting *All the Black man wants is representation in Parliament* in response to a film from the National Film and Sound Archive of Canberra Dharawal Aboriginal man, Joe Anderson. Anderson, who identifies himself as King Burruga, after his grandfather Paddy Burragalang, was one of the first Aboriginal men to use film as a political tool.

He was filmed standing on the banks of Salt Pan Creek, a tributary of the Georges River, on the freehold property of his mother and step-father Ellen and Hugh Anderson, speaking directly to the camera. He makes an appeal to all Aboriginal People to send a petition to the King (King George V) to improve the living conditions of Aboriginal People.

This film was distributed to movie theatres across Australia in 1933 as a part of a Cinesound newsreel which would be shown before the main feature film. It reached a broad audience of Indigenous and non-Indigenous Australians.

More information about this can be found at <https://www.burruga.org/about>



Top image: Work in progress, *'All the Black man wants is representation in Parliament'*, 2022, synthetic polymer paint on canvas, Djon Mundine Photography: Hurstville Museum & Gallery

Bottom Image: Djon Mundine & Annemaree Dalziel working on commissioned painting Photography: Hurstville Museum & Gallery

To create the artwork *All the Black man wants is representation in Parliament*, Mundine worked in collaboration with other artists, Annemaree Dalziel, McCallum Mundine (Yorta Yorta/Bundjalung/Gamilaraay/Yuin), and Charleene Mundine (Bundjalung/Yuin/Kamilaroi/Anaiwan). They worked together to create this work on site at the Hurstville Museum & Gallery, which is situated in the same region of Sydney in which Joe Anderson was filmed. The artwork features a portrait of Joe Anderson positioned in front of a landscape of the Salt Pan Creek (Georges River). Superimposed over this imagery is text which quotes excerpts from Anderson's 1933 speech. The work embodies a direct connection to the history of the People and Country on which it was made.



Image: Work in progress, '*All the Black man wants is representation in Parliament*', 2022, synthetic polymer paint on canvas, Djon Mundine      Photography: Video stills by Will Chittick

Mundine says of his work,

*Aboriginal People are everywhere, and Aboriginal People do everything. The history of First Peoples is constructed of named human beings, with their own adventures, endeavours and personalities, at particular sites and times across the continent now called Australia.*

*It is my art practice to bring these invisible in plain view Aboriginal individuals into the light.*

In creating *All the Black man wants is representation in Parliament* Mundine represents a specific person, place and event in Aboriginal history. He represents Joe Anderson with the same importance as other individual figures in Australian history who have been memorialised through the western art tradition of portraiture. In doing so Mundine is both highlighting the importance of individuals within Aboriginal history to his audience and challenging them to question the generalised ways in which Aboriginal stories have been presented to non-Indigenous audiences in the past.

One of the key local historical events presented in the Guraban exhibition was a film recording of an Aboriginal man, King Burraga/Joe Anderson, standing on the banks of Salt Pan Creek on the Georges River in 1933. He delivered a message via Cinesound news, calling on the British Royal family to recognise and support Indigenous rights and representation in Australian Federal parliament. The recording was played during the intermissions of "the talkies" and thereby reached the nation-wide Australian population at the time.

Djon Mundine responded to this significant event in his commission *All the Black Man wants is representation in Parliament*, 2022. By using reciprocity as methodology, which is a key principle of Aboriginal culture, and notions of interconnectedness, Mundine created the mural with family members, and subsequently invited Dr. Shayne T Williams, Dharawal Elder and nephew of King Burraga/Joe Anderson, to contribute to the artwork as a living descendant of Joe Anderson, emphasising the many layers of who this artwork is for.



Top & bottom images: Contribution by Dr. Shayne T Williams (Dharawal descendent and nephew of King Burruga/Joe Anderson)  
Photography: Video stills by Will Chittick





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## FRAMES

- Cultural:** Constructs of identity, race, merging of historical and contemporary experience.
- Structural:** Visual symbols embedded in the material and form. Interpretation is conveyed throughout the artmaking process.
- Subjective:** Works are linked to memory and experience.
- Postmodern:** Challenging the interpretation of historical objects, stories, and figures. Recontextualising historical objects by viewing them through a contemporary perspective on racism.

## Subject – People, Objects, Places and Spaces

## KEY WORDS

- Collaboration:** To work cooperatively as a group.
- Superimpose:** Change the meaning of something by thinking about it from a new point of view.

# ACTIVITIES

## Stage 4

- Create a list of the colours which have been used to create *All the Black man wants is representation in Parliament*.
- Look closely at *All the Black man wants is representation in parliament*. Take time to read the text included in this painting. Select one statement from this quote that stands out to you and explain why.

## Stage 5

- Think about where *All the Black man wants is representation in Parliament* was created. How does this create a link between the artwork and the history it represents?
- In devising *All the Black man wants is representation in Parliament* Mundine chose to include both a portrait of Joe Anderson and text of his speech. Why do you think this is?

## ACTIVITIES

### Stage 6

- Collaboration was an important component of Mundine's practice in creating *All the Black man wants is representation in Parliament*. Given Mundine's role as an activist for Aboriginal history and art, why do you think he choose to work collaboratively?
- Explain how creating a traditional portrait of Joe Anderson is a political action.

### Essay Questions

- Explore ways in which artists challenge their audiences to question traditional or mainstream points of view.
- Discuss how Djon Mundine has explored representations of ideas about social identity in his work *All the Black man wants is representation in Parliament*.

## DISCOVER

**Artist Website** <https://www.djonmundine.com/>

### Past exhibitions

'Another Country' 2015, Peacock Gallery, Auburn <https://mgns.w.org.au/articles/home-djon-mundine/>

'The Dabee Family Choir Mural Project' 2022, Cementa <https://cementa.com.au/artist/djon-mundine>

### Articles

'Djon Mundine OAM: 2020 Red Ochre Award For Lifetime Achievement', Australia Council of the Arts <https://australiacouncil.gov.au/news/biographies/djon-mundine-oam-2020-red-ochre-award-for-lifetime-achievement/>

'Djon Mundine OAM: Stories from the Studio', Southern Tablelands Arts <https://www.southerntablelandsarts.com.au/djon-mundine/>

'Q&A with Djon Mundine' 2016, NAVA <https://visualarts.net.au/news-opinion/2016/q-djon-mundine/>

# Guraban

where the saltwater meets the freshwater

29 October 2022 – 29 January 2023  
Hurstville Museum & Gallery

Combining historical material and objects, documents and photographs sourced from public and private collections along with the work of leading First Nations visual artists, Jenine Boeree & Nicole Monks, Dennis Golding, Djon Mundine, Marilyn Russell and Jason Wing, the exhibition presents stories associated with the Georges River in the local region, highlighting multiple perspectives on Aboriginal connections to the river, its people and places.

It has been developed in collaboration with local First Nations groups, individuals, artists and the Gujaga Foundation, a peak organisation leading Dharawal language and cultural activities, providing services relating to Aboriginal culture in eastern, southern and southwestern Sydney. The commissioned artworks have been made possible through funding from Create NSW.

*A hardcopy and digital catalogue is available for this exhibition.*

*A virtual tour of this exhibition is available to view online [here](#).*

## **HURSTVILLE MUSEUM & GALLERY**

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Back cover image: 'Guraban: where the saltwater meets the freshwater' exhibition view, Hurstville Museum & Gallery, 2022.  
(detail) Photography: Silversalt.



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