

**ATTACHMENT TO ORIGIN'S SUBMISSION**

**TO**

**THE SENATE INQUIRY INTO MENTAL HEALTH**

**SUBMISSION No 420**

**Annexure A**



## THE WHITE STOLEN GENERATION

The Executive of Origins Inc has asked me to submit my paintings as an Attachment to their submission (No.420) to the Senate Inquiry into Mental Health.

My work covers the years from the 1960's to the 1980's and depicts both physical and psychological trauma experienced by young women detained in homes for unmarried pregnant girls, as well as the physical and mental meltdown that occurred in the women once they were admitted to the Maternity Hospitals.

I depict their babies as well; dear souls confined to the homes with their mothers during the last months before their birth.

The Hospitals represented are:-

- Royal Brisbane Women's Hospital, Brisbane, Qld — 1968;
- Mater Mother's Private Hospital, Brisbane, Qld—1974;
- Koki Mission Hospital, New Guinea — 1968;
- Hornsby & District Hospital, Maternity Ward, Sydney NSW— 1963;
- Crown Street Women's Hospital, Darlinghurst, Sydney NSW — 1962-1969;
- Royal Women's Hospital, Melbourne, Vic — 1966

The Homes represented are:-

- “Carramar” Church of England Home for Unmarried Pregnant Women, Turramurra, Sydney, NSW—1963;
- Holy Cross “Magdalen Asylum”, Woolloowin, Brisbane, Qld—1967;
- “Scarba House” Benevolent Home, Bondi, Sydney, NSW — 1962;
- St Joseph's Unmarried Mothers' Home, Melbourne, Vic — 1971;
- Koki Catholic Mission, New Guinea — 1968.

As I was incarcerated in “Carramar” in 1963, I experienced the process of breaking the pregnant woman's will and spirit, first hand.

But you don't have to take my word. Ask the multitudes of single young women who did their midwifery training in Melbourne's Royal Womens' or Darlinghurst's Crown Street, or Brisbane's Royal Women's, or Hornsby District Hospital's Labour Ward. The story will be the same.

The laws were broken on a grand scale.

A generation of young women did NOT willingly surrender their first-borns. And whether it was pillows, tied down sheets, bandages, handcuffs made of leather with metal buckles, drugged with morphine, pethedine, bomadorm, etc., the end result was the same — another new-born was obtained for the clients of adoption.

And the various State Governments have dealt with the claims of the women by cover-up and more grants to the perpetrators. If they “act as if” we don’t exist, then maybe we will go away.....or die even.

I have painted like a War Artist who endeavours to capture the truth of the battle, but who also puts in the spirit, the ethos of the conflict, and renders the subject matter with as much empathy as can be mustered by the triumvirate of brush, paint and canvas.

As the artist, I AM each of these women I have represented .... their stories are my story.

My work, as such, is not for sale. But in twenty years’ time it will become the iconic representation of—

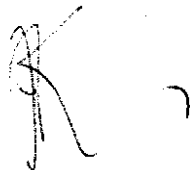
- (A) what a generation of Australians did to their daughters, and allowed to happen to their first grandchild
- (B) a Government who refused to acknowledge the damage, or attempt any repair to the victims, and
- (C) a battle that was waged on Australian soil by its weakest members, single pregnant women and their new-born babies .... and lost.

These were NOT “unwanted pregnancies”. My son was very much wanted by me.

These were NOT “unplanned pregnancies”. My pregnancy was planned by me. Such “rhetoric” as espoused by the Government and the Churches was not the truth .. and such rhetoric did not justify wholesale child theft.

With respect,

**Jan Brunsdon-Benson-Kashin**



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Jan Brunsdon-Benson-Kashin  
06.08.05*

**“CARRAMAR BABIES”**  
**“Carramar” Home for Delinquent Girls**  
**16-18 Boomerang Street, Turrumurra, NSW— 1963**

*Acrylic on Canvas*

Some adopted people say -

“I didn't fit in with the family.”

“I always felt as though I didn't belong.”

“I felt like an alien.”

“I didn't look like anyone else.”

Their feelings of alienation began when their young mothers were detained in the home while pregnant.

“Carramar” was demolished in 1984.

The land was sold and subdivided.

I have painted the babies' spirits set free from their original place of incarceration.

