PART SIX
Conclusion and summary

The significance of the results:
This investigation and resulting body of work is
significant because it enacts or motivates new ways of
understanding the past in relation to self. Below, the
various ways in which I believe this has been achieved
will be discussed briefly.

Acknowledging the freedom which Postmodernism
allows:
I must acknowledge the role which post-modernism
plays in providing a multi-disciplinary open
framework and climate through which my work has
been able to explore the ways in which history has
permeated all cultural perceptions.
Logically, the work is a direct result and reflection of its
own times, postmodernist times. Postmodernism has
allowed the freedom and encouragement to see, seek and
express connections between all things.

Transformations and new configurations:
The unspecific effect of the material object upon
people links all of the diverse materials and art-
making techniques used in this investigation.

This work has evolved in (and by creating its own
between space) a location amid words and objects and
memory. These three tangential fields have combined
to physically manifest a new way of traversing once
fixed, dry, regulated versions of the past. 159
They re-present a predominantly written form of
history in a visual way, allowing new narratives to
emerge, questioning what has gone before. They
provide an entry into other readings of history and
allow an insight into a little understood era.

The Re-clamation of histories and stretching of
boundaries:
This is an act of re-claiming the stories of indigenous
Australia formerly written or documented by non-
indigenous people. The stories are notable for the

159 Alan Radley suggests that: "Remembering is something which occurs in a world
of things, as well as words, and ...artefacts play a central role in the memories of
cultures and individuals ...In the very variability of objects, in the ordinariness of
their consumption and in the sensory richness of relationships people enjoy
through them, they are fitted to be later re-framed as material images for
reflection and recall." Radley, Alan, 1990: 57
general absence of a publically available indigenous perspective.

Because I work close to unacceptable limits amidst indefinite borders of acceptable representation, the responses from both indigenous and non-indigenous people in the course of undertaking this project have been ‘telling’.

The use of photographs of ‘real’ Aboriginal people in four artworks resulted in my personal realisation that I did not wish to work this way - to ‘use’ images of strangers. I did not receive negative feedback from Aboriginal or non-Aboriginal people about this use of photographic portraits – but it made me uncomfortable and determined to keep exploring new ways of expressing peoples’ stories without directly and figuratively illustrating those involved.

Similarly, the work *Lying with the land – I*, 1996 incorporated sixteen images of non-Aboriginal people winning prizes at agricultural shows around Tasmania. I was making work about British families who had ‘acquired’ our country in the 1800’s. My photographing of their descendants was an act of desperate and perverted surveillance; a notation of who was still where. This work was casting blame of my people’s dispossession onto individuals who were not even aware of my photographing them – let alone my ire. I now feel uncomfortable about not letting these people enter into dialogue with me about their, and my, and *our* positions on the land, the past, present and future.

A subsequent work *Magnum as Cook in the Time/Space Continuum* incorporated images of my own immediate family to convey a story of how indigenous Australian and Pacific peoples have been represented within stories of exploration told as heroic conquests of discovery.

I seek original ways to express ideas of identity and representation without directly identifying and representing people in a visually intrusive way.

Responses from some Aboriginal people towards my use of kitsch and bad taste ornaments referencing Aboriginal people has been mixed – from amusement to dissatisfaction. Similarly, the obliqueness of my
work reduces the likelihood of rendered historical events or encounters being recognisable. This is often dissatisfying to a viewer, wanting to understand when encountering a work rather than having to provide their own uncertain story.

Viewers of my work have asked various galleries to supply a written story of particular works after attempting a reading. This has only occurred in galleries that regularly show indigenous art. I have offered galleries further background information in a folder kept physically distanced from the works.

I want the viewer to approach and interpret each piece before turning to a written text. Since text is that which I work to question and subvert. The difficulty in finding new and visual ways to enter into a dialogue between past and present is that it adds another layer, another complication to understanding our narrativised world.

