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Looking for Paradise



Looking for Paradise – Book 1

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Looking for Paradise
Book 1

by Nathalie Hartog-Gautier

Cover

Looking for Paradise

by Nathalie Hartog-Gautier

Book 1 of 12 books

100 pages hand made raw cotton paper.

58 cm x 41 cm

Ink drawings, gouache, collages, digital prints.
Typewriter text and relief print with gilding tools.

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About Looking for Paradise

Australia is a population of immigrants and refugees with its own history of displacement of its first inhabitants marginalised and relegated to missions.

The work creates a parallel between Australian government policies and their consequences on refugees' quest in looking for a better place to live, a search for paradise and their dreams to find a refuge.

Central to the theme of the work I am bringing the stories of these immigrants, who are relegated to the margin of society, to the centre page.

At the heart of the work is a series of 12 books that look into how past and present policies instigated to help or denied entry to people in need of a 'safe heaven'. The books are presented in a barb wire cage. Each gallery chooses a number of books to display, alluding to the restrictive movements imposed on refugees.

The texts are framed with drawings of the Australian bush and botanical specimens referencing the displacement of the indigenous population from their lands and placed in camps or mission.

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About Nathalie Hartog-Gautier

As an Australian migrant, my life over the past 40 years has been a journey integrating my past, present and future through my art. My work focuses on the voyages of people and the interaction between their new environments and the ecology they bring with them.

This allows me to explore the transformation, attachments, associations and in particular, the intersection between place, memory, and identity underpinned by my own association and relationship with the landscapes of France where I was born and Australia where I live.

Weaving past and present is like seeing your own reflection and reading through it the landscape I have experienced.

Australia is a rich multicultural society and my work responds to this condition. My experiences of journey, of resettlement and of viewing the land with fresh eyes, informs my response to the current political environment.

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LOOKING FOR PARADISE

FORWARD BY

DE GRACIA TAN, REFUGEE COORDINATOR,

AGENCY INTERNATIONAL AUSTRALIA

IN A WORLD WHERE THE MASS MOVEMENT OF PEOPLE IS INCREASINGLY COMMON AND WITH FORCED DISPLACEMENT AT RECORD LEVELS, THOSE SEARCHING FOR SAFETY, A BRIGHTER FUTURE, ARE IMMEDIATELY RECOGNIZED. CURRENTLY THE UNITED NATIONS ESTIMATES THERE ARE OVER 65 MILLION PEOPLE FORCIBLY DISPLACED FROM THEIR HOMES. WARREN HAS BEEN REPORTED THERE ARE 100 TO THE MARCHES WITHOUT ACCESS TO WATER, ACCESS TO SCHOOLS OR HEALTHCARE, POLICE BARRS, OR DETAINED IN HORRIFIC CONDITIONS. WHAT ROLE CAN ART PLAY IN HELPING US TO UNDERSTAND BOTH THE TREATMENT OF REFUGEES, INCLUDING THE RESPONSE TO THEIR FLIGHT, HOW PROBABLY AND AUSTRALIANS ROLE IN REFUGEE PROTECTION IN PARTICULAR?

TODAY AUSTRALIA IS A VIBRANT MULTICULTURAL COUNTRY, A COMBINATION OF ITS ABORIGINAL PEOPLE, MIGRANTS, AND REFUGEES FROM ALL ROUND THE WORLD. A COUNTRY VIEWED AS A PARADISE BY MANY BOTH FROM THE OUTSIDE AND FROM THOSE WITHIN. YET AUSTRALIA'S TREATMENT OF MIGRANTS, AS WELL

AS ITS OWN INDIGENOUS COMMUNITY HAS BEEN ALLED AT BEST, BEGINNING WITH THE CODIFICATION OF THE "WHITE AUSTRALIA" POLICY AT FEDERATION, THE WAY AUSTRALIA HAS CHOSEN TO DEAL WITH REFUGEE HERE AND THE RIGHTS THEY ARE ENTITLED TO HAS HISTORICALLY BEEN VIEWED THROUGH A RACIAL LENS. INDIVIDUALLY AUSTRALIA HAS AT THE FOREFRONT IN ESTABLISHING THE RIGHTS ENshrined IN THE INTERNATIONAL DECLARATION OF HUMAN RIGHTS AND HELPED BRING INTO FORCE THE 1951 CONVENTION RELATING TO THE STATUS OF REFUGEES. YET, DESPITE ITS PAST AND CURRENT POLICE POLICY, UNFORTUNATELY AUSTRALIA HAS A DARK HISTORY WHEN IT COMES TO THE WAY IT HAS TREATED INDIVIDUALS, FAMILIES, CHILDREN, WHO HAVE BARRED TO ARRIVE HERE SPONTANEOUSLY SEEKING A BETTER FUTURE, SEEKING SAFETY.