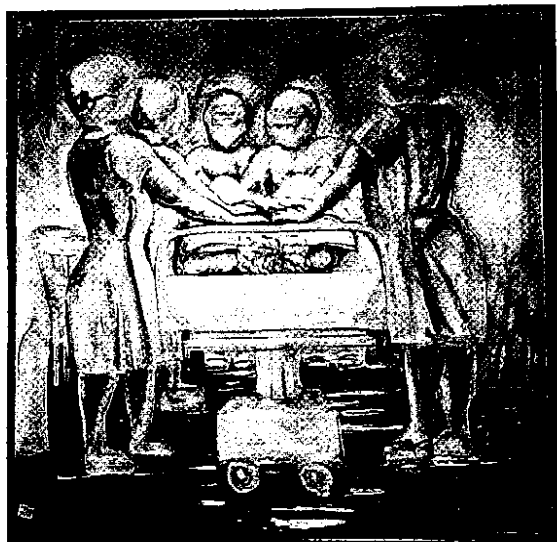


# “LAYING ON OF HANDS”

Crown Street Women’s Hospital, Sydney, NSW — 1968

## *Acrylic on Canvas*

“In the last throes of an excruciating painful induced labour they placed pillows under her chin and on her chest. The amount of drugs given to her in the weeks prior to the birth had taken their effect on her new born. The young mother waited for the reassuring cry of her infant, as all mothers do. But there was only a silence. Her immediate response was dread, so she called out to the faces she could not see. ‘Is there something wrong?’ A nurse standing at the foot of the bed growled, ‘It has nothing to do with you.’ She heard the next stinging smack, this time, desperate to see if she could help her child, the young woman pushed away the pillows and tried to sit up to reach her; three nurses, Nazi-like, immediately pushed her back down, and then each proceeded to keep her pinned on the bed. Shocked and dazed, the young mother finally heard her infant cry, as it was immediately whisked out of sight and away from her yearning touch. She never saw or touched her baby, neither did her baby ever see her mother's face or feel her love.”



# “SISTER ISOBEL’S NEW FEATHER DUSTER”

Holy Cross Industrial School,  
Magdalen Asylum,  
Woolloowin, Brisbane  
1967

## *Acrylic on Canvas*

Slave labour was extracted from single pregnant girls from the Holy Cross Home at Woolloowin, Brisbane. Other disabled women were expected to work at the laundry, with it fulfilling the apparent role of a sheltered workshop — except nobody got paid.

All the supervisory nuns carried an attack weapon with them and used it, should any of the girls not wish to obey a directive.

The girls were hit with the wooden end of the duster — remember, this was a 1960's duster, which had a wooden dowel handle.

The girls were hit across the back of the legs .....

Solitary confinement was the usual discipline.

If that failed, they were shipped to Karrala House.



## **“I REMEMBER YOU, NURSE ”**

**Hornsby Maternity Hospital, NSW — 1963**

***Acrylic on Canvas, Leather, Metal Buckles***

The nurse placed the handcuff on the right wrist of the 21-year old woman, and then handcuffed that to the cylindrical metal side of the bed.

The whole time the nurse had a grin on her face.

She then sat, blocking any view of what she had done, from people passing by the labour ward room door.

She kept the woman's right hand secure in her two hands so that there was no chance of wriggling free, or seeing her baby being born.

The 21-year old woman passed out, in sheer fright, and expected to be 'accidentally' killed.

When she came to, the nurse was returning the handcuff to her uniform pocket, and her baby was gone.



## **“THE BIRTH OF DAVID BRUNSDON”**

**Hornsby Maternity Hospital, NSW— 1963**

***Acrylic on Canvas***

After 24 hours of labour, the mother was handcuffed to the labour ward bed by her right wrist.

The handcuff was shaped like a figure **8**, and made of leather with two buckles.

When both buckles were done up, the whole had an '**8**' shape. This picture captures the moment when the wrist was secured, just before the nurse took hold of the woman's hand.





