





# Fugitive History

Julie Gough is an artist, writer and curator based in Hobart, Tasmania, whose research and art practice focuses on uncovering and re-presenting conflicting and subsumed histories, many referring to her family's experiences as Tasmanian Aboriginal people. Her recent work in installation, sound and video explores ephemerality and absence. Since 1994 Gough's output incorporates a broad range of materials and techniques where she establishes new relationships between images/film, text and 'natural' and found objects. She often reconfigures wood, stone, kelp, bark and shell into narratives to connect place and people, past and present. She invites viewers to a closer understanding of our continuing roles in unresolved narratives of memory, time, and location.

Gough holds a PhD and BA Hons, Visual Arts (University of Tasmania), MA (Goldsmiths College, University of London), BA (Curtin University), BA (Prehistory/English Literature, University of Western Australia). Since 1994 Gough has exhibited in over 130 exhibitions, including *With Secrecy and Despatch*, Campbelltown Art Centre, 2016; *Mildura Palimpsest*, 2015; *UNdisclosed*, National Gallery of Australia, 2012; Clemenger Award, National Gallery of Victoria, 2010; Sydney Biennial, 2006; Liverpool Biennial, UK, 2000; and *Perspecta* 1995, Art Gallery of New South Wales.

Gough is represented by BETT Gallery, Hobart and her work is in many collections including the National Gallery of Australia, National Gallery of Victoria, National Museum of Australia, Art Gallery of New South Wales, Art Gallery of South Australia, Art Gallery of West Australia and the Tasmanian Museum and Art Gallery.





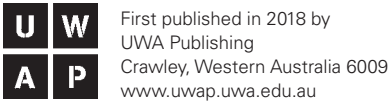
# Fugitive History

## The Art of Julie Gough





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*St Patrick’s Head pair, 2007, We ran/I am. Journal of George Augustus Robinson, 3 November 1830, Swan Island, North East Tasmania – “I issued slops to all the fresh natives, gave them baubles and played the flute, and rendered them as satisfied as I could. The people all seemed satisfied at their clothes. Trousers is excellent things and confines their legs so they cannot run,” 2007 (detail). Digital photographs on paper, 10 x 15 cm. Photography by Craig Opie. Collection of Devonport Regional Gallery.*



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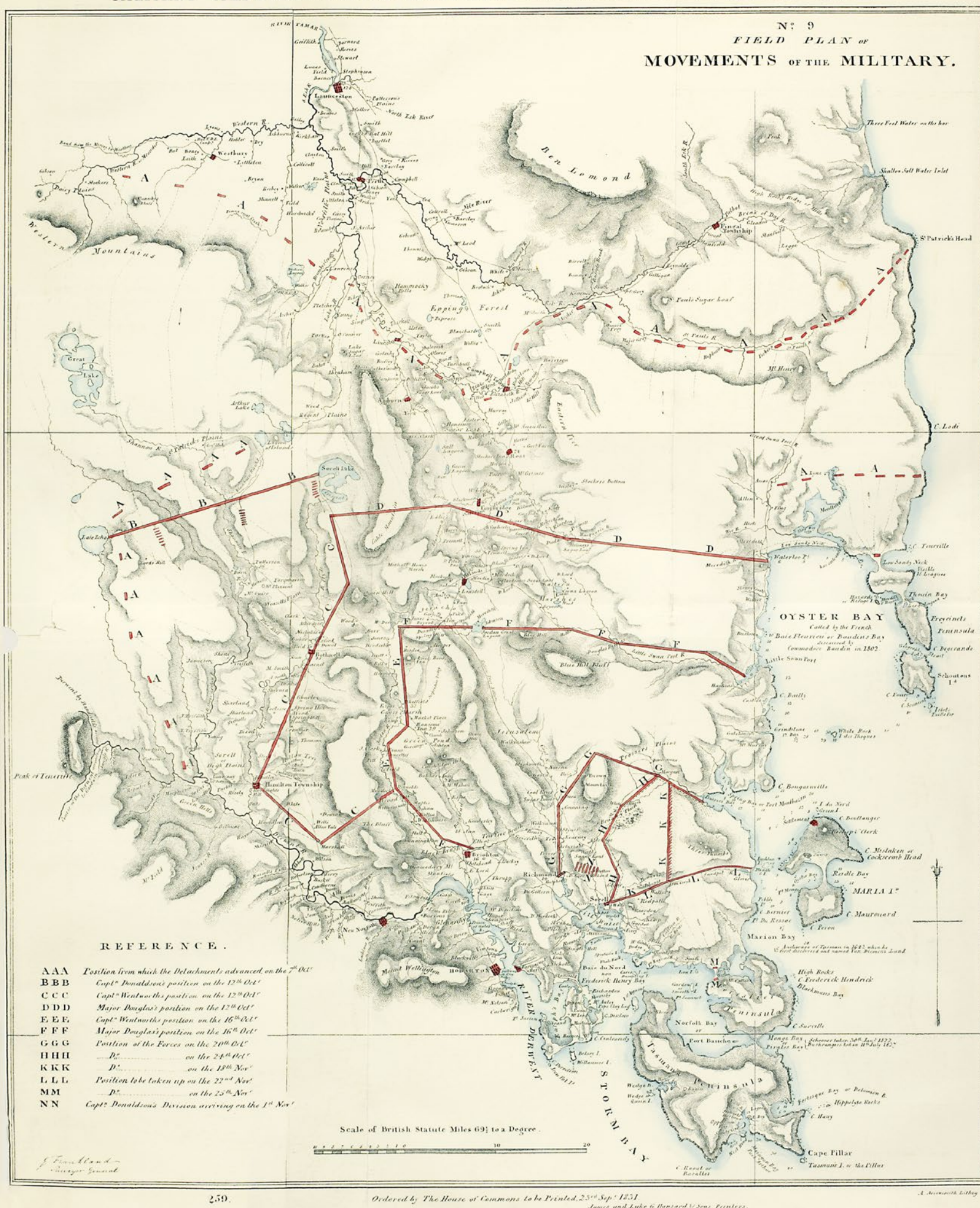
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# Essays

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## Tense Past – making my way back through time

Julie Gough

*Inheritance is something we all have in common. We inherit things. I grew up knowing hardly anything about my family; I was even confused about who I was named after. Until my early thirties I thought my namesake was Julie Andrews, star of the movie **The Sound of Music**, released in the year of my birth. I even made an artwork about Andrews in a series about seminal childhood influences: **Psycho**, **Julie**, **Luna** (1994). Shortly afterwards my mother told me I wasn't named after Julie Andrews, that she had always liked Julie Anthony more. Again and again I find myself questioning what we are given, or imagine, as our histories.*

Identity, a common denominator for all people, is the principal structure by which we socialise, make sense of the world and direct our behaviour. I was born in St Kilda, Melbourne, in 1965, the eldest child of a Scottish-born father and a rural Victorian-born mother. Both sides of my family beyond immediate aunts, cousins and grandparents were absent and distant. Scotland and Tasmania were the places I grew up hearing about but not visiting. I felt we were exiled in Melbourne, in part by war. Post World War II my grandfather relocated his family from Glasgow to Melbourne; six years in the heat of India and Burma had made his Scottish homeland too cold to bear. In another way war had also resulted, eventually, in the movement of my mother's mother from her Tasmanian homeland to Victoria.

The Van Diemen's Land "Black War" of the 1820s forcibly removed most Tasmanian Aboriginal people from their country into exile by the 1830s, on Bass Strait Islands or isolated across Tasmania as servants for the newcomer British – these were the experiences of my maternal Aboriginal family. The desire to understand the lives of my ancestors, all of them, is what brought me to art. Art is not only a visual outcome; making each artwork is my way of proceeding through the quagmire of the past. Each piece is the result of thinking, collecting, travelling, rebuilding stories from the fragmented history I have inherited. Together the works accumulate and reveal the fraught path of encounter and response with events and people. My art is a chronology of my own life and a parallel charting of the times before me. When I formally started making art in the early 1990s the subject was

Map of the Black Line: 'Military Operations against the Aboriginal Inhabitants of Van Diemen's Land: No. 9 field plan of movements of the military', courtesy of the Tasmanian Archives and Heritage Office, State Library of Tasmania



my own childhood and simultaneously the period of colonial frontier violence. Twenty years later my work is still enmeshed in, and moves between, these very same things.



In 1989 I returned to Australia after two years in Europe, where I had worked in a poultry factory and a music shop in Hereford, a sandwich shop in Sheffield, a games shop in London and as a nanny in Brescia, Italy. Although I had previously completed a BA degree in 1986 in Prehistory at the University of Western Australia, I didn't feel comfortable interpreting or digging up other people's Country in Western Australia, so the degree was shelved and I found work in an Army Surplus shop in Perth.

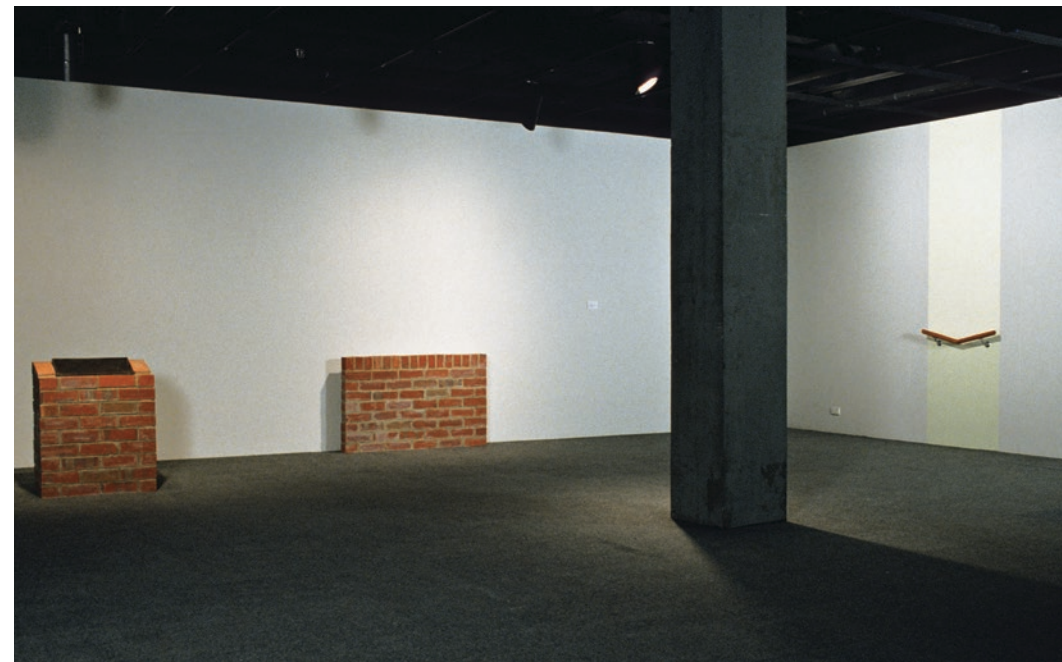
Most of my life I have felt unsettled, mobile and open to follow unexpected routes. I hadn't studied art at high school. My main memory of attending four primary schools was playing alone, making cubbies inside large bushes or on the grassy bank of the defunct St Kilda rail line. I thought I would perhaps become an archaeologist or librarian. All I was certain about was that I was a collector and I knew it from a young age.

I enjoyed working in the surplus store; perhaps I would still be there but for a critical collision in 1990 in the far north-west of the state. Riding pillion on the back of a motorcycle, I was leaning out to look on a large eagle at a carcass on the side of the road when it flew directly into my face. Both the bird and I were shocked, neither critically. We left him stunned and blinking, but otherwise sound, under a small tree and continued the journey.

When I returned from the long weekend away, things were different; I too had woken up, blinking. What was I doing? Why was I in Western Australia? I enrolled in TAFE to study drawing and worked part time in the surplus shop. Unplanned but on the advice of the drawing lecturer, I attended an interview session at Curtin University with the folio of my year's work. In 1991 I began my second BA degree, this time in visual arts.

Increasingly my art focused on Tasmania and my family history, with forays into pieces about television shows that inspired me, such as David Carradine's *Kung Fu*, or my rabbit, who continually excavated fascinating things from the garden. By the end of 1993 and the BA degree, I was ready to return to Tasmania, the home where I had never lived. At that point I began the long process of trying to understand what had happened that we had almost forgotten ourselves.

*Rifle and Boomerang, 1993.*  
Oil on canvas, text on acrylic,  
9 Australian timbers,  
1240 x 945 x 90 mm.  
Collection of the Powerhouse  
Museum, Sydney.



I relocated to Hobart for my Honours year in 1994. This set me on the path of learning more about how my family had become such fair-skinned Aboriginal people. During the mid to late 1990s my art and research reflected very broadly on national policies on race and the effects on and representation of Aboriginal people, particularly in the 1950s and 1960s. I found much material visible in attitudes and products of those times, including songs, ornaments and souvenirs created by mainstream popular culture.

### nentegga menyawa / beginning stories

Between 1994 and 1999 I created more than fifteen works from found, indoor, second-hand objects in conjunction with the inclusion of timber, textiles, paints, inks and varnishes.<sup>1</sup> Most consisted of multiple objects in rhythmically balanced formations and referred visually and historically to Australia around the time of my birth. All these works related the pressure inherent then and now on Aboriginal people and culture to be managed, controlled and portrayed by mainstream ideologies. The space I was now working in was internal. Psychologically and also physically I was recreating scenarios of encounter between Aboriginal and non-Aboriginal people within institutions; the programs and policy that formed the people before me – my parents, grandparents and their parents. I inhabited that space for almost a decade before I was ready to move outdoors in Tasmania and start understanding the places my ancestors inherited before being displaced by colonial events.

My artist statement in 1995 reveals the focus of the narratives then driving my work, dating from the era of my own birth, with the resulting objects, collations and installations constructed from objects in mediums from that same period. Only after exhausting the possibilities for exploring that era did I move back in time, to when my ancestors faced the colonisers. From that point, in which I have since been enmeshed, I now intermittently move back and forth between then and now, largely due to the potential of the medium of video.

*How they got here, and how it's been, rail, 2000.*  
Bricks, cast iron, acrylic medium,  
abalone, wood, variable dimensions.  
Collection of the artist.

<sup>1</sup> *Human Nature and Material Culture* (1994), *Snow White/Black Beauty* (1995), *Lying with the land, 1 and 2* (1995), *Moree – Genetic Pool* (1995), *mOTHER* (1995), *Boxing Boys* (1995), *She loves me, she loves me not* (1995), *Brown Sugar* (1995), *The Trouble with Rolf* (1995), *Folklore* (1995), *Bad Language* (1995), *My Tools Today* (1996), *Pedagogical (Inner Soul) Pressure* (1996), *Pogography 2000: the subdividing games* (1997), *Magnum as Cook in the Time/Space continuum* (1997), *Bad Aboriginal Art* (1999).

*The nature of my work is to raise questions in the guise of giving or searching for answers. My interest lies in locating the ‘real’ stories within the documented ‘Western’-given version of a past that hasn’t allowed for the perspective of any ‘Others’ involved.*

*James Baldwin proposed: ‘People are trapped in history, and history is trapped in them’ (Black Masks, White Magic, 1955). Forty years later this adage informs much of my art practice. I look to recent history for the stories and materials to recontextualise within an alternative (visual) mode of representation. One primary intention within this reworking of history is to embark on a personal translation of events from a between-the-lines viewpoint. My position comes from invoking near-history within my own family for the re-recognition and acceptance of our (Tasmanian) Aboriginality to surface. The narrative-based works I create are reminiscent of museum or hospital visits, of places bordering our set-home-realities; my aim is to stretch their immediate connotations, to speculate on ties-that-bind within the home and between the home and other institutions. My interest is focused on combining the supposed truths of scientific and historical research with the physical evidence of general existence, the familiar and therefore safe, non-threatening visual materials of discarded household items, childhood artefacts, cleaning goods, schoolbooks, souvenirs. The usage and manipulation of these materials within my work allows for a sense of enticement and humorous relief to develop as a by-line within the serious and often confrontational aspect of my version of a past occurrence. These sometimes parallel readings of my work never entirely merge, and this lends an intentionally disturbing inability for closure within many of the pieces of installations I construct.*

*History isn’t static; it is recorded, maintained and changed by its interaction with time and what we all bring to it. I hope that by engaging with a work a viewer will apply their own cultural baggage to the comprehension of a piece and then perhaps realise their own proximity to or complicity in the fictionalizing, concealing and controlling nature of the documentation and transmission of a nation’s past. My work is based on the fact that there are always more clues about the construction of identity to investigate, always more questions than answers.*

*Artist statement, 1995*

In 1996 I exhibited a cacophony of kitsch Aboriginalia in my first solo exhibition **Dark Secrets/Home Truths**, held at Gallery Gabrielle Pizzi, Melbourne.<sup>2</sup> I am indebted to Gabrielle and subsequently her daughter Samantha for my first (and ongoing until the gallery’s closure in 2014) opportunity of commercial gallery representation. Their support gave me the resolve to continue as an ‘artist’. The statement I then wrote about the works and my impetus to make them still holds true.

<sup>2</sup> I have referred to the kitsch Aboriginal ornaments incorporated into some of my artworks since 1991 as ‘Aboriginalia’. See Gough, J., *Transforming histories: The visual disclosure of contentious pasts*, PhD thesis, Visual art, University of Tasmania, 2001., <<http://eprints.utas.edu.au/2644/>>

*History, it seems, can only control its past and its ongoing future as a discipline by discovering (i.e., inventing) linkages between events, maintaining that there is a beginning, middle and end of such stages or eras, and inferring that the viewpoint taken is somehow universal, uncomplicated and correct. The idea that Aboriginal people have their own history was only recently taken on board in this country when it was decided that Australia could transmit an international aura of historical significance by ripping Aboriginal history out of its context and mathematically adding it to 200 years of European settlement.*

**manifest(ation):**

In the recreation of western history within fictional film, ‘authentic’ documentary and written representations, non-western participation has been portrayed as inconsequential, of ‘natives’ caught in an intangible landscape, not urban, enacting some kind of ritual with plant or animal – not planning, deliberating, or appearing coherently ‘involved’ in an ongoing ‘existence’.

My interest lies in combating, or at least questioning the single-viewpoint or perspective of history maintained by fixing Indigenous peoples in a landscape, as unmoving, unchanging, undeveloping, non-participating, singular and two-dimensional.

My work centres on recontextualising historical stories and the cultural meanings of objects by retelling documented events from an alternate and differing perspective than that of the western historical record. My intent is to challenge the recorded past by subversively reworking it from my personal viewpoint as an ‘invisible Aboriginal’. Through using ‘familiar’ – and therefore safe/non-threatening visual materials such as domestic, schoolroom, medical, holiday/souvenir icons, I hope to invoke an air of recognition, of a momentarily returned nostalgia interwoven with my unexpected and often disturbing version of the times or events in question and on view.

As I work with rediscovered episodes in the newspaper or archives, I realise that they become an almost replica artform, a singular format as in their previous written life; in a sense they cannot lay to rest nor naturally adjoin with neighbouring stories. This action of reuse of a narrative, as with incorporation of used materials in my practice, is somehow linked to the perhaps dissatisfying notion within my work and myself that there can be no closure of the past; it is among and within us, there are no absolutes, and the sense of discovery which impels me does not lead to the satisfaction of being able to locate the ‘real’, the ‘truth’, the ‘facts’ – only another approximation of them – my own.

Integral to my work is the knowledge that the stories I wish to unravel are usually only documented in the language, the tongue, and therefore the inferences, opinions and bias of the non-Aboriginal onlooker. My reasons for often using the English language within my work are several and include taking issue with the position of this language as the main means of representation of people’s stories within Australia.

My suggestion is not that any other written language can fill this void; rather, the use of alternative visual/vocal language forms can assist by offering other interpretations of stories without the inherent historical/cultural boundaries of the English language, and that if utilised within these possibilities the English language will appear the interloper rather than the omniscient inventor.

I wish to draw attention to the confines of this language in serving only to categorise,



locate and describe when applied to Aboriginal peoples; language as a means of control and placement, to render safe, to understand, to name and thus to ‘know’. I believe a reuse at this point of language-fracture is a means of drawing attention to not only the ongoing misinterpretation of Indigenous people, but the basic misunderstanding this stems from.

Another reason for my working from this English-language framework – in teasing the visual from tempered words, is to acknowledge that this is the position where I began some years ago in not consciously recognising my own position as ‘Aboriginal’, and thus experiencing stories with any Aboriginal content from the distortion of school-texts, missionaries, diaries, anthropological/scientific studies, musical, book, newspaper, or TV documentary perspectives. For the same reason, my research and work is based on situations impacting my own family or is of open public record.

Any linkages suggested between the events I depict are as tenuous as those proposed historically; however, in reworking the past from the viewpoint of of the ‘Other’, I believe my work is physically proposing cultural continuity and and growth within rearticulations and realignments as viable alternatives. Thus the sense of an ongoing search within my work, of being in flux, disruptive and lacking finality, which while being an anxious history, is a useful one.

Equally central to my work process is the maintenance of a sense of humour within myself and most pieces. Often bordering on the macabre, certainly twisted, my usage of humour is linked to the inclusion of familiar objects in the reworking of stories and is my means of further displacing borders, such as where funny-meets-awful, or of releasing tensions within a remembering that allows for fears and positions of uncertainty, involvement or even complicity to resurface.

The usage of Aboriginal kitsch in my work, of colours of the 1950s in paint or fabric, of toys, shoes/clothing, puppets, washing machines, kitchen utensils, souvenirs, and 1970s trashy novels, all may act to distance an audience to a safety-zone of the pseudo-past, yet my intent is to lure the recognition-factor inescapable within memory in order to psychologically connect the viewer with the story.

Often, by utilising the ‘collection’ with its components of reproduction, multiplicity, recognisability, nostalgia, ownership, I intend to connect the household with the museum, the scientific exploration of minute difference with the continuity-factor of basic behaviour through time. The collection is a metaphor for control, containment, order, logic and fear of the unknown.

The boundaries of the collection are the locked cabinet door, or the lack of an information-card. A collection, like western history, sets its task to name and identify without acknowledging that there were already names and interactions existent, for example here (Australia) prior to European arrival.

A collection is as much about elimination of materials as inclusion; a collection tells as much about its maker as itself, therefore it is as contrived as any documented history with one maker.

According to Susan Stewart, a souvenir is about remembering, while a collection is about forgetting.<sup>3</sup> By starting afresh due to the ‘difference of purpose’ accorded a deliberate grouping, a collection recontextualises itself through reverberating internal dialogues that are set up due to time and space anomalies between its components.

As a collector, I seek objects and data that sit on the periphery, pieces that have been discarded by many, snippets through time that suggest alternative stories that are an anathema to mainstream perspectives. By utilising the fragmentary and almost lost, I am hoping to suggest the magnitude, complexity and the sheer number of stories that do presently or may shortly lie beyond our earthly realm, inferred and implied by those surviving.

3 Stewart, S., *On longing – Narratives of the miniature, the gigantic, the souvenir, the collection*, Baltimore: John Hopkins University Press, 1984, p. 125.

At the University of Tasmania library in Hobart, the BLISS classificatory system of books lies segregated. They are the daemons of historians, of scientists, the blatant evidence of suppositions gone terribly wrong, of beliefs blatantly biased, of practices so appalling as to be ludicrous or thankfully sometimes, eventually, humorous.

These books are the history we are made of, yet they are on the verge of being discarded – to allow the system to be absolved, because they are now ‘outdated’. These books ‘gave-over’ the data for the *Medical series* I constructed during 1994 – they spoke of tests on Aboriginal people from the 1930s, such as the Czechoslovakian research team in the late 1950s who, testing for ‘Physiological Adaptation to Cold’ in the Central Desert ‘placed’ Aboriginal people overnight in refrigerated meat-vans.

Other volumes construct difference and an accompanying inferred inferiority around comparative studies of people’s earwax, teeth, body odour, eyeball weights, hair, fingerprints, skull dimensions, brain weights and finally, the Porteous Intelligence Test – based on pencil/paper and an imported time/space logic – all unintelligible to the Aboriginal people of the Kimberley region in the 1950s, and contrived to be so.

I also reconfigure non-Indigenous accounts that have impacted on me during childhood – from films including *The Sound of Music*, *Psycho*, *Charlie and the Chocolate Factory*, places including Luna Park in Melbourne (next to which I spent my early years), or the original *Kung Fu* TV series, but my compulsion is to retrieve and rework depictions of Aboriginal people by those who profess to ‘know’ *about us*.

One persona I have borrowed from popular culture to shape my investigative means of uncovering information is that of the detective figure in fiction and in 1970s TV drama – such as Darren McGavin, who was Kolchak in *The Night Stalker*. Usually working alone, in the borderline zone of the night and the alleys, this figure solved a puzzle by living within it, never completing his task because the following week the next scenario awaited his particular way of perceiving the clues, of seeing details that eluded others.

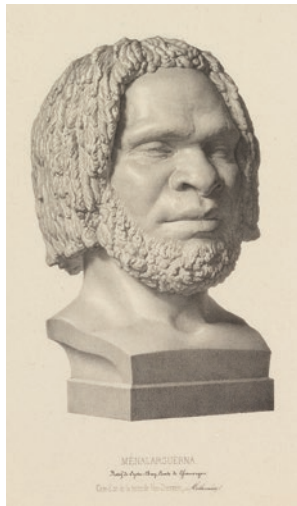
Seemingly disconnected, the crimes were really so integral to the people of those times that they actually represented them, the same way I believe that the fragments within documents-meets-memory history hold the behavioural clues necessary to reassess the displaced past.

In scouring texts for information I become an investigator, a detective of sorts; searching for the underbelly of meaning, my aim is to dislodge the evidence no one thought to remove, or even knew was there. As Slavoj Zizek said, ‘The detective’s domain is the domain of meaning, not facts – thus the scene of a crime is structured like a language... (and...the detective is not only capable of grasping the significance of insignificant details, but in the apprehending of absence itself as significant)’.<sup>4</sup>

Absence is rife in the historical record – the version of the colonised or the documented is historically not recorded and non-existent through regular channels of research. Similarly, I no longer see the historical record as factual; rather it is a ledger leaking attitudes which often reveal more than scrawled names and dates. These are the details that bring meaning to my work; by discovering and adding these to taxonomic references and groupings, then enlisting myself as fallible and visible narrator I hope to open up history to fresh contention.

The detective is a suitable part-description of my process-persona because it suggests the danger of discovery, the lack of absolutes, the clues that lead to nowhere – the red herrings, the knowledge that any solutions will lead to more ‘crimes’ to solve. Physically, I also work ‘undercover’ collecting information by unintentionally eavesdropping as the ‘invisible Aboriginal’, catching attitudes from those unaware, and developing storylines from the reality of my peripheral position, which is within the subtexts of everyday life, acknowledging the self I shouldn’t be aware of – if government assimilation policies had worked.

4 Zizek, S., *Looking Awry: An Introduction to Jacques Lacan through popular culture*, Boston: MIT Press, 1992, p. 53.



My intention is to combine the mythical with the factual, the familiar object with the alien viewpoint, science with household, to evoke a reaction of the unexpected of disturbance, a continuation of the unsettled blurring of the truths/fictions of identity, authenticity and historical facts.

Partially, I envisage my art-practice as a type of comparative study, examining the means by which history is recorded, maintained and changed by its interaction with time and what we all bring to it. Thus, in my work, the final factor necessary for a renegotiation of history to occur is to invite a viewer, an audience, to bring their own cultural baggage to a story. I believe by this means the past becomes the present at that juncture when a viewer may enter into a recognition of part or all of what I have made, to momentarily fix themselves and the work into a point in time.

Artist statement, Hobart, 1996

### timeline of return

Until 1999 I had hardly been outdoors in Tasmania. Since my childhood in apartments and above a shop in Melbourne, my comfort zone had been interiors and interior worlds found in books that I had eagerly devoured since pre-school. A precursor to later work that emerged in 2000, notable by the use of natural found materials: wood, shells, bone, cuttlefish, coal, plants, was the 1997 piece *Shadow of the Spear*, which was a response to spending time camping in the far north-east of Tasmania and standing on the coast of Tebrikunna (Cape Portland), where countless ancestors had stood before me looking across to Swan Island.

That place is also highly significant because it resonates with the making of an unkept promise by the government-appointed ‘Conciliator of the Aborigines’, George Augustus Robinson (1791–1866), who, on 6 August 1831, said to Mannalargenna, one of my ancestors and a leader of the Plangermaireener Nation of north-eastern Tasmania, that if his people would lay down their spears they could remain in their respective districts, unharmed. But Mannalargenna was banished along with most of the remaining Aboriginal people to Flinders Island in Bass Strait where he soon after died in exile. In the first forty years of British occupation of Van Diemen’s Land the number of Tasmanian Aboriginal people fell from about 5,000 to less than fifty people.

*Ebb Tide (The Whispering Sands)* also aimed to reconnect unresolved pasts with place and was created during studies for a Master’s degree in Visual Art at Goldsmiths College, University of London, in 1997–98, thanks to a Samstag scholarship from the University of South Australia. Living in London I visited objects of Tasmanian Aboriginal culture held in the Pitt Rivers Museum in Oxford, including a woven basket and shell and string necklaces. The closer I felt to these objects, they and I so far from home, the more concerned I became to not plunder them for my own art purposes. It seemed miraculous enough they had survived so many generations away and that I could visit, recognise them and sense that my own ancestors might have made any of them.

I turned my focus to the collectors of our displaced objects of culture, not only objects but in some cases living children and our ancestors’ remains. Most had returned to the UK with their loot. I located where they had spent their lives and deaths, the homes and headstones of the principal purveyors of our objects. I found their *cartes de visites* in

*Manalargenna [Mannalargenna]*, by Pierre-Marie Alexandre Dumoutier, *Voyage au Pole Sud et dans l’Océanie sur les corvettes l’Astrolabe et la Zélée pendant les années 1837-1838-1839-1840 sous le commandement de M. Dumont-d’Urville* by M. le Docteur Dumoutier, Paris, 1842-47.

*Manalargenna [Mannalargenna] of Oyster Bay*, c. 1832–33, watercolour by Thomas Bock, 26.5 x 22.3 cm. (c) of the Trustees of the British Museum Oc2006, Drg.61.

London establishments of gentlemen’s pursuits and with likenesses in hand proceeded to reproduce their visages onto signs. They included Lady Jane Franklin, Sir John Franklin, George Augustus Robinson, Henry Ling Roth, James Bonwick, Dr James Barnard and James Calder. I pyrographically inscribed their portraits onto marine plywood while developing a second phase for the project, a performative plan to release small bottles into the ocean at Portland in England containing messages requesting that all museum-held objects be returned to their respective cultures.



I travelled with Perdita Phillips, an Australian artist then also in London, to Dorset – the corresponding place to the duplicated Portland Dorset of my maternal Traditional Country Tebrikunna, Tasmania. Perdita, at Portland Bill, documented me, on super 8 film, hurling the messaged bottles into the sea at 6 am one morning – the best time and tide to send them towards Tasmania, though subsequent contact with bottle finders revealed that many landed on Belgian shores, coincidentally the homeland of my then future husband. The work was shown at Goldsmiths College London as my major MA graduate work. A four-metre span of super-8 film travelled across a room that simulated an ocean, almost like a stray piece of seaweed, before it looped through the projector to be shown above the floating bobbing forms of the ‘collectors’.