LOOKING FOR PARADISE IS A NEW EXPLORATION OF AUSTRALIA'S RESPONSE TO THOSE SEEKING SAFETY. INSPIRED BY THE NATIONAL MARCHES, WITH ORAL COMMENTS AND ILLUSTRATIONS AT THE MARCHES, IT CREATES A PARALLEL BETWEEN OFFICIAL GOVERNMENT POLICIES AND THEIR CONSEQUENCES. THROUGH ITS VARIOUS RESPONSES BEYOND FOR A BETTER LIFE, IT DOES SO BY USING MULTIPLE THEMES, COMING TOGETHER, HISTORY, ARTICLES OF REFUGEE PROTECTION AND AUSTRALIA'S POLITICAL HISTORY, REINFORCED BY POLICIES SET BY CONSERVATIVE PRIME MINISTERS. IT CAREFULLY



Looking for Paradise

Forward by Graham Thom, Coordinator Amnesty International Australia

In a world where the mass movement of people is increasingly common and with forced displacement at record levels, those searching for safety, a brighter future, are increasingly demonized. Currently the United Nations estimates there are over 65 million people forcibly displaced from their homes. Rather than being embraced they are sent to the margins: without access to work, access to schools or healthcare, forced back, or detained in horrific conditions. What role can art play in helping us to understand both the treatment of refugees, including the response to their flight, more broadly and Australia's role in refugee protection in particular?

Today Australia is a vibrant multicultural country, a combination of its Aboriginal people, migrants, and refugees from all round the world. A country viewed as paradise by many both from the outside and from those within. Yet Australia's treatment of migrants, as well as its own indigenous community has been mixed at best. Beginning with the codification of the "White Australia" policy at Federation, the way Australia has chosen those who can reside here and the rights they are entitled to has historically been viewed through a racial

lens. Ironically Australia was at the forefront in developing the rights enshrined in the Universal Declaration of Human Rights and helped write and bring into force the 1951 Convention relating to the Status of Refugees. Yet, despite its post war populate or perish policy, unfortunately Australia has a dark history when it comes to the way it has excluded individuals, families, children, who have dared to arrive here spontaneously seeking a better future, seeking safety.

Looking for Paradise is a bold exploration of Australia's response to those seeking safety. Inspired by the medieval manuscripts, with their comments and illustrations at the margins, it creates a parallel between official government policies and their consequences on those refugees hoping for a better life. It does so by using multiple themes, combining geometry, botany, Articles of Refugee Protection and Australia's political history, highlighted by policies set by consecutive Prime Ministers. It cleverly...

[continued on page 4]