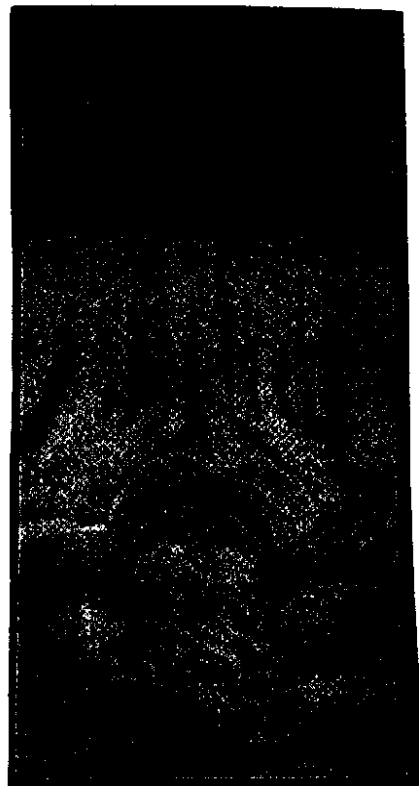
## **“WHAT IS THAT FOR?”**

**Hornsby Maternity Hospital, NSW— 1963**

***Acrylic on Canvas***

A sheet was raised so that only the tops of heads of delivery persons were visible to the woman who had been handcuffed to the bed.

The woman, expecting her “accidental death” was imminent, passed out.



# **“BENEVOLENT SOCIETY’S NEW TOYS”**

## **Scarba House, Benevolent Society, Sydney, NSW — 1962**

### ***Acrylic on Canvas***

“K” and her family are interviewed by the Benevolent Society’s CEO.

“K” was fifteen.

Her mother informed the administrator that she and her husband would be taking “K’s” baby home, and would bring her up themselves.

She continued this affirmation during the pregnancy and hospital stay.

The CEO badgered the family.

Crown Street Hospital badgered the family.

“K” was drugged.

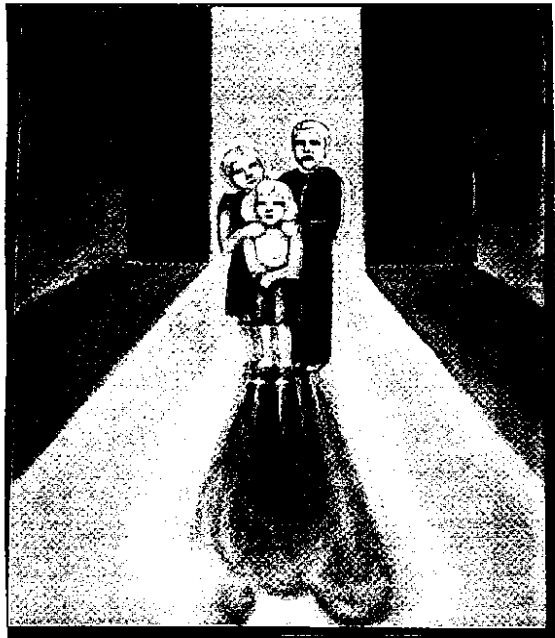
The family still said “K’s” baby was not for adoption.

They took her baby to Scarba House.

They were continually harassed by the Benevolent Society.

It is alleged the adoption consent was a forgery.

This case is currently before the Courts.



**"SISTER MARSH, MAY I PLEASE SEE  
BABY BENSON?"  
(FIRST REQUEST)**

**Hornsby Maternity Hospital, NSW— 1963**

***Acrylic on Canvas***

Second day after giving birth, 21 years old.

High on Hospital administered drugs, euphoric even.

First request to see baby.

Request to see baby denied.

"Internalisation" begins.

First identity crisis occurs.



**“SISTER MARSH, MAY I PLEASE SEE  
BABY BENSON?”  
(SECOND REQUEST)**

**Hornsby Maternity Hospital, NSW—May 1963**

***Acrylic on Canvas***

Three days after giving birth.

Morphine, pethidene, trilene, chloral gas, pentobarb withdrawal.

Second request to see baby.

Told she is not to come to nursery and to go back to her ward.

“Matron doesn't want you here.”

Request to see baby denied.

Given double dose of Bomadorm that night.

Tears are internalised — disassociation starts in earnest.

This is now referred to by psychiatrists as DISSOCIATIVE DISORDER.



**“SISTER MARSH, MAY I PLEASE SEE  
BABY BENSON?”  
(THIRD REQUEST)**

**Hornsby Maternity Hospital, NSW— May 1963**

***Acrylic on Canvas***

Afternoon before discharge.

Third request to see baby.

Told her baby is in a humidicrib and can't be moved.