Uncannily, at this time (1998) I received an invitation from gallerist Dick Bett to propose a work for the inaugural Tasmanian Sculpture by the Sea exhibition. This provided the opportunity to reinstall the work in a ‘real’ seascape rather than an imagined watery realm. I posted the figures back to Tasmania, the artist fee exactly covering their British mail transportation, and installed them in the tidal flats at Eaglehawk Neck, Tasman Peninsula. Finally, at that site, daily covered and uncovered by the waves, the work revealed the idea I had not as successfully managed indoors in London. The action of the tides replicated how memory works by physically revealing and then concealing the relentless presence of these people, through their collecting work, on Tasmanian Aboriginal and non-Aboriginal people’s psyche. The action of collecting bottles, adding messages and throwing them one by one into the sea both tested and revealed another key component of my work – repetition as a way of working through complex stories. This working through was physical

*Hoping Objects Home*, 1997. Sixteen pyrographically inscribed lifesize ply figures of British people who collected Tasmanian Aboriginal people and cultural material placed in tidal flat at Eaglehawk Neck, southern Tasmania, variable dimensions. Goldsmiths College, University of London.



for me as the maker, and visual for the viewer, whose eyes flickered across repeated actions, seeking the patterns, rhythm and logic by which humans make sense of an otherwise chaotic and infinite world.



My first major work formed from multiple elements was *Medical series* (1994). This piece consisted of nine three dimensional ‘stories’ about how the ‘Other’ was until recently considered biologically and psychologically identifiable by factors such as earwax consistency, brain weight, physiological adaptation to cold, eyeball weight, skull dimensions, body odour and intelligence testing. Research towards the making of this work revealed more than thirty traits or parts of the body by which scientists thought they could determine race. Undertaking the research and making the work became a cathartic act. It was much later, in 2000, that I heard someone else express what the *Medical series* physically engendered. Thomas Alcoze at an Indigenous Fire Symposium in Hobart said with great insight that ‘race is a distraction’, that we are all indigenous to somewhere. Many have forgotten where that somewhere is.

Genetic memory is ancestry. If people don’t know their own origins, the context and purpose of their genetic memories are unclear, even frightening. Can one work well in and with a world for which there is felt no clear sense of understanding, inheritance and responsibility? Having a place, a homeland or multiple homelands brings with it a felt sense of that place, its seasons and needs, and provisions we who live in these places and the places themselves with a future – the place inhabits us as we inhabit it.

Art-making eventually brought me back to Country, but it took a long time for us to be ready for each other. I had a lot of learning to do before I was comfortable to stay on my Traditional homeland. I was so dislocated from Tasmania in space and time that I came back to place via the geography of a university art school and ‘safety’ of a capital city – Hobart – via documents, questions, stories, searching. My role has been one of detective. Visually non-descript, Anglo in appearance, my inadvertent methodology is to work undercover as the ‘invisible Aboriginal’.<sup>5</sup>

Developing these storylines, I have to work subversively, taking what I find and adding disruptive elements. John Docker writes that a way of making private life public is to insert crime into private lives, thus causing passions to ‘erupt involuntarily into the public arena’,

<sup>5</sup> Gough, *Transforming histories*, p.61, is quoted here in notes and in body text. Adrian Piper, an African-American artist, explains this predicament of invisibility: ‘Blacks like me are unwilling observers of the forms racism takes when racists believe there are no blacks present. Sometimes it hurts so much we want to disappear, disembody, disinherit ourselves from our blackness. Our experiences in this society manifest themselves in neuroses, anger, and in art.’ Piper, A. cited in I. McLean, ‘Painting a history of the self in postcolonial Australia: Gordon Bennett’s existentialism’, in *The art of Gordon Bennett*, Sydney: Craftsman House, 1996, p. 27.

and suggests that this can be done by the ‘use of a character who can legitimately spy and eavesdrop’.<sup>6</sup> In my case, the character is me and the crimes are embedded in our shared colonial past. For Stephen Knight the detective is cast as ‘Superhero, that is, [she/he] can be enviably free and independent, yet also a sad and tragic figure, the permanent lonely outsider.’<sup>7</sup> Again I see this as something of my situation – I feel distanced in a western world where I walk seeking clues and directions from what has been omitted from the official records and in this *distancing* I recognise that the clues are *in the absences*, which has ironically provided me my way of seeing the world. A world as askew and awry as myself.<sup>8</sup>

My slow return to place, to Tasmania, was often a solitary process. My immediate family is small and until 2012 they lived on mainland Australia. Without the support of more distant Aboriginal and non-Aboriginal relatives in Tasmania and the arts community I would have been very much a loner-maker. From the 1990s, particularly once I understood from where in Tasmania and from exactly whom I came, I began piecing together people with place and stories of their lives; this is an ongoing process. Until very recently this repopulation of place with ancestors was completely focused on my known Aboriginal forebears who lived in the 1800s, whose lives could each fill decades of my research and contemplation. Working with particular events that my ancestors experienced offers me a sense of return. Making art about the promise to my ancestor Mannalargenna by George Augustus Robinson, following my stay at the place where the promise occurred, was critical to the direction my work has taken.<sup>9</sup> I reabsorb history on the run. The art is both the result and production of critical research about encounters, often with no clear beginning or ending, which in any non-art fields of research or output could not be productively or credibly made public. My process of art-making about the underbelly of Australian history necessitates learning about and visually combining multiple strands of enquiry from oral history, anthropology, archaeology, genealogy, religion and health and education policy and records.

matriarchs, family, survivors

Parts of the life of one ancestor, Woretemoeteyenner (c. 1790–1847), is revealed by journals and records only recently being brought together to better understand her experiences and times. Born in the far north-east of Tasmania, by her early teens she lived with a Bedfordshire-born sealer, George Briggs, on various islands across Bass Strait. In 1815 she first featured in an official account, as a ‘wife’ of Briggs, when her father Mannalargenna attempted an agreement with James Kelly, who was then circumnavigating Van Diemen’s Land, with Briggs, in a whale boat, to support Mannalargenna’s position in his then-warring relationship with his brother. My ancestor, Dalrymple Briggs, Woretemoeteyenner’s eldest surviving daughter, had been baptised the previous year by Chaplain Robert Knopwood in Launceston.<sup>10</sup> It is likely that Dalrymple was born in Bass Strait, perhaps Little Kangaroo Island as her newspaper obituary stated, or perhaps Preservation Island. She lived post-baptism with Dr Jacob Mountgarrett and his wife Bridget in Launceston, and later Longford, in northern Tasmania. The Mountgarretts were notorious drunkards, dead by 1828, soon after which Dalrymple lived on the colonial frontier at Stocker’s Hut, near Quamby Bluff, with two children and a convict partner.

<sup>6</sup> Docker, J., *Postmodernism and Popular Culture: A cultural history*, Cambridge University Press, 1994, p. 222.

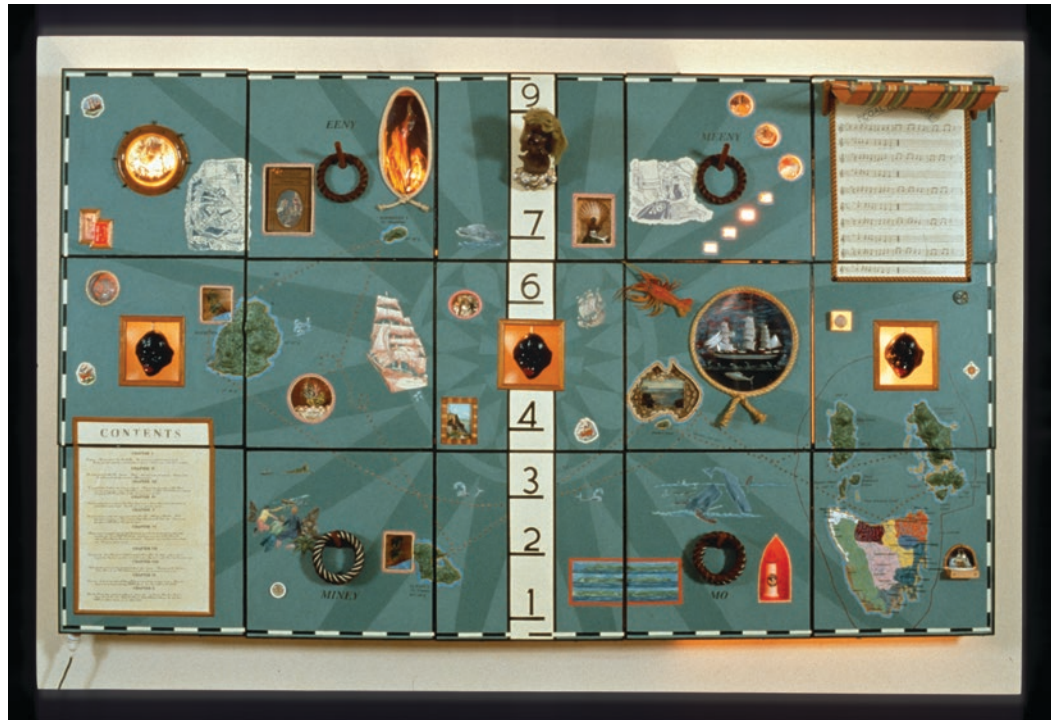
<sup>7</sup> Knight, S., *Form and ideology in crime fiction*, London: Macmillan, 1980, p. 232.

<sup>8</sup> Slavoj Zizek calls this position ‘psychotic’ (!): ‘The detective is someone who must maintain a psychotic position – i.e., to not be deceived by the symbolic order and so to maintain a distance from it.’ Zizek, *Looking awry*, p. 79. I suggest that ‘distancing’ is a universal creative way to honestly examine oneself and one’s surroundings.

<sup>9</sup> See artwork: Julie Gough, *Shadow of the Spear*, 1997. Tea tree, slip cast ceramic swan eggs, pyrographically inscribed Tasmanian oak strips, variable dimensions. Collection of the Art Gallery of Western Australia.

<sup>10</sup> Visiting Port Dalrymple from Hobart, 18 March 1814.

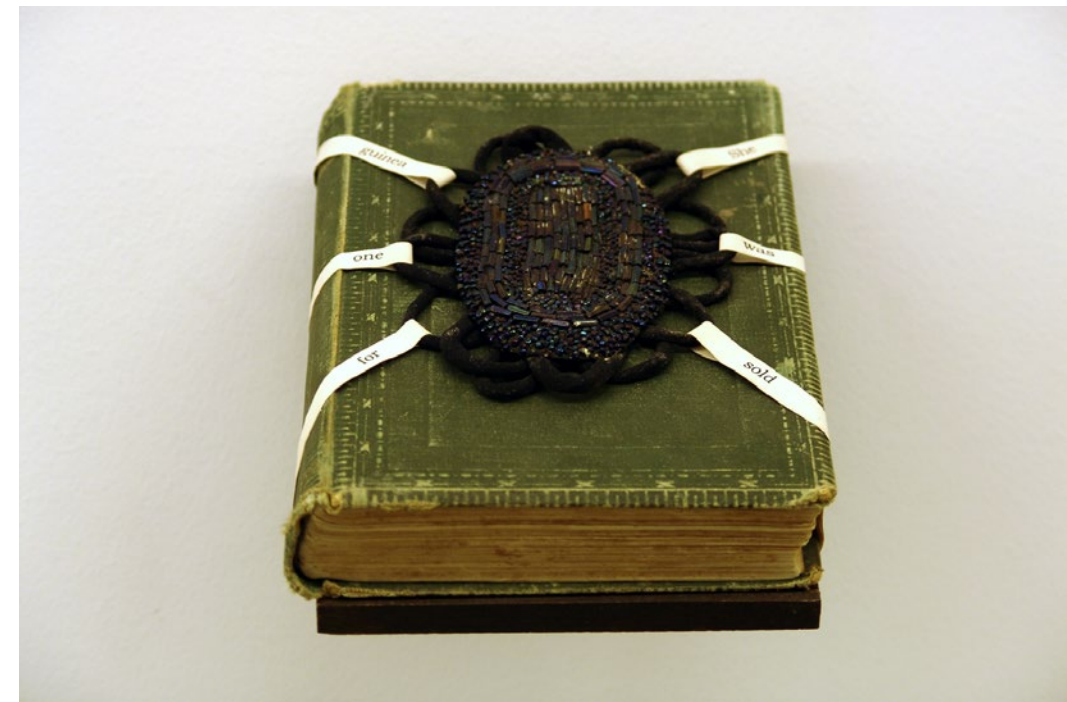




Several artworks specifically reference Woretemoeteyenner's life. The first, *Brown Sugar* (1995), was the result of locating archival material in the mid-1990s about a two-year voyage she undertook from King Island in 1825 in company with four other Tasmanian Aboriginal women, three children, three sealers and numerous dogs. The passengers expected to be set on St Pauls Island to hunt seal but the ship missed the necessary seasonal currents and winds, and instead headed for Rodrigues Island between Mauritius and Western Australia, where the captain moored briefly and left the Van Diemonian party stranded with their whaleboat for five months. In a later enquiry the captain declared that it was a benevolent decision driven by the practices of sugar plantation slavery that the women would find themselves potentially enmeshed in if he had taken them to Mauritius. Eventually a passing ship took the women and one sealer – the other two travelled in their whaleboat – to Mauritius where one woman and one child died and another child stayed with his sealer father, Tyack. After two years and three more ships, the remaining women and children and dogs returned to Van Diemen's Land via St Georges Sound (Albany, Western Australia) and Sydney to be held in Launceston gaol 'for their own safety'; the Black War was in full flight. Meanwhile the New South Wales government pressured the newly independent Van Dieman's Land government to foot the bill for the Aboriginal women's return to Tasmania, their consumption of meat and other goods carefully listed and provided by the ship's captain. It appears costs were never met. The artwork was a meditation on fact and surmise. It responded to the material uncovered in the archives by representing their journey as a sinister giant board 'game' of luck and chance. Quoits and sugar bags could be thrown at and through the work, maps and sea shanties plotted and revealed the accidental journey that defines my family's past. In 2001 I travelled to Mauritius and Rodrigues where I stayed for five months and six weeks respectively, and voluntarily worked with various local institutions and organisations and created a body of work for a solo exhibition: *passages*, held early in 2002 at the Mahatma Gandhi Institute at Moka.

*Brown Sugar*, 1995–9.  
Mixed media, 180 x 300 x 15 cm.  
Exhibited at the Tasmanian Museum  
and Art Gallery, 24 Hr Art, Darwin.

By the commencement of the epic sea journey in 1825, John Briggs, the last of Woretemoeteyenner's five known children, was born. He returned to enter the historical record intermittently throughout his life, as did his three sisters. John eventually moved to Victoria and married a Bunorong woman, Louise Esme Strugnell, who, with her mother, had been kidnapped by sealers decades earlier from Point Nepean in Victoria and taken to Bass Strait. John and Louisa founded one of the extended Briggs families of Victoria. His sister, my ancestor, Dalrymple Briggs, married convict Thomas Johnson in 1831 in Longford, Tasmania, and they had thirteen children in northern Tasmania, where Dalrymple died in 1864. The sealer George Briggs, father to many Aboriginal children including John, Dalrymple, Eliza and Mary Briggs, had meanwhile sold Woretemoeteyenner for 1 guinea to another sealer, John Thomas, and disappeared from the historical record. He was last seen on Clarke Island in 1837. In 2007 I made *She was sold for 1 guinea*, a book sealed shut with a funereal black beaded cover.



Mannalargenna was one in the group of Tasmanian Aboriginal people who walked around Tasmania with George Augustus Robinson, then employed as a government conciliator of the Aborigines in Van Diemen's Land and subsequently in Port Phillip (Victoria). The shifting envoy of up to twelve Aboriginal people accompanying Robinson between 1829 and 1834 became cross-cultural negotiators. Travelling with Robinson provided some security but, eventually, for Mannalargenna it brought great personal unrest from the deception in which he was implicated. It is likely that Mannalargenna initially believed Robinson's word that Tasmanian Aboriginal people, if peaceable, would be allowed to stay on their Country, but this promise was not kept. Mannalargenna cut off his hair on board a ship bound for Flinders Island to join his banished people. He died soon after from what was medically termed pneumonia.

*She was sold for one guinea*, 2007.  
Found beaded decoration, cloth, book,  
wooden shelf, 20.0 x 13.5 x 3.5 cm.  
Collection of the National Gallery  
of Australia. Photograph by Jack Bett.





Flinders Island according to a survey by Geo. Woodward, 1832. Cartographic material, 36.5 x 25.0 cm. Collection of the State Library of New South Wales.

The Bass Strait islands for me and perhaps for many in my extended family is not the Tasmanian Aboriginal homeland that the media projects. The island story of our family, the descendants of Dalrymple Briggs, is different to those of the families whose Aboriginal matriarchs stayed with their ex-sealing trade “partners” on the Bass Strait Islands, particularly Cape Barren Island, for multiple generations, until very recent times. The isolation of these families was not as solitary as it seems; dozens of families were in proximity, intermarried and shared celebrations and activities, including the mutton birding season each year. My female Aboriginal ancestors I know most about from those early times are Dalrymple Briggs and her mother Woretemoeteyenner. Since Woretemoeteyenner’s return from the Islands in the 1840s my family has been based on mainland Tasmania.

Woretemoeteyenner joined Robinson’s so-called ‘Friendly Mission’ for a brief period, when she was relinquished by sealers, along with many other women, upon government order and placed on a holding camp on Penguin Island. It was from Penguin Island that she had seen the ship *The Margaret* relinquished by sealers and this provided Robinson with a ‘new’ name for her: Margaret Briggs. Another name by which she was known was Bung, memorialised in place from those times by the name Bung’s beach on Cape Barren Island. Woretemoeteyenner and many other women who weren’t hidden by sealers from Robinson’s grasp were then shipped to Flinders Island. There Woretemoeteyenner spent a decade incarcerated at Wybalenna, where her father Mannalargenna died in 1835.

Had Woretemoeteyenner remained at Wybalenna she may have been one of the forty-seven people who survived, as her sister Wapperty did, to be relocated in 1847 to a place of further misery, Oyster Cove, south of Hobart. However, defiantly her daughter, my ancestor Dalrymple Briggs, petitioned the Governor, Captain Sir John Franklin in 1841 for her mother to be released to her care:

*Dalrymple Johnson to Capt. Moriarty R.N.- Port Officer Hobart. (TSA CO 2801133).*

8 May 1841

*You will no doubt recollect my speaking to you yesterday about my mother who is at Flinders Island and who name is Mrs. Briggs. As it is a long time since I had the pleasure of seeing her and as my situation and circumstance in life would enable me to help her live with me in comfort may I respectfully beg leave to solicit your interposition through the proper channels of getting an order for the removal of my mother from Flinders Island to my residence in this township of Perth. Any expenses attending her conveyance to this place I shall be most willing to pay.*

*(signed) Dalrymple Johnstone*

Moriarty to Col. Secretary:

*I believe Mrs. Johnson is well able to support her mother and that no possible injury can occur from her being permitted to reside with her. Mrs. Briggs was not one of the wild aborigines but always lived with Briggs, Mrs. Johnson’s father.*

On 28 June 1841 a letter was sent to the Commandant at Flinders Island by the Colonial Secretary ordering Mrs Briggs’s removal.

Woretemoeteyenner was probably the only tribal Aboriginal person to escape Wybalenna alive and live outside government control. Returning to her daughter and mainland Tasmania, she lived another six years before passing away at Dunorlan in north-west Tasmania. She helped her daughter with her many children, and when she knew her time was near, collected timber with her grandson for her pyre. Our extended family did not have the multigenerational experience of exile from Tasmania like those who stayed in Bass Strait, avoiding Wybalenna and government control as best as possible. But our ongoing connection with the main island of Tasmania through Dalrymple’s complex cross-cultural life and her mother Woretemoeteyenner’s early return – more than 100 years before most Bass Strait Islanders returned – has come at a price. We became strangers on each other’s shore. Most of the islander community eventually returned to find Aboriginal families with different stories and affiliations whose home was firmly on mainland Tasmania, which created confusion and tense relationships that are slowly being understood and worked through. Thus Bass Strait for me is a place of unrest, movement and turmoil. It is not home. I hardly know it. Similarly, the cultural practices of mutton birding and shell work were not passed to me; my great-grandfather was the last I know about in my family who went birding and that was near Devonport, not on the islands. We live in complex times, and the notion of a single Aboriginal community in Tasmania remains an invention or dream, rather than our contemporary reality.



Wapperty, aged 70, photographed at Oyster Cove c.1866. Beattie Collection, National Library of Australia. “Wapperty (c.1797–1867) lived at Wybalenna and Oyster Cove. Wapperty was a sister of Woretemoeteyenner. There is no known photograph of Woretemoeteyenner, who passed away in 1847, or of her daughter, Dalrymple Johnson [Briggs] c.1808–1864.” Photographer C.A. Woolley.

## tapera / learning to walk

On the far north-east coast of Tasmania is where I feel most comfortable, and that makes some sense given that for thousands of years, at least 500 generations before me, many of my maternal ancestors lived in Tasmania, and my most recent tribal ancestors called the north-east home. To restore my health, perception and outlook I return to the north-east. I can distinctly recall my first trips there, when it felt like an extra valve had opened and I could breathe and sleep properly for the first time ever. That feeling doesn't go away but each trip I make competes with urban needs and deadlines, and once up there it competes with increasing numbers of tourists and eco-tourists clambering all over this 'unspoilt corner' of Tasmania. An imposing wind farm is now at Cape Portland. The giant endless whoosh of noise and visual pollution accompanying this eco-energy impacts on the ability of the large number of Tasmanian Aboriginal people who also connect with this same Country to keep well and to be able to imagine times past.



Ironically, in a benign adaptation of our women ancestors being kidnapped from Tasmanian shores by sealers, I find myself hiding in north-eastern coastal dunes to avoid eco-tourists on their daily Bay of Fires walk. One friend suggested I set up a passport control station on the beach and charge a fee to these daily interlopers who cross our Country and leave their myriad of prints along our most special beaches. Instead, I made a video work called *Observance* (2012) for which I filmed from the dunes and coastal scrub the daily incursion of eco-tourists, whose relentless passage along my ancestral Country creates a growing unease in the film where they appear to be erasing and replacing history and our occupation with their own endless passage. Periodically in the sky of the footage appears the last new Aboriginal language words, as inscribed by European contemporaries in the 1820s and 1830s; these are words for 'new' things: panneebothi (flour), perintyer (convict), pyagurner (tobacco), warkerner (musket), temtoryer (sheep), legunthawa (kangaroo dog), trabanna (blanket), teeburricar (soldier), nyvee (knife), ponedim (England), worerae linene (tent), linghene (flagellate), lilner (shoulder musket), whale boat (lillerclapperlar), hiltehenner (gunpowder), perringye (bushranger), hillerpuller (pistol), partroler (fire a gun), noermernar (white man), droethinner (hang by rope). These words arrive in the skyline of footage above eco-people complicit in the ongoing consequences and makings of the

*Observance*, 2012 (film still)

dispossession of Aboriginal people. Camping in the north-east was critical to my realisation that I needed time to be a component of my art repertoire, and that I needed to add moving image to my toolkit to express reiterative ideas pondering consequence, then and now.

Most of my recent artwork is split, like my life, between the city and archives and the outdoor world across Tasmania. In the north-east the art finds me; the materials present themselves and I make otherwise unplanned work determined by the resources and my skills.

*Transmitting Device* (2005), *Time capsules (bitter pills)* (2001) and *Night sky journey* (2001) were all made from materials found on coastal north-east Tasmania and from ideas that arrived with the materials. *Transmitting Device* consists of sag grass or *Lomandra longifolia*, limpet shells and two pieces of driftwood. The limpet shells were found on one beach with their mid-section missing. When I stood on the beach where they had amassed I realised there were enough to make a rounded form, perhaps a kind of container. Nearby grew the lomandra and I recognised this was the material that could join the shells together, that these materials already *knew* each other. What I feel and sometimes hear on these beach zones is the past, the closeness of ancestors. They seem just over there, close, calling, but indistinct. This work comes from the sometimes almost unbearable desire to communicate, to move across from now to the old times. So I made headgear, a device that could magically work to enable one to communicate across generations if worn properly. That is the key and the driver, not how to make it, but to learn how to use it properly, which I don't yet fully know.

*Time capsules (bitter pills)* originated from the same desire of *Transmitting Device* – to be in contact with people and the past in the north-east of Tasmania. I was sitting in 2000 on a beach near Eddystone Lighthouse, at what has since been renamed Larapuna (Aboriginal name for Bay of Fires). I picked up some cuttlefish bones and began carving them with no clear idea in mind. I made a whole handful of capsule-pill forms, which was perplexing. I then wondered if I swallowed one whether I could go back in time to the same place, having absorbed something of its essence. I then wondered if I would like what I found and if those I found, my ancestors, would like me. A troubling thought, bitter pills.

*Night sky journey* was one result of the production of stone artefacts from rocks I collected on the journey to my north-east Traditional Country. I had a substantial pile of rocks beside my car on St Peters Pass on the Midlands Highway before I realised that in my excitement at seeing such great sharp stones emerging from fresh road works I had locked my keys in the car. Luckily my mobile phone was in my pocket. It was a bemused RAC mechanic who turned up near nightfall from Oatlands to reopen my car for me, trying



*Transmitting Device*, 2005.  
Lomandra longifolia, limpets,  
40 x 25 x 25 cm.

*Time capsules (bitter pills)*, 2001.  
Carved cuttlefish, stones,  
15 x 8 x 7 cm. Private collection.



not to ask me about the sizeable pyramid of stones by then accumulated. I learned a lot from these rocks in the coming weeks while I stayed at a lighthouse cottage solo art residency at Eddystone Point. I learned how the rocks split and sing, become an extension of the body. As they scattered across the wallaby lawns, my perception shifted and I saw them as a constellation of night stars. Collecting kelp by day I made climbing shoes to be installed on the temporary rock wall. This work moves between meanings: it is a simulated star map—meets—indoor rock-climbing wall.



### in exile

In 2002 I worked in Launceston as a lecturer at Riawunna, Centre for Aboriginal Studies, at the University of Tasmania, but I missed living in Hobart. When the opportunity arose to work as a Curator of Indigenous Art at the National Gallery of Victoria, I moved to Melbourne, which strangely seemed as far from Hobart as Launceston. For the next five years I would only intermittently, for days or weeks, go back to Tasmania, and during this absence my art changed. Living in Melbourne revealed to me how Victoria (Port Phillip) was created in the 1830s as an outpost of northern Tasmania, by Van Diemonian anglo colonists, in part-defiance of their government in Hobart, and how that northern migration story has all but been forgotten. What happened to Aboriginal people in Victoria was a variation on and response to what had already been imposed on Tasmanian Aboriginal people in the thirty years prior, re-enacted in large part by the same colonists' families with the same shameless 'conciliator' of the Aborigines, George Augustus Robinson. More solidarity can be formed between Victorian and Tasmanian Aboriginal people when we recognise we suffered under and survived the same extended regime.

Although I grew up in Victoria, and many family members still live there, the Victoria I knew then and still know is very much inner Melbourne. When I was offered the possibility to create an outdoor work for a group exhibition curated by Andrea and Peter Hylands at Chewton near Castlemaine, I felt unexpectedly disturbed in a way I hadn't since studying archaeology in Western Australia and not wanting to participate in 'digs'. What could I do outdoors at Chewton that would be there but *not* there? Presenting but

*Night sky journey*, 2001.  
Fine grained basalt and kelp,  
variable dimensions. Collection  
of the National Gallery of Victoria.

not imposing? Walking around the place beyond the gallery, into the sparse forest that was once the terrain of intensive gold mining, I recognised the entire place was disturbed; layer upon layer of living in the fairly recent past had modified the region. My response as a visitor to the site was to collect some exposed disturbed quartz of the area, surfaced by historic mining traffic, and outline a giant eucalypt leaf on a still distinct track used by the miners. The work ***Regeneration*** shows how a place acknowledges people as part of its life cycle. Young trees are now pushing up and reclaiming the land, one growing up strong in the middle of my quartz leaf design. I was concerned to not introduce new materials or discordant designs. I wanted to make something that I could leave to be reclaimed and perhaps disappear, determined by the place. The name of my ancestor Woretemoeteyenner means a eucalypt, and in that forest all I could see were eucalypts and quartz. So, in a cross-generational endeavour, I denoted my visit by a leaf. The quartz provided strong contrast with the earth ground, so much so that it appeared to be an emerging bone or skeletal form, emanating from the place itself.



In 2005 I took up a lecturing position in visual arts at James Cook University in Townsville, Queensland. Although we lived near the coast, it was a very different place to Tasmania. Everything seemed desperate and not a little frightening. The history of violence in the region – Palm Island, military presence, mining activity – plus the Dengue fever and Ross River virus-carrying mosquitos, the lethal jellyfish and man-eating crocodiles were palpable. Not surprising then that I started making work about returning to Tasmania.

Instead of works made in Tasmania that focused on trying to travel back to the old times, the art made on mainland Australia during this period manifested the desire to get back to any Tasmania at any time. ***Craft for floating home*** (2005) and ***Lifebearer, Seam, Drift*** (2005) were all very physical renditions of this desire. ***Craft for floating home*** consisted of collections of cuttlefish bones, coconuts, driftwood and sea pumice I had found along Townsville and region beaches that I had packed into transparent vacuum-sealed storage bags and, with bound driftwood sides and ends, created 'rafts' or 'crafts' for floating home – literally. Testing these in the sea at Townsville, the coconut-filled raft

*Regeneration*, 2005 (indoor and outdoor work). Outdoor component: quartz, c.5 x 80 x 1500 cm, indoor component: bronze, eucalypt branch c.200 x 8 x 20 cm.



showed the best potential to transport me, much to the amusement of local early morning fishermen. The raft was eventually suspended in Linden Centre for Contemporary Arts in St Kilda, along with a photograph of a briefly successful voyage, the craft seemingly directed for Port Phillip Heads and Tasmania beyond. This gallery was the perfect setting for my artwork; it was located in Acland Street, where my parents ran a milk bar when I was a baby in the mid-sixties.



Ideas of the familiar, the transformative being or object, compel me. Since 2005 I have formed giant necklaces from found materials that are about the presence and the weight of history and cultural practices, and sometimes also about the desire for return. The urge to create the monumental about the little-spoken cross-cultural past of Tasmania has seen these forms recently change in purpose more than in material. While in Townsville in 2005 I created three giant necklaces, *Lifebearer*, *Seam* and *Drift*, from beach-found sea coal, driftwood and pumice. These necklaces were made as memory pieces about the sea and as my then primary psychological conduit back to Tasmania.

### object memory

I embarked on making a series of giant coal necklaces from local materials when I relocated back to Tasmania in 2008. While the first coal necklace was made from lumps found on beaches just north of Townsville, encrusted with sea growths, the Tasmanian coal was sourced from the Fingal Valley coal company, in the middle of the island. Whereas earlier necklaces were suspended from driftwood hooks, these are suspended from deer antlers provided by Tasmanian farmers whose ancestry on the island stems from early colonial times. The antlers and the coal are unlikely partners bound together in a difficult, relentless conversation representative of the displacement of the original people and our relationship with those incoming. These objects are material witnesses to the battles fought for Country between the invaders and original people of this island. My affiliation with

*Craft for floating home (pumice, driftwood, cuttlefish, coconuts), 2005.*  
Coconuts, driftwood, rope, plastic, timber, shells, c.40 x 80 x 150 cm.  
Exhibited at the Linden Centre for Contemporary Arts, Melbourne.

coal comes from both sides of my family – my Scottish father's mother's family were Lanarkshire coal miners, and Dalrymple Johnson (nee Briggs) and her husband operated a coal mine, Alfred Colliery, near Latrobe in the mid-1800s, which I located, helped by locals, in 2008. The first two necklaces were named after the most proximate large colonial landholdings – Malahide and Killymoon – originally owned by Irish Protestant gentry, the Talbot and Von Stieglitz families. Drilling and stringing coal takes one back to some fundamental source, the deepest darkest earth. The resulting necklaces are also primeval reminders about the immutable dark side of human nature. They stand as a kind of memorial to the Tasmanian shell necklace tradition, its historic loss within my own immediate family, now recently awoken.