Adding more layers to an already obfuscated past: The fact that I add my version of history to the ledger of already immeasurable accounts is an unavoidable result of working with the past. Homi Bhabha wrote that in trying to overcome distance you may actually reproduce it. By intervening and invoking the past, I am adding layers between it and now. Perhaps this could be posited as weakening my or our connections to these pasts by multiplying the tenuous threads and thus distorting the means of leading back to that past. However, I suggest that, the past can provide a framework and a foundation and hence, I would argue, a post-modernist freedom to renegotiate accounts, events, episodes from our pasts through our imagination and their mythic overtones. This encapsulates the power of fairy tales, those most memorable traditional narratives; they endure and ‘thicken’ our ties to historical accounts. All received stories fill our basic human need for recall and for self-affirmation.

Some of my works will also be written into the histories of different disciplines: art, cultural studies, historical

studies, anthropology, archaeology, indigenous studies. They will thus have a life beyond their own physicality, subversively re-entering the spheres that they critique.

The proximity of past and present:
The past is always as close to the present as an individual allows it to be. This investigation has developed alternative means and levels for an audience to encounter the past. The works explore ways to make the past more proximate - by bringing the viewer closer to the story and invoking the memory-laden path of the familiar, at least while the viewer is standing near the work.

Triggering memory/Combatting forgetting:
This work is a physical manifestation of my concern to combat a history which has not only been subsumed but not recorded by non-indigenous and indigenous people, and has been deliberately concealed and actively forgotten by officialdom.

I have been actively engaged in re-siting (and reciting) historical misdeeds through objects and configurations. I have placed objects in formations which suggest traces or trace suggestions of concealed pasts. Assembled together my works resonate in horizontal and vertical lines, in grids, in spacings which all raise questions of position between viewers and the objects of their/our/my culture. This project has enabled a recital of historical recovery and corresponding enactments of spiritual and psychological restoration by instigating alternative, visual ways of facing the past.

Reaching a new audience:
A forgotten or repressed historical story retold as a visual artwork will be understood differently, and the audience will often be one consisting of people who are unlikely to visit the archives for information, or the site where a particular event occurred.
I re-configure a story with text and place and personal memory in mind. I believe that my work reaches an audience other than those who restrict themselves to unilateral modes of encountering the past.

Summary
This investigation has been an interwoven journey of reading, collecting and personally interpreting the
combined potential of the resulting assembled elements within a visual art-practice.

I began within and behind the bindings of given histories, unstitching seams and following watermarks on fading texts. Next, a process of gathering encouraged me to uncover and recover the past. I then newly configured my impression of where we are from and negotiated with materials and self a way to get back there from here within these works.

The resulting pieces offer alternative visual means for viewers and myself to embark upon negotiations of personal and national identity.

This PhD degree has seen new opportunities and challenges arise for my practice. The investigation of these has provided many ways for me to envisage outside the university structure that has nurtured me for so many years. It is time now to move into a practice clearly residing within me regardless of where I am located.
APPENDICES

APPENDIX ONE

Future directions
2000 has seen the emergence of new works and outlooks. I have been employed within the Parks and Wildlife Service, Hobart, as an Interpretation Officer of Aboriginal Culture and have been faced with new places, people, ways of working and thinking. This offered new opportunities to understand problems which daily face indigenous land managers in often hostile political, economic and social environments.

The conception of the works how they got here, and how it’s been and rail are directly related to the institutional office environment I have worked within over the past year. The paucity of visual stimuli in this environment has seen me inwardly reflect much upon the past and try to combine architectural elements in the pieces.

Bricks, iron, paint, a wooden railing, work in cooperation with objects that insist their presence in these works - an old photograph, abalone shells, a cast iron plaque, were used to create very minimal and rather cold reflections on how the past comes to reside within us.

One work still in development is titled Driving Black Home. This is a series of postcards for which I have been photographing signs which label places as black and native across Tasmania. 161

![Image of road sign](image)

Fig.84 Gough, Julie, Driving Black Home, (Detail of work in progress), 2000. Series of fifteen postcards, mantelpiece. Variable dimensions.