BRINGS INDIVIDUAL STORIES, OFTEN ESCAPED TO THE MARGINS, BACK TO THE CENTER PAGE, WITH
DRAWINGS, MAPS, IMAGES COLLECTED FROM NEWSPAPERS, WITH PHOTOGRAPHS OF REFUGEES AND LETTERS
COMING TO AUSTRALIA. BY DOING SO IT REVEALS A POWERFUL, HISTORICAL STATEMENT ON SOCIAL
ISSUES DESIGNED TO INFORM, NOT PROTECT SOME OF THE WORLD'S MOST VULNERABLE PEOPLE.
HOW DID WE GET FROM THE BEAUTIFUL BOTANIC LANDSCAPES, SACRED TO THE ANCESTRAL PEOPLE, TO
THE CURRENT URGENT POLITICAL SITUATION OF TODAY? A SITUATION WHERE THOSE IN SEARCH
OF SAFETY, PARADISE, AND HUMANITARIAN HELP, FACE TO OPPOSITE WALLS, WHERE CHILDREN
BITE THEIR LIPS TOGETHER AND REFUGES GET THEMSELVES ON FIRE. WHAT CAN WE DO? ABOUT IT?
HOW DO WE INSPIRE OUR POLITICAL LEADERS TO DO BETTER? HOW DO WE PROMOTE SOCIAL CHANGE,
MOVING AWAY FROM OUR ISOLATION TO A MORE INCLUSIVE FUTURE?
ART HAS THE ABILITY TO SPARK NEW IDEAS AND CRITICALLY EXAMINE OUR WORLD. IT IS UNUSUAL
LANGUAGE THAT CAN RESONATE AT A POWERFUL, PERSONAL LEVEL. "LOOKING FOR PARADISE" PROVIDES
A RICH AND UNIQUE PERSPECTIVE ON HOW AUSTRALIA'S POLICY TOWARDS REFUGEES HAS EVOLVED.
BY DOING SO IN NOT ONLY GENERATING A VOICE, IT RAISES CRITICAL CONSCIOUSNESS, THAT WILL
URGENTLY ENLIGHTEN A MORE COMPASSIONATE DIALOGUE AMONGST COOPERATES AND, LETS ALL
IMPORTANT ART, HELP US TO REDISCOVER OUR SHARED HUMANITY.



Looking for Paradise

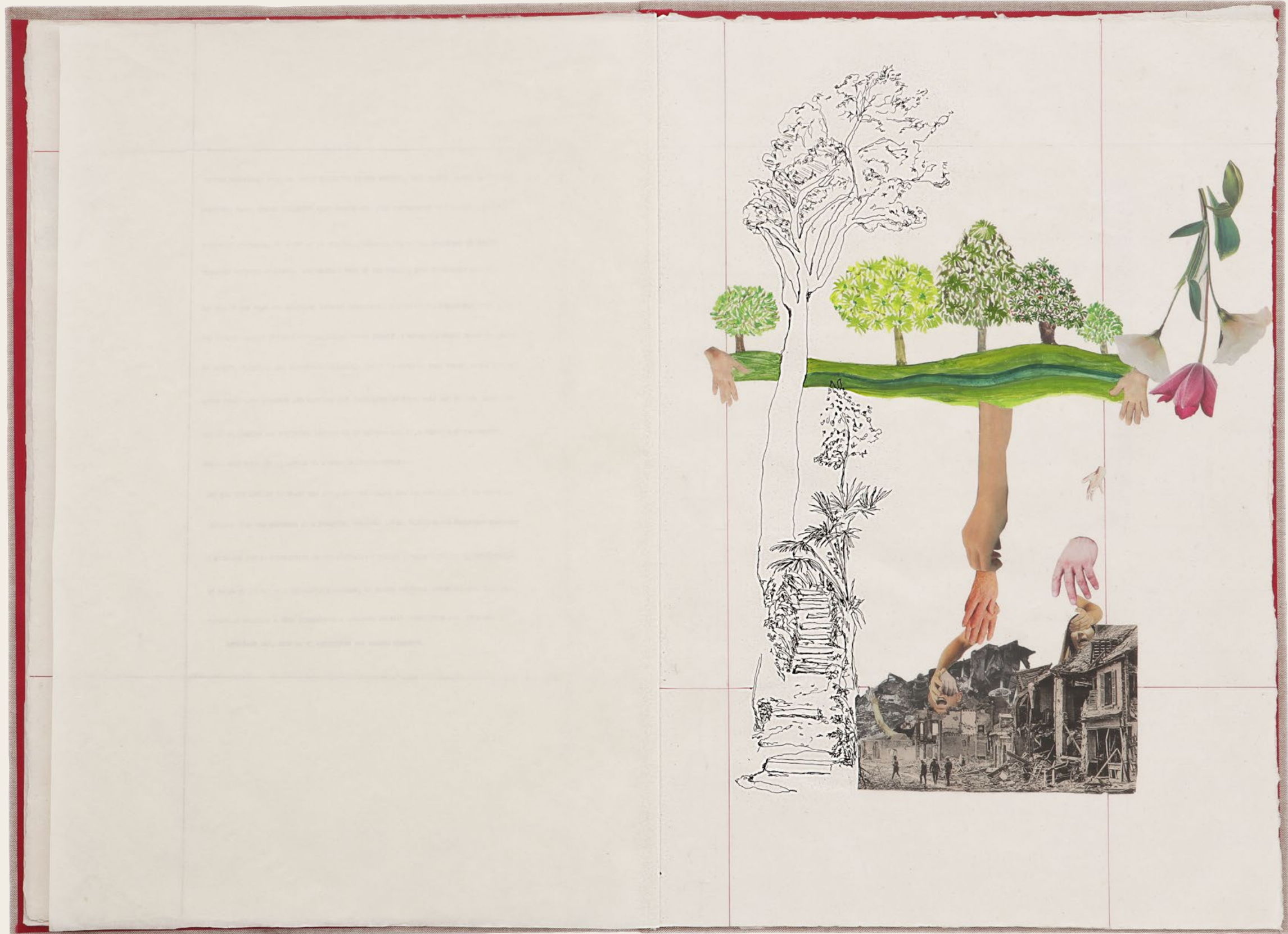
Forward (continued) by Graham Thom, Coordinator Amnesty International Australia