Since returning to live permanently in Tasmania I have been a full-time independent artist, curator, writer and historian. Finding a balance between living to make and making to live, or making to invitation, is a challenge. Each artwork has a different, and uncertain, gestation period, and multiple overlapping exhibition deadlines are not conducive to best outcomes. On the other hand, having constantly upcoming exhibitions encourages consideration of new ways to make work and greater reflection on why I make what I do.

I would have been unable to make many artworks in the past decade without invitational or commissioning exhibitions in which artist and material fees enabled my purchase of, access to and experimentation with materials, techniques and fabrication. My first major international invitation came from Tony Bond (Art Gallery of New South Wales) to create a piece for the inaugural Liverpool (UK) Biennial 'Trace'. The resulting work, *HOME sweet HOME* (1999), consisted of six miniature 'beds' infilled with many kilograms of pins spelling out the names, ages and death dates of Liverpool orphans of the 1700s and 1800s. While undertaking a research residency in Liverpool for this project I unexpectedly found the tombstones of Liverpool Orphan Asylums in the grounds of the Anglican Cathedral, and the records of various orphan asylums that described what work was forced upon the children. One task was 'making pins', from which the idea for the work came. I requested to exhibit in the Bluecoat Arts Centre, a former asylum or orphanage. Back in Tasmania four women and I got to work infilling, over some weeks, the children's names with pins pressed into the lettering on the mattresses, which I made from graphite rubbings on cotton placed over the actual tombstones. It was a very moving experience to return to Liverpool and install the work, to hear visitors reading aloud the names of those long dead children, in the place where they had once lived. The scale of the work meant I had to engage others in its manufacture – the first time I had done so – and communal making was integral to



*Malahide, 2008.*  
Fingal Valley coal necklace on dropped Northern Midlands antlers, 200 x 133 x 35 cm. Collection of the Art Gallery of South Australia.  
Photograph by Jack Bett.

*Alfred Colliery, 2008.*  
Photograph by Julie Gough.



the completed work. Our unique pinning techniques were a signature statement of the multiple hands required to create this work. Working together also allowed us present-day workers, to reconnect in this process with the many child pin makers from the orphan asylums whom we were naming in their otherwise anonymous industry.



Tombstones of the Liverpool Orphan Asylums.

*HOME sweet HOME*, 1999.  
Graphite rubbing on cotton, pins,  
timber, variable dimensions.  
Commissioned installation for  
Liverpool Biennial, 'TRACE',  
United Kingdom.



Another instance of international invitation was equally as unexpected and challenging. In 2002 I was one of seven Australian women installation artists invited by Campbell Gray, Director of Brigham Young University Gallery, Provo, Utah, to undertake a brief residency in Utah, then return to Australia and propose a work in response to our visit, and return a year later to Utah to install our works.<sup>11</sup> This was a welcome challenge, much as was the opportunity to create new work for the Liverpool Biennale, because both exhibitions didn't expect an 'Indigenous' response or artwork. I felt liberated from Australia's culturally traumatised terrain and my self-imposed responsibility to continually work on that theme. The resulting work, *Transmutation* (2003), incorporated an early video work of me running near a riverbank with a pillowcase over my head that was sprouting hair. The video was shown on a monitor at the end of a hospital bed in the far right corner of a large gallery dedicated to this work. At the head of the bed was an ECG heart monitor showing elevated heart rate, and the bedding was awry as though the patient had 'escaped'. In the centre of the room was a large tripod formation of steps made from small handmade pillows that reached up towards a light. The pillows were also sprouting hair at their seams, their fabric either locally popular floral prints or white cotton on which were reproduced images of desert insects of Utah. Under the tripod formation was a paperbark cocoon-like object which had wires running to and from it and that quivered intermittently. On an adjacent wall was a lace curtain, the fabric frozen stiff as though an uncanny wind had stopped time in the space. This work was referring simultaneously to notions of visitation and difference, extraterrestrial and my own, to the alien environment both physically and sociologically that Utah presented to me.

In 2000 I was commissioned to make a work for the new National Gallery of Victoria (NGV) Australian wing at Federation Square. I worked with NGV curator Jennifer Phipps in the development of the work, and its realisation was in no small part thanks to NGV designer Megan Atkins. The resulting piece, *Chase*, consisted of more than 200 suspended Tasmanian tea-tree sticks that hovered between an earlier work of mine, *Imperial Leather*

*Transmutation*, 2003.  
Pillows, hair, laser print transfers,  
bark, motor, ekg reading, dvd  
recording, bed, cotton, variable  
dimensions. Exhibited at the Brigham  
Young University Museum of Art,  
Provo, Utah, September 2003 –  
April 2004.

<sup>11</sup> *Fragments in place – Australian  
installation artists at Brigham  
Young University Art Museum,  
Utah, USA, October 2003 – April  
2004; director: Campbell Grey;  
curators: Claire Armstrong,  
Anastasia Rees; artists:  
Noelene Lucas, Bonita Ely, Josie  
Cavallaro, Jacqueline Clayton,  
Anne Graham, Regina Walter,  
Julie Gough.*



(1995) and the 1901 Federation painting commissioned by the NGV, E. Phillip Fox's *The Landing of Captain Cook*. Making a new piece to interact with two previously acquired works in an art gallery seemed a way to express the need for new dialogues to infiltrate and question the institutions and structures within which we operate. Fox's work shows the discordant landing of Captain Cook and his distracted crew. Their landfall at Botany Bay seems ill prepared and ill fated with Cook, who appears somnambulist, hand aloft, leading himself into the scrub. *Chase* takes up that moment.



Suspended in front of the sleepwalking captain, the tea-tree forest appears ominous. He is about to enter the morass that became Australia from that symbolic moment of uninvited arrival. The colour red is very evident in both works *The Landing of Captain Cook* and *Imperial Leather*, and re-emphasised within the forest of *Chase* by pieces of red woollen flannel and cotton, affixed as if torn during flight and fight between cultures. *Imperial Leather* is constructed from red tie-dye toweling. It is a kind of shadow of the Union Jack flag covered with cast wax heads aligned to the flags' design. I made the casts from an aluminium positive mould of an Aboriginal boy's face, which was a 1950s wall ornament that I purchased from a market occupying an empty Chinese restaurant in Acland Street, St Kilda, while my mother looked on, bemused.

Appearing to be soap-on-ropes, these suspended head forms are collected, managed, ordered and captured by the flag. The flag represents and replicates the regime of control enforced on Aboriginal people since Cook's landing. The forest of tea-trees, the sticks from which Tasmanian spears are/were made, seem waiting. Suspended, they represent us and our cross-cultural encounters which continue unresolved, hence these spears are unprepared. Tea tree is materially one of the most important components of my art practice. Our women and men both made and threw spears in the old times in Tasmania, for me using this wood is about memory, continuance and possibility. Tea tree is a language. Through the generosity of Gabrielle Pizzi, with whom I had first showed this work in the exhibition *New Faces – New Directions* in 1995, *Imperial Leather* entered the collection of the National Gallery of Victoria.

*Chase*, 2001.  
Tasmanian tea-tree sticks, jute,  
cotton, steel, c.300 x 240 x 300 cm.  
Site-specific installation  
commissioned for Nineteenth  
Century Gallery in National Gallery of  
Victoria, Federation Square. Installed  
October 2002 – July 2004.  
Collection of the National Gallery  
of Victoria.

Since my Honours year, 1994, I have regularly exhibited in Australia. The reasons for this cannot only be traced to my good fortune to meet and exhibit with Gabrielle Pizzi since 1995, but also to a precursor meeting and opportunity while studying at the University of Tasmania School of Art in 1994. Judy Annear, curator for an upcoming exhibition, *Perspecta* at the Art Gallery of NSW, visited Tasmania looking for potential exhibiting artists. While touring student studios in the art school she stopped at my space. I introduced Judy to the *Medical series* work underway, we discussed that and she left. An invitation arrived to exhibit the completed series at *Perspecta* (1995), which was subsequently purchased by the Tasmanian Museum and Art Gallery by curator David Hansen.

In 1998, returning from the UK and a completed Master in Visual Art from Goldsmiths College, I recommenced a PhD in visual arts at the University of Tasmania (UTAS). Having punctuated the UTAS degree with an overseas MA saw the cessation of my Australian Postgraduate Award scholarship hurtling towards me. I needed to find employment to continue my research and degree. I became the Aboriginal Interpretation Officer for the World Heritage Area in Tasmania, working for the Parks and Wildlife Service (PWS). World Heritage funding provided the position, and to this day there has never been adequate funding for Aboriginal interpretation outside the World Heritage Area. Aboriginal people and history seem absent from the everyday terrain of Tasmania. Tourists leave with a notion that Trucanini (c. 1812–1876) was indeed the last of our people. The huge impact of that PWS position on me, which I held until I took up three artist residencies over two years in 2001–02, continues.

### the land tells our story / the archival outdoors

This employment took me outdoors around Tasmania, out of the surrealist separatist zone of the archives where I had been unhealthily immersed for five years. It encouraged me to reconnect place with people and story through art derived from more active research. I want to repopulate Tasmania with histories still so hidden they seem untraceable. Working in interpretation also offered me insights into message and medium. I have never been fixed to one skill or medium, concept and content matter more to me than mastering a technique. The broad approach and cross-dimensionality of interpretation gave me training in finding the best medium on a case-by-case, work-by-work basis. In turn, this investigation of medium and message led me to work with video as often as sculpture, and to seek work in the interpretation, museum and education sector, and with cross-disciplinary colleagues who also seek new ways to broach old, little known or avoided histories. This 'artaology' work can feel like a race against time to reinstate the past for fresh consideration. This is because the past I am interested in is light years from the mainstream agenda. Aboriginal stories are constantly overlooked by mainstream focus on other histories - such as the 'Great War' or the convict past, or are mined by academics who claim our stories as their own, to write them before we are ready to.

While working for the Parks and Wildlife Service I connected places on maps with actual places I was driving past. I started photographing the signs and scanning maps, and produced a series of fifteen postcards for the *Biennale d'art contemporain de Noumea*, curated by <rea> in 2000. *Driving Black Home* (2000) shows places named as *black* (*Bob, Mary, etc*), *native*, *nigger*, *picanniny* and *blackman* across Tasmania. The origins for most of the names are today uncertain. This work is a direct precursor of *Driving Black Home* (2009), my first video work.

As with much of my work since graduating in 2001, the piece was created in response to a group exhibition invitation. In 2009 Noel Frankham curated *TRUST* at the Georgian

12 James Cox, Tasmanian  
pastoralist, magistrate &  
breeder', *Australian Postal  
History & Social Philately*,  
viewed 20 March 2014,  
< <http://www.auspostalhistory.com/articles/211.php>>



home, Clarendon House, in northern Tasmania. Their land grant was not inhabited by the original Mrs Cox, the wife of James Cox, for some years after their arrival to Van Diemen's Land in 1814, due to her fear of 'Blacks and Bushrangers'.<sup>12</sup> I asked if I could borrow UTAS video equipment and was handed an archaic video tape camera, probably because I divulged I would be filming from a kayak. I filmed with this equipment for two artworks, edited back to back: *Driving Black Home* and *Rivers Run*. From that point I have been enchanted by the medium of video, particularly once I, shortly after making these artworks, invested in a digital video camera.



*Driving Black Home* (2009) was filmed over three days through the windscreen of a car driven by my partner in history-crime and husband, Koenraad. I plotted the journey to take us through the Tasmania of Van Diemonian counties and colonist's land grants, whose names populate the footage as subtitles for 3 hours and 43 minutes. That is how long it takes for the name and acreage details of 3,125 land grantees between 1804 and 1832 to be coupled with the landscape which was taken up, and from which Aboriginal people were removed. The video is about implied absence from the overwhelming presence in the footage of the incoming 'settlers'.

The audience and reception and reading of this work was subverted before me in its first installation in the basement of the grand colonial homestead of Clarendon. Context is incredibly important and the idea of countering the expectations of the colonist gaze in such a space was my very hopeful position. Without adequate explanation and in this space, the visitors to the homestead, I was informed, were sitting for long lengths of time, hoping to see the emigrant success of their ancestor in early Tasmania, rather than demonstrating any guilt or grief at their ancestor's complicity in our dispossession. Their position, as in so many history books, was to see their ancestors' taking up of the land as a positive, laudable step.

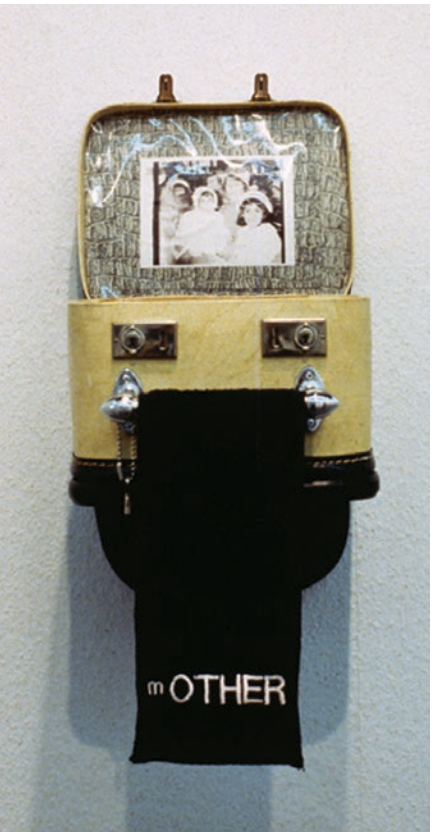
If I include this work in an exhibition about Aboriginal history and culture or at a conference about the same, the audience reads it the opposite way, as dispossession.

*Driving Black Home*, 2000 (video stills).

In 1995 Gabrielle Pizzi nominated me for a space in the Forderprogram at Cologne Art Fair, Germany, and I was invited to exhibit work the following year as an emerging artist. I installed the following works:



*She loves me, she loves me not ...*, 1995. Fourteen synthetic slippers, fourteen found photos, plastic magnification inserts, variable dimensions. Collection of the Mildura Art Gallery. Photograph courtesy of Gallery Gabrielle Pizzi.

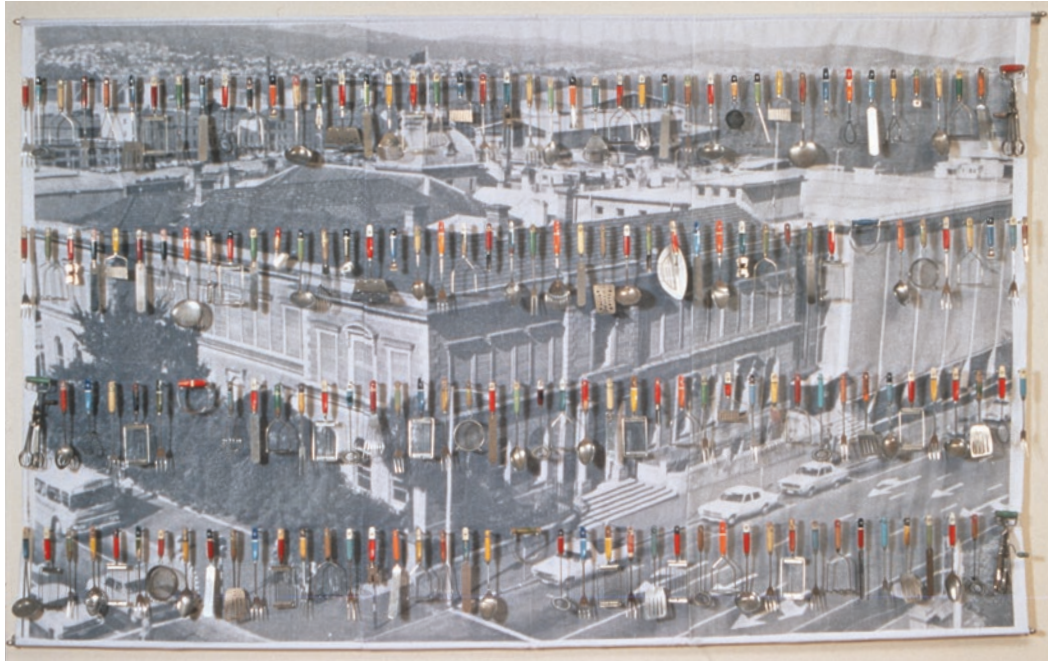


*mOTHER*, 1995. Mixed media, variable dimensions. Collection of the artist.



*Boxing Boys*, 1995. Found images, frames, Aboriginal boxers' names in ink transfer print on cotton, variable dimensions. Collection of the artist. Photograph courtesy of Gallery Gabrielle Pizzi.





*My Tools Today*, 1996.  
147 kitchen tools on nails through eyelets on inkjet print on fabric of Tasmanian Museum and Art Gallery c.1974, 220 x 360 x 12 cm. Exhibited at Adelaide Biennale 1998. Collection of the artist. Photograph courtesy of Gallery Gabrielle Pizzi.

*Pedagogical (Inner Soul) Pressure*, 1996. Four pairs of second-hand shoes, lights, slides, found photos, stilts, shoe shine box, acrylic on wood, c.300 x 450 x 60 cm. Collection of the artist. Photograph courtesy of Gallery Gabrielle Pizzi.

This was my first experience of testing contexts and realising how people read art through the lens of their own lives and knowledge. It was also a lesson in the value of spending time in one's exhibition to experience the public's response. *My Tools Today* (1996) was about the lasting legacy of museum representations of Tasmanian Aboriginal people and the other four works were about the purpose and consequences of removal of Aboriginal children from their families. At Cologne Art Fair many visitors spoke English, despite the majority being German. It quickly seemed the public 'owned' the stories and hence misread them. Many visitors cried in front of my work. This is something I had not encountered in Australia. *Pedagogical (Inner Soul) Pressure* (1996) was read visually before close approach, its meaning determined before its actual Australian content was

realised. The piece comprises two 'arms' of children's leather school shoes into which were fitted small lights beneath each extended shoe tongue that held an illuminated education department slide about child behaviour. In the middle of the work was a set of children's stilts between which were a series of images of Aboriginal children in the mid-1960s on the rotor ride at Sydney Luna Park. Taken there for a big day out, they were excessively documented 'having fun' throughout the day by government authorities.

The German audience read this work, and *mOTHER* (1995), *Boxing Boys* (1995) and *She loves me, she loves me not ...* (1995), as their own history. They saw the shoes as referring to the Holocaust. They were tearful before I could intercept and explain all the pieces were about important Aboriginal history and not their own history. This was perplexing. I wish Australian mainstream audiences would feel this strongly and understand the power of art to reflect aspects of histories in powerful ways by circumnavigating text. Without a descriptive label artworks trigger private meanings for each viewer overriding the artist's own meaning for the work. Similarly, *My Tools Today* brought an intense reaction with many viewers insistent that the museum was in their various hometowns and not the Tasmanian Museum and Art Gallery in Hobart. I had to relinquish the work's meaning in Germany, but nonetheless was satisfied by the palpable emotion expressed by the audience; their willingness to engage with art at this level was something I had not seen before or since. This was an art fair so the audience was art literate, and also possibly seeking art of difference, with much of the other work exhibited not about social history.



*Leeawuleena*, 2001 (detail).  
Driftwood, wax, eucalyptus branch, 375.5 x 12.0 x 19.0 cm. Collection of the National Gallery of Victoria.



Exhibitions parallel my personal experiences and become chronological markers, reminders of my life as it unfolds. My solo exhibitions at Gallery Gabrielle Pizzi between 1996 and 2014 track aspects of my life through choice of subject, materials and techniques. *Leeawuleena* (2001) was exhibited in my third of six solo exhibitions with Gabrielle Pizzi: **Heartland** (2001). The work comprises a series of primeval twig-like forms practically marching up a tree branch. These were made by combining driftwood pieces from Leeawuleena (Lake St Clair) with a eucalyptus branch from my north-east homeland, Tebrikunna. The work came about while employed as Aboriginal Interpretation Officer, developing and managing a project with three Tasmanian Aboriginal women artists who created work and provided interpretation for Leeawuleena (Lake St Clair) National Park.<sup>13</sup> Finding the driftwood was calming. At the time, gathering it had no purpose beyond being in the present at the Lake. The piece is now a memory work about that time in my life, relationships with those women and that place and with my own Country – always carried, always missed, and from which I seem mostly absent.

**Re-collection** (1997) was my last solo exhibition that consisted almost entirely of indoor found objects and a kitsch aesthetic. This body of work contrasted wildly with my next solo exhibition in the same gallery – **Heartland** held in 2001. The works in *Heartland* were the result of a three-month Arts Tasmania residency at Eddystone Lighthouse, Mt William National Park in north-east Tasmania – my maternal Country or homeland. I had recently completed the position as Aboriginal Interpretation Officer with the Tasmanian Parks and Wildlife Service in Hobart, for which I had consulted widely and produced brochures and interpretation panels for an Indigenous walking trail, 'Lairmairremener Tabelti' and a display of contemporary Tasmanian Aboriginal fibre work for the Lake St Clair visitors' centre. The position at PWS changed my life. It forced me to revise my process of working indoors, in isolation, with manufactured objects. While I had experienced how some places provided intangible wellbeing benefits to recharge my spirit I had not yet approached Country as a source of direct inspiration or for materials for my artworks.

Traditionally the region where I undertook the artist residency was known as Tebrikunna, and the nearby Bay of Fires as Larapuna. Today the lighthouse cottages and lands are known as Larapuna and are managed by the Tasmanian Aboriginal Corporation through the Aboriginal Land Council Tasmania. But in 2000, in winter, the residency was remote and I had only one visitor, a lost stranger in the rain seeking to use my phone. Under those circumstances I found myself relying on the place for inspiration, along with journals and books I had brought for strange company, which included *Friendly Mission: The Tasmanian Journals and Papers of George Augustus Robinson, 1829–1834*, edited by N. J. B. Plomley, (Tasmanian Historical Research Association, Hobart, 1966). This text persists in affecting my life, being the five-year journal of the lay-missionary who managed, by the early 1830s, to convince most of the remaining Aboriginal people 'at large' to surrender to exile on Flinders Island. This journal describes innumerable situations, meetings, accounts and attitudes, and mentions ancestors of most of the contemporary Aboriginal community.

While *Friendly Mission* is valuable and emotionally charged, it is also permanently frustrating given it is from the hand of a pompous self-serving representative of the colonial government. The tension between this man's account, a substantial part of which took place in my Country, northeast Tasmania, where the art residency was undertaken, with the natural and cultural world beyond the lighthouse cottages – where I walked and collected and pondered each day – encapsulates my artist-life since – one of walking two paths. I live not only as an Aboriginal person of mixed heritage, but as someone who is trying to understand the past by historic texts of those times, produced only by the hand of colonists, and by Walking Country today, trying to read not only the past traces of my ancestors across the island, but to see the Country by awakening my Aboriginal eyes to watch, feel and make my own history and stories.

13 Muriel Maynard (dec.),  
Lola Greeno and Vicki West.



### metaner larrerar / distant walking

In 2000 I was awarded three art residencies for 2001 – in Mauritius (Commonwealth Arts and Craft Award), New York (Greene Street, Australia Council for the Arts) and Eddystone Lighthouse (Arts Tasmania). These saw me leave the position at the Parks and Wildlife Service Tasmania and embark on a new phase of self-reliant mobility that has marked my life decisions since.

The opportunity to explore new materials and directions was liberating. Not constrained by university expectations and deadlines, nor forced to logically continue lines of enquiry, techniques and processes in finite projects, I began to explore with different mediums. In New York I worked with clay, found timber and paper, and in Mauritius it was cement, sugarcane, house paint and discarded tin. I realised that changing the context of audience, available materials and location of making created widely varying outcomes, while the same underpinning basis for the works, demarcated by mapping and multiples, did reveal my authorship.

In 2002 I returned to Tasmania as a lecturer at Riawunna, Centre for Aboriginal Studies, at UTAS in Launceston, then relocated to Victoria to take up the role of Curator, Indigenous Art at the National Gallery of Victoria alongside Judith Ryan and Nazareth Alfred. When Nazareth departed and Sana Balai arrived in the department. The next two years were challenging as an artist, I accrued useful experience in this curatorial role and enjoyed liaising with artists and the research required, skills later utilized when I curated the exhibitions: **Cross Currents** (2005) and **The Haunted and the Bad** (2008), both at Linden Centre of Contemporary Art; **Tayenebe: Tasmanian Aboriginal women's fibre work** (2009), Tasmanian Museum and Art Gallery; and **TESTING GROUND** (2012), Salamanca Arts Centre, Hobart.

From 2004 to 2006 I was a lecturer at James Cook University, School of Art, Townsville. Coordinating the Sculpture Department and professional practice course, I was excited and terrified by the responsibility. At the time of my arrival, the School commenced vast departmental changes, with art-making streams being replaced by digital and virtual realms, and this rebranding continued after I departed for Tasmania. Fortunately, in terms

Heartland, 2001 (solo exhibition).  
Gallery Gabrielle Pizzi

of maintaining my art practice, while lecturing I was asked to make new work for four exhibitions in St Kilda (*Craft for floating home*, Linden), Tamworth (*Navigator*, Tamworth Textile Biennale curated by Vivonne Thwaites), Sydney (*Locus*, Sydney Biennale curated by Charles Merewether) and Canberra (*A blanket return*, National Museum of Australia).

I was approached by Linden Centre for Contemporary Art in 2004 to curate an exhibition in 2005 and although stretched and stressed by the proposition, I took it up. The result was **Cross Currents**.<sup>\*</sup> This project brought together Aboriginal women from Victoria and Tasmania to co-exhibit – an exciting historic undertaking. The Linden rooms enabled each artist to present their work as a solo concept with the benefits of a group thematic exhibition. Jan Duffy with Amy Barrett-Lennard and the team at Linden were very supportive, which led to me also curating a subsequent exhibition at Linden in 2008. Their program of offering an Aboriginal curator an exhibition in their annual calendar, along with in-house support, is unique and one of the most useful national professional development opportunities for Aboriginal curators.

*Locus* was made en site on Pier 2/3 for the 2006 Sydney Biennale. I made a life-sized single-person cuttlefish bone canoe on a tea-tree frame that rested high on a tea-tree frame that rested high on a platform in a tea-tree forest. A London visitor, Denis Glaser, volunteered to assist and was allocated to my work. A very quiet, modest man, he didn't appear physically strong, yet we worked relentlessly together against the clock on the forest and framework components to complete the work. I wouldn't have achieved it without him. He was an enigma. I kept in email contact very intermittently with him after the Biennale, with updates on my life and invitations to exhibitions. He had gone back to north London. He never spoke about himself and a failing I regret is that I don't ask people private questions. Only recently, realising I hadn't heard from him for a while, did I Google him. He was a well respected London artist and scientist, I found in his 2011 obituary. I regret terribly that I didn't contact Denis on a post-Sydney Biennale UK visit.

We built the framework to scale of the Big Dipper of Luna Park, St Kilda – a primary childhood site that I grew up next to, hearing the public screaming over many nights and some days. The incongruousness of Luna Park as both a real and a psychological place where people come for an experience has impacted on my life and art. Being subjected to uncertainty from an early age, such as whether people were screaming in fun or fear, makes me question everything, coming at versions of events from all angles, not allowing them or me to be fixed in perspective. We placed the cuttlefish bone canoe on an acute angle on the framework, fixed still while racing down an incline towards the 'forest' floor. Upon the lower limbs of selected tea-tree were impaled leaves from Henry Reynolds's 1995 book, *Fate of a Free People*. His text convincingly argues that the understanding of Tasmanian Aboriginal people in the nineteenth century was that an agreement had been made with the colonial government that had not been upheld. People expected to be able to return to Country and believed that Country had not been relinquished in perpetuity to the Crown in exchange for our ancestors' surrender. This 'mist' of book leaves represented for me the unsettled haunting of the story and the history of my island. It also represents how we, the Tasmanian Aboriginal community today (as the tea-tree forest), are marked by and stuck with others' renditions of our past; so many texts are dedicated to our history that we can hardly retain our own version among the cacophony. The texts almost tell us how to be – events, cultural practices and interpersonal relationships are quoted by the public back to us from publications, and I have become versed in identifying the book back in defiance, in order to make the point that I am not going to be measured for authenticity from the words of a dead colonist's singular position on my ancestors' lives.

Finding it increasingly difficult to juggle the roles of full-time artist and full-time academic, in 2007 I applied for an Australia Council two-year Visual Arts and Craft Board Fellowship

<sup>\*</sup>Artists featured in Cross Currents: Lorraine Connelly-Northey, Julie Gough, Lola Greeno, Treahna Hamm, Denise Robinson, Vicki West.

that I very fortunately received and which allowed me to relocate back to Tasmania and focus on art-making. The award determined, or perhaps confirmed, my 'hand' and direction. Thus, in 2007 I allowed myself to be overrun with projects. I created work for the solo exhibition **Musselroe Bay** at Gallery Gabrielle Pizzi in Melbourne (6–31 March 2007), and during two months stay in the north-east of Tasmania made *We ran/I am*, installed in the group exhibition **Another place**,<sup>14</sup> curated by Sean Kelly at Salamanca Arts Centre (22 March–19 April 2007), for which I was photographed by Craig Opie running, wearing particular calico trousers that became an integral part-as-witness to different places, ration stations and government depots, in the 'Black Line' military campaign of 1830. The Black Line was formed by more than 3,000 'settlers' and their servants, including convicts; as a moving line of armed civilians, they attempted to drive Aboriginal people 'at large' from the 'settled districts' onto the Tasman Peninsula.

This work tested the idea of my mobility by being 'captured' photographically running across largely personally unknown terrain at key outposts where the Black Line occurred. This work and the postcard series *Driving Black Home* (2000) were materially direct precursors of the video work I began making in 2009, with twenty-four video projects completed and exhibited between early 2009 and late 2017. I moved from still images to film work as a natural progression, amid maintaining sculptural work and still photography. Film has increased my representational toolkit for new exhibiting and art residency opportunities. **Another place** was an Irish/Tasmanian artist exhibition about place while the curator, Sean Kelly, who had for some years been director at the National Sculpture Factory in Cork, returned to Tasmania and created an artist residency opportunity in Cork for which I applied and was successful, living in Cork from August to September 2010 and making the split-screen video work *Shadowland*.

*Shadowland* presented Ireland and Tasmania projected side by side, their visual relationship determined by shared place names such as Ross: Ross, Longford: Longford, and so on. The ridiculous Van Diemonian dream to make a place anew in the image of the 'old country', was revealed by the footage contrast between the dry harshness of a Tasmanian summer and the fecundity of an Irish spring.

In 2007 at the School of Art Gallery, Australian National University (ANU), Canberra, I created the first of three renditions of the work *Forcefield* for the group exhibition **Thresholds of Tolerance**, curated by Caroline Turner and David Williams (10 May – 5 June 2007). This was my first successful translation of an archival account into a gallery-sited art installation. About a year earlier I had been told by a relative that the National Library of Australia held the original police magistrate and witnesses report of one of our Aboriginal ancestors, Dalrymple Briggs, being shot. She survived to tell the tale. While the Brumby brothers and Thornloe, a government scribe, were riding past the Mountgarrett hut on the South Esk River near Longford in 1825 they witnessed Dalrymple, then aged 'upwards of 12' just after having been shot by Jacob Mountgarrett, disgraced former colonial physician and notorious drunkard. They reported to Launceston Magistrate Peter Mulgrave that Mountgarrett, when questioned by the passersby, retorted 'he could do what he liked with his black servant'. This unpublished account goes into detail about the event, and Dalrymple herself was responsible for the case being dropped after she claimed that Mountgarrett shot her accidentally, mistaking her for a possum.<sup>15</sup> This story clarified for me the impossibility of truly knowing the past; that, rather, we chase nebulous histories that shapeshift with every new 'finding'. Publications since the mid-1800s have stated that Dalrymple was practically a daughter for Mountgarrett and his wife, taught by them to read, write and sew. These police transcripts reveal otherwise. Mountgarrett and his wife were dead within four years, by which date Dalrymple already had two daughters of her own.