161 Postcards printed to date include: Blackman River, Blackmans Bay, Black Charlies Opening, Black Bobs Risulet, Black Marys Hill, Black Tommys Hill, Native Plains Rd, Native Rock Rd, Nigger Head, Picaminy Point, Black Jack Rd, Blackmans Lagoon, Blackmans, Native Corner Rd, Black Bridge.
This piece is also directly related to my workplace — though in this case to the periodic fieldtrips I have gladly made state wide. Journeying, I came across these signposted sites — places which incongruously relate their Black story by the act of being renamed Black after Europeans had all but erased the original indigenous place names from the land.

**Fig. 85**


These cards have gold embossed ‘Greetings from Tasmania’ stamped across them. My Scottish Grandmother always refers to crying as ‘greeting’ — and it is this grief within the everyday that the actions of driving and stopping and making this work are embodying.

**Fig. 86**

During 2001 and 2002 I will have several opportunities to push myself and practice further. I have been awarded three arts residencies.

The first is a ‘wilderness’ residency of two months at ‘Eddystone Light’ in the far north east of Tasmania offered by Arts Tasmania for mid-2001. This is within my ancestral homeland of Tebrikuna. I will be walking quietly around this area for two months and will also be working towards a September exhibition in Melbourne related to this stay in the north east.

After exhibiting in Melbourne I will travel to Mauritius to undertake a six month Commonwealth Arts and Crafts Residency – this residency is directly connected to one key work within the current investigation: Brown Sugar, 1995/6. This work relates the journey of my great great great Grandmother Woretemoeteyerner, who travelled to Mauritius between 1825 and 1827 with three more Tasmanian Aboriginal women and several sealers. She returned to Bass Strait ‘speaking some French’. I have an enduring curiosity about Mauritius, and also the island of Rodriguez where they were stranded for five months. I intend to spend time at both places, and will work in the Mahatma Gandhi Institute Art Department in Moka, Mauritius with students during this time - whilst also making new work about this experience.

In addition, I have also been awarded an Australia Council residency for the Greene Street Studio in New York from February to May 2002. This is also an incredibly exciting opportunity to learn and develop new work.

During early 2001 I will be making new work in Tasmania which directly relates to concerns and processes that have evolved from this current investigation. I will be exhibiting four new works in Tasmania. Three will be site-specific pieces, which are directly related to my interest in place, object and time/memory coalescing to provide a real personal re-entry into the past.

Two of these projects will be part of the 10 Days on the Island festival, when I will be constructing a tea-tree ‘room’ on a hill adjacent to the Midlands Highway near Tunbridge.
The room will consist of four walls with no ceiling measuring approximately three metres square. There will be a nightly campfire, tended by me as I camp in proximity to the hill. The fire will be a visibly intriguing way for the viewer to be travelling time as they travel the highway. It will be seen from a vehicle through the spaces between the tea-tree and will be a burning into and out of memory of a once familiar sight in Tasmania now extinguished from the everyday.

The elements of this work are myself, the fire, the tea-tree and the hill in the Midlands - where a river crosses the road called Blackman River and nearby hills are named Black Mary’s Hill, Black Tommy’s Hill, Blackman Front Hill.

I think that this configuration of materials and a person is a way of manifesting the past in the present by paying a vigil of kind. It will be a look-out-sentinel work dedicated to Tasmanian Aboriginal people who have maintained a stance of resistance against various kinds of devastation to the present day. The eroded and denuded Midlands shows the physical scars of the loss of its original caretakers. This work is intended to be a reminder of what has gone before, who looked out from hilltops by campfires over this landscape, and how we have all watched it deteriorate.

Another work to be exhibited during 10 Days on the Island will be five ‘signs’ which will be (set) out of place and yet about place, place indicated by a work consisting of naming the elements ‘ice’, ‘earth’, ‘air’, ‘fire’, water’ and then ‘ice’ again. These signs will be positioned at two kilometre intervals in paddocks along the Midlands Highway.

I am also making work for two ‘craft’ exhibitions – one touring show and one in Hobart - where I intend to push personal material/handskill boundaries by working with shells and fibre to refer to misdiagnosed narratives of national illness.