[continued from pages 2-3] ... brings individual stories, often relegated to the margins, back to the centre page, using drawings, maps, images collected from newspapers, with photographs of migrants and refugees coming to Australia. By doing so it creates a powerful historical statement on social measures designed to punish, not protect some of the world's most vulnerable people.

How did we get from the beautiful botanic landscapes, sacred to the Aboriginal people, to the current deeply divisive political situation of today? A situation where those in search of safety, paradise, are mandatorily detained, taken to offshore hell holes, where children stitch their lips together and refugees set themselves on fire. What can be done about it? How do we inspire our political leaders to do better? How do we promote social change, moving away from our isolation to a more inclusive future?

Art has the ability to spark new ideas and critically examine our world. It is a universal language that can resonate at a powerful, personal level. "Looking for Paradise" provides a rich and unique perspective on how Australia's policy towards refugees has deteriorated. By doing so it not only generates awareness, it raises critical consciousness that will hopefully engender a more compassionate dialogue amongst communities and, like all important art, help us to rediscover our shared humanity.

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HUMAN

RIGHTS

ARTICLE 1

Recognition of the inherent and equal and inalienable rights of

all members of the human family is the foundation of freedom,

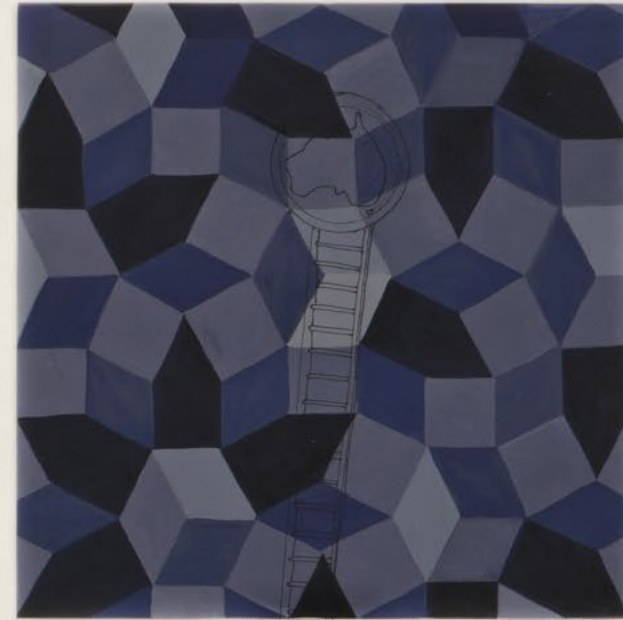
justice and peace in the world.

This is a plain English restatement of the preamble of the Universal

Declaration of Human Rights.

www.refugeehub.org

UNIVERSAL DECLARATION OF



Declaration of the Universal Declaration of Human Rights

ARTICLE 1

Recognition of the inherent and equal and inalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world.

This is a plain English restatement of the preamble of the Universal Declaration of Human Rights

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YELLOW HORDES

I draw a map in each book placing Australia
at the centre of the world to re-enforce its geographical position
and policies at different periods in time.