<sup>14</sup> Abell, J., 'Another place – Gough and McQuinn: You are going the wrong way', *Realtime*, March 2007, viewed 8 February 2014, <[http://www.realtimearts.net/feature/Ten\\_Days\\_on\\_the\\_Island/8465](http://www.realtimearts.net/feature/Ten_Days_on_the_Island/8465)>

<sup>15</sup> 'Echoes of bushranging days', Sir John Ferguson Collection, National Library of Australia, MS 3251, viewed 28 October 2015, <<http://catalogue.nla.gov.au/Record/2744957>>





*Forcefield* was followed by a solo exhibition at Turner Galleries in Perth: **Interrupted – Renditions of Unresolved Accounts** (10 August – 7 September 2007). Many new works were created during their residency program, in the midst of the government intervention in the Northern Territory, which inspired one piece, *Uninvited interventions*.<sup>16</sup>

After *Interrupted* and during a six-week artist residency in Adelaide, I created my next solo exhibition *The Ranger* (28 September – 2 October 2007) onsite at SASA Gallery (University of South Australia) with the invaluable assistance of SASA Gallery then director Mary Knights, Nici Cumpston and graduate students Ali Carpenter, Andrea Przygonski, Robin Elhaj, Matt Huppatz and Michelle Rodgers.



*Forcefield*, 2007.  
Dead apple tree, bricks, copy of 1825 magistrate's report, timber, pages from *The Fabrication of Aboriginal History*. Exhibited in Thresholds of Tolerance at the Australian National University School of Art Gallery.

*Uninvited interventions*, 2007.  
Wood, canvas, acrylic paint, 198 x 190 x 200 cm.

16 'Julie Gough – interrupted: renditions of unresolved accounts', Turner Galleries, viewed 8 February 2014, [http://www.turnergalleries.com.au/exhibitions/07\\_gough.php](http://www.turnergalleries.com.au/exhibitions/07_gough.php)



The Ranger was a real person. She was a (likely Tasmanian) Aboriginal woman who lived on King Island in the 1830s and 1840s. During an art residency on King Island in 2006 I was introduced by local, Christian Robinson, to her story. This is also the story of her contemporaries, Aboriginal women Mary and Maria, and Maria's children with John Scot, a sealer, and his eventual death by drowning, and the children's relocation to wealthy pastoralists, Anne Drysdale and Caroline Newcomb near Geelong.

These people are known due largely to the journal that Scot kept until his death, which mentions an elusive woman who left traces of her life around King Island for more than a decade. *The Ranger* is a project close to my heart because understanding The Ranger and her associates' lives and times and legacies is something that will never be 'completed', and that project gave me some kind of 'permission' to continue to make in this exploratory, outcome-resistant way. This way of working allows project/research to continue beyond art-world confines, and for future renditions, informed by new experiences or information, to be produced.<sup>17</sup> This serial way of working has been most recently realised in the solo exhibitions and video works *The Lost World (Part 1)* and *The Lost World (Part 2)*, both in 2013, held in Contemporary Art Tasmania, part 2 was also simultaneously installed in the Museum of Archaeology and Anthropology, Cambridge University, UK.

Following a frenetic 2007 I was able to focus on making new work for the solo exhibition *Fugitive History* that was held at Bett Gallery in early 2008. Since 1996 I have regularly exhibited in commercial and non-commercial spaces, outdoors and in group exhibitions, extant work has been curated into exhibitions, and commissions have arrived for new work. These various opportunities expose my work to very different audiences and in these diverse contexts test content and techniques. Amid this chaotic slipstream of the arts I attempt to make a living as an artist. A key difficulty is that I don't have a principal art form or skill, particularly one that is easily transportable, sought and transacted. Remarkable opportunities have arisen from working as an installation artist, but working this way also means living on the edge. This lifestyle seems deliberate, given I haven't managed to modify it over almost two decades. I now wonder if I have maintained an effectively unprosperous practice due to an inherent tension between the subject of my work: traumatic histories, and the idea of benefiting from these. Funds,

*The Ranger*, 2007.  
Mixed media, variable dimensions. Installation at South Australian School of Art Gallery, University of South Australia, curator Mary Knights, 12 September – 2 October 2007. Photograph by Nici Cumpston.

17 The Ranger catalogue is downloadable from: <http://www.unisa.edu.au/Businesscommunity/galleries-museums-and-centres/SASA-Gallery/Publications/#2007>



when achieved, have been reinvested into subsequent projects. **Fugitive History** was an exciting opportunity to commence Tasmanian gallery representation, close to home, by Bett Gallery in Hobart, and to test ideas in my first solo exhibition of multiple works in Tasmania, about Tasmania, since my PhD exhibition at UTAS in 2001. I am very grateful to gallerist Dick Bett, sadly missed, and his family for inviting me to exhibit with them, and our relationship continues.

marerlopepetar / to tell a story

During this period (2007 – 2008) multiple ongoing lines of historic enquiry emerged in my work:

- hidden histories, buried within colonial walls (*Name Sakes*, 2008)
- the complicity of the people of Van Diemen’s Land in the concerted effort of the Black Line campaign of 1830 to remove Aboriginal people to offshore exile on Flinders Island (*The Simultaneous Effort*, 2008)
- attempting to count the missing (*Kidnapped*, 2007, *The Wait*, 2008, *Head Count*, 2008, *The Missing*, 2008), including children (*Some Tasmanian Aboriginal children living with non-Aboriginal people before 1840*, 2008)
- the last new Aboriginal words before English was the enforced language (*Some words for change*, 2008)
- cross-cultural transformed or mutated objects (*Spear/oar*, 2008)
- Memorialising / the loss of Country (*Black-line properties I*, 2008, *Malahide*, 2008, *Killymoon*, 2008)
- stories of violent cross-cultural encounter (*Incident reports*, 2008, *Escape I*, 2007 (diptych), *Escape II*, 2007, *The Chase*, 2008, *She was sold for one guinea*, 2007).

These works from 2007 to 2008 affirmed I was still an ‘artist’, after having primarily focused on being a curator and lecturer since 2001. By the end of 2008 I realised I could return entirely to art, albeit with accompanying financial uncertainty, because I had managed to make a lot of work spanning broader ground than I had produced to date for intermittent group exhibitions, while employed full-time.

During this period, in 2006 and 2008 I was invited to create new work en site at the Friendly Beaches, on the Freycinet Peninsula on the east coast of Tasmania.<sup>18</sup> The two exhibitions were curated and invitational and were viewed by a select audience at the opening and subsequent weeks by guests of the Friendly Beaches Lodge owned by Joan and George Masterman. Although the elitism of the controlled audience was disturbing and went against my exhibiting aims and instincts I agreed to participate to meet new people and install and test my work outdoors, and in an unfamiliar region of Tasmania.

The 2008 work *Some words for change* incorporated elements from two previous works, the 2007 triptych series of the same name in which I embedded black crow shells into cuttlefish to spell out important words in (Aboriginal) language: *Some words for change*, *Some words for women*, *Some words for Country*, *Some words for change* was shown in the exhibit *Musselroe Bay* at Gallery Gabrielle Pizzi. The 2008 installation also referred to the 2006 work *Locus* (Sydney Biennale) by its identical impaling of book leaves through tea-tree sticks. In this instance, however, the sticks were completed spears that were in turn impaled into a forest floor, whereas in the Biennale work the tea-tree was still in its ‘raw’ state, with foliage, and it was impaled in Pier 2/3 into a false floor above the waters of Sydney Harbour. Interestingly, Pier 2/3 was saved from destruction years earlier in part by Joan Masterman’s work with the National Trust. The book utilised in the

18 ‘Julie Gough: *Some words for change* 2008’, Ephemeral art at the Invisible Lodge 2008, viewed 10 February 2014, <[http://www.freycinet.com.au/ephemeral\\_art/juliegough.html](http://www.freycinet.com.au/ephemeral_art/juliegough.html)>.

2008 work was Clive Turnbull’s 1948 *Black War*, a commendably damning early account, for the twentieth century, of the concerted attempts by colonists to “remove” Tasmanian Aboriginal people from their island in the first half of the nineteenth century. I circled the English version of each of the thirty-six ‘final’, new Tasmanian Aboriginal language words, found in this publication, that were incorporated into Tasmanian Aboriginal culture, before English was enforced. These ‘words for change’ are:

*moogara* (dog), *booooo* (cattle), *bar* (sheep), *parkutetenner* (horse), *parrenner* (axe), *wetuppenner* (fence), *ponedim* (england), *trabanna* (blanket), *leewunnar* (clothes), *mutenner* (cap), *lurlaggerner* (shoes), *panneebothi* (flour), *parteper* (pipe), *pyagurner* (tobacco), *perringye* (bushranger), *teeburrickar* (soldier), *linghene* (fire a gun/scourge/flagellate), *hillar* (gun), *lughtoy* (gunpowder), *warkerner* (musket), *parkutelenner* (horseman), *licummy* (rum), *perruttye* (broom), *tieridka* (boat), *martillarghellar* (goat), *worerae linene* (tent), *nyvee* (knife), *beege* (oar), *narpunenay* (sew), *kaetta* (spaniel), *legunthawa* (kangaroo dog), *pleeerlar* (cat), *noermernar* (white man), *nowhummer* (devil), *white man* (*nonegimerikeway*), *ugly head* (*nonegielearty*).<sup>19</sup>



*Some words for change*, 2008. Tea-tree, book pages from Clive Turnbull’s book ‘*Black War*’ dipped in wax. Photograph by Simon Cuthbert. Exhibited at Ephemeral Art, Friendly Beaches, Tasmania.

19 The language words were recorded by non-Aboriginal people during the early 1800s. From: Plomley, Plomley, N. J. B. (1976). *A word-list of the Tasmanian Aboriginal languages*. Launceston, Tas: N.J.B. Plomley in association with the Government of Tasmania.



The spears appear to be chasing away the newcomers and what they represent – irreversible change.

*Think about this. You and your parents and their parents and their parents and so on had been living on this island a long time, as good as forever. We know what happened because it happened to us, here. Something unbelievable, an attempted erasure in a span of thirty years. Any Tasmanians whose ancestors were here pre-1831 were involved somehow, with varying degrees of separation, with the removal of Tasmanian Aboriginal peoples from this island to Bass Strait. From that period of contact and conflict remain clues, in language and in print, of Aboriginal efforts to understand and incorporate what had arrived, and non-Aboriginal unwillingness to accommodate.*

*These words for change reveal not only what kind of new things were arriving here, but also, in our haunted state of retrospect, they outline what was promised for those observing. Place is tenacious; it always eventually reveals its history.*

*This work is a kind of land poem about change and the irony of how silence can become its opposite.*

*Artist statement, 2008*

Artist Simon Cuthbert documented this installation *Some words for change* (2008). His images are some of the most important of my art to date, given his fine work and the installation's unreproducibility in those exact conditions. This piece was one of four outdoor installations produced to date; the others were *Return* (2006, Friendly Beaches), *Regeneration* (2005, Chewton) and *Ebb Tide (The whispering sands)* (1998, Eaglehawk Neck).

The significance of independent curators across Australia cannot be overestimated; they manage to keep the heart in art going strong by believing in artists who otherwise might have few opportunities. They include us in relevant exhibitions that support our research and thematic and technical enquiries far from the maddening din of trends at the centre of the art world. They kick start our professional art life. Freelance curators, many also artists, continue to push the possibilities and trajectory of art, in ways eventually also picked up by the mainstream. In 2009 I was invited by independent Adelaide-based curator Vivonne Thwaites to participate in a group exhibition about the landing of the French in Australian waters. Titled *Littoral*, the work of six contemporary artists<sup>20</sup> was installed above the Tasmanian Maritime Museum, in the old quarters of Hobart's original Carnegie library. I explored the extent by which a work can transform between its genesis and exhibition. An image of the work in creation being consumed by flames featured in the catalogue, while I presented the charred aftermath as the completed piece *Manifestation*.<sup>21</sup> I had previously shown work in three exhibitions curated by Thwaites: *Tamworth Fibre Textile Biennial: in the world* (2006), *Home is where the heart is* (2001) and *Handbag* (1996).

In 2010 at Cairns Regional Gallery and 2011 at Devonport Regional Gallery I exhibited *Rivers Run*, a solo exhibition that consisted of new and older works testing themselves in installation dialogues not previously attempted. For the first time both *Driving Black Home* (2000) and *Driving Black Home 2* (2009) were installed together. I also created two different 'huts' called *Trespass*, one at each venue, using found materials, with the extensive help of gallery staff. *Rivers Run* at Cairns Regional Gallery consisted of five works and a catalogue of essays, images and art statements, designed by Jess Atkinson, while at Devonport Regional Gallery the exhibition expanded to ten works. In Cairns *Trespass* was more a raft/hut with a roof, while the Devonport *Trespass* was a tiny fenced 'paddock'

20 Aadjie Bruce, Chris de Rosa, Toni Warburton, Julie Gough, Judy Watson and Beverley Southcott.

21 Thomas, D., 'Collected flotsam and jetsam of sea culture', *The Australian*, 17 August 2010, viewed 24 March 2014, <<http://www.theaustralian.com.au/arts/collected-flotsam-and-jetsam-of-sea-culture/story-e6frg8n6-1225906070341>>.



*Manifestation (Bruny Island), 2010.*  
Photograph by Julie Gough.

*Manifestation (2010).*  
Carnegie Gallery, Hobart.  
Photograph by Jack Bett.



with a roof. The film **Rivers Run** was a central feature in both exhibitions, revealing through text, sourced from the Tasmanian Archives and Heritage Office manuscript series CSO 1/1/316-332/7578 (vols. 1 - 17) “The Depredations” the many cross-cultural colonial ‘skirmishes’ that took place along Tasmanian river courses. Transcribed accounts scroll down footage made while kayaking through colonial properties. Infiltratory artworks reveal my ongoing attempts to conflate time and place, to bring past/present together in place. Often clumsy, each piece is an experiment testing all the art mediums available, as well as the effect of the installation space on the viewing public. A central aim is to investigate the extent to which history might be questioned after or by accessing its elements in an ‘art’ experience.

In 2009 I was invited by curators Ace Bourke and Anna Lawrenson to make a new work for the seven artist exhibition **SHIFTING SANDS: Botany Bay Today** (2010) at Hazelhurst Regional Gallery. I was able to stay as an artist in residence at Hazelhurst Gallery homestead and embed myself in local current and colonial history – determined to somehow present a collision between past and present. When I enquired about the possibility to find a local video editor, I had the good fortune to be introduced by gallery director Michael Rolfe to artist John A. Douglas, who not only would be able to edit the footage I was planning, but insisted we use his quality video equipment to film the piece. The resulting work, *Attrition Bay*, was exhibited in conjunction with six loaned steel tanks that had been left outside a local engineering business and were rusting into mysterious shells. I stretched a kangaroo hide across each ‘drum’, tanned by the last Botany Bay Tannery, Birdsall Leather and Craft. This project enabled me to move outside my usual terrain of Tasmania and expand my ways of working to more fully explore the potential of video and its exhibition in conjunction with other elements, a continuing methodology.

In 2008–09 I was employed as a full-time curator for twelve months by the National Museum of Australia (NMA) and the Tasmanian Museum and Art Gallery (TMAG) to develop an exhibition of Tasmanian Aboriginal women’s fibre work, following a series of successful weaving workshops held by Arts Tasmania. Lola Greeno, Arts Tasmania Aboriginal arts officer, had instigated the project. Lola saw the exhibition outcome potential and managed to develop a three-way partnership between Arts Tasmania, the NMA and TMAG which ensured the project’s viability and, eventually, with the assistance of Visions Australia, a national tour for the resulting exhibition **Tayenebe: Tasmania Aboriginal women’s fibre work**.<sup>22</sup> This project was immensely rewarding but also challenging and stressful in part due to the not always commensurable expectations of organisations and first-time exhibitors. The works produced by more than twenty-five women were outstanding. The many forms, mediums and techniques were wide ranging and exploratory; shells and quills were incorporated with woven land and sea plants. The exhibition honoured our ancestors and those recently passed, as well as committing the artists to *making* a future, with youngsters also participating in the exhibition. This opportunity confirmed my interest in continuing to curate exhibitions and eventuated in my proposal, in 2012, to Salamanca Arts Centre to curate an exhibition **TESTING GROUND**, which opened in 2013 and toured until 2015. That exhibition comprised works that push boundaries of subject, materiality, audience and culture, made by fourteen artists and collectives from eight nations, including Aboriginal Countries.<sup>23</sup>

22 Tayenebe: Tasmanian Aboriginal women’s fibre work, The Tasmanian Museum and Art Gallery, viewed 21 March 2014, <<http://static.tmag.tas.gov.au/tayenebe/>>..

23 TESTING GROUND artists: The 1491s, Ólöf Björnsdóttir, Trudi Brinckman, Darren Cook, Rebecca Dagnall, Sue Kneebone, Nancy Mauro-Flude, Jeroen Offerman, Perdita Phillips, <r e a>, Keren Ruki, Christian Thompson, Martin Walch and Siying Zhou.

wurrawina / the shadow land

In 2011 I held my second solo exhibition at Bett Gallery in Hobart. **The Missing** (June – July 2011), the concept came from my long-standing unease with the fabricated metal silhouettes placed along the Midlands Highway in Tasmania that represent colonial Tasmania absent of Aboriginal people – convicts, stagecoaches, highwaymen, vagabonds, work gangs and various animals, including the extinct emu and thylacine, visually relate those figures apparently worthy to tell our island’s history.



Other works in **The Missing** exhibition similarly approached various stories of erasure and absence and the figures in the original Proclamation panels provided the basis for some smaller works, *The Missing* and *Stolen*, painted on pewter, as well as a shadow-work suspended within a chair frame, *The Promise*, in which the figures from the Proclamation panels are released from their usual fixed plotline and mobilized (on threads) to interact in new ways with each other in a danse macabre. These shadow forms resemble the much earlier series *Ebb Tide (The whispering sands)* (1998), where cut-out figures emerged and submerged with the tides, ever present even if subsumed, in the repetitive mode of memories and trauma. Since earliest times I have actively pursued figuring potential or real movement with or by my work, by an audience navigating an installation, wind and water moving and changing a piece, and since 2009 I have turned to video in installation art to test their interactive potential with an audience; such as in *Holding Pattern* (September 2015) at Mildura Arts Centre for the **10th Palimpsest** exhibition, curated by Jonathan Kimberley.

I first undertook an exploration of shadow in 2010 in the Philippines thanks to the invitation of Steve Eland, then at 24 Hr Art in Darwin, to participate in a ten-day stay in the Philippines and twelve-artist exhibition on the nature of memory and memorialising. The **Immemorial** project was one of the most exciting opportunities to date because it was about testing myself, my work and ability to negotiate a new place and culture, with new ideas, materials and techniques I had hardly touched before, let alone mastered. I produced my first sound piece and my first shadow work for the exhibition, and also chose to exhibit under the (open) stairwell of the Vargas Museum in the University of the Philippines. Steve

Left: *The Missing (Midlands silhouettes)*, 2011. Plywood and steel, four items, c.278.0 x 420.0 x 16.5 cm. Private collection. Photograph by Jack Bett.

Right: *Governor Arthur's Proclamation to the Aborigines, Van Diemen's Land*, 1830. Image reproduced in oil paint on tin disk within bathroom scales in *Human Nature and Material Culture*. Collection of theNational Gallery of Australia.



Eland was a great mentor, and his and PeeWee's (Norberto Roldan) co-curatorial attitude of 'test it and see' resulted in not only an extraordinary exhibition but also strong relationships between the artists and arts volunteers involved in the project.<sup>24</sup> In the Philippines I was assisted by local artist and film archivist Eros Arbilon in reconstructing the sound work I had produced in Ireland; Eros edited the work, and Manila was its first installation. I also brought in luggage my tools, pieces of transparent plastic, marker pens, cutting tools and embarked on sketching and cutting out shadow elements while I listened to the sound piece in the space. This direct, raw process – a central, site-specific and immediate way of response-working – is exhilarating and challenging. Undertaking an annual project in this format would be ideal. *The Ranger* (UNISA, 2007) was a previous project along similar lines.

The interconnectivity experience of the **Immemorial project** saw me realise, for the first time, that I am a member of a global arts grassroots community, all obsessed with finding creative solutions to communicating with audiences, regardless of culture and location. In the Philippines we were far from any prima donna pampered art experience, hosted in a real-world way with warmth and hospitality I have rarely encountered elsewhere.

The following year I was included in the subsequent rendition of the **Immemorial** project at the Chan Centre, Darwin. This invitation enabled me to extend the ideas installed in the Philippines by arriving with a tent sewn, thanks to Pink at Charles Sturt University, Wagga Wagga, where I had undertaken a brief artist residency. In Darwin I sourced cardboard behind electrical shops and cut out the Proclamation figures to test how they might interact when confined in a colonial wall tent. The sound work was again installed, consisting of the voices of eight Cork residents who participated in the preliminary recording of the work in 2010, when local sound engineer Duncan O'Cleirigh edited the piece. I scripted what might appear as a conversation between various transported and otherwise Irish ancestors, most of whom didn't know each other in actuality. The slippage between the voices, across time, was exciting as they intermittently reminisced about their lives. The words were not in conversation, as it first seemed, but were, as with the work's inspiration, Dylan Thomas's *Under Milk Wood*, musings perhaps from the afterworld and beyond. When the work was installed in Darwin I sent images to curators at the Tasmanian Museum and Art Gallery, and the tent was subsequently acquired, minus the sound component, for the new Colonial Frontier Gallery of the museum, on the third floor of the Bond Store.

Tasmania is slowly facing its brutal colonial past, evidenced by the renovated, reinterpreted Bond Store gallery in the Tasmanian Museum and Art Gallery and the newly opened **First Tasmanians** gallery at the Queen Victoria Museum and Art Gallery in Launceston. In 2011 Tasmanian Aboriginal artists and writers Lola Greeno, Vicki West, Phyllis Pitchford and I made new work responding to **The Bothwell Cup** for the exhibition of the same name held at the Queen Victoria Museum and Art Gallery. This Cup was formally presented in 1835 in thanks to G.A. Robinson, for his work as government-appointed conciliator of the Aborigines, by the people of Bothwell, Tasmania. This silver trophy of empire travelled back with Robinson to Bath in England, upon his retirement in 1851, eventually acquired from Robinson's youngest son in the 1930s it was uncannily returned to Australia, the scene of the crime, in the 1940s.

24 Immemorial – reaching back beyond memory, Philippines. The artists were five Australians – Simon Cooper, Julie Gough, Rhys Lee, Pip McManus and Simon Perich; and seven Filipinos – Yason Banal, Enzo Camacho, Victor Balanon, Ferdz Valencia, Jed Escueta, Lyra Garcellano and Gary-Ross Pastrana.



*The Promise*, 2011.  
Found chair, shadow casting LED light and kangaroo skin, c.92 x 37 x 56 cm, plus projection. Photograph by Jack Bett.

*The Consequence of Chance*, 2010.  
Two-track sound work and shadow projection, variable dimensions. Installation photograph by Steve Eland.





*The Consequence of Chance*, 2011.  
Darwin

*The Grounds of Surrender*, 2011.  
(film still). Two-channel video, 9:16,  
colour, sound, 12 min,  
edited by Jemma Rea.



The video work *The Grounds of Surrender* (2011) documents my approach and circumnavigation of the same town of Bothwell, Tasmania, today a sleepy hamlet, to seek any clue or residue of the horrors of the local past. My video camera incongruously met with fire, flood and snowscapes during the visit. The kraken seemed awakened. The film is interspersed with colonial text from newspapers of the times, and correspondence revealing anglo-panic to the colonial government about the ‘blacks’.

*THAT the thing must be done there is no doubt, or the best part of our island must be deserted – our farms, the labour, nay we would say the creation of our hands to this our adopted land must be forsaken – the cottage and fields endowed to us and our children with a thousand fond recollections, sweetly powerful as the regrets of early infancy, passed over again with an entirely new impressive round of circumstances in this remote, and till we peopled it, trackless island – all, all must be abandoned, for safety will no more be found in them unless this great, but fortunately only drawback to the advancement of the colony, be at once removed.*

Hobart Town Courier  
11 September 1830

The mystery of how Robinson effected the surrender of the last roaming tribe at large – the combined members of the Oyster Bay and Big River peoples – remains a mystery. This work is split-screen, like a previous work *Shadowland*. The screen operates almost like two eyes or windows into parallel activities or zones, driving and recalling the colonial name-list responsible for dispossession of Aborigines, the night sky and snow.

the impossible return

At this time I was approached by curators Fulvia Mantelli and Renee Johnson to develop a concept for the group exhibition Deadly – In-Between Heaven and Hell, to be held early in 2012 at Tandanya - National Aboriginal Cultural Institute, Adelaide. When I considered what might be both heaven and hell, I instantly saw it was Tebrikunna, my maternal Traditional Country in north-east Tasmania. During two decades of intermittent camping at Tebrikunna, I have been constantly disturbed by tourists and, lately, eco-tourists on their exclusive, expensive two-night walk along the expanse of the littoral zone of this special place. In 2007 I created a body of work for the exhibition Musselroe Bay, expressing with materials and stories connected with that place my anxiety and frustration for its protection. Finally, in January 2014 a wind farm consisting of fifty-six turbines was completed,<sup>25</sup> and a \$185 million dollar tourist resort was approved for construction, ‘with an international standard golf course, a five-star resort, with 100 suites and eighty apartments, a visitor and interpretation centre, an air-strip and terminal for a forty-seater plane, a guest house, holiday units and waterbird viewing platforms.’<sup>26</sup> This seems nightmarish after experiencing this place with minimal traffic, unsealed roads, few hire cars and few tourists. I feel panicked. Places hold memories of those who lived there, for themselves and for those who come after. Musselroe Bay on the tip of north-east Tasmania is part of my Traditional Country, my memory. Mt William National Park adjacent to Musselroe Bay is my retreat, a place where even a mobile phone won’t work and where layers of time peel away ... only interrupted by the summer intrusion of an eco-tourism venture. Daily, like clockwork, ten visitors walk along these Bay of Fires beaches for a ‘wilderness experience’; there is also

25 ‘Musselroe Wind Farm’, Wikipedia, viewed 20 March 2014, < [http://en.wikipedia.org/wiki/Musselroe\\_Wind\\_Farm](http://en.wikipedia.org/wiki/Musselroe_Wind_Farm)>

26 Dadson, M., ‘\$185m Musselroe project back on track’, The Examiner, 17 July 2013, viewed 20 March 2014, < <http://www.examiner.com.au/story/1643147/185m-musselroe-project-back-on-track/>>



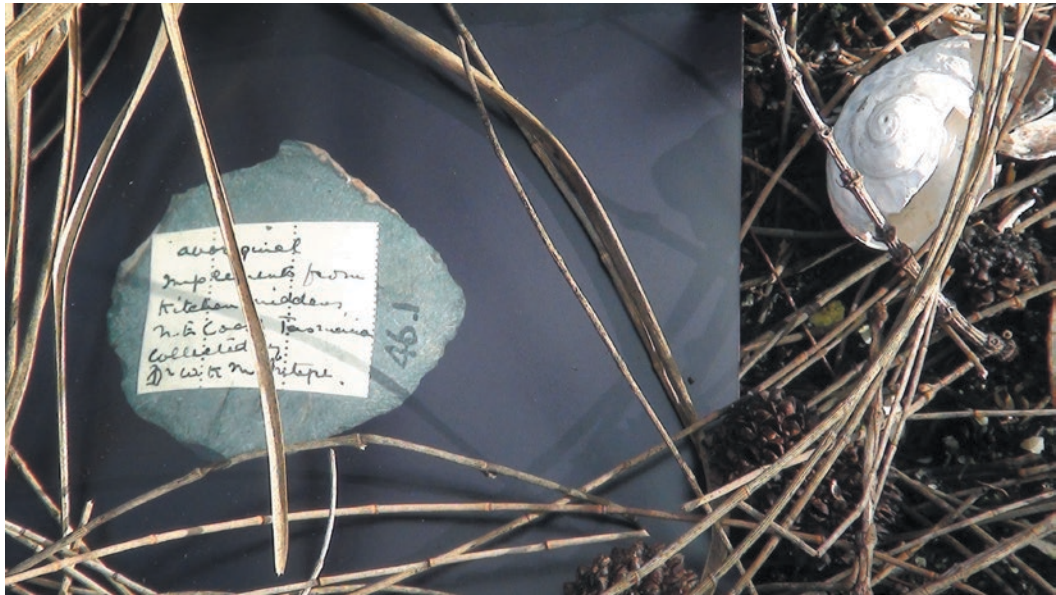
the likelihood of their aeroplanes landing regularly. The local Dorset Council has approved 1,900 hectares of Musselroe Bay to be developed into an eco-tourist resort. Many dozens of Aboriginal women, our forebears, were kidnapped from this coast by sealers during the first thirty years of the 1800s, including one of my ancestors and many relatives.

Today the region beyond the National Park is fairly barren, due to overgrazing for several generations. Musselroe Bay also has a sleepy fishing-shack town, with a phone box and no shop, so it is now being bought up by those who can afford a weekend.

**Musselroe Bay**, a solo exhibition held at Gallery Gabrielle Pizzi in 2007 required I spend considerable time in the north-east where I developed, in different mediums, stories of disturbance, removal and return. This prepared me for a subsequent project when I filmed for three weeks over four visits successive streams of eco-tourists walking along my Country – my coastline. I diligently stalked the eco-tourists, watching them quasi-sleepwalking in their efforts to wind down from their probably manic mainland lives. The by-the-clock way their arrival and walking punctuates the day in that place is alarming. Their regularity interrupts more than time. Previously I had always retreated into the dunes to hide until they passed, perhaps behaving the same as my ancestors did when strangers arrived on this same shore. Following tourists was more interesting, then filming became a kind of hunting and shooting exercise. Even so, they were and are a disturbance, a ripple upon the place, the birds and other creatures, the waters, the winds. Their relentless daily passage seems to be steadily erasing and replacing the essence of those tens of thousands of Aboriginal people who lived there before. These visitors trek and trek and trek on this Country, without proper permission or understanding.

The video work *Observance* was installed at Tandanya on a plyboard backing wall, the timber grain showing through the footage. In front a tea-tree forest was embedded in the ply floor, referring to the 2006 work *Locus*, except that the passage here was cleared to see the video projected behind, and some low tea-tree limbs were bent over to the floor like a trail of snares awaiting prey. Across the sky, words arrive intermittently in the footage. Referencing the 2007 and 2008 language-based works *Some words for change*, these words are some of the last spoken in Tasmanian Aboriginal language in the nineteenth century, listed below. They are the words for the new incoming things brought by the colonisers – mostly weapons and animals. These words arrive and float above the place and eco-tourists, linking them as harbingers of the future they have become. The words then translate into English on screen:

*Trabanna (blanket) Panneebothi (flour) Perruttye (broom) Pyagurner (tobacco)*  
*Noermernar (white man) Temtoryer (sheep) Legunthawa (kangaroo dog)*  
*Teeburrickar (soldier) Hiltehenner (gunpowder) Ponedim (england) Worerae*  
*linene (tent) Lilner (shoulder musket) Leewunnar (clothes) Whale boat*  
*(lillerclapperlar) Perringye (bushranger) Droethinner (hang by rope) Kannownner*  
*(free white man) Linghene (fire a gun/scourge/flagellate) Partroler (fire a*  
*gun) Parrenner (axe) Nyvee (knife) Hillerpuller (pistol) Warkerner (musket)*  
*Hillar (gun) Convict (perintyer) Bread (parerneepdip) Tieridka (boat) Bacala*  
*(bullock) Wetuppenner (fence) Parteper (pipe) Lurlaggerner (shoes) Mutenner*  
*(cap) Moogara (dog) Pleeerlar (cat) Martillarghellar (goat) Pamatta (potato)*  
*Talaprennar (turnip) Kaetta (spaniel) Parkutetenner (horse) Mialu (cattle)*  
*Kartenner (pig) Licummy (rum) Beege (oar) Narpunenay (sew) Nowhummer*  
*(devil) Nonegimerikeway (white man) Nonegielearty (ugly head)*



During visits to the UK in 2010, 2012 and 2013 I visited and revisited Tasmanian objects, including at the Cambridge University Museum of Archaeology and Anthropology (MAA). The first trip, during the artist residency in Cork, enabled me to explore the collections at MAA, meet with expatriate Australian Khadija von Zinnenburg Carroll and discuss ideas for a solo exhibition that Khadija would later curate. The Tasmanian stone artefacts appeared the likely focus objects, and during my 2012 visit Khadija invited Berlin photographer and artist Christoph Balzar, who hence collaborated on the project as designer and photographer. Christoph photographed the MAA-held stone artefacts I chose as items I could virtually ‘return’ across Tasmania as their two-dimensional photo representations. These artefacts had their original locations, from where they had been lost/taken, inscribed in ink on their surfaces, thus enabling me to imagine, research and undertake their ‘return’ in 2013. The project was called *The Lost World (Part 2)*.