In 2001, I will be undertaking an investigatory and interventionist installation in the National Gallery of Victoria by responding to aspects of their collection which inspire my comment. This work will contain references to the E. Phillips Fox commissioned painting The Landing of Captain Cook at Botany Bay,
1902 and to my own work in the Gallery *Imperial Leather*, 1994.

I am very keen to work in this way with objects existing within subsumed narratives. This will be an opportunity to search and reuse objects of conservative histories in new configurations. This project is located within a space loaded with western historical authority and privilege - allowing me to both question and unbalance the given version of events from the inner strength of a border position that will (temporarily) inhabit an externally dominant positioning of centre.

Opportunities arose over the last five years to work site-specifically, with specific themes and particular curators or artists, within stringent timeframes. They and various other conditions have meant that I have been on a ‘fast learning curve’, and I am rapidly realising where I and my work stand and what really matters to me and for my practice.
APPENDIX TWO

Remembering Grandparents
Mannarlargenna is my grandfather, well my great great great great great great grandfather – but to me he is my grandfather, and in fact he seems to me to be a Grandfather for our people.

I come from his daughter Woretemoeteyerner and her daughter Dolly and her daughter Charlotte and her daughter Louisa and her son Jim and his daughter Eileen and her daughter Kaye and I am Kaye’s daughter, Julie.

This line of names takes us through time and place – it has seen people move from the far north east of the state over to the Bass Strait islands and then across to the Latrobe area and East Devonport – or ‘East’ as my mum calls it. Some of us moved to Victoria and lived in isolation for a generation or two. This is my family’s story. This is perhaps why I am so passionate about remembering and about returning - in many ways including through my art to place and story. I feel so very fortunate that we did not forget who we are, but I also acknowledge that we came close. To some that confession may be disempowering, - allowing others to judge or position me from my peripheral siting - but I refuse to let that be so. I know that everything that has brought me here, to this point, place, time, tempo - has happened for a reason that is unfolding as my life. I also see my position as the very reason that I apprehend the world in the way I do, and as the provider of the visual toolkit which materially drives my practice.

It is important to recognise things for what they are - driving forces and learning curves within my own development that I think are reflected directly in my art. Especially the art made since my return to a ‘home’ where I personally had never lived – to Tasmania - in January 1994.

Mannarlargenna had at least four daughters and two sons - Woretemoeteyerner, Wapperty, Wottecowidyer, Teekoolterme or Nimerana and sons Neerheperimininer and Plainrooner.

Their lives were eventful, their time seems pivotal, more so than the names of my ancestors before them or since, and this unsettles me.
It seems that *that* time of contact and conflict – of invasion, has meant that everything since is measured accordingly. We (Tasmanian Aborigines) are configured and even worse configure ourselves within the dialogue of Colonialism. We cannot seem able to think ourselves beyond its borders except in our dreams. I think those dreams are what keep us sane – dreams where we take flight, or swim, or speak with the creatures who gather around. We cannot seem to *let go of that* arrival of the European in the everyday consciousness of daylight hours. We are stuck in the groove of knowing with hindsight what was before and what has happened since.

I think that the arrival and immediate impact of Europeans in Tasmania was too abrupt for any group of people to reflect upon in their own time. I really believe that their descendants – we, have been thinking (in a bodily emotive subconscious sense) over what has happened to our people and this island and the enforced severance of obligations between the two ever since that time.

Some people say that the soul travels at walking pace, and when you go overseas and return – your soul is wandering around behind in another place for years. I believe that this works multi-generationally too. What has happened to Tasmanian Aboriginal people is only now starting to be considered in the now of today. Our peoples' souls have caught up with us today from the shock of 1800-1850.