Within the drawing, I intertwine montage of collages of images
collected in newspapers together with my own photographs
taken in Paris of tents set up for refugees.

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THE EARLY RESPONSE OF THE AUSTRALIAN GOVERNMENT WAS GUARDED AND STRONGLY
INFLUENCED BY THE WHITE AUSTRALIA POLICY WHICH DOMINATED AUSTRALIA'S IMMIGRATION
POLICY UNTIL 1975. ONLY 3500 REFUGEES WERE SETTLED IN AUSTRALIA BETWEEN
1901 AND 1958. IN THE MID 1930'S, IN RESPONSE TO EVENTS IN EUROPE, AUSTRALIA AGREED
TO ACCEPT 15 000 JEWISH REFUGEES, BUT ONLY 7 000 HAD BEEN ADMITTED BEFORE
WWII BROKE OUT. WHEN THE ECONOMIC SOCIAL COUNCIL OF THE UNITED NATIONS
ESTABLISHED AN INTERNATIONAL REFUGEE ORGANISATION IN 1946, TO DEAL WITH THE EUROPEAN
REFUGEE CRISIS, AUSTRALIA DID NOT SUPPORT THE MOTION AND REFRAINED FROM VOTING
IN THE UNITED NATIONS ASSEMBLY. IT WAS FEARED THAT THIS COULD INVOLVE ACCEPTING
REFUGEES FROM NON-Caucasian STOCK. HOWEVER, WITH INCREASING PARANOIA ABOUT
INVASION BY "THE YELLOW HOODES" FROM THE SOUTH, THE CATCH CRY OF "POPULATE
OR PERISH" WAS BORN.

EXTRACT FROM AN ESSAY BY BILLEN FITZPATRICK, UNSW, SYDNEY MAY 2002

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TEXT PASSAGES FROM 1 JULY TO 31 DECEMBER 1952

FROM 1st to 5th JULY : THE TIGER IS SLIMMER, AND SO LITHE AND GRACEFUL THAT HE DOES NOT SHOW
TO THE SAME APPEALING ADVANTAGE AS HIS COUSIN, THE LION, WITH THE BOAR THAT SHARES THE BARTS.
BOTH ARE CATS, COUSINS OF OUR AMIABLE FURRING FRIEND OF THE HEARTHROOF, BUT THE TIGER IS KING
OF THE FAMILY.
FROM 16th to 31st JULY : ICE AND SNOW COVER THE POLES, WHICH ARE NOT FARTHER FROM THE SUN THAN
WE ARE, BUT THE SUN'S RAYS REACH FROM NEARBY, AND ARE STOPPED BY SUCH A THICKNESS OF AIR
THAT NOT ENOUGH OF THEM REACHES THE SURFACE OF THE EARTH AT THE POLES TO KEEP THEM WARM.
FROM 1st to 15th AUGUST : THE HAIRY ADORNMENT OF THE LION ALONGS HIS NOSE FORMS A
APPEARANCE, BUT THE PLAIN FACT IS THAT THE TIGER'S HEAD AND JAW ARE MORE SOLID, HEAVY AND MORE
POWERFUL THAN THE LION'S. WE CAN ONLY TELL THE DIFFERENCE WHEN EXAMINING THE SKELETON'S
OF THE TWO ANIMALS WITH A SKILLED ANATOMIST.
FROM 16th to 31st AUGUST : WE HAVE REASON TO SUPPOSE THAT THE ICE-CAP WILL ALLEN IN OUR
FAVOUR. ON THE CONTRARY, THE SUN AND THE BARTS ARE SLOWLY COOLING. IN AGES TO COME THE COURSE
OF THINGS WOULD APPARENTLY HAVE TO BE THAT THE ICE-CAPS SLOWLY EXTENDED FROM EITHER POLE,
AND ENDED MAN TOWARDS THE TROPICS.
FROM 1st to 15th SEPTEMBER : WE HAVE ABSOLUTE EVIDENCE THAT THE ICE-CAPS AROUND OUR POLES
ONCE EXTENDED FARTHER THAN NOW. ON MOUNTAIN HEIGHTS TO-DAY WE MAY SEE THE MARKS AND SCRATCHES
ON EDGED ROCKS, RIVER BEDS, AND MADE ITS MARK AS IT WENT.