Walking in Tasmania my heart leaps when I see objects handmade by our Old People, resting where they put them; I am then walking on their path. But these are rare to find today unless you go right off the beaten track. Others beat me there, collectors, to ship more than 15,000 Tasmanian stone tools to museums around the world. Producing this filmed response to our exiled objects reconnected me with Country. *The Lost World (Part 2)* reunited Tasmania with the shadow of its lost objects, and explored their absence from their original people and context. The project also highlighted the colonisers’ conquest of place and suppression of history by their renaming of my maternal homelands. The work articulated the continued dispossession of Aboriginal people from our misnamed territories:

*Kitchen Middens, Risdon, Lindisfarne, Frederick Henry Bay, Ralph’s Bay,*  
*Cambridge, Dodges Ferry, Melton Mowbray, Lamont, Elphin Farm, Newstead,*  
*Newnham, Lake Leake, Ross, Oyster Cove, Bruny Island, Hermitage, Early*  
*Rises, Lisdillon, Bicheno, Seymour, Long Point, Fingal, Falmouth, East Coast,*  
*St Helens, North East Coast, Pipers River, West Point.*

*The Lost World (Part 2)*, 2013.  
HDMI video, H264, 16:9, colour,  
sound, , 1 hr, 15 min, 32 sec,  
edited by Jemma Rea.

The ‘return’ of thirty-five Tasmanian Aboriginal stone artefacts to their original places



across Tasmania was filmed with two cameras over several weeks, while my husband, Koenraad, co-filmed on two days. The artefacts shown in the footage were installed in the Museum of Archaeology and Anthropology gallery plus sent back to the Contemporary Art Tasmania (CAT) Gallery in Tasmania from live web camera feed of their cabinet. A second surveillance camera sent to MAA the webcam feed of a photograph of one artefact weathering outdoors in Tasmania. The exhibition was held from 23 October to 30 November 2013.

An extra element in the UK exhibition was that the stone tools were placed adjacent to the video projection of their photographs being returned, and thus these artefacts could 'hear' sounds of the places today from which they were removed generations ago. This was an uncanny and sad reuniting, in lieu of an actual repatriation.

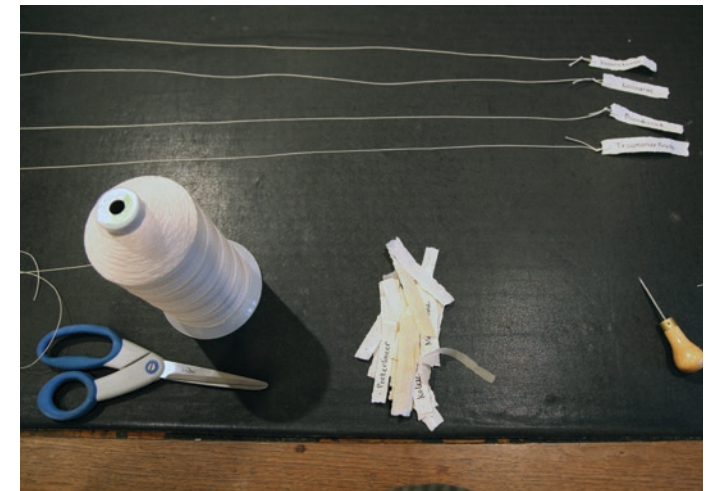
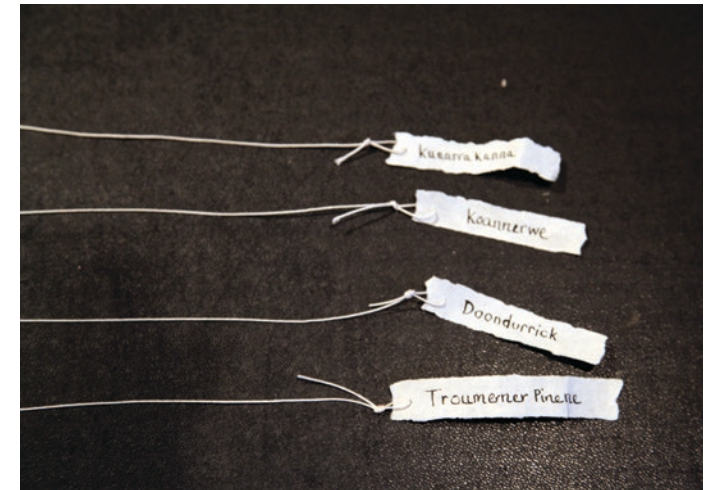
The project continued the ongoing series that commenced with the solo exhibition **The Lost World (Part 1)** held in Contemporary Art Tasmania (then CAST) earlier, in April–May 2013. That exhibition articulated time/place shifts by four large recent video works being projected on different walls facing a rock cairn compass, *Haunted* (2013) commandeering the centre of the space. The compass needle moved erratically, unsuccessfully trying to find true north. Three of the videos were produced early in 2013: *Traveller*, *Oblivion* and *The Lost World (Part 1)*. The fourth, *Observance*, was completed a year earlier.

The video work *Traveller* is an exploration of how time and place fold upon each other in Tasmania. It is a kind of outlandish demonstration of how the legacy of the colonial past is carried, inherited by those whose forebears lived in Van Diemen's Land during the early nineteenth century. I am obsessed/possessed by that past. In *Traveller* I carry portable (screw together) secret spears and case, a kangaroo fur pillow and blanket, and the giant tome or text that has featured in my work for almost two decades.<sup>27</sup> This book channels the past as an unwieldy and repeatedly unsatisfying set of circumstances facilitated by its writer, colonial 'Pacifier of the Aborigines' George Augustus Robinson. His diaries, first published in 1966 as *Friendly Mission*, direct in part the action for this video work, whereby I, 'seeking out other times and carrying a cultural tool-kit to equip (my) journey, head to a hotspot for unresolved colonial encounters between Aboriginal Tasmanians and colonists on the North West coast. Walking to Highfield House, I seek insight into the past while haunting the path of Edward Curr, the notorious agent for the Van Diemen's Land Company.'

The actions in *Traveller* are undertaken as if in a private dream. That is the state of living then with now, trying to piece together the story of our frontier history from the words of the Colonising Other.

Walking, hitchhiking, sleeping, stalking on the ground across Tasmania ostensibly producing various art projects enables me to better understand place, time and interconnections that being bound to the archives did not previously offer. In the conjunction of visitation and research, day and night, trialling activities in various weather conditions and carrying assorted culturally laden objects, I am reconfiguring history while on the run, sharing this undertaking in the form of art.

27 *Friendly Mission: The Tasmanian Journals and Papers of George Augustus Robinson, 1829–1834*, edited by N. J. B. Plomley, Hobart: Tasmanian Historical Research Association, 1966.



*The Lost World (Part 2)* 2013 (detail). Museum of Archaeology and Anthropology, University of Cambridge, CAT (Contemporary Art Tasmania), 23 October – 30 November 2013, <http://www.contemporaryarttasmania.org/program/the-lost-world-part-2/>, <http://maa.cam.ac.uk/maa/the-lost-world-part-2/>. Project photography by Christof Balzar. Photograph by Khadija von Zinnenburg Carroll

*The Lost World (Part 1)*. (Contemporary Art Tasmania), Hobart, 24 April–26 May 2013. Photograph by Jan Dallas.





The intention of the exhibition **The Lost World (Part 1)** was to demonstrate the cultural vortex I experience as I inhabit past and present simultaneously.<sup>28</sup> Testing my obsession with the diary of the corrupt lay missionary George Augustus Robinson, I work to make my way out of the text and into the present by undertaking a series of ‘tasks of encounter’ while moving through Tasmanian time and space. The resulting filmic episodes made up this exhibition.

**The Lost World (Part 1)** (2013) discloses an initial attempt by myself and my brother, David, to reach an important destination, while thwarted by a roadside troll, gates, fences, herbicides and an anticipated return time. The sounds in the film are of encounters – phone calls and roadblocks – that delayed and ultimately prevented us reaching the destination. This was the first film where I employed two cameras, GoPro camera and hand-held Sony, and incorporated multiple means of movement – driving, walking, and river rafting.

Making the film with my brother in a real and live attempt to undertake an actual expedition to a place lost in time (early 1830s) made the work less about art as outcome, and more about art as documentation of life. The work records activities, motivations and relationships in real and recent time to show how the past is truly alive for Aboriginal people; that places and stories await our return, and this video communicates our committed need to reunite with them.

**Oblivion** (2013) is the film documentation of the aftermath of releasing six leeches on the ground near my legs while reading *Friendly Mission*. The purpose of this exercise was to demonstrate how obsessed/possessed one can become by Robinson’s tome. The book consists of hundreds of pages of details about our ancestors, their cultural practices, relationships and deaths. It is hard to put down, until it is too late and contamination by content has occurred. Non-Aboriginal people quote from this book as though it contains the Originary Truths about Aboriginal culture and history. Describing the process of undertaking this piece I wrote: ‘I’m thinking of Oblivion as the title...hardcore – it’s about being stuck in a place, not of this world, and not in a ‘real’ place, while immersed in Friendly Mission. Friendly Mission doesn’t allow for a future, just despair’.

**Observance** (2012), as previously discussed, is a film about trespass. It is a meditation about history, memory and ancestry set amid the ongoing globalisation of my ancestral coastlands. The film is my frustrated response in trying to get back to the essence of things, while being constantly interrupted by groups of intruding eco-tourists. Taking up the region for their continuous walks, they remind and re-enact the original invasion of

*Traveller 2013* (video still)  
HDMI video projection,  
16:9, colour, sound, 8 min 43 sec,  
edited by Jemma Rea  
<http://youtu.be/aoWJdRBVafw>

28 This text is rewritten as first person from the third-person exhibition statement on the CAT website, viewed 21 March 2014, <<http://www.contemporaryarttasmania.org/program/the-lost-world-part-1>>.

our Country. Witnessing their arrival, avoiding contact, I feel a multigenerational anxiety of knowing what happens next in the parallel world of that same place not so long ago.

**Haunted** (2013) comprised bluestone spalls and an electronic directional needle. It appeared to be a wayfinder – both cairn and compass. The work operated as a spectre of the past as well as witness to my disoriented quest to understand place across time in Tasmania.



*Haunted*, 2013 (detail)  
Contemporary Art Tasmania, Hobart,  
24 April – 26 May 2013.  
Photograph by Jan Dallas.

*The Z Factor*  
Plimsoll Gallery,  
Tasmanian College of the Arts,  
University of Tasmania, Hobart,  
13 December – 31 January 2013.  
Photograph by Koenraad Goossens.



In 2013, after returning from a residency in Liverpool, UK (funded by Australia Council for the Arts), I made another film with installation elements: *TAHO LC347*, installed in the University of Tasmania Plimsoll Gallery in a group exhibition called **THE Z FACTOR**, commemorating the retirement of Paul Zika, who had been my supervisor for both my PhD and BA Honours degrees between 1994 and 2001. *TAHO LC347* consists of self-filmed footage of me transcribing original but as yet individually uncatalogued colonial police reports from the 1820s to the 1850s held in the Tasmanian Archives and Heritage Office (TAHO). The viewer absorbs with immediacy the words appearing on screen at the moment I was seeing and transcribing them – murder, missing, madness. The footage was projected on the insides of a stitched sheepskin screen facing a barricade of tied-together Tasmanian Bennett’s Wallaby skins. This presented a cross-cultural stand-off, while the emerging typed records show interconnected Aboriginal and non-Aboriginal histories awaiting release from the archives, situated less than one kilometre from the Plimsoll Gallery. This work demonstrated the urgency and passion that history can produce in its converts, regardless of a government building setting, fluorescent tube lighting and hushed tones. The texts of the past can become immediate links to places and descendants today if only they can reach beyond the walls.

During 2013 I travelled with a group of ten other artists to a place today called Skullbone Plains in Central Tasmania, near Lake St Clair. We spent four days at an artist camp, gathering ideas towards a group exhibition called the **The Skullbone Project**, held in 2014 at the Queen Victoria Museum and Art Gallery, Launceston, and College of Fine Arts Gallery at the University of New South Wales.<sup>29</sup>

*Ode* was interesting, and challenging to undertake, in that I was brought to and hosted at a place I would not ordinarily be able to visit: private property, 4WD-only access, remote, and in a group project with mostly strangers. I suspect I was invited as the token Aboriginal artist but I went along because of the opportunity that it offered. I felt a bit estranged and alone – also in an art context, given that I am not an artist of nature, unless it is human nature. Unsurprisingly, rather than finding plants and animals to work with, I found rubble, the remains of a stockkeeper’s hut near Kenneth Lagoon, of indeterminate age, layers of occupation from perhaps the mid-1800s to the mid-1900s. Amid the rubble I found an old shoe. I was besieged by flies, giant angry biting flies, for the duration of the entire stay, such that when I returned to Hobart flies continued buzzing in my brain for almost three days. In this environment, in a place with a frightening name that the Nomenclature Board couldn’t explain, I felt wrong. At the hut rubble site, before returning to camp with the shoe, I felt compelled to film with my camera hanging from a tree. As it hung it started to swing, and the flies descended on it. I felt scared.

Back at the artists’ campsite, I brought out the shoe. The camp organisers, Tasmanian Land Conservancy, told me a story in five lines. With no dates, no names, no means of verification. Another challenge.

*A man and wife lived in the hut.  
He used to beat her.  
One day he went to town.  
He was all beaten and bruised.  
He said his wife had run off.*

I kept the shoe. I had a terrible feeling that the wife didn’t run off. That she was buried nearby. That I had to find the truth. I still haven’t found any truth. Historians I’ve approached were ‘going to get back to me’ – but didn’t. The camp organisers were going to tell me where they heard this story, but didn’t. The deadline approached for the artwork to be

29 **The Skullbone Experiment**  
Artists: Tim Burns (Tas), Joel Crosswell (Tas), Julie Gough (Tas), Philip Hunter (Vic), Janet Laurence (NSW), Vera Moller (Vic), Imants Tillers (NSW), Megan Walch (Tas), Richard Wastell (Tas), Philip Wolfhagen (Tas) and John Wolseley (Vic).

delivered. All I had was a shoe and a story, some dodgy video footage, family members who were tired of me asking their advice for what I should do, can it be art? and some dead reeds I had collected near the hut site. I didn’t know what was the ‘town,’ or who were the people. Whenever I asked around about this place it was assumed that I was asking about Aboriginal people. This was interesting for me to contemplate. Should I care for this woman, this potentially missing, potentially murdered woman, only if she was Aboriginal? Have I allowed myself to be categorised to the degree that I am legitimately able to pursue only an Aboriginal ‘field of enquiry’?



Film editor Jemma Rea and I embarked on editing my twelfth video work in five years. Though only five minutes long, *Ode* expresses well the perpetual frustration of wanting to know more about the past but having only remnant clues and supposition as a constant companion. My brother and mother were coopted into the work; as narrators they tentatively raise questions, relate what seems to have gone before. The companion to the film was a giant necklace shaped like Tasmania formed from threaded reed stems, those found adjacent to the abandoned camp site. This necklace was suspended on wallaby jawbones found near the hut site, made into neat hooks by Dean Chatwin.

**HUNTING GROUND incorporating Barbeque Area** (October 2014) was my first solo exhibition since 2007 at Gallery Gabrielle Pizzi. It was my sixth solo exhibition there before the gallery’s closure at the end of 2014. Gabrielle Pizzi and her daughter Samantha were critical to my development as an artist. Very supportive of my production timeframes, they also welcomed my often idiosyncratic exhibition themes.

The initiating work for the exhibition was *Hunting Ground incorporating Barbeque Area* (2014), a 10-minute and 17-second video travelogue of various barbeque areas around Tasmania. These, in scale and location (river, lake side), show ideal locations for pre-invasion Aboriginal occupation as well as for later colonists’ huts. The counterplay of the footage of these apparently innocuous BBQ hut sites, with the absent-in-museum stone tools and my voiceover, reveals the cause and effect of removal of Aboriginal people from land / land from people. I intend, without didacticism, to lyrically represent the groundstone foundation of this nation is the colonial spoils of war. This dreamlike excursion to and between empty BBQ areas is my soft representation of this collective amnesia.

My sound-byte utterances are interspersed between footage and audio recorded at

*Ode*, 2014 (film still)



the BBQ area huts, combined with my voiceover, and images of dislocated Tasmanian Aboriginal stone artefacts, held in a Tasmanian museum, sitting on flannelette shirt fabrics. In Tasmanian Aboriginal language I speak the few phrases transcribed in historic times of our original languages. These punctuate and make an episodic logic of the footage from around Tasmania. The English translations of what I speak in Aboriginal language appear on black screen, halting the encyclopaedic cataloguing of BBQ area footage:

*Give me a stone  
The moon has risen  
Give me some bread  
Go down from the hill  
We will not give you a stick  
The water is very warm  
Sleep many nights away  
Throw large stones  
When the warm weather has come  
When I returned to my country I went hunting but did not kill one head of game. The white man make their dogs wander and kill all the game, and they only want the skins.*

My switch between original language and English creates the arena for these BBQ areas to appear as I recognise them, insidious continuances of colonial frontier huts and hence emblematic of the uncoordinated yet attempted genocide of my ancestors. I retrieve cultural snippets from the brink, the language, the stone tools, to reconnect places with myself through time. This film relates my inheritance of fragments without coda. By these seemingly disparate clues, paths and trails I interminably attempt to piece together how we've reached this colonial aftermath.

The sixteen works in **HUNTING GROUND incorporating Barbeque Area** explored the potential to successfully integrate three lines of enquiry in one exhibition.



Artworks in the first line of enquiry tested the residue and original historic identity of supposedly contemporary (BBQ) sites, discussed in the video work that initiated the project. The eight framed diptych photographic works in the exhibition each pair an image of a vacant Tasmanian BBQ area with a Tasmanian Aboriginal stone artefact held in a museum. Each *Hunting Ground* diptych makes a literal before/after exposé of objects out of place, place out of people, and haunted places and their missing objects. These groupings present the contemporary everyday (BBQ area) with the purposefully erased/

*Hunting Ground*  
(Badger Head Dunes 1) 2014  
pigment on rag paper,  
50 x 125 cm, edition of 5.  
Printed by Luke Wagner, Hobart.

removed (Aboriginal culture/objects) provoking a conceptual reset from assuming stories, places, objects and histories don't culturally overlap. These were installed around the perimeter of the gallery, in the centre of which was the work *Hunting Party* (2014), a circular 'night camp' consisting of six canvas flannelette 'tartan'-lined 'swags' in the round, with an image of a Tasmanian stone artefact centred on each. In the middle of these swags were six Tasmanian Oak (eucalyptus) rifle-blank forms with actual stone flintlocks, standing upright ready for action, as though in a colonial or military encampment in the eighteenth and nineteenth centuries.

The second exploration in the solo exhibition expanded the reading potential of the 'Proclamation to the Aborigines' (1830), wooden pictograph panels commissioned by the Van Diemen's Land government that were placed on trees to communicate with the 'natives' during a heightened period of the Black War in Van Diemen's Land (c. 1824–1830). The works *Shadowland (Conflagration)* (2014), *Shadowland (Time Keepers)* (2014), and *Hunting Party (Barbeque Area)* (2014) all remodel the bounded, small pictorials from the Proclamation panels in scale and materiality. Two *Shadowland* works include footage of the figures from the Proclamation panels cut from translucent vellum. These were suspended on thread, each work in a different interactive configuration. Casting shadows, their slight movements indicated this was video not still image, and highlighted the process-purpose of my art practice, which is to modify the lens by which fixed histories are sought/favoured/expected by moving beyond set textual renditions of culturally contested terrain.

*Hunting Party (Barbeque Area)* (2014) consists of a wall triptych of three used stainless steel public BBQ plates, as found in ninety-nine per cent of public BBQ areas. These were attended to, as witness objects for the exhibition, in my claim that innocuous public BBQ areas are miniature examples of stolen land with erased histories. My premise is that a tiny parcel of land can present as an example of a broader national story. Altered 1960s Australian history comic book stories of the Black War in Van Diemen's Land were hand-engraved onto the BBQ plate surfaces. These sketches reveal the Proclamation panels were interlocutors, translating devices in 1830 in lieu of colonists who didn't try to learn Aboriginal languages. These stainless steel BBQ plates were shot in Tasmania with .308 and 45-70 calibre rifles. The marks of gunfire simulate the drainage hole in the centre of each BBQ plate, demonstrating that the distance between 'normal' and 'genocidal' behaviour is not so great.

The third line of enquiry in this solo exhibition was to trial new representational narratives, within an art exhibition context, for historic Tasmanian Aboriginal stone artefacts. The eight framed diptych works, outlined earlier, and the central night camp installation *Hunting Party* (2014) were exhibited in league with two pairs of timber lightboxes, *Hunting Ground (Richmond Park 1)* (2014) and *Hunting Ground (Badger Head 2)* (2014), whose presence offered a pseudo-science-retail-education element to the exhibition. Casting light on the gallery floor, the lightboxes dimensionally expanded the exhibition, along with three video works, the floor night-camp piece and window lightbox, to offer no escape or sanctuary from light, sound, movement, floor, wall, distraction and unease of the space.

Was this exhibition art or education, science or history? Was the gallery a shop or museum, a campsite, BBQ area or a bedroom? Fluctuating meanings reveal my uncertainty and fluid response to how best to navigate and expose the past. This reveals strategic willingness to subject an audience to the same processes of detours, false leads and dead-ends in order to rethink set stories and identify embedded agendas.

*Lost Ground* (2014) was created from vellum pieces, as were the suspended figures in the *Shadowland* works. Instead of human forms, Tasmanian stone artefacts were painted in gouache. The materiality of this work in part alludes to the lack of reverential treatment afforded our artefacts and their meaning, regard that is provided to other peoples'



cultural icons presented on vellum. These artefacts can stand in for our ancestors, the missing, mapped and brought together on these vellum fragments and in the video and photographic works in this exhibition.

### larngerner / look and track



*The Gathering* (2015) continued my process of travelling to meet/learn/ know Country and create an artwork as part motivation, part outcome, part explanation (if interrogated while filming at the gates of a 'private' property) and intrinsically part of my own cultural learning. A cataloguing-compilation-journey in Tasmania was undertaken to seek and disclose Van Diemen's Land among us / in the present. This drive-by work reveals that colonial homesteads proudly retain their names from the 1820s and 1830s. Does this nomenclature designate their current inhabitants willingness to own their colonial owner's deeds, including the destruction of Aboriginal people? Or are they unaware of their own past? Places disclose people's histories, altogether and overlapping, Aboriginal and non-Aboriginal.

*The Gathering* footage consists of slow drive-bys past colonial property gates, filming down driveways, as well as events captured during the journey – dead animals, paddock fires, etc. – interspersed with texts from colonial letters to the Lieutenant Governor of Van Diemen's Land, and newspaper reports from the 1820s and 1830s about the threat to colonists' safety and land values by hostile Aboriginal people still at large. The film concludes with a roll call of the names of land grantees from various Van Diemen's Land counties who signed the letters of thanks to Lieutenant Governor George Arthur for his removal or purposed conciliation of the Aborigines. The video was first projected in Ballarat Art Gallery in April–May 2015 in the GUIRGUIS new art prize exhibition, curated by Shelley Hinton. Its next iteration was in The National 2017, curated by Blair French, held at the Museum of Contemporary Art (MCA), Sydney, from March–June 2017. In front of the projection was situated a large four-leaf colonial table, fully extended, on which sat four

*The Gathering*, 2015 (video still).  
HDMI video, H264, 1080P,  
colour, sound, 18 mins, 13 sec,  
edited by Jemma Rea.  
Enamel on Tasmanian oak,  
28 found stones, loaned table,  
variable dimensions.

rows of seven stones or rocks I collected at the entrance ways to twenty-eight colonial properties. These were placed on Tasmanian oak timber crosses onto which I had spray-stencilled the property name. This gridding of place on the table created an interior/exterior dialogue for the work whereby the video projection became the window to the world, to the unsettled past/present dynamic that delineates Tasmania. The stones are mnemonic devices, mementos about death, absence and forgetting, and they also stand in for stone artefacts on these properties that I cannot access. The work aggregates and quantifies the anxiety of absence, the notion of trespass, perimeters and boundary lines, all emphasised by the road journey. The stones seem innocuous but are evidential, notational means to accumulate experiential data about the colonial crime scene that is Tasmania.

Curator Shelley Hinton wrote for the exhibition catalogue:

*Reconstructing the past from withheld and dispersed fragments the artist reveals her trials and attempts, through various means of production and arrangement. The resulting work is a taxonomy about Gough's perpetual pursuit of the elusive past – a quest that she terms 'The Impossible Return'. This desire to know and embody, even temporarily, what was wrought from her Aboriginal ancestors, is as Gough acknowledges, not only impossible but intolerable. Art offers both outlet and exposure for an otherwise transfixed state of recollection.*<sup>30</sup>

Four other recent works consist of video projections exhibited in league with modified found materials/objects: *Timeline* (August 2015), *Holding Pattern* (September 2015), *Ode* (October 2015), *Tomalah* and *Timekeeper* (November 2015).

*Timeline* was created for the invitational exhibition **Counting Tidelines**, curated by Amy Jackett and Sarah Pirrie at Charles Darwin University. I travelled to my maternal homeland, Tebrikunna in far north-eastern Tasmania, about four and a half hours from my house in Hobart, where I filmed my ancestors' mostly shellfish middens. At home I twined a plant rope from sag grass or *Lomandra longifolia* onto which I strung warrener shells, about 20 cm apart, the large turbo shellfish that are common in our middens. These were collected intermittently over the years and some were provided by relatives. The video *Timeline* was projected on the gallery wall with the shell rope presented almost like a necklace or lasso, circular, adjacent on the wall. The video work, much as in the film *Hunting Ground incorporating Barbeque Area* (2014) consists of footage combined with my voiceover, speaking in Aboriginal language, while the English translation text is onscreen. *Timeline* presents a lost story, where I am speaking to my family. Brief statements suggest what I am doing, or intending, or where we are. Pieces, phrases seem missing, perhaps in the wind, perhaps lost.

*Mother ... I will go that way ... go home ... now ... today ...*  
*Brother ... I will go ... go well ... that way*  
*Grandmother ... I will go ... this way ... long time ago ... long time since ...*  
*yesterday*  
*Family ... wait ... let us go ... stop here ... tomorrow*

The possibility of modifying or augmenting an existing work for an invitational exhibition about crime scenes was welcomed late in 2015. Curator Carrie Miller invited me to exhibit in **EXHIBITA** at the Lockup Gallery in Newcastle. Given I had overcommitted to participate in fourteen group exhibitions in 2015, the potential to show a work for a second time, rarely offered, seemed not only wise but an opportunity to test the potential on-life for

30 Hinton, S., *The GUIRGUIS New Art Prize*, 'Julie Gough', in Post Office Gallery, Arts Academy, Federation University, Ballarat, 2015, p. 17



a work in a completely different context. The work *Ode*, discussed earlier, was created to respond to a ‘nature’ artist camp residency at Skullbone Plains in Central Tasmania in March 2014. Despite being surrounded by an incredible array of plants, animals, birds and insects at the camp, I somehow stumbled onto the rubble of a long abandoned shepherd’s or stockman’s hut site where I found a badly degraded women’s leather boot. My video camera mysteriously directed me to film the abandoned campsite in portrait mode at the camp, and when I suspended the camera in a tree, it began to swing in an ominous manner.

Taking the boot back to camp I was informed that there was a story about the hut site, that a couple had lived there and the wife had ‘walked off’, disappeared. I felt strongly when I first held the boot that a woman had been murdered, but to date have not found the identity of the occupants of the hut, nor any further details. The video depicts the area at Skullbone Plains intercut with footage of my brother and mother separately venturing their ideas about what might have happened out there and their impression of the shoe as evidence. For **EXHIBIT A** I created a doublesided flag of the shoe, photographs of its sole and upper. The video on USB, the flag and extendable flagpole were posted to the exhibition. The flagpole was inserted into a rock cairn created at Newcastle for this increasingly memorialising work about an uncertain crime, unknown victim and criminal. The shoe, at this time, ‘stands in’ for the missing woman.

The works *Ode* (2015), *Timeline* (2015) and *The Gathering* (2015) were each posted to galleries in large Australia Post boxes.. Portable works shipped by mainstream mail have become an interesting, unintentional outcome of merging video with small paired elements. Combining video with objects as an installation is a development I am interested in continuing to test in terms of coherence, scale, audience interaction and movement. The precursor to this mode of working emerged during 2010–2011 while planning and installing multiple works, including two video works. The solo exhibition **RIVERS RUN**, a quasi-retrospective, combined multiple video and sculptural works in Devonport Regional Gallery (2011) and Cairns Regional Gallery (2010). The different artworks inhabiting one space were able to quiver as colluding companions in resetting normative history. I recognise this as a preliminary foray into set making and theatrical staging, which I intend to further investigate.

*Is all that we see or seem but a dream within a dream?*  
Edgar Allan Poe, 1849

*The more of the world I visit the more I want to visit. The addiction to the inexplicable and unplanned moments of travel pushes against the desire to fully be somewhere. The condition of the traveller is channel flipper. Being a visitor is a ticket to oblivion, not a care in the world, auto pilot, sensory overload, input without responsibility. Except, eventually comes the return home, memory laden, somewhat confused, ungrounded. How to process the voyeuristic privilege, how to make sense of the gift?*

Artist statement, September 2015

My most challenging exhibition invitation to date occurred in 2015. I was one of fourteen artists invited to participate in a thirty-day and night group travel endeavour, our art responses to which would be exhibited together in the **Mildura Palimpsest 2015** exhibition. The project, **Unmapping the End of the World**, curated by Jonathan Kimberley, saw us, Indigenous and non-Indigenous, visual, sound, video artists and writers walking together at three World Heritage sites. We then reconvened to install our works in Mildura Arts Centre four months later. We walked firstly at Lake Mungo in New South Wales, then the Kumano Kodo pilgrimage walk in Japan, and then Valcamonica, a valley in northern Italy that contains thousands of petroglyphs (rock carvings), many with mysterious, undeciphered meanings. The final leg of the journey in Italy coincided with the opening of the Venice Biennale, which we were very fortunate to attend.<sup>31</sup>

The project premise remains as cryptic to me as when it was first presented to us. It inspired much conversation – we constantly debated how to visually articulate what this might mean, while privileged to stay back to back at these extraordinary places. After nearly four weeks together at World Heritage cultural sites of great significance, the concluding visit to the Venice Biennale interestingly served to further confuse my perspective about what art might mean, look like and achieve in the modern world. The opening week of the Venice Biennale exemplified the worst aspects of crass elitism, and nebulous thoughts began to arise about the impossibility of making art-sense, or sense in art, of the world we had experienced together: three continents, four weeks, most of us previously strangers, constant mobility, physical challenges and an abundance of deep and diverse cross-cultural experiences.