I too am working through and working *outwards* the stories that have surfaced in my consciousness – narratives about broken promises and collisions between Australian society in a broad popular (?) culture sense and those intersections with Aboriginal Australia. This is a place where people can remember their complicity in collecting bad-taste Aboriginalia ornaments or singing suspect Rolf Harris verses. These stories I am compelled to make into artworks, are often set in a time of the mid-1960s - a time when I was born, a time but for the grace of my pale skin-tone I would have been taken-away from my mother. Some sort of fear and acknowledgment drives me to make art about these stories, seeking ways of communicating that which is difficult to voice.
George Augustus Robinson’s journal *Friendly Mission*\(^{162}\) is important for me. Yet at the same time I feel an overt antagonism towards it. I hold a lingering and permanent unease for the words of this (to my mind) vapid, pompous, self-righteous, preaching Englishman, words which nonetheless mean so much to me. George Augustus Robinson was the self-proclaimed Missionary whom Governor Arthur sent to ‘collect’ and exile Aboriginal Tasmanians from their country between 1830 and 1835.

Some Tasmanian Aboriginal people refuse to read or know anything from Robinson, and I respect that. In fact I often wonder what it would be like to turn back the clock, to be free from the spurious knowledge that I know now from his words – from his words. That is the problem, that it is biased from the outset. But there is also the challenge - that sometimes there is a joyful glimpse beyond the specifics of what he says, into an understanding that what he reports is not all there is. There are opportunities to glean what was happening around Robinson - due in part to the understanding by the people with whom he travelled that he was consciously oblivious to so much! This is a very satisfying sub-narrative for me to pick up in his texts.

Robinson’s written meanderings allow me to configure some unstated stories in the implications of what he doesn’t always say and doesn’t always see. It is these unintentional happenstances adjacent yet integral to the life of my ancestors which draw me into his words. I search and swim in them. There are clues within the text that Robinson was being blindly led around - at times by Mannarlargenna. Robinson’s frustrations in his journal jottings are linked to the behaviour and plans of Mannarlargenna and companions – this is one reason why I cannot put the good book down. I can visualise the people whose blood is in my veins – just as I can go out and walk this land knowing that I walk where my forebears before me did - as far back as when Tasmania was joined to the mainland and long before that.

I started reading *Friendly Mission* in West Australia in 1989. In 1990, whilst on the back of a motorcycle in the

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far north west of Australia a huge eagle hit two of us in the head – we then also hit a kangaroo – they both survived but it was shocking. These were immense moments for me. Moments where my whole life flitted before my eyes - and it was not a satisfactory life. I immediately changed my retail employment from full to part-time the day that I returned to the city - and applied to be a Fine Arts student at Curtin University where I commenced studies in 1991.

At the end of 1991, I came alone to Tasmania for a visit and met with Aboriginal people I had not met before. This was a big time for me. I drove and walked looking for places where specific conversations in the early 1830s had taken place. I did not reach the place opposite Swan Island - where the promise to Mannarlargenna was made on August 6, 1831 until 1996. Instead I went to other places where private feelings and musings surged through me and convinced me that I must return here and for good. I arrived again at the beginning of 1994, ready for work.

I feel an obligation to my grandparents – all of them, and I feel that I can work this out or come to a final understanding some day…partly through continuing my art practice. This understanding is integrally connected to listening to the land and sea for direction and comprehension of what we are really here for.

Each artwork is conceived and made like a piece of a giant puzzle. A puzzle I am compiling as I am piecing it together. More pieces arrive and I work out where they fit. Maybe this ongoing endless series of works is a giant personal indulgence? But I believe instead that these works are more than that, I think they can give an entry into a past that many of us do not want to face and a means of rethinking our own ways of negotiating and moving on from that past.
APPENDIX THREE

The contagion of forgetting:

One hundred years of solitude:
One day he was looking for the small anvil that he used for laminating metals and he could not remember its name. His father told him: "Stake". Aureliano wrote the name on a piece of paper that he pasted to the base of the small anvil: stake. In that way he was sure of not forgetting it in the future. It did not occur to him that this was the first manifestation of a loss of memory, because the object had a difficult name to remember.