Mother requests to go into nursery to see baby.

Request denied.

Insanity at denial of request becomes internalised.

Woman exists as two people.

Double dose of Bomadorm to ensure compliance, euphoria.



**"THE TABLETS FROM THE MOUNT"  
Koki Mission, New Guinea — 1968**

*Acrylic on Canvas*

After delivering her baby, Gayleen was verbally assaulted by the nun stitching her up.

These women became delusional about doing "God's work" — in God's name anything justified the procurement of another single woman's baby.

On the baby's bassinet was the sign

**Baby not to be  
given to mother**



# "STRATHFIELD FIVEWAYS" Strathfield, NSW — 1963

## *Acrylic on Canvas*

Prior to this event, Jan had been a patient at the Hornsby Maternity Hospital , NSW.

Her drugs during her confinement were:-

"1 ml Pechalorfa 100gs

Pentobarb 1½

Pot Brom

Chloral gas

Morphine ¼

Pethedine 100 mgs

Trilene

Stilboestrol

Pentobarb III gs

Pentobarb 1½ grs

Stilboestrol

Bomadorm II Stilboestrol

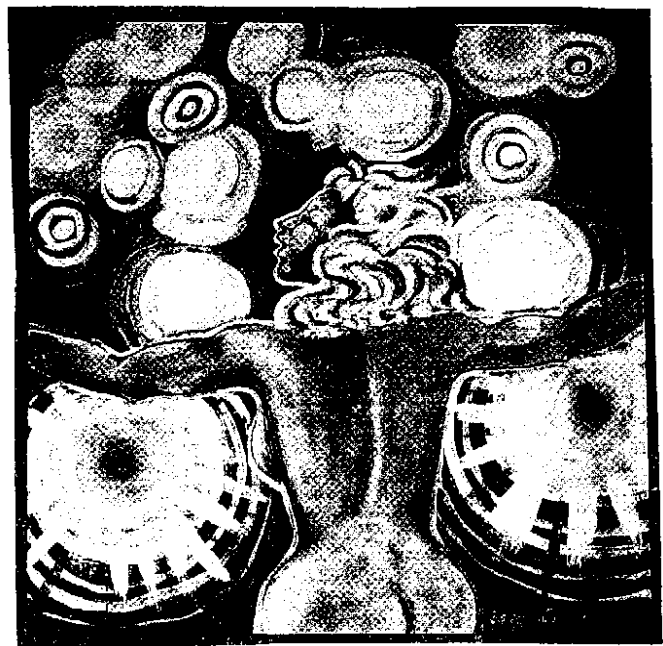
Bomadorm II Stilboestrol

Bomadorm I Stilboestrol

Bomadorm I Stilboestrol

Bomadorm II Stilboestrol"

Four weeks after discharge "Strathfield Fiveways" was her second identity crisis.



**"THE CATWOMAN OF CARRAMAR SILENCED"**  
**Shirley Helen Phyllis Stanford Jones,**  
**Turrumurra, NSW — 1963**

***Acrylic on Canvas***

"Carramar" was demolished in or around 1984.

It was owned and managed by the Church of England Home Mission Society in 1963.

In her affidavit (sworn) to the NSW Supreme Court in 2001, she claimed not to remember anything she said, or the person to whom she was claimed to have said it.

Yet the person she could not recall was an inmate of Carramar for 4 months, and occupied the room across the hall from her.

She is represented without a mouth so that no one will have to endure her conniving lies ever again.





## **"THE CONDUCTOR"**

**St Joseph's Unmarried Mother's Home (Catholic)  
Melbourne, Vic — November 1971**

*Acrylic on Canvas*

A misnomer, as anyone who found themselves staying there,  
was prevented from becoming a 'mother.'

Teresa was 23 years old.

Teresa was forced to sign the adoption consent form before she  
went to hospital to give birth!

The form was undated.