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Extract from an essay by Eileen Pittaway

The early response of the Australian government was guarded and strongly influenced by the White Australia Policy which dominated Australia's immigration policy until 1975. Only 3500 refugees were settled in Australia between 1921 and 1938. In the mid 1930's, in response to events in Europe, Australia agreed to accept 15 000 Jewish refugees, but only 7 000 had been admitted before WWII broke out. When the economic social council of the United Nations established an International Refugee Organisation in 1946, to deal with the European refugees crisis, Australia did not support the motion and refrained from voting in the United Nation Assembly. It was feared that this could involved accepting refugees from non-Caucasian stock. However, with increasing paranoia about invasion by "the Yellow Hordes" from the North, the catch cry of "Populate or perish" was born.

Eileen Pittaway is the Director of the Centre for Refugee Research (CRR) at UNSW. She is a Senior Lecturer in the School of Social Sciences and International Studies, teaching in the Master of Social Development and the Bachelor of Social Work.

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Immigration Restriction Act

Test Passages from 1 July to 31 December 1932

From 1st to 5th July: The tiger is sleeker, and so lithe and graceful that he does not show to the same appealing advantage as his cousin, the lion, with the roar that shakes the earth. Both are cats, cousins of our amiable purring friend of the hearthrug, but the tiger is king of the family.

From 16th to 31st July: Ice and snow cover the poles, which are not farther from the sun than we are, but the sun's rays reach them slantwise, and are stopped by such a thickness of air that not enough of them reaches the surface of the earth at the poles to keep them warm.

From 1st to 15th August: The hairy adornment of the lion renders him more formidable in appearance, but the plain fact is that the tiger's head and jaws are more solid, heavy and more powerful than the lion's. We can only tell the difference when examining the skeletons of the two animals with a skilled anatomist.

From 16th to 31st August: We have reason to suppose that the ice-cap will alter in our favour. On the contrary, the sun and the earth are slowly cooling. In ages to come the course of things would apparently have to be that the ice-caps slowly extended from either pole, and crowded man towards the tropics.

From 1st to 15th September: We have absolute evidence that the ice-caps around our poles once extended farther than now. On mountain heights to-day we may see the marks and scratches on exposed rocks, river slid, and made its mark as it went.

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CONCLUSION OF THE DECLARATION OF HUMAN RIGHTS

NOW THEREFORE THE GENERAL ASSEMBLY PROCLAIMS THIS UNIVERSAL DECLARATION OF HUMAN RIGHTS AS A COMMON STANDARD OF ACHIEVEMENT FOR ALL PEOPLE AND ALL NATIONS, TO THE END THAT EVERY INDIVIDUAL AND EVERY ORGAN IN SOCIETY, KEEPING THIS DECLARATION CONSTANTLY IN MIND, SHALL STRIVE BY TEACHING AND EDUCATION TO PROMOTE RESPECT FOR THESE RIGHTS AND FREEDOMS AND BY PROGRESSIVE MEASURES, NATIONAL AND INTERNATIONAL, TO SECURE THEIR UNIVERSAL AND EFFECTIVE RECOGNITION AND OBSERVANCE BOTH AMONG THE PEOPLE OF MEMBER STATES THEMSELVES AND AMONG THE PEOPLE OF TERRITORIES UNDER THEIR JURISDICTION.

Australia was a founding member of the UN and played a prominent role in the negotiation of the charter in 1945. Australia was also one of the eight nations involved in drafting the UNIVERSAL DECLARATION OF HUMAN RIGHTS.

Conclusion of the Declaration of Human Rights.

Now therefore the general assembly proclaims this Universal Declaration of Human Rights as a common standard of achievement for all people and all nations, to the end that every individual and every organ in society, keeping this declaration constantly in mind, shall strive by teaching and education to promote respect for these rights and freedoms and by progressive measures, national and international, to secure their universal and effective recognition and observance both among the people of members states themselves and among the people of territories under their jurisdiction.

Australia was a founding member of the UN and played a prominent role in the negotiation of the charter in 1945. Australia was also one of the eight nations involved in drafting the UNIVERSAL DECLARATION OF HUMAN RIGHTS.



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* requires Acrobat Reader on a laptop or desktop computer