My resulting artwork, *Holding Pattern*, consists of a video montage of moments I experienced, mostly following our group walking trip together, of the outdoors, walking, filming out of windows at night in cityscapes, general observations, a conglomerate of extracts, visual clues about how I view the world since returning from the trip, as an undecipherable maze. Another example of recent works combining objects with film projection, *Holding Pattern* also included sixteen suspended large seashells, gastropods that amplified the gallery’s ambient sound when held to the ear. These shells were suspended at different heights to assist different audience/viewers to be able to hold the shells and hear the hum of a non-existent sea, an internalised imagined world. The idea for the inclusion of sea shells came only weeks before arriving in Mildura, on a beach on Bruny Island where I found one of the shell types and instinctively brought it to my ear and realised I wished to share in an artwork this trusting action of seeking something otherworldly, another dimensional escape. Beneath the shells were sitting, on the floor, zinc cones, painted white with a red horizontal stripe mid-way. These are *unserviceability markers*, placed adjacent to non-operative runways. Together the film, the cones and the seashells present my attempt to move an audience, literally between viewing the film and hearing this impossible seascape. The cones reiterate the meaning of the artwork title, *Holding Pattern*, requiring an aeroplane to keep circling an airport indefinitely, unable to land. The project theme led to my immobilisation. Unable to interpret and produce an artwork that ‘unmapped the end of the world’, I could only honestly represent my current circling status in the ongoing search for meaning.

31 Participants were Daniel Browning (Bundjalung/Kullilli), Daniel Crooks (Australia), Camilla Franzoni (Camuni/ Italy), Julie Gough (Tebrikunna), Jonathan Kimberley (Australia), Mishka Henner (France/UK), Sasha Huber (Switzerland), puralia meenamatta (Jim Everett) (Plangermaireenner), Ricky Mitchell (Paakantji), Kumpei Miyata (Japan), Daryl Pappin (Mutthi Mutthi), Koji Ryui (Japan/Australia), Yhonnie Scarce (Kokatha/Nukunu), Lyota Yagi (Japan).





Reflecting on 2015, having exhibited in fourteen group exhibitions, I learned that being busy or saying yes to projects without considering how well-equipped I am with time, finances or space to think clearly can raise a real anxiety about the likelihood of creating a worthwhile work from a place of real enquiry and boundary pushing, and whether a project thematically is relevant to me. One invitation I felt I shouldn't have accepted until the final weeks before the work was due was to exhibit in the University of Queensland invitational 2015 National Self Portrait Prize.

Self portrait, although an embedded concept in my work that often examines colonial Tasmania through the lens of my family and ancestors, is still not a term I have used for my art practice. *Introspect* is a frustrated digital (video) response to my current situation where perhaps eight per cent of my time is working as an artist, while the remainder is as the administrator of my art practice. The artwork didn't include any associated objects; it was simply shown on a screen. It consists, as my artist statement attests, of a roll call, of my email inbox subject lines over a twelve-month period, with the resulting film almost 4 hours and 40 minutes long. The work offers an insight into my life, a genuine documentary of sorts, which fitted with the exhibition theme, **Becoming**, with a self-portraiture mode seeking an emerging, unfixed self.

During 2012 I undertook the ANU (Australian National University) *Encounters* artist fellowship. *Encounters* was part of a long-term exhibition project between the ANU and the British Museum (BM) and the National Museum of Australia (NMA). Judy Watson, Jonathan Jones, Elma Kris, Wukun Wanambi and I developed art proposals for the similar resulting exhibitions held at the BM: *Indigenous Australia: Enduring Civilisation* (May 2015) and the NMA: *Encounters* (November 2015 - March 2016). We visited the British Museum collections to develop ideas for our art responses to this experience. In the British Museum exhibition some of our artworks were integrated with previously collected Aboriginal and Torres Strait objects. For the NMA exhibition we determined that our contemporary, hard hitting response artworks required a separate exhibition so as not to disrespect the less political works, carefully sought by the NMA, made by master current-day cultural object makers. The resulting *Unsettled* (December 2015), curated by Kelli Cole, was in conversation with, from a gallery adjacent to, the NMA exhibition *Encounters*.

*Holding Pattern*, 2015.  
HDMI video projection, H.264, 16:9,  
colour, sound, 15 min, 13 sec  
edited by Jeff Blake.  
Installation: sea shells, enamel  
on zinc, video projection, variable  
dimensions.

*Introspect*, 2015.  
mp4 file, b/w, silent,  
4 hr, 39 min, 4 sec.  
Collection of the artist.

The two interconnected works created for *Unsettled* were *Tomalah* and *Timekeeper*. Although these works are independent, they can also be read as a diptych work. *Tomalah* is a short film containing footage I made in 2012 when I visited Tasmanian Aboriginal cultural objects held in the British Museum storage facility. For one segment I filmed myself unwrapping the oldest known Tasmanian Aboriginal kelp water carrier, made in the nineteenth century. It was made by an unknown person, commissioned by Joseph Milligan, commandant at Oyster Cove Aboriginal settlement south of Hobart, for the 1851 Great Exhibition in the Crystal Palace in London. Recently in Tasmania I filmed and sound-recorded the kelp beds at low tide moving rhythmically at the southern end of Adventure Bay, Bruny Island. These kelp beds could well be the exact location where the kelp was collected to make the 1851 kelp water carrier. The film footage moves between me unwrapping/unpacking the kelp water carrier in the British museum, with the footage of the sight and sound of the kelp sea beds. I am linking the historic, lost overseas cultural object with the place it likely originated from, and the sounds of its long-lost homeland. *Timekeeper*, presented in a glass cabinet in front of the video projection *Tomalah*, is a sister kelp carrier to the 1851 original carrier. The 1851 original kelp carrier was brought to the NMA and installed in the exhibition *Encounters*, in the gallery adjacent to our group exhibition *Unsettled*. *Timekeeper* has a hole in its base, rendering it non-functional in its original sense. Below and within this carrier is sand, from Bruny Island, the sand with which its container form was created, and possibly the sand that formed the 1851 kelp water carrier that inspired the work. Below *Timekeeper* is a conical pile of sand, representing the expanse of time since the original object was home and functioning in its intended way.



Unknown maker, donor Joseph  
Milligan 1851, Pitcher of the  
Aborigines of VD Land.  
Model water vessel made of  
seaweed (kelp), 5 x 2.5 inches.  
Great Exhibition London #234,  
British museum, OC 1851,  
1122.2



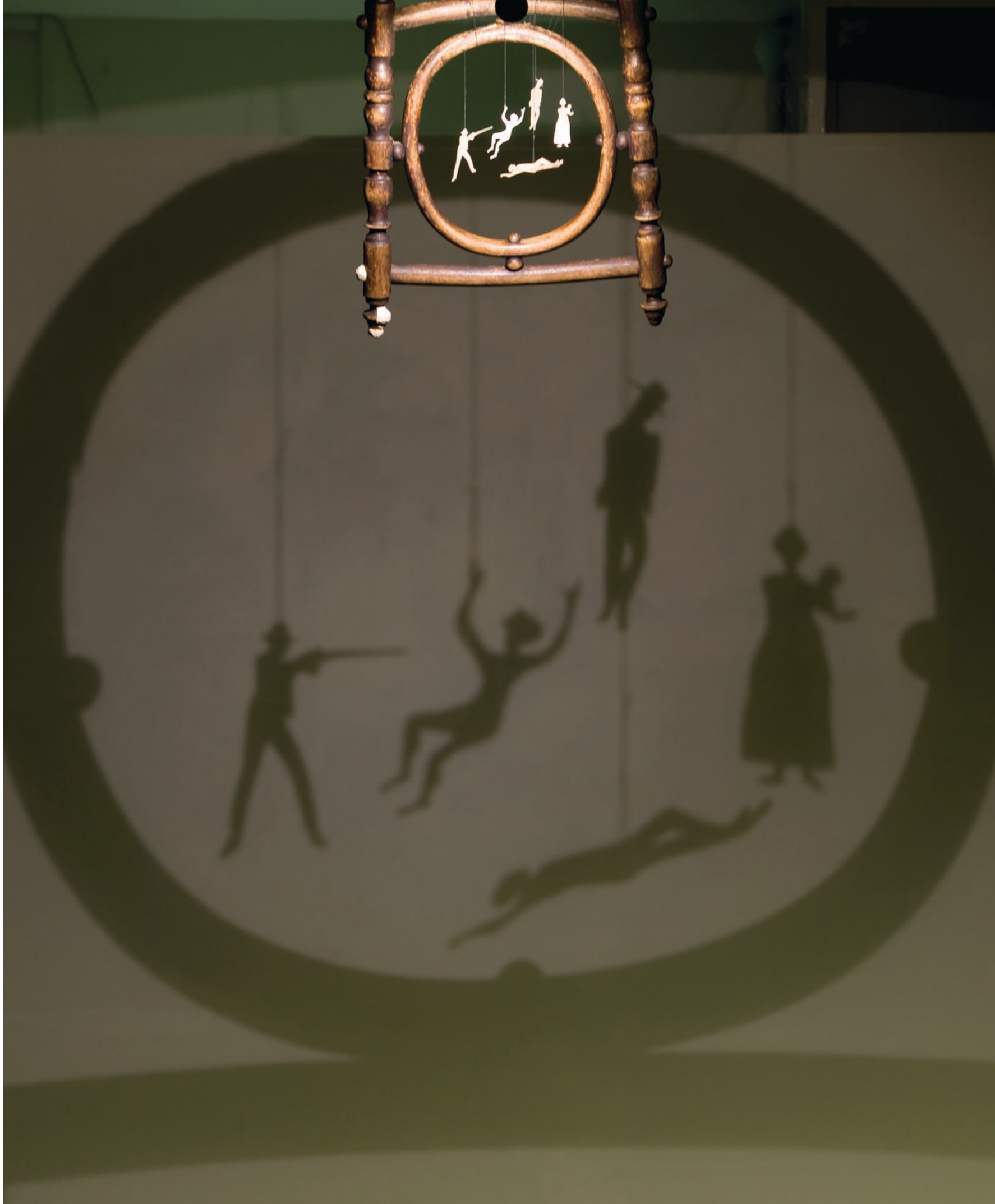


*Tomalah*, 2015.  
video, HDMI, mp4, 16:9, H264,  
1080p, sound, 4:50 min:sec  
edited by Mark Kuilenburg

*Tomalah*, 2015 (film still)

Opposite page: *The Promise*, 2011.  
Found chair, shadow casting  
LED light and kangaroo skin,  
c.92 x 37 x 56 cm plus projection.  
Photograph by Jack Bett.

History is not *past*, but it has been corralled, managed and selectively disseminated by those across my island – provide the inspiration and obligation for current and future work. The archives of records, and the records on the land – the evidence of (particularly) Aboriginal occupation across my island – are a rich resource for my current and future work. The projects and possibilities that interest me are those that reveal and encourage human emotion, both in what inspired the work and how it is publicly received. I will continue to work indoors and outdoors, and express with whatever mediums, sculpture, installation, sound and video, best resolve journeys undertaken. Over time, more than two decades, art-making has become as immediate and raw in response as speaking, writing, thinking. There is editing and refining but what I increasingly aim for is to show the essence, the source, the cuts and grazes, the edge of history as it rubs against us.





## Julie Gough: the art and culture of collecting

Brigita Ozolins

*Much of my work is about collecting, compiling and reconfiguring objects of culture. I need to gather, shuffle and prod objects about. My process is to find the point of unease – where familiarity counters a general discomfort and leaves the work hovering between uncertain worlds.*

Julie Gough

Shells, cuttlefish bones, rope, coal, lengths of tea-tree, clothing, tools, book pages, chairs, tables, beds, carpets, antlers, cutlery, crockery, paper, shoes, curtains, maps, documents, bricks, wallpaper, wool, fabric, seaweed.

These are just some of the materials that Julie Gough uses in the creation of her artwork. An obsessive collector, sorter and investigator, she has a clear and unwavering sense of determination about the objects, information or artefacts she needs to find for each project she tackles. She will travel long distances by car, air, canoe, ferry or on foot to find a particular type of shell or plant, or to take photographs that will form the basis of an artwork. In her search she will camp on remote beaches, sleeping in a tent beneath the stars and cooking over a small fire. She will spend hours in libraries and state archives, trawling through documents and microfilm in search of clues about her Tasmanian Aboriginal heritage. She will transcribe historical records by hand over a period of weeks – word by word, page by page – until every piece of evidence has been absorbed through the re-recording process. She will fall asleep at 3 am, sitting upright over an artwork that demands to be finished. Gough is a driven artist – and she also has the fearless curiosity of a detective and the dedicated patience of an archivist.

*Malahide, 2008.*  
Fingal Valley coal necklace on  
dropped Northern Midlands antlers,  
200 x 133 x 35 cm. Collection of the  
Art Gallery of South Australia.  
Photograph by Jack Bett.





The artwork Gough creates from the disparate materials she collects and combines is essentially concerned with the reinterpretation of the relationships between history, culture and identity. In particular, it challenges our understanding of officially recorded history and creates new ways of engaging with the past. Gough transforms the objects and other materials she collects into new artefacts that are both strange and familiar and test our reading of their original meaning. As such, Gough's work is also about the nature of truth. It invites us to question our perceptions of the world and the stories that are important to our understanding of the origins of those perceptions.

While Gough tackles her art projects in a methodical manner, she conveys her ideas using a range of strategies that are not straightforward to categorise. A number of her works clearly fall under the label of installation, but many are more readily associated with sculpture, collage and the documentary practices of conceptual art. Gough is truly interdisciplinary – just as she collects materials from a wide range of sources, so she manipulates them in the studio, using strategies from whatever art or craft practice she deems most appropriate for the particular project she is working on at the time. This might range from laboriously burning text into timber surfaces using a pyrographic tool to producing digital prints and videos. Gough is not afraid to meld practices associated with amateur crafts with those of contemporary high art.

Work such as *The Ranger* (2007), which was shown in the South Australian School of Art Gallery, clearly uses the strategic devices of installation. It lures us into a dream-like world based on the diaries of John Scot, a sealer who lived on King Island, north-west of Tasmania, with his two Aboriginal wives and three children in the early 1800s. Gough creates the imagined living spaces of Scot and his family and those of 'The Ranger', an unknown Aboriginal woman who also lived on the island but led a solitary and furtive existence. The installation consists of carefully placed groupings of worn, second-hand furniture, including a desk and chair, an open wardrobe, a bed and side-table, and four chairs facing each other in a cross-shape on a square of old floral carpet. All these items have been modified in one way or another using, among other things, spindly branches of tea-tree, piles of seaweed, passages of text from Scot's diaries, and large quantities of carefully stacked coal. Each grouping is also illuminated by a pool of light, creating the atmosphere of an elaborate theatrical set. We are invited to walk among the various scenarios that Gough has orchestrated so precisely. We stand before the sealer's coal-packed desk and picture him recording evidence of the Ranger's stealthy movements in his diary, or we gaze upon the Ranger's bed, imagining the dreams she may have dreamt while sleeping on her seaweed mattress and fur pillow. As we move among these scenarios, we are urged to engage with the narrative embedded within each object and each piece of furniture; we become witnesses to the fragmented story of a group of people whose lives have been ignored by mainstream history. Gough has used the theatrical potential of installation to transport us both physically and psychologically into a world where a lost past has become a dream-like reality.

*Return* (2006) is another installation work by Gough that was created site-specifically for an outdoor exhibition at Invisible Lodge, Friendly Beaches, on the east coast of Tasmania. As we stroll along the beach and climb over the dunes, we come across an extraordinarily oversized necklace made from hundreds of abalone shells strung together on a massive rope. Our encounter with this enormous artefact reduces us to Lilliputians – we become the tiny discoverers of evidence of a culture that is far bigger than we could ever imagine. And that culture is immediate, embedded in the very land that we walk on. This same work was included in the 2006–2007 Asialink touring show, *From an island south*, where it was shown within the confines of a range of different gallery spaces. Although it loses none of its inherent power, our reading of the work is dramatically altered by its transformation



*The Ranger*, 2007.  
Installation at South Australian School of Art Gallery, University of South Australia, curator Mary Knights, 12 September – 2 October 2007.  
Photograph by Nici Cumpston.



*Return*, 2006.  
Installation at Friendly Beaches, Freycinet Peninsula. Exhibited at Ephemeral Art at the Friendly Lodge exhibition, February 2006.



*Ebb Tide (The whispering sands)*, 1998.  
Sixteen pyrographically inscribed lifesize  
ply figures of British people who collected  
Tasmanian Aboriginal people and cultural  
material placed in tidal flat at Eaglehawk  
Neck, southern Tasmania, variable  
dimensions. Collection of the artist.



*Forcefield*, 2007.  
Dead apple tree, bricks, copy of 1825  
magistrate's report, timber, pages from  
*The Fabrication of Aboriginal History*.  
Exhibited in Thresholds of Tolerance at  
the Australian National University  
School of Art Gallery.



*We ran/I am. Journal of George Augustus Robinson, 3 November 1830, Swan Island, North East Tasmania: 'I issued slops to all the fresh natives, gave them baubles and played the flute, and rendered them as satisfied as I could. The people all seemed satisfied at their clothes. Trousers is excellent things and confines their legs so they cannot run'*, 2007.  
Calico, 14 photographs on paper, earth pigments, c.2.00 x 7.50 x 0.05 m.  
Photography by Craig Opie; 'Map of the Black Line: Military operations against the Aboriginal inhabitants of Van Diemen's Land: No. 9 field plan of movements of the military', courtesy of the Tasmaniana Library, State Library of Tasmania; trousers by #49 CWA Hobart. Collection of Devonport Regional Gallery.



from sandy beach to white-walled gallery. The hundreds of pearlescent abalone shells are now suspended vertically from two wall brackets to form a shape that symbolically represents a map of Tasmania. Once again, we become aware of the powerful relationship between culture, place and history, but in this setting we contemplate the work and the ideas it conveys from the objective distance of an observer within the gallery. On the beach, we are participants, our feet sinking into the very sand in which the giant necklace has been preserved.

*Ebb tide (The whispering sands)*, 1998, is another installation in which site plays a vital role in the way we engage with the ideas underpinning the work. Along the tidal flats at Eaglehawk Neck on the Tasman Peninsula, we encounter sixteen life-sized silhouettes of British colonials, fashioned from plywood. Emerging from the sea at differing heights depending on the time of the day, these figures are shadowy representations of individuals who were involved in the misappropriation of Aboriginal culture, anthropological data and human remains. They alternately sink below and rise above the sea level, caught in the endless rhythm of the tides. The figures have become part of the landscape in which they have been placed, producing an eerie visual reminder of an aspect of our nation's history that refuses to be washed away, even by the continuous, powerful erosion of sand and sea.

Back within the gallery, *Forcefield* (2007) is an installation that invites us to obliterate the authority of officially printed text with our feet. Our goal is to reach a fireplace – the heart of the home – from which sprouts a large and ghostly apple tree, a reference to Tasmania as the Apple Isle but also a symbol of the beginning of its colonial history. The idea for the work was motivated by an original magistrate's report from 1825 that records the shooting, by Dr Jacob Mountgarrett of Longford, of twelve-year-old Dalrymple Briggs, one of Gough's Tasmanian Aboriginal ancestors. Although the child survived, she appears to have lied in court about the circumstances of her shooting and contradicts the accounts of other witnesses, probably under pressure to protect her colonial master from a legal conviction. To convey the silencing of her young relative's ability to speak the truth, Gough juxtaposes Briggs's unsupported testimonial with Keith Windschuttle's infamous *The Fabrication of Aboriginal History*, published in 2002. The mantelpiece of the fireplace is pasted with a copy of the magistrate's account of Briggs's shooting, but to reach it we have to walk across a carefully gridded floor-covering made from the pages of Windschuttle's tainted version of history. To read one text, we must wipe out another. The destructive markings of our shoes transform the meaning of the work, for without our active participation, our understanding of little Dalrymple's fate remains in a state of limbo. *Forcefield* thus requires our physical engagement with the work to bring it to some form of resolution. Gough has used this installation strategy to encourage a literal, as well as conceptual, awareness of the paradoxical links between truth and history.

But many of Gough's works are not installations and engage our attention using other formal approaches. For instance, in *We ran/I am* (2007), she combines photography and mixed media using a key strategy associated with conceptual art. In this work, a map of Tasmania, a series of black and white photographs and seven pairs of calico trousers are pinned to the gallery wall. The images are of Gough running desperately through the Tasmanian bushland. She is actually running through specific sites, all marked on the map of Tasmania, that were part of the notorious 'Black Line' of 1831. (The aim of this brutally devised military operation was to move from south to north along an imaginary line, systematically eradicating all the Indigenous inhabitants of Tasmania.) Beneath the images of Gough charging through the bush is an orderly row of the calico trousers she wore as she ran, each stained with remnants of mud, grass and dirt from the sheer physical effort of running as fast as possible. The trousers themselves are replicas of those distributed to the Aborigines in the 1830s by George Augustus Robinson in his role as conciliator of



Aborigines in Van Diemen's Land. He records in his journal: 'The people all seem satisfied with their clothes. Trousers is excellent things and confines their legs so they cannot run.'<sup>1</sup> Gough created *We ran/I am* in response to this remarkable statement but, rather than offering us the three-dimensional experience typical of installation, here she presents us with the literal documentation of the making of the work. This strategy harks back to the conceptual art movement of the 1960s and 1970s which was more concerned with concepts and processes than it was with visual aesthetics. *We ran/I am* presents us with evidence – photographic and material evidence of the artist's challenging performance – that demonstrates the ever-presence of the past and its persistent impact on current generations of Aboriginal Australia. As we stand before the images of Gough running, the dirty trousers and the map, we are able to piece together a disturbing narrative. While the documentary nature of the work insists that we maintain an objective distance from that narrative, the underlying message of the work is no less powerful than in installations such as *The Ranger* and *Forcefield* where our engagement is more experiential.

Many of Gough's other works also use documentation in combination with sculpture, photography and mixed media to question and challenge issues about the complex relationships between truth, history, culture and identity. The *Craft for floating home series* (2005) makes a particularly powerful personal statement. At the time, Gough was, in her own words, 'living in exile' in Townsville in northern Queensland. Her longing to return to her Aboriginal homeland in Tasmania became the impetus for constructing four rafts from a range of found materials, including driftwood, coconuts, cuttlefish bones, sea pumice, rope and plastic. She launched these crudely fashioned crafts into the waters of northern Queensland and tried to paddle her way southwards. Of course, her efforts were a symbolic gesture, driven by an innate desire to navigate back to a place and a time she herself acknowledges will always be just out of reach. In the gallery, this gesture is presented in the form of documentation: the four rafts are suspended from the ceiling so that we can examine them from various angles, as if in a museum. Looking through the rafts, we see pinned to the wall a digitally enlarged print of Gough paddling into unknown waters – photographic proof of her attempt to float home.

Around the same time as the rafts were constructed, Gough also threaded giant necklaces from pumice, beach coal and driftwood. These necklaces, like the giant rope and abalone version entitled *Return*, are familiar yet strange, clunky yet also beautiful. They are weird, decorative objects that evoke a primordial relationship with the land and the sea and take us back to a time where history is inscribed within objects rather than with words. To Gough, the necklaces are imbued with magical properties and she refers to them as 'life-preservers' and 'memory retainers' that become symbolic emergency vehicles for bringing her home: 'My sense is that if I drowned with these around me it would be in the arms of the sea and the maker of all necklaces...'<sup>2</sup>

This series of works offers a deeply personal insight into the motivations that drive Gough's artistic practice. One year later, in 2006, she created *Locus* for the Sydney Biennale, this time fashioning a canoe from hundreds of cuttlefish bones, most of them gathered from the beaches of north-eastern Tasmania. This magic, flying vehicle was suspended in a vast forest of tea-tree, as if about to make a crash landing. Not long after, Gough returned to live in Tasmania.

The body of work Gough has produced since the early 1990s reflects an extraordinary variety of materials, artistic strategies and meticulously researched ideas that examine the themes of truth, history, culture and identity. In the early stages of her career, Gough's focus was on reclaiming and reconfiguring existing objects and artefacts that represent Aboriginal culture and history. The various items she obsessively collected during this period were dominated by a kitsch aesthetic and the resultant artwork often reflected a

1 Robinson, G. A., Journal entry for 3 November 1830, Swan Island, north-east Tasmania, in Plomley, N. J. B. (ed.), *Friendly Mission: the Tasmanian journals and papers of George Augustus Robinson, 1829–1834*, Hobart: Tasmanian Historical Research Association, 1966, p. 266.

2 Gough, J., artist's statement: 'Some commentary about the necklace works: *Drift*, *Seam*, *Lifebearer* and *Raft* and *Transmitting Device* in my solo exhibition *Intertidal* at Gallery Gabrielle Pizzi, 10 May–4 June 2005'.



*Craft for floating home*, 2005.  
Coconuts, driftwood, pumice, cuttlefish bone, rope, plastic, timber, shells, c.40 x 80 x 150 cm. Exhibited at the Linden Centre for Contemporary Arts, Melbourne.



*Locus*, 2006.  
Tasmanian tea-tree, cuttlefish bone, paper, 4 x 5 x 5 m. Biennale of Sydney 2006. Photograph by Adrian Lander.

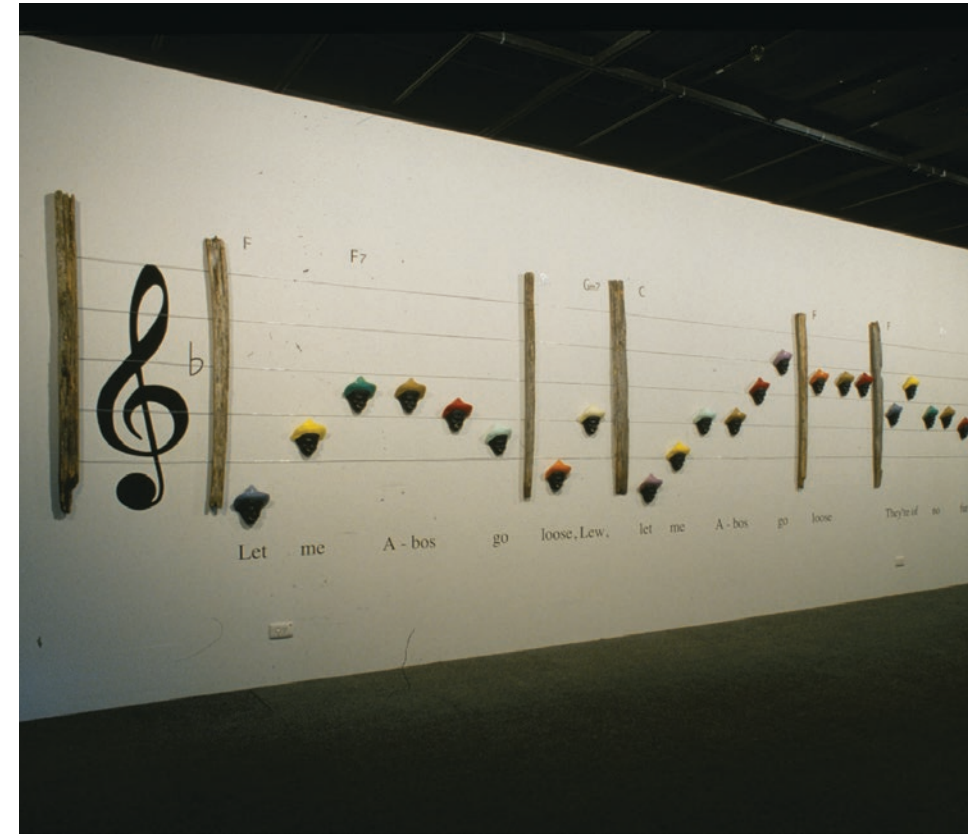


dark sense of humour, underscored by a typically disturbing sense of unease. For example, in *The Trouble with Rolf* (1996), Gough reinvented the musical notation for Rolf Harris's song, 'Tie me kangaroo down, sport', to expose a lyrical arrangement in which Aborigines are referred to in the same breath as Australian fauna, and in *Imperial Leather* (1994), she made her own soap on a rope from found cast caricatures of an Australian Aboriginal boy and hung them on a Union Jack made from blood-red towelling. Gough has reworked, among many other items, old shoes, curtains, clothing, kitchen tools, postcards, pulp fiction – even a washing machine. Every object incorporated into an art project is carefully reworked and combined with other elements to create new narratives about our collective history.

In her more recent work, Gough demonstrates a much greater use of natural materials, a result that appears to come from a closer personal engagement with the land. She often camps on the north-east coast of Tasmania, walks great distances along stretches of beach and through tracts of bush, and dreams beneath the stars of the southern night sky. She collects shells, driftwood, beach coal, tea-tree, cuttlefish bones, kelp and naturally occurring oxides to create her personal artefacts that challenge our understanding of the links between history, culture and identity, but also fuel her own unquenchable desire to connect with and make sense of her fragmented past.

But Gough's work is not always confined to themes associated with her Aboriginal heritage; she also tackles the issues of truth, history and culture in a broader context. For example, she has made work for the Liverpool Biennale that confronts the mistreatment of orphaned children who were forced to work in a pin factory in the 1800s, and in Utah, the headquarters of the Mormon Church, she created an installation that questions the links between truth, fiction, science and the supernatural.

Gough is a fearless and unstoppable artist.



*The Trouble with Rolf*, 1996.  
Fence posts, fencing wire, acrylic medium on plaster, vinyl lettering, c.240 x 400 cm.  
Collection of the artist.



*Imperial Leather*, 1994.  
Cotton, wax, masonite, 149 x 204 x 15 cm.  
Presented through The Art Foundation of Victoria by Gabrielle Pizzi, Member, 1995.  
Collection of the National Gallery of Victoria.



# Julie Gough and Tasmania

James Boyce

*Stand at the crossroads and look, ask for the ancient paths,  
ask where the good way is, and walk in it,  
and you will find rest for your souls*

Jeremiah 6:16

Contemporary culture remains incapable of living with the enormity of what Britain did in Van Diemen’s Land. With heritage sound bites packaged as truth, the monumental pain of founding a society with 72,000 convicted criminals is transformed into trivia. Even token acknowledgement that the island was already home to an ancient culture that had survived for over 30,000 years, about three times as long as homo sapiens had lived on the British Isles, has led to little more than a squabble over dead bodies. For in the end, was not our own immaturity the real lesson of the sorry history wars?

With the foundation story of white Tasmania outside of our imagination, we have almost no capacity to envision the white ‘savages’ (as those charged with the conversion and civilisation of the convicts often called them) as they are let loose in the land, to serve in their masters’ conquest of its well-watered, beautifully maintained hunting grounds. Our habit is to rush quickly to ‘the end’ of the narrative, when just three decades after that first invasion began in 1803, a peculiar, self-obsessed emissary of the Lieutenant Governor called George Augustus Robinson seeks out the couple of hundred Aboriginal survivors of the invasion and, in a macabre twist, sends them to a secure island exile in Bass Strait, so *they* can be converted and civilised.

It is not surprising that the few hundred victors of the conquest (the self-proclaimed gentry who owned the grasslands and governed the island from the 1830s were a small, if not select, group) were eager to put the past behind them and aggressively sell a new story, in which white criminals and black savages would be kept in their proper place. In the place they renamed ‘Tasmania’, we were told that enterprising free settlers had overcome convict sloth and Aboriginal barbarity to successfully build a little England.