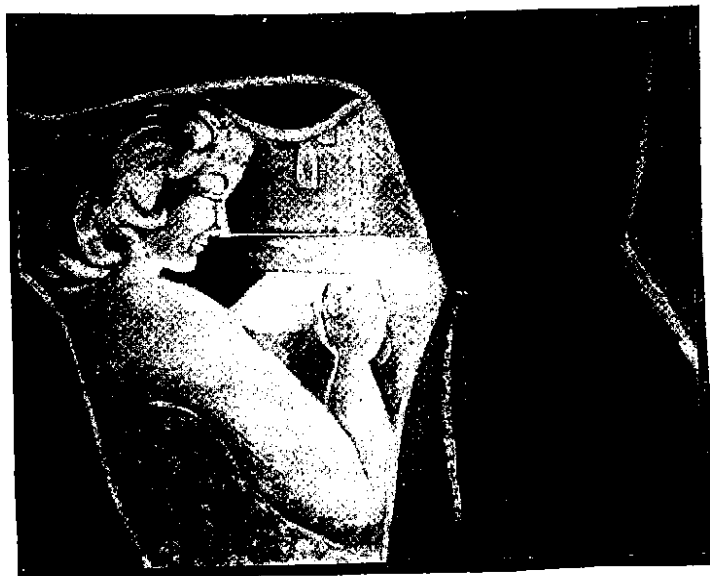
The head nun told her it was 'normal procedure' for women to  
sign an undated consent to adoption before giving birth.

She did not see her baby as it was taken to St Joseph's Babies'  
Home at Broadmeadows.

When she returned to collect her baby two weeks after she had  
given birth, she was told her baby was already gone and she  
was 'too late.'

Years later she discovered her baby was adopted 18.7.72 — six  
months after birth!

She had married 10.6.72.

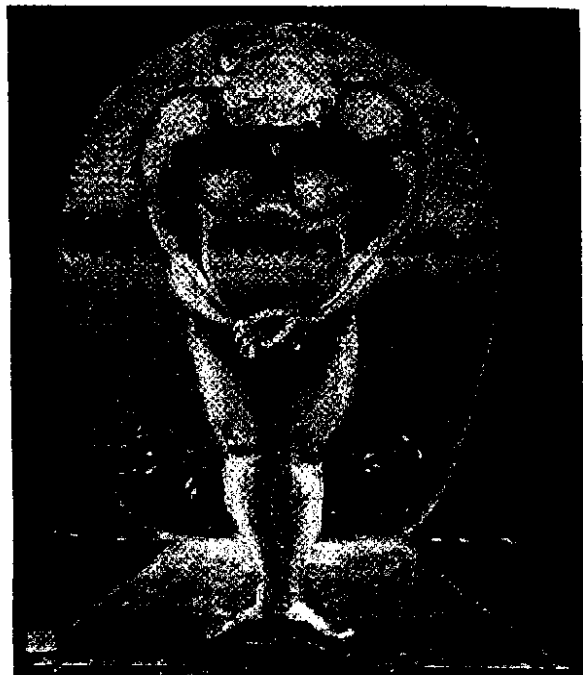


# “THE CAVE”

Crown Street Women’s Hospital  
Paddington, NSW \_ 1968

*Acrylic on Canvas*

The young woman expressed her feeling of being ‘guttled.’  
She bows her head in respect for her efforts to protect her  
child and herself — another little ANZAC gone, so she places  
her hands on an imaginary gun.  
She is isolated in her cave.  
You can see right through her.  
Violated in this way, she will never conceive another child.  
She turns her back on the world she once knew.



# "LYN"

Royal Women's Hospital, Melbourne, Vic — 1966

*Acrylic on Canvas*

She has just given birth.

The manacle is released from the metal of the labour ward bed.

The pillow is still on her chest, blocking any view of her baby.

The nursing staff now ignores her — they have her prize safely in another room, out of her reach.



**“STUDY FOR CARRAMAR BABIES”**  
**“Carramar” Home for Delinquent Girls**  
**16-18 Boomerang Street, Turrumurra, NSW— 1963**

*Acrylic on Canvas*

I first heard the term 'Carramar Baby' from Charles Noller in 1981. I was looking for my son and had narrowed the adoptive parents down to three couples. Charles Noller knew all three of them, so was the logical choice, for persons to approach.

"Yes, David was a Carramar Baby," he said, spoken in the same vein as "Yes, my shoes are Julius Marlowe."

It had never occurred to me that adopters would define their child by the place from where he was obtained.

You go to the 'Carramar Shop' to get a 'Carramar Baby.' The great baby hunt. Line up. Line up. Christians only, of course.

"Carramar" was demolished in 1984 (c).