But a few days later he discovered that he had trouble remembering almost every object in the laboratory. Then he marked them with their respective names so that all he had to do was read the inscription in order to identify them. When his father told him about his alarm at having forgotten even the most impressive happenings of his childhood, Aureliano explained his method to him, and Jose Arcadio Buendia put it into practice all through the house and later on imposed it on the whole village. With an inked brush he marked everything with its name: table, chair, clock, door, wall, bed, pan. He went to the corral and marked the animals and plants: cow, goat, pig, hen, cassava, caladium, banana.

Little by little, studying the infinite possibilities of a loss of memory, he realised that the day might come when things would be recognised by their inscription but no one would remember their use. Then he was more explicit. The sign that he hung on the neck of the cow was an exemplary proof of the way in which the inhabitants of Macondo were prepared to fight against loss of memory: This is the cow. She must be milked every morning so that she can produce milk, and the milk must be boiled in order to be mixed with coffee to make coffee and milk. Thus they went on living in a reality that was slipping away, momentarily captured by words, but which would escape irremediably when they forgot the value of the written letters.

APPENDIX FOUR

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Fig.11 Julie Gough, Intelligence Testing - The Porteus Maze Test. 1994. Tin, mixed media. 395 x 295 x 80 mm.

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Fig.13 - Fig.16 Julie Gough, The whispering sands (Ebb Tide) 1998. Sixteen life-size pyrographically inscribed portraits on plywood placed in Tidal Flats at Eaglehawk Neck.

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Fig.18 Julie Gough, mOTHER, 1995. Vanity case, mixed media. 27 x 17 x 30cm.

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Fig.22 – Fig.23 Julie Gough, Pedagogical (Inner Soul) Pressure, 1996. Forty pairs of used-school shoes (Twenty black/ Twenty brown), old stilts, shoe shine box, Government photographs of Aboriginal children on Sydney’s Luna Park Rotor Ride in the 1960s, Simulated (Education Department USA) typical child behaviour slides, internal lights.

Fig.24 Julie Gough, Lying with the Land – 1, 1996. Sixteen photographs, mantelpiece, fire guard, preserving jars containing flour, tea, salt, tobacco, sugar. Variable dimensions.

Fig.25 Julie Gough, Lying with the Land – 2, 1996. Sixteen ‘maps’ of Wybalenna cemetery printed onto hospital sheet, mantelpiece, fire guard, lights with flickering cross flame bulbs. Variable dimensions.

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Fig. 59 Dan Wolgers, *Untitled*, 1991. Plaster.
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Fig. 61  Mexico-USA Border, 1991.

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Fig. 63  Julie Gough, My Tools Today, 1996. Inkjet print on fabric, 173 kitchen tools. 3.3 x 2.2 m. Exhibition view at Köln Art Fair, 1996.

Fig. 64  Julie Gough, She Loves Me, She Loves Me Not…, 1996. Thirteen plastic roses, thirteen synthetic slippers, thirteen Government images of non-Aboriginal foster/Adoptee mothers holding Aboriginal children with no happy expressions. Variable dimensions. Exhibition view at Köln Art Fair, 1996.

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Fig. 81 Tracey Moffatt, *Birth Certificate 1962*, (From Series: *Scarred for Life*) 1994.
Fig. 82 Daniel Spoerri, *La table de la Rotonde (Brevet de garantie Bernard Venet)*, 1966, t.-p., restaurant, 50 x 50 cm.
Fig. 83 Unknown, *Sailing Navigation Chart*, Elmore, South Marshall Islands, pre-1906. Stick, 112 x 86 cm.
Fig. 84 Julie Gough, *Black Charlie’s Opening*, Detail of *Driving Black Home*, 2000. Fifteen postcards, mantelpiece, Variable dimensions.
Fig. 85 Julie Gough, *Driving Black Home*, 2000. Fifteen postcards, mantelpiece, Variable dimensions.
Fig. 86 Julie Gough, *Driving Black Home*, 2000 (Detail). Fifteen postcards, mantelpiece, Variable dimensions.
APPENDIX FIVE