Even those who have tried to remember Van Diemen’s Land have generally only confirmed its otherness. Was this *our* island home we were talking about? Empirical history has struggled to tell the story of a society which, for most white folk (themselves largely products of a pre-industrial society) as much as the Aboriginal people, was not for the writing down. The early nineteenth century almost became ‘pre-history’, belonging to the eons of time before ‘real’ history began. It is true that the worship of the written word did allow historians to say a lot about some important matters – the penal system, the ferocious fighting of Australia’s best documented internal war between the colonial government and the Aborigines (called at the time ‘the Black War’), and economic and political development defined around wool and ‘self-government’, among other issues. But did our writing inform or distort the story of the land and its people? Too often we made it even more difficult to encounter the human beings, ancient custodians and new exiles, who suffered and endured through extraordinary and terrible times. The primary question easily gets obscured: how were homes rebuilt in the ash?

We are fortunate indeed that, despite generations of quiet mocking, and explicit shame, we have retained something of blessed memory. Tasmania is a society which, after the initial land grab of the 1820s and 1830s, never boomed. Whereas in New South Wales (the other principal penal colony), convicts had become a demographic minority as early as the 1840s, comparatively few free settlers ever came to Tasmania, and this slowed to a tiny trickle once all the grasslands had been given away. The result was that long after transportation ended in 1853, convicts and their descendants continued to be the large majority of the population, and many of them continued to live a pre-industrial, subsistence-based way of life. This continued right through to the middle decades of last century, with echoes into the present day. Such communities might not talk much but they sure have their memories.

Meanwhile, on the Bass Strait islands, and pockets of the mainland, something even more extraordinary endured. As early as the 1840s there were flourishing Aboriginal communities on islands surrounding Wybalenna (the name given to the official Aboriginal establishment founded by Robinson on Flinders Island where Aborigines were exiled and died). In these unofficial settlements, communities which had been established by white sealers (mostly former convicts) and Aboriginal women grew to become sufficiently resilient and resistant to every effort to disperse and dispel even after the white invasion reached the islands in the 1870s.

So here, in the backblocks, memory endured. This wasn’t a straightforward business. No one knew then or knows now what to think of the sealers – the often brutal men who, in pursuit of their own freedom away from masters and magistrates, forced hundreds of Aboriginal women into slavery, but who ultimately provided a degree of sanctuary from the crushing, killing degradation of official protection.

For the historian at least, little else remained a mystery. How quickly and imperceptibly the sealers’ captives were transformed into proud matriarchs lobbying for their people’s basic rights, and brutalised convicts built resilient communities where daily work and humble living buried horror into the earth they so diligently tended. We know almost nothing of what went on during this quiet rebirth, for no one wrote about it much, and



unable to create a convincing narrative of cause and effect, or to simply honour the unknown, we safely 'debate' peripheral matters of little import to the present.

But memory can't be confined by history, especially when you love a place. Most folk didn't read much more than they wrote, so historians never monopolised the past. Nor was it all down to people. I am too much a product of my culture and discipline to be able to discuss such matters as the history of genocide and mistreatment in a mature way, but even I know that the land remembers. How many rational white folk have I met who also acknowledge that they sense something here? People *know* that the past is not all safely dead and buried. Is this not one of the reasons that so many Tasmanians gaze with wonder on our old growth trees as living witnesses to the 200-year-old conquest, and grieve so deeply when they, too, are put to premature death?

Perhaps it is because of this non-rational sense that, defying modern homelessness, from the 1970s Tasmania became a global centre of environmental consciousness and people began proclaiming a new relationship with the land. There also occurred during this time a contemporaneous outpouring (something of a reality check to Green romanticism, especially in relation to the celebration of 'wilderness') from the Aboriginal descendants of those who had sustained their communities in the backblocks, proudly proclaiming their heritage and publicly announcing their inspiring stories of survival.

Since the 1970s, historians have struggled to catch up with this renaissance and still have but partially done so. By contrast, artists have been at the forefront of renewal, leading us beyond the constraints of the written word. Largely (although never completely!) standing in a space beyond the petty squabbles and the packaged sound bites, Indigenous and non-Indigenous artists have explored relationship to land, culture and their own ancestors, and probed the imagination as to what it has meant, and still means, to live *here*. In this renaissance, the past has been rescued from its exile and our quiet sense of 'something more' has been breathed into nascent life.

Julie Gough has been at the forefront of the proclamation of memory. Julie's art traverses the boundaries of time, culture and even race. I don't mean by this that she 'builds bridges'. This would be to trivialise the honesty, beauty and suffering embodied in her encounter with the land and her diverse ancestors. Rather, Julie's work is earthed in the land and immersed in the totality of our history. No place or persons are quarantined, and past and present encounter each other, often mediated by tea-tree, she-oak, kelp and rocks. The land invades even the most sacrosanct of British cultural space, as was so memorably expressed when her work was brought into the colonial art gallery of the National Gallery of Victoria where it could reach out to its esteemed but homeless sisters hanging on the walls. Nature erupted in a bed, rocks appeared in wardrobes, and tea-tree occupied the hearth in the most respectable of surrounds! Julie Gough sees through the empty, greedy ideology of free-settler fantasy: the reproduction of 'Little England'. Something *new* was happening here, with or without the permission of the ruling class.

Julie's art honours an indestructible spirit sustained within conquest. In a community art project titled *The Ranger* on King Island, Julie drew on fragments of a sealer's diary to remember a lone Aboriginal woman ('the Ranger') who lived alone and free on the island in the 1840s in a hut decorated with motley fragments of clothing. Similarly a young Aboriginal horse thief, whose freedom ride through the bush is known only through a notice in an 1823 newspaper lamenting her speed, is remembered in three *Escape* images (part of the 2008 Fugitive History Exhibition).

Julie's invitation is always for us to meet with the forgotten, the unimportant, the 'little people'. Even the orphans of Liverpool (*HOME sweet HOME*, 1999), known only through a pauper grave, are belatedly comforted with a maternal pillow, through a healing touch that is as much ours as theirs.

Julie Gough also confronts power head on, sometimes taking fragments of historical primary sources out of their familiar confines and placing them in a context in which they resonate with contemporary force. Her contribution to the history wars, *Blood Counts* (2004), uses excerpts of Robinson's journals so effectively that it should have left us wordy protagonists gazing in shame from the mud.

Julie also understands that the conquest of Van Diemen's Land is by no means 'over'. In her 2007 exhibition, *Musselroe Bay* (part of her ancestors' country of north-east Tasmania), she presents modern property subdivision as a form of dispossession: 'My country is out of my price range'. The work asks the viewer to consider where real belonging is to be found: in private real estate or a kelp carrier? In receiving the gifts of the earth or appropriating it?

Julie's work is important precisely because it does *not* reconcile or nuance the past. It has become fashionable in historical accounts to convey the 'complexity' of the frontier, and explore how resilient survivors adapted and changed in the context of a vigorous cross-cultural 'encounter'. Sometimes it seems as if the victims of a horrific invasion were engaged in some sort of personal growth exercise. In such history, as in the popular politics of reconciliation, Aboriginal endurance becomes a qualification to suffering, and bridges are prematurely built to hide the true path that leads nowhere.

Julie's art never takes a short cut. With passionate integrity, uncompromising honesty and spiritual maturity, the artist invites us to open our hearts wide and find life not through qualifying the pain of the past, but in walking more deeply into its wound. She invites us not to be dispassionate observers of 'history', but to cross the paper-thin line of consciousness which separates the past from the present. She is taking us beyond the empty choice of counting dead bodies or documenting 'cross-cultural encounter' into the place of terrible deeds and unimaginable horrors, and yet where new life was born. She is inviting us to look and question the meaning of real homemaking and mature reconciliation.

To gaze into Julie Gough's art is to know courage and to receive strength to take our own next step on the journey. It is a path that for the realist, the pragmatist and the strict empiricist is a waste of time. Better to build practical roads that keep us warm and dry, they say. Never mind that such travellers go so fast that they miss the ancient paths. In their view, at least we are all getting along better, feeling happier and only talking about matters of which we are certain.

The easy road is as wide and tempting for historians as it is for politicians. It is a road which speeds past places like Van Diemen's Land so that its people, and part of ourselves, remain exiled in the distant mists of time. Thank God for artists like Julie Gough who invite us into this mist, in the knowledge and trust that it embraces our home.





## Ready-mades for repatriation, poetic re-enactments and comic performances for the camera

Khadija von Zinnenburg Carroll

*Break a vase, and the love that reassembles the fragments is stronger than that love which took its symmetry for granted when it was whole. The glue that fits the pieces is the sealing of its original shape. It is such a love that reassembles our African and Asiatic fragments, the cracked heirlooms whose restoration shows its white scars. This gathering of broken pieces is the care and pain of the Antilles, and if the pieces are disparate, ill-fitting, they contain more pain than their original sculpture, those icons and sacred vessels taken for granted in their ancestral places. Antillean art is this restoration of our shattered histories, our shards of vocabulary, our archipelago becoming a synonym for pieces broken off from the original continent.<sup>1</sup>*

Derek Walcott, Nobel Prize Lecture 1992

**Establishing shot:** An English bathroom brimming with things collected from the beach. The sink is covered in sand and sludge washed from the artist's fossicking. She's stopped a moment and taken the camera to film the work of this weekend away. For whom, it is not clear, but the quasi-crime scene must be filmed. It's as if the fragments are collected from the shores of the continent for which the archipelago is a synonym, in Walcott's imagination, for 'pieces broken off from the original continent'.

Why use the camera and durational video to glue the fragments of history together? It is not the filmic outcome, but the documentation of assembling history from fragments that drives Julie Gough as an artist. The camera is the witness to her choreography of ready-mades. Preferably performed alone, her process is internalised and on film appears slow and banal, ludicrously edited in real time, the action so slow that it becomes tragically comic. Gough's impossible acts of restoration of our shattered histories display an ironic, slapstick humour. In *Traveller* (2013) one sees a video of the artist stalking around the

Photo emailed to author from artist, titled 'I love hotel bathroom art labs!', 20 October 2013.

<sup>1</sup> Walcott D., 'Nobel Lecture: The Antilles: Fragments of epic memory', *Nobelprize.org*. Nobel Media AB, 7 December 1992, viewed 13 January 2015, <[http://www.nobelprize.org/nobel\\_prizes/literature/laureates/1992/walcott-lecture.html](http://www.nobelprize.org/nobel_prizes/literature/laureates/1992/walcott-lecture.html)>





countryside, performing a historical re-enactment of her ancestor who was blocked from crossing the Tasmanian country by settler fences (see p. 237).

The time-based medium in Gough’s later work enables an absurdist comic duration. The repetition of actions *ad absurdum* could be choreographed without pauses, as the earlier *We ran/I Am* photographic series of fence-ranger works were. The ready-mades of Tasmanian historical materials act as the score for Gough’s performances for the camera. It is a shift from an assemblage of ready-mades to a re-enactment of colonial history on camera that is significant in Gough’s video works. She began to make videos in 2009 and they have progressively become central to her late practice. Her choreography of ready-mades becomes ephemeral and time-based, rather than solely reliant on the resonant materiality of evidence, which other essays examine in this collection.

The medium of video holds particular potential for Gough and other artists who work on ‘the cracked heirlooms whose restoration shows its white scars’. Gough suggests that video enables a certain going back and forth, ‘to the progenitor period – the onset of my ancestors being a colonized people. From that point, in which I have since been enmeshed, I now intermittently move back and forth between then and now, largely due to the potential of the medium of video’.<sup>2</sup> What was once a private process, conducted over a weekend in a hotel bathroom, for example, can become a central part of the exhibited work. For an artist driven by a constant process of searching, the real-time medium of video accompanies the search.

Julie Gough’s presence is not a performance for the camera in the same way that it is for other performance artists, such as Yvonne Rainer, Martha Rosler or Andrea Fraser. Their works are characterised by institutional and feminist critiques that use their bodies as a central focus for the camera. While Gough appears in her own videos as protagonist, she never addresses, acknowledges or seems to control the camera. It is held for her by a family member who has to likewise suffer the trek through Tasmanian bush while Gough’s own hands are at work.

*The Lost World videos*

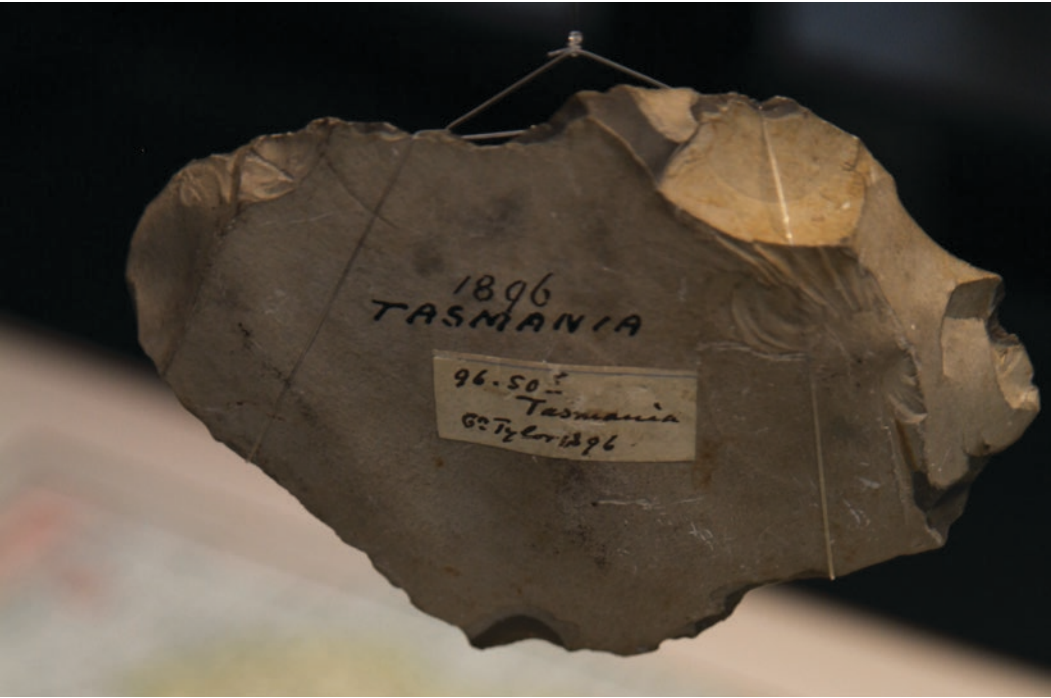
*The Lost World (Part 2)* was Gough’s first solo exhibition outside of Australia. Travelling to the UK to work on this exhibition over several years (2010–2013), she also explored her Scottish father’s family ties. She was confronted on one hand with the inherent racism of museum anthropology collections and a British public brimming with questions about mixed race and authenticity. On the other hand, the discourse of contemporary global artistic identity repositioned the way she presented her trajectory from the Goldsmiths MFA program (1998).<sup>3</sup>

For *The Lost World (Part 2)* installation she decided to research the Tasmanian stone

*We ran/I am*, 2007. *Journal of George Augustus Robinson*, 3 November 1830, Swan Island, North East Tasmania – ‘issued slops to all the fresh natives, gave them baubles and played the flute, and rendered them as satisfied as I could. The people all seemed satisfied at their clothes. Trousers is excellent things and confines their legs so they cannot run’, 2007 (detail). Digital photographs on paper, 10 × 15 cm. Photography by Craig Opie. Collection of Devonport Regional Gallery.

2 Interview with the author.

3 J. Gough, ‘The Possessed Past. Museums: infiltration and outreach’, symposium paper, McDonald Institute of Archaeology, the University of Cambridge, 23 October 2013.



tools, which are, as one archaeologist reported, ‘very primitive’ surface archaeology. They were collected without much attendant textual archive in the late nineteenth and through the twentieth century.<sup>4</sup>

The absence of Aboriginal place and persons’ names in the archived collection at the Museum of Archaeology and Anthropology at the University of Cambridge (MMA) incited Gough to remap these stone tools according to her knowledge of all the Indigenous place names in Tasmania. In her exhibition of the Tasmanian archaeology, Aboriginal names are presented, where known, and a blank label where they are not known. This is to contrast with the inadequate catalogue entry the museum archive offers. Gough was astounded, being in England, to see that parts of Tasmania were renamed after English counties. The arbitrariness of English names cut and pasted into the colony sit as abstractions that conceal themselves as ontological ‘truths’. Gough’s re-enactment of the social scientists’ processes of searching, finding, collecting, naming and classifying reveals methods and structures of thinking through language.

*The Lost World* suspends the matter and language of the Tasmanian archive, partly as recovered and repatriated but mostly as impossible. Loss is reflected in the dark matter suspended in the lower half of the Victorian vitrines. One may recall *The Tempest* when viewing this exhibit: ‘Those were pearls that were his eyes, and those were Tasmanian shells that were her threading together, as women, shimmering.’

Threading shells may not carry the iconography of political action, but as Edward Said wrote of the unique aesthetics of the invisible, because people and practices are invisible, any proof of them is a political action.<sup>5</sup> Gough’s contemporary and thus anachronistic use of the archive presents an effective strategy for decolonisation by wrenching colonial artifacts from the terms in which they were once cast and letting them unsettle the settler discourses about Australian art history.<sup>6</sup> For the materials in her work hold the quality of the settled natural object, the shell, the surf and the wind that bore them. Her use of the materials, resonant with the historical perceptions she seeks to subvert, reflects physical and conceptual entanglement.<sup>7</sup> In *The Lost World* the ready-made protagonists are the stone tools representative of the stone-age culture standard in Australian archaeology collections.

*Lost World (Part 2)*, 2013. HDMI video, H264, 16:9, colour, sound, 1 hr 15 min 32 sec, edited by Jemma Rea.

4 J. Gough, ‘The Possessed Past. Museums: infiltration and outreach and *The Lost World (Part 2)* project’, in K. von Zinnenburg Carroll (ed.), *The Importance of Being Anachronistic*, Melbourne: Discipline, 2016. See also D. Viejo-Rose, ‘Eternal, impossible, returns: variations on the theme of dislocation’, in *The Importance of Being Anachronistic*.

5 M. Schmitz, ‘Between art(e) fact and matter of (f)act: resistive strategies in Emily Jacir’s “Material for a Film”’, conference presentation, *At Work in the Archive*, Sainsbury Institute for Art, University of East Anglia, 8–9 May 2014.

6 K. von Zinnenburg Carroll, ‘Sartre’s boomerang: the archive as choreographed ready-made’, in *The Importance of Being Anachronistic*.

7 N. Thomas, *Entangled Objects: Exchange, Material Culture, and Colonialism in the Pacific*, Cambridge, MA: Harvard University Press, 1991.



Anthropologists following Nicholas Thomas are debating the terms of entanglement between Indigenous and modern.<sup>8</sup> Shawn Rowlands, for instance, argues that to analyse entanglement, as Thomas did, as a synthesis of desire, is to omit a close analysis of material entanglements and to question what entanglement is beyond the physical phenomenon.<sup>9</sup> Arguably it took the critics years to catch up and see that to deconstruct a mission blanket for thread rather than use it whole was a creative rather than ignorant act of the colonised. This slow change in the reception of ‘entangled objects’ follows what Gough has long been making in her remixes of material. In *Imperial Leather* (see p.103), for example, she sculpted soap, the very banal but insidious symbol of paternalistic civilisation in the colonies.

By choosing a cast of outcast stone objects, *The Lost World* decolonised the MAA’s archaeology archive through historical revision enacted as performance and visual representation. To take a stone tool, from the Tasmanian archaeology collection, and replace it in the form of a photograph, in the natural bush environment it was taken from, is Gough’s act of mimesis, or copying, returning or replacing, repatriating or resolving. Gough takes old stones and turns them into two-dimensional, distributable, contemporary representations of themselves. They left the museum collection storage in Cambridge to enter the circulation again of objects in the world.

This flick back and forth between forms of visual representation can be compared to other contemporary artists internationally, such as Thomas Demand, who constructs worlds in paper based on photographs from the newspaper. These are re-photographed and in turn exhibited as two-dimensional prints (the paper models are never seen except in the photograph). For instance *Gate* (2004) represents the surveillance devices at airport security, taking the perspective of a surveillance camera on the gate that Mohammed Atta passed through on September 11.

*The Lost World’s* physical stone is a digitised stone, a physical photograph of a stone replaced into the landscape. A stone, is a stone, is a stone. And then in reverse, through video, it is sent back again to Cambridge digitally, and it is screened together with a live video feed that shows the digital photo slowly disintegrating in Tasmania.

Live video feed

*The Lost World* is also a virtual world of projection and live video feed from Hobart to Cambridge. In this artwork, video is the spectral medium that communicates across distance but maintains it at the same time. Even an object collection as seemingly unassuming as the Tasmanian archaeology in Cambridge can be made to assert an uncanny absence in Tasmania.<sup>10</sup> The museum may hold the actual objects but, enlivened by their virtual return to Tasmania, these rocks become liminal. The projection holds the artefacts in their hovering between the real and virtual.

Gough is part of a larger community of Aboriginal artists in Canada as well as New Zealand and Australia who share artistic strategies. Wanda Nanibush’s live video stream to her community for the work entitled *Carrying* is made of live-feed footage from an existing surveillance camera on her reserve. The camera faces the dock where a boat comes and goes, carrying visitors, cottagers and supplies. The bay waters stretching out to a line of mainland in the background create a dramatic perspective out to the horizon, one that *The Lost World* denies its rock protagonists, who are portrayed close-up and thus decontextualised except for a slight frame of bedding, be it sand, sticks or tree stump.

Like *The Lost World’s* span between the museum in Cambridge and CAST gallery in Hobart, *Carrying* collapses time and space between the two worlds, the Anishinabe-kwe

8 N. Thomas, ‘Julie Gough’, in *The Importance of Being Anachronistic*.

9 S. Rowlands, ‘Entangled Frontiers: collection, display and the Queensland Museum, 1878–1914’, *Journal of Australian Colonial History*, vol. 13, pp. 183–206, 2011.

10 See Ellen Smith on anachronism in ‘Obsolescence and ephemera in postcolonial history’, in *The Importance of Being Anachronistic*.



artist in Toronto and the Beausoleil First Nation where she grew up. The internet and live feed make it possible to visualise ways in which other times and spaces carry with us and within our responses to space and place. While *The Lost World* looped endlessly day and night within the museum and out onto the exterior wall for passers-by to encounter as a portal to Hobart in the cold autumn nights in Cambridge, viewers watched the spring grass growing around the photographs as they disintegrated in the Tasmanian landscape. The pace of these live-feed works is slow and durational, described by Nanibush when she writes, ‘nothing really happens just like when you live there’.<sup>11</sup>

To find the poetry in the banal and to maintain a dogged will as an Aboriginal artist are qualities that the artists with whom Gough identifies have in common. It is what the American poet Raymond Carver put at the end of his laundry list of what you need to be a painter in his poem ‘What You Need for Painting from a letter by Renoir’:

*Indifference to everything except your canvas.*  
*The ability to work like a locomotive.*  
*An iron will.*

What would be on such a list for Gough, who is such a voracious experimenter with materials, not to mention prolific list writer and blogger?<sup>12</sup> To list her universe of materials here in this book would be to re-enact the absurd in Jorge Luis Borges’ 1:1, full-scale map of the world. Video enables Gough to document her movement through historical space and time, and she uses the absurdity of the 1:1 reproduction as a strategy to heighten the impact of the violence she finds in the colonial archive. This process is especially evident in the video *TAHO LC347* (2013) where she films from a tripod over her shoulder the act of typing archival records, accompanied by the bureaucratic noises of the archive. As the everyday in the archives unfolds on film, the banality of evil in the violent encounters she transcribes is heightened by the mimicry in her gesture: the artist digitising a copy of a document that was produced in the same cool, deadly vein. Her list of artist’s materials may differ entirely from Auguste Renoir’s which Raymond Carver cites in his poem. But the most important ingredient for what you need to be such an artist remains the iron will.

*Lost World (Part 2)*, 2013.  
HDMI video, H264, 16:9, colour,  
sound, 1 hr 15 min 32 sec,  
edited by Gemma Rea.

11 Wanda Nanibush, viewed 13 April 2017, <<http://www.nanibush.com/image-warrior.html>>

12 J. Gough, *Land Grants* (1825) – a roll call of (some of) the displacers and map (1824), *Black War ~ Van Diemen’s Land CSO 7578*, viewed 13 January 2015, <<https://blackwarvandiemensland.wordpress.com/land-grants-1825-roll-call-of-the-displacers/>> ; *Beyond the Pale – world immigrants to Van Diemen’s Land before 1900*, viewed 13 January 2015, <<http://vdlworldimmigrants.wordpress.com/welcome-enter-here/>>.



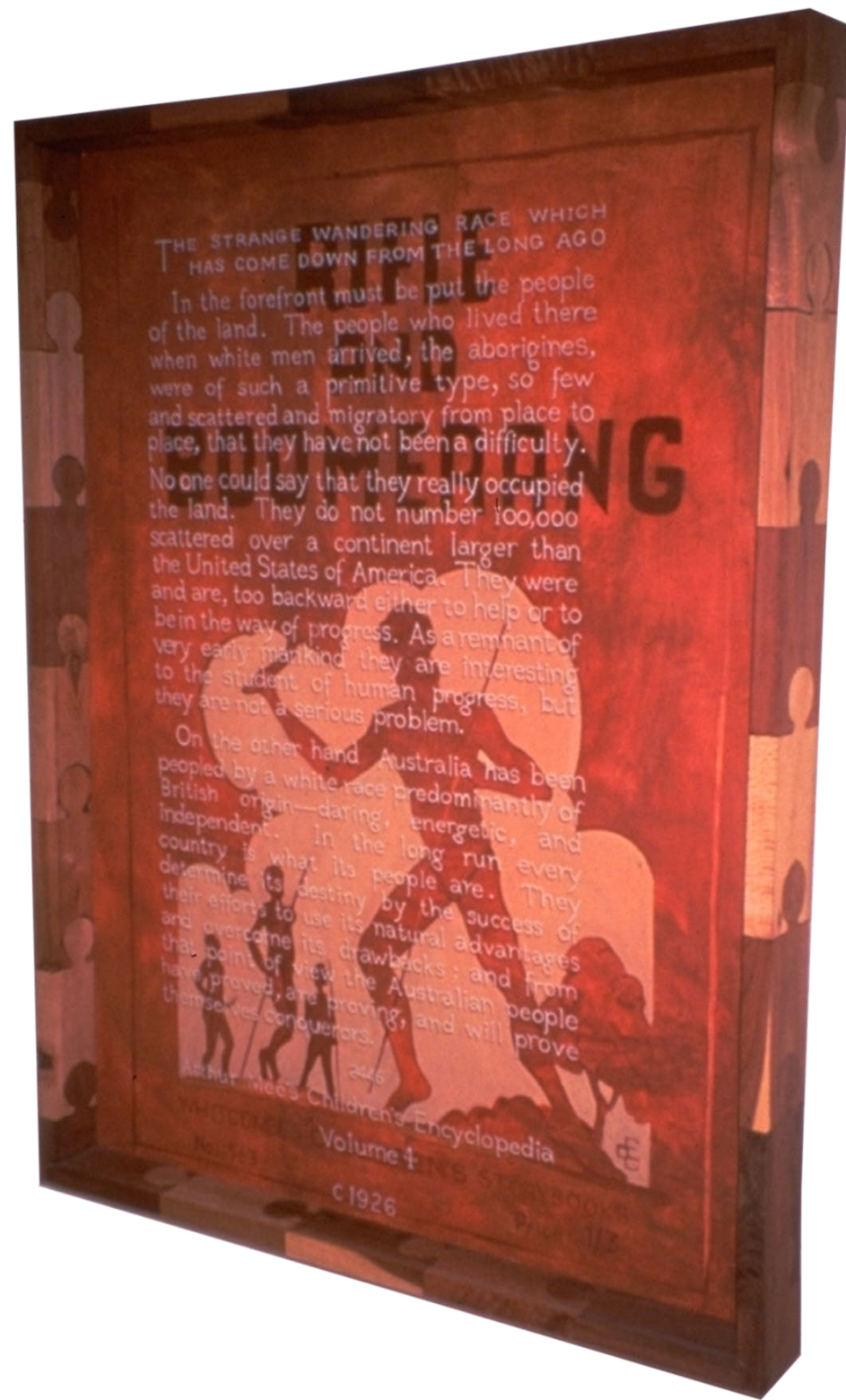


# Dark Secrets

*We ran/I am. Journal of George Augustus Robinson, 3 November 1830, Swan Island, North East Tasmania – 'I issued slops to all the fresh natives, gave them baubles and played the flute, and rendered them as satisfied as I could. The people all seemed satisfied at their clothes. Trousers is excellent things and confines their legs so they cannot run', 2007 (detail).*

Calico, 14 photographs on paper, earth pigments, c.2.00 x 7.50 x 0.05 m.  
Photography by Craig Opie; map of the Black Line: 'military operations against the aboriginal inhabitants of Van Diemen's Land: No. 9 field plan of movements of the military', courtesy of the Tasmaniana Library, State Library of Tasmania; trousers by #49 CWA Hobart. Collection of Devonport Regional Gallery.





*Rifle and Boomerang*, 1993. Oil on canvas, text on acrylic, nine Australian timbers, 1240 x 945 x 90 mm. Collection of the Powerhouse Museum, Sydney.



*Boxing Boys*, 1995. Found images, frames, Aboriginal boxers' names in ink transfer print on cotton, variable dimensions. Collection of the artist.

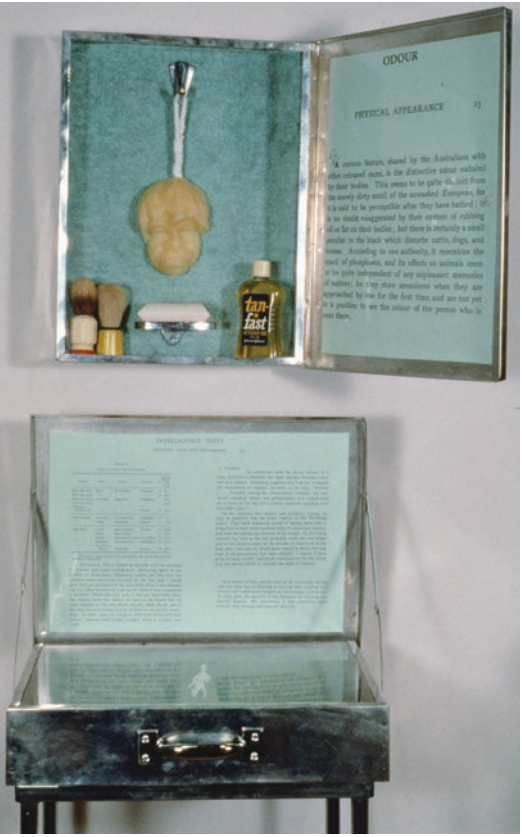




Medical series, 1994.  
Mixed media, variable dimensions.  
Collection of Tasmanian museum  
and Art Gallery.



Intelligence Testing – The Porteus Maze  
Test, 1994, Medical series, 1994 (detail).  
Tin, plastic, sawdust, paint, chrome,  
acrylic, 170.0 x 39.5 x 29.5 cm. Collection  
of the Tasmanian Museum and Art Gallery.



Physical Characteristics – Body Odour,  
1994, Medical series, 1994 (detail).  
Tin, oil, soap, wax, towelling, acrylic,  
40 x 30 x 8 cm. Collection of the Tasmanian  
Museum and Art Gallery.



*Fingerprint patterning*, 1994, *Medical series* (detail), 1994, Wax, maché, cardboard, tin, map. Collection of the Tasmanian Museum and Art Gallery.



*Eyeball Weight*, 1994, *Medical series*, 1994 (detail). Tin, plastic, found objects, acrylic, 30 x 26 x 22 cm. Collection of the Tasmanian Museum and Art Gallery.