Although the babies were disabled by their mother's incarceration in "Carramar," my painting is saying that its demolition has set them free. Hopefully.



# **“TRISH, WARRIOR PRINCESS”**

**Royal Brisbane Women’s Hospital  
October, 1968**

## *Acrylic on Canvas*

As I painted Trish with both arms tied to the bed by 'bandages', and with a nurse either side of her, pushing down her shoulders and elbows so she couldn't see her baby, and the bed linen tied tightly, squashing her while she tried to give birth, I realised the enormity of the crimes of hospital staffs in every state.

Trish was threatened with deportation if she didn't submit, go quietly, and surrender her baby.

She was 20 years old and not an Australian citizen — still British!



**“When the matron  
was sure  
i was drowning  
she came in  
and helped  
herself”**

**Hornsby Maternity Hospital, NSW—1963**

***Acrylic and Ink on Canvas***

Her baby is beyond her reach.

Nobody hears her pleas.

The chains of adoption are firmly secured to the baby's wrists.

Even God (the setting sun behind her back) has abandoned her.



**“THE FRIDAY QUOTA”**  
**“Carramar” Home for Delinquent Girls**  
**16-18 Boomerang Street, Turrumurra, NSW— 1963**

*Acrylic on Canvas*

Matron used to float through the Hospital on Thursday or Friday morning collecting signatures of the girls who had just given birth. She would then head off to L J Harvey's office with her signed consents for the week. She would take meticulous care with her clothes, make-up, hair, on such mornings. Her behaviour was akin to somebody going to a party, or getting ready for a big date. She would leave Friday morning, and would not return to the Home again until Sunday night dinner, still looking like the 'cat that had the cream.'

She is taking balloons (severed heads = signatures) to the Friday party. The babies' bodies are chasing the Matron to get their heads back. The Matron has no mouth (I have silenced her again!) no heart, no blood, and is a ghost of a human form that she once was.

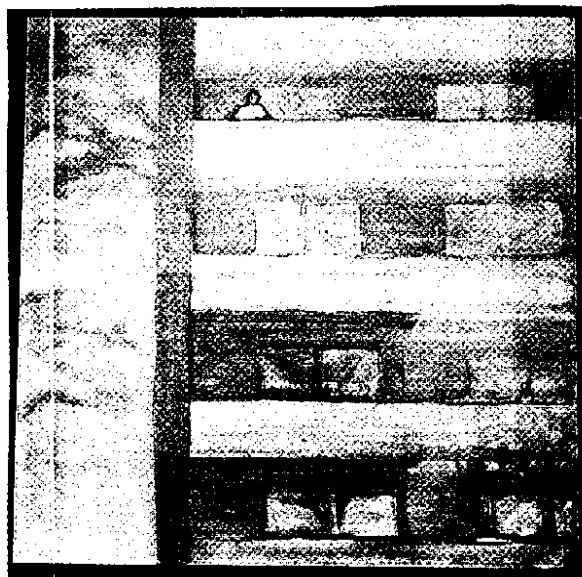


**“OF SOUND MIND”**  
**Mater Mothers’ Hospital (Private),**  
**Brisbane — 1974**

*Acrylic on Canvas*

After her horrific birth, Bev went out on her patio of the Hospital to wait for the right moment to jump. She spoke to no one. Just spent each day waiting.

She signed adoption consent papers on the second day after her baby's birth and was discharged on the third day. The doctor signed an affidavit on the second day after the birth, saying she was 'of sound mind.'





**“PLACENTA AND PILLOWS”**  
**Mater Mothers’ Hospital (Private),**  
**Brisbane — 1974**

*Acrylic on Canvas*

Bev, just conscious after an horrific birth, heard the sound of her baby leaving the labour ward. She tried to see what was happening.

The doctor who delivered her baby, picked up the bucket with the placenta in it, and said, “This is the placenta,” making sure he distracted her with the placenta in the bucket, blocking her view of her baby.



## **“NEW LIFE — THE REALITY”**

*Acrylic on Canvas*

The family has to function without the first born son — the mother always feels his presence and makes a place for him.



## **“NEW LIFE — THE TRUTH”**

### ***Acrylic on Canvas***

The family as it should have been allowed to flourish.

The older son and daughter help the mother welcome their new little sister.

Each member fits together in harmony.

No dysfunctionality of place or relationship.