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APPENDIX SIX

Further reading


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Pinney, Chrisl,  ‘Other Explanations of Itself’, *Third Text*, 16/17, 1991, 
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Prakash, Gyan,  *After Colonialism: Imperial Histories and Postcolonial 


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Rella, Franco,  *The Myth of the Other*. Translated by. Nelson Moe, 


Spivak, Gayatri Chakravorty,  

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Spurr, David,  

Stepan, Nancy,  

Stoichita, Victor,  

Tagg, John,  

Talbot, Eugene S,  

Tannock, Stuart,  

Taussig, Michael,  

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Tawadros, Gilane,  

Tawadros, Gilané,  

Taylor, Charles,  


Zizek, Slavoj, 'Grimaces of the Real', *October* 58, Fall 1991, p59.


APPENDIX SEVEN

Curriculum Vitae

JULIE GOUGH

BORN
1965 Melbourne, Australia

STUDIES - Academic:
1995/6/9/2000 PhD Fine Arts, University of Tasmania, Centre for the Arts, Hobart, Australia
1999/2000 (Current) Diploma of Park Management, TAFE, Hobart
1997/8 MA Fine Arts Goldsmith’s College, University of London
1994 Bachelor of Fine Arts Honours - First Class, University of Tasmania, Hobart
1993 Bachelor of Fine Arts, Curtin University, Western Australia
1986 Bachelor of Arts, Prehistory/Anthropology and English Literature. University of Western Australia, Perth

Prizes/Awards:
2002 Australia Council New York Greene St Residency, Feb-May 2002
1999 Arts Tasmania/Qantas Artsbridge Grant to Attend Liverpool Biennial, UK
1999 University PRSS Grant - Materials Budget for Liverpool Biennial
1996 SAMSTAG International Visual Arts Scholarship for 1997/8
1996 Arts Tasmania Development Grant to attend/install work at Cologne Art Fair, Germany
1996 Awarded an installation space as one of 25 “Young, emerging artists” by the Jurors of Art Cologne: Förder Program, 1996
1994 Arts Tasmania Development Grant to attend/install work at PERSPECTA 1995, Sydney
1994 Attained First Class Honours. Awarded Australian Postgraduate Award Scholarship
1993 Curtin University Graduate Sculpture Prize and Graduate Drawing Prize
1991, 1993 Member of Vice-Chancellor’s List, Curtin University (Academically Highest 1% across University)

SOLO EXHIBITIONS:
1997 Re-collection, Gallery Gabrielle Pizzi, Melbourne
1996 Dark Secrets/Home Truths, Gallery Gabrielle Pizzi, Melbourne

GROUP EXHIBITIONS:
2000 Biennale of Contemporary Art Noumea/Festival of Pacific Arts

heart on your sleeve, Plimsoll Gallery, University of Tasmania, Hobart
Australian Painting Now, Access Gallery, Curtin University, WA
Shifting Axis, Bet Gallery, Hobart

1999 National Gallery of Victoria, Russell Square
Mapping our Countries, Djamu Gallery, Australian Museum, Sydney
Liverpool Biennial of Contemporary Art, England
Whispers, Lies and Text, Central Coast Gallery, NSW
NAIDOC Exhibition, Moonah Arts Centre, Tasmania
Whispers, Lies and Text, Artspace, Adelaide Festival Centre
Whispers, Lies and Text, University Gallery, Launceston
People, Places, Pastimes, Global Arts Link, Ipswich, Queensland

Butcher Cherel, Julie Dowling, Julie Gough, Artplace, Festival of Perth

Luna Park and the Art of Mass Delirium, Museum of Modern Art at Heide, Victoria

1998

Sculpture by the Sea, Eaglehawk Neck Bay, Tasman Peninsula, Tasmania

Whispers, Lies and Text, CAST Gallery, Hobart. University Gallery, Launceston

The Kate Challis RAKA Award Exhibition, Ian Potter Museum of Art, University of Melbourne

MA (Fine Arts) Exhibition, Goldsmiths College, University of London

‘Globalising Cultural Studies ?’ - Pacific Asia Cultural Studies Conference Exhibition, Goldsmiths College, London

Telling Tales, Ivan Dougherty Gallery, University of Sydney and Neue Galerie am Landes Museum Joanneum, Graz, Austria

All this and Heaven too. Adelaide Biennial, Art Gallery of South Australia

1997

Black Humour, CCAS (Canberra Contemporary Artspace) - touring to five other venues during 1997/98/99.