*Earwax Consistency*, 1994, *Medical series*, 1994 (detail). Tin, wax, plastic, acrylic, mixed media, 5.5 x 29.5 x 40.0 cm, cabinet: 89 x 51 x 40 cm. Collection of the Tasmanian Museum and Art Gallery.



*Brain Capacity*, 1994, *Medical series*, 1994 (detail). Mixed media, variable dimensions. Collection of the Tasmanian Museum and Art Gallery.





*Physiological Adaptation to Cold*, 1994, *Medical series*, 1994 (detail).  
Tin, polystyrene, plastic, stainless steel, mercury, acrylic, 27 x 19 x 15 cm.  
Collection of the Tasmanian Museum and Art Gallery.



*Tooth Avulsion*, 1994, *Medical series*, 1994 (detail).  
Tin, synthetic and plaster teeth, mixed media, chrome, acrylic, 103.0 x 49.5 x 28.0 cm. Collection of the Tasmanian Museum and Art Gallery.



*Hair Differentiation*, 1994, *Medical series*, 1994 (detail).  
Tin, synthetic and human hair, wax, stainless steel, chrome, acrylic, 103.0 x 49.5 x 35.5 cm. Collection of the Tasmanian Museum and Art Gallery.





*Bad Language*, 1996. Paperback books, wood, plastic coated wire, 80 x 170 x 6 cm. Collection of the Art Gallery of Western Australia.





*Psycho* 1960, *Julie* 1965, *Luna* 1970, 1994.  
Mixed media, variable dimensions. Collection of the artist.

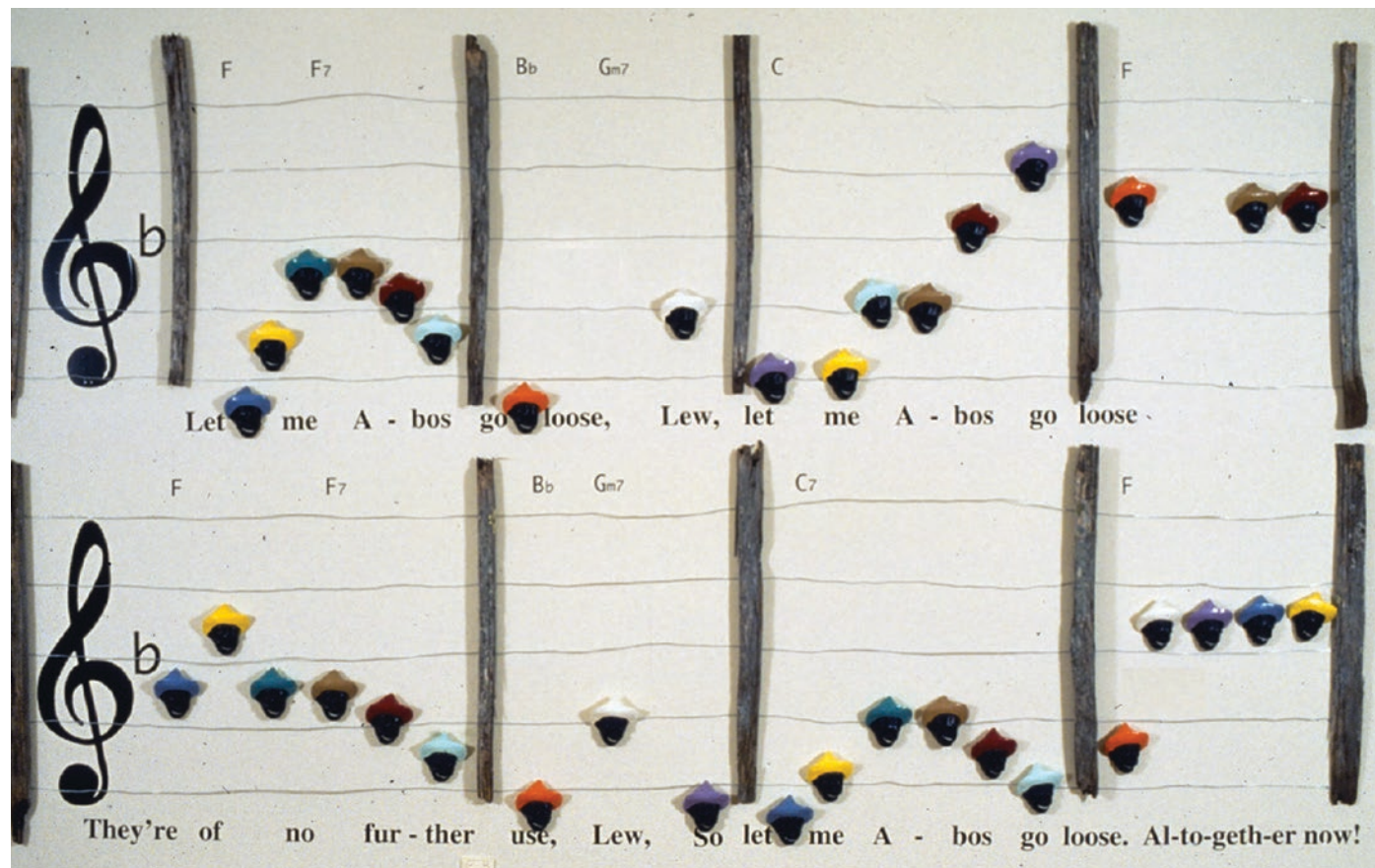


*Black Beauty*, 1997, *Black Beauty and Snow White*, 1997  
(detail). Mixed media, 70 x 35 x 15 cm. Collection of the artist.



*Snow White*, 1997, *Black Beauty and Snow White*, 1997  
(detail). Mixed media, 70 x 35 x 15 cm. Collection of the artist.





*The Trouble with Rolf*, 1996.  
Fence posts, fencing wire, acrylic medium on plaster,  
vinyl lettering, c.240 x 400 cm. Collection of the artist.

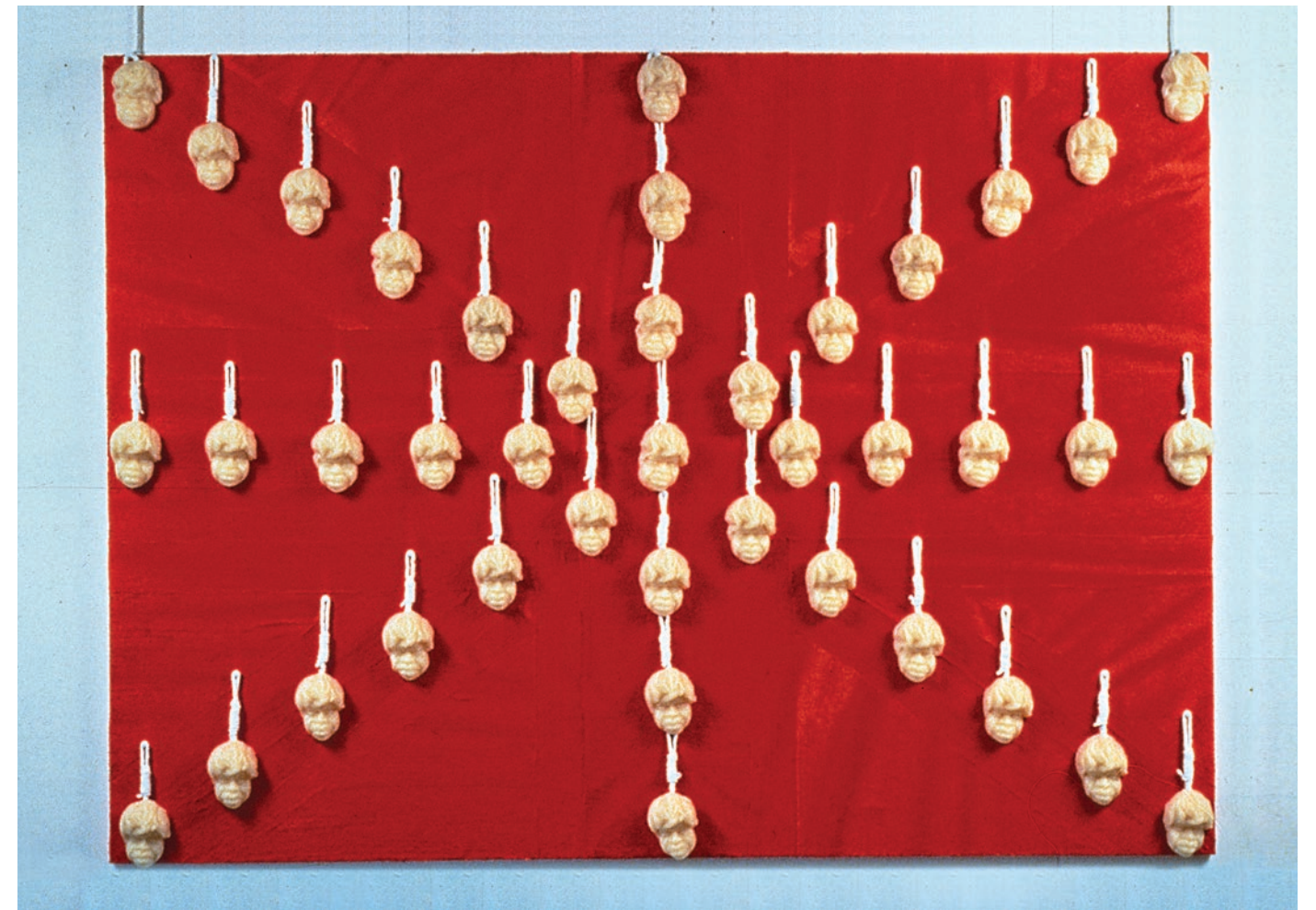


*mOTHER*, 1997.  
Mixed media, variable dimensions.  
Collection of the artist.





*Moree – Genetic pool, 1996.*  
Mixed media, variable dimensions.  
Collection of the artist.



*Imperial Leather, 1994.*  
Cotton, wax, masonite, 149 x 204 x 15 cm.  
Presented through The Art Foundation of Victoria  
by Gabrielle Pizzi, Member, 1995. Collection of the  
National Gallery of Victoria.





*Pedagogical (Inner Soul) Pressure*, 1996.

Forty pairs of second-hand shoes, lights, slides, found photos, stilts, shoe shine box, acrylic on wood, c.300 x 450 x 60 cm. Collection of the artist.



*Pedagogical (Inner Soul) Pressure*, 1996 (detail).

Forty pairs of second-hand shoes, lights, slides, found photos, stilts, shoe shine box, acrylic on wood, c.300 x 450 x 60 cm. Collection of the artist.



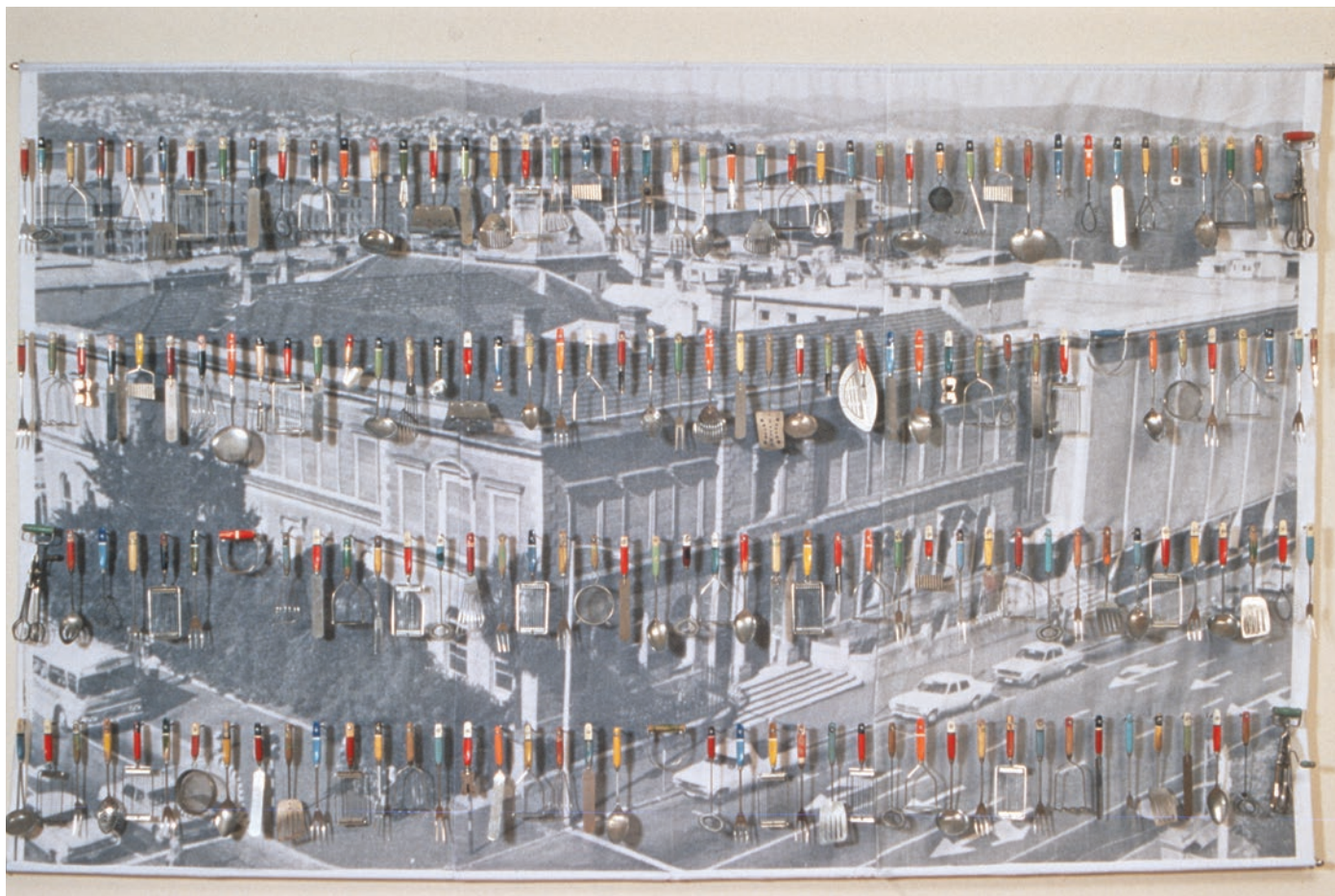


*She loves me, she loves me not...*, 1995.  
Thirteen synthetic slippers, thirteen found photos,  
plastic magnification inserts, variable dimensions.  
Collection of the Mildura Art Centre.



*Folklore*, 1997.  
Vintage curtains, Tasmanian oak light box  
showing image of diorama in Tasmanian Museum  
and Art Gallery, Hobart, 190 x 300 x 15 cm.  
Collection of the artist. Photograph courtesy of  
Gallery Gabrielle Pizzi.





*My Tools Today*, 1997.  
147 kitchen tools on nails through eyelets on inkjet print on fabric of Tasmanian Museum and Art Gallery c.1974, 220 x 360 x 12 cm. Exhibited at Adelaide Biennale 1998. Collection of the artist. Photograph courtesy of Gallery Gabrielle Pizzi.



*Human Nature and Material Culture*, 1995.  
Carpet, bathroom scales, oil on tin, variable dimensions. Collection of the National Gallery of Australia.



# The Impossible Return



*Night sky journey*, 2001 (detail).  
Fine grained basalt and kelp, variable dimensions.  
Collection of the National Gallery of Victoria.





*Transmitting Device, 2005 (detail).*  
Lomandra longifolia, limpets, 40 × 25 × 25 cm.  
Private collection.



*Transmitting Device, 2005.*  
Lomandra longifolia, limpets, 40 × 25 × 25 cm.  
Private collection.





*Leeawuleena*, 2001.  
Driftwood, wax, 375.5 × 12.0 × 19.0 cm.  
Collection of the National Gallery of Victoria.



*Leeawuleena*, 2001 (detail).  
Driftwood, wax, 375.5 × 12.0 × 19.0 cm.  
Collection of the National Gallery of Victoria.





*Intertidal Zone, 2005 (detail).*  
Crushed cuttlefish, crushed beach-found charcoal,  
beach oxides, beach graphite, wax on nine pieces of  
timber, 220 × 300 × 130 cm.  
Collection of the Art Gallery of South Australia.



*Intertidal Zone, 2005.*  
Crushed cuttlefish, crushed beach-found charcoal,  
beach oxides, beach graphite, wax on nine pieces of  
timber, 220 × 300 × 130 cm.  
Collection of the Art Gallery of South Australia.



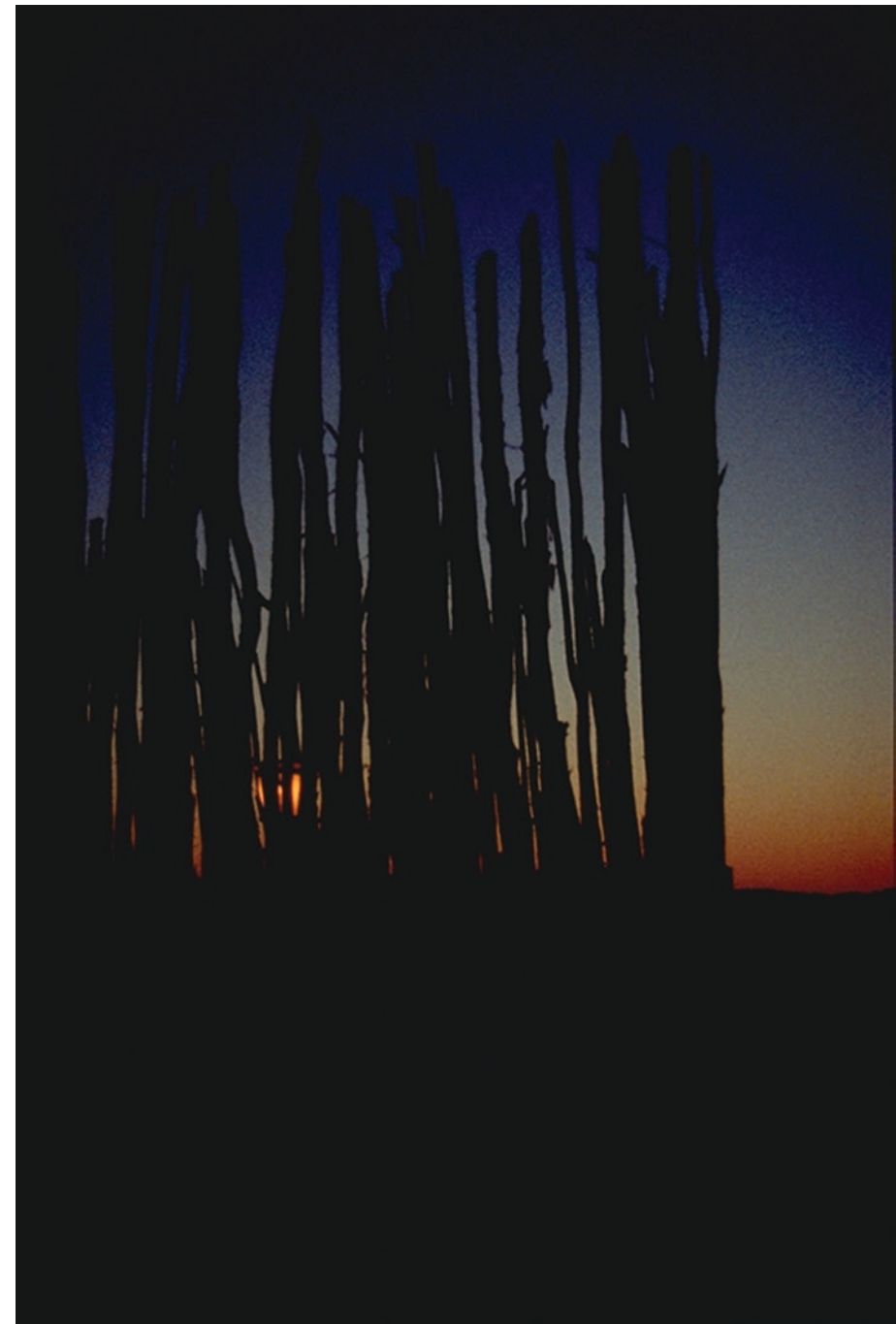






Previous spread: *Night sky journey*, 2001.  
Fine grained basalt and kelp, variable dimensions.  
Collection of the National Gallery of Victoria.

*Stand*, 2000.  
Tea-tree, lamp, wood, rope, 8 × 8 × 8 ft.  
Collection of the artist.



*Stand*, 2000 (detail).  
Tea-tree, lamp, wood, rope, 8 × 8 × 8 ft.  
Collection of the artist.





*Time capsules (bitter pills)*, 2001.  
Carved cuttlefish, stones, 15 × 8 × 7 cm.  
Private collection.  
Photography courtesy of Gallery Gabrielle Pizzi.



*Now and then*, 2001.  
Cowrie shells, lomandra, rocks, 40 × 12 × 7 cm.  
Private collection.  
Photography courtesy of Gallery Gabrielle Pizzi.





*Intertidal*, 2003 (detail).  
 Canberra earth, Canberra grass juice, Hyde Park Sydney  
 ochre, St Kilda pier sea-washed charcoal, ground cuttlefish  
 bone and chopped sea lettuce on board, 1,200 × 1,800 mm.  
 Collection of Australian National University.



*Intertidal*, 2005.  
 Found ground cuttlefish, charcoal, graphite, oxides,  
 ground pumice, bought oxide on canvas, 106 × 140 cm.  
 Collection of Australian National University.





*Land and Sky from Sea I*, 2005.  
Oxides and ink on canvas, 81.4 × 41.4 cm.  
Collection of the National Gallery of Victoria.



*Resignation*, 2005.  
Digital print on canvas, 87 × 115 cm.  
Private collection.



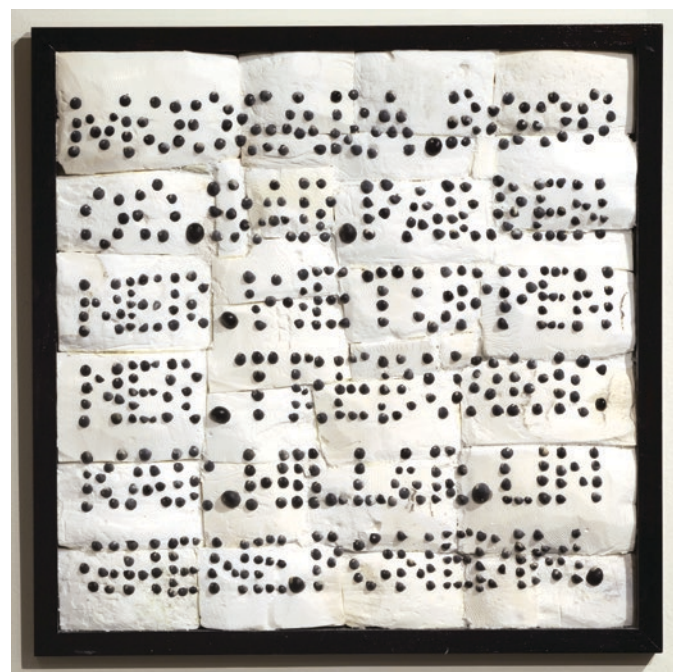


*Regeneration*, 2005.  
Quartz, c.5 × 80 × 1500 cm.

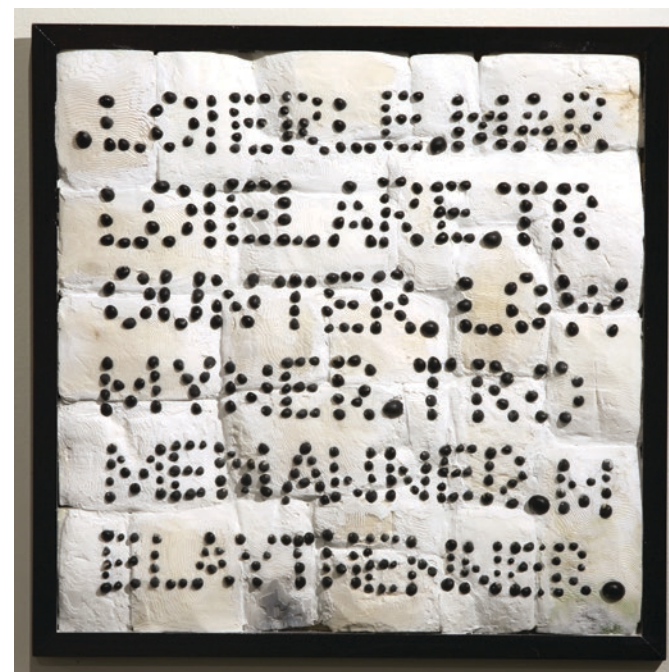


*Regeneration*, 2005.  
Bronze, eucalypt branch c.200 × 8 × 20 cm.  
Collection of the artist.





*Some words for change...*, 2007.  
Black crow (nerite) shells, cuttlefish and timber, 50 × 50 cm.  
Private collection.  
Photograph courtesy of Gallery Gabrielle Pizzi.



*Some words for country...*, 2007.  
Black crow (nerite) shells, cuttlefish and timber, 50 × 50 cm.  
Photograph courtesy of Gallery Gabrielle Pizzi.



*Some words for Tasmanian Aboriginal women...*, 2007.  
Black crow (nerite) shells, cuttlefish and timber, 50 × 50 cm.  
Photograph courtesy of Gallery Gabrielle Pizzi.





*Lifebearer*, 2005, *Lifebearer*, *Seam*, *Drift*, 2005 (detail).  
Pumice, brass wire, driftwood, 110.5 × 64.5 × 20.0 cm.  
Collection of the National Gallery of Victoria.  
Photograph courtesy of Gallery Gabrielle Pizzi.



*Lifebearer*, *Drift*, *Seam*, 2005.  
Found natural and synthetic materials (pumice, brass wire, driftwood, coal, nylon thread), variable dimensions.  
Collection of the National Gallery of Victoria.



*Craft for floating home, 2005 (detail).*  
Digital photograph on paper, 80 × 100 cm.  
Photography by Koenraad Goossens.  
Exhibited at the Linden Centre for  
Contemporary Arts, Melbourne.



*Craft for floating home, 2005.*  
Coconuts, driftwood, rope, plastic, timber, shells,  
c.40 × 80 × 150 cm. Exhibited at the Linden Centre  
for Contemporary Arts, Melbourne.



*Craft for floating home (coconuts), 2005 (detail).*  
Coconuts, driftwood, rope, plastic, timber, shells,  
c.40 × 80 × 150 cm. Exhibited at the Linden Centre  
for Contemporary Arts, Melbourne.



*Craft for floating Home (driftwood), 2005.*  
Driftwood, rope, plastic, timber, shells,  
c.40 × 80 × 150 cm.  
Exhibited at the Linden Centre for  
Contemporary Arts, Melbourne.

*Craft for floating Home (pumice), 2005.*  
Pumice, driftwood, rope, plastic, timber,  
shells, c.40 × 80 × 150 cm.  
Exhibited at the Linden Centre for  
Contemporary Arts, Melbourne.

*Craft for floating Home (cuttlefish), 2005.*  
Cuttlefish, driftwood, rope, plastic, timber,  
shells, c.40 × 80 × 150 cm.  
Exhibited at the Linden Centre for  
Contemporary Arts, Melbourne.





*Navigator*, 2006.  
Mixed media: blankets, shells, lomandra,  
tea-tree, 90 × 240 × 60 cm. Collection of the  
Tamworth Regional Gallery.

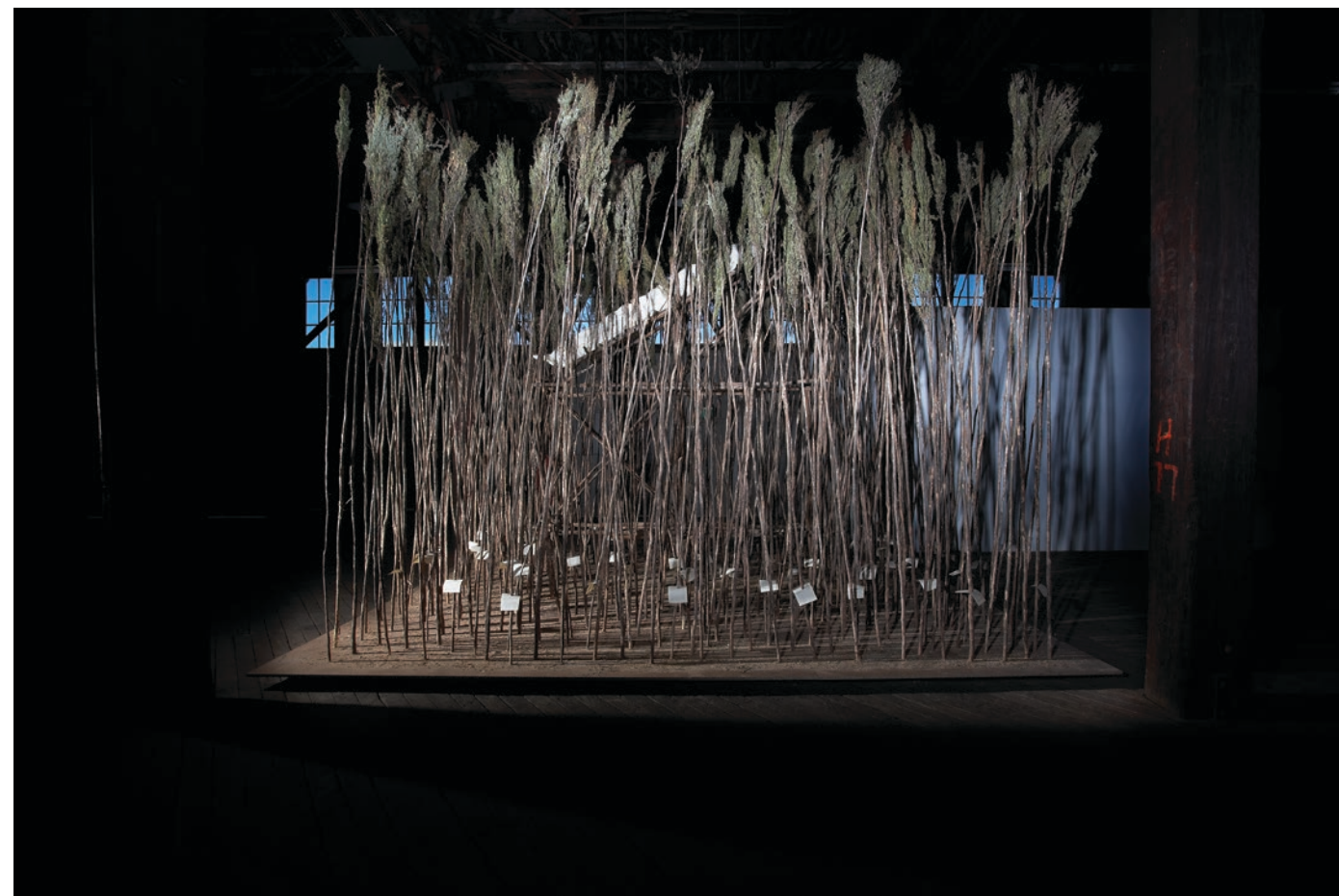


*Locus*, 2006.  
Tasmanian tea-tree, cuttlefish bone, paper, 4 × 5 × 5 m.  
Biennale of Sydney 2006. Photograph by Adrian Lander.





*Locus*, 2006 (detail).  
Tasmanian tea-tree, cuttlefish bone, paper, 4 × 5 × 5 m.  
Biennale of Sydney 2006. Photograph by Adrian Lander.



*Locus*, 2006.  
Tasmanian tea-tree, cuttlefish bone, paper, 4 × 5 × 5 m.  
Biennale of Sydney 2006. Photograph by Adrian Lander.





*The Impossible Return (revised)