Indigenous Cultures in an Interconnected World, Fulbright Symposium Exhibition, NTMAG, Darwin

NAIDOC Exhibition, Moonah Arts Centre, Hobart

Extracts, Boomalli Aboriginal Artist’s Co-Operative, Sydney

Unusual Treasures, La Trobe University Gallery at Mildura Arts Centre, Victoria

1996

Cologne Art Fair, 10-17 Nov, 1996, Germany: Förderprogram

Castlemaine Festival, 1996, Gallery Gabrielle Pizzi

ACAF5 (Australian Contemporary Art Fair #5) Melbourne, Gallery Gabrielle Pizzi.

Also conference speaker: Landscape and Memory.

Multiples and Memories, Schoolhouse Gallery, Rosny Historic Centre, Tasmania

Through Their Eyes - NAIDOC Exhibition 1996, St Kilda Town Hall, Victoria

NAIDOC Exhibition 1996, Moonah Arts Centre, Hobart

Something to do with Ears, Conservatorium of Music, University of Tasmania

Wijay Na ? (Which way now ?) Exhibition - 24 Hr Art, Darwin also Conference Speaker - NTMAG (Northern Territory Museum and Art Gallery

New Music Tasmania, Installation – ‘Disturbed Nature’ Tasmanian Museum and Art Gallery, Hobart

Mutiny on the Docks, Tasmanian Museum and Art Gallery, Hobart

Handbag, Festival Theatre Foyer, Adelaide

1995

On a Mission, Boomalli Gallery, Sydney

Significant Distractions, Couch Culture Gallery, Hobart

New Faces - New Directions, Gallery Gabrielle Pizzi, Melbourne

Nuini - We have Survived, University of Tasmania Gallery, Launceston

Perspecta 1995, Art Gallery of New South Wales

1994/5/6 Superfictions - National Touring Exhibition

1994

Art From Trash, Moonah Arts Centre, Tasmania

Presto, Honours Graduate Exhibition, Plimsoll Gallery, Hobart

National Graduate Exhibition, P.I.C.A. Perth Institute of Contemporary Art, West Australia

12 Days Stuck in a Hole - Fine Arts Gallery, Sandy Bay, Tasmania

1993

Curtin University BFA Graduate Show, Bentley, W.A.

1992

A Matter of Degree Group Show, Craft Council Gallery, Perth

1991

End of First Year Show, Curtin University, WA
COLLECTIONS:
The Art Gallery of Western Australia, Perth
Mildura Arts Centre, Victoria
N.G.A. (National Gallery of Australia) Canberra
T.M.A.G. (Tasmanian Museum and Art Gallery) Hobart
N.G.V. (National Gallery of Victoria) Melbourne
Powerhouse Museum, Sydney

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 nert and Margo Neale, Oxford University Press, ANU, 2000, pp255-259


1995  Gough, Julie, ‘N.J.B. Ploomey - My memories of that meeting’, Puggenna, TAC (Tasmanian Aboriginal Centre Inc), Feb 1995, No.42

CONFERENCE PAPERS:

Artist Talk at the opening of Black Humour Exhibition, CCAS (Canberra Contemporary Art Space), July 1997

1996  Paper ‘Landscape and Memory’ read at the ACAF5 Conference (Australian Contemporary Art Fair, Melbourne) Upside down at the bottom of the World, October 5, 1996

Paper ‘Dark Secrets/Home Truths continued...’ read at the Hobart Art Teachers Conference, School of Art, Hobart. October 4, 1996

Paper ‘Dark Secrets/Home Truths’ read at Wijay Na....? Aboriginal and non-Aboriginal Art and Artists Conference, NTMAG 15 - 16 June, 1996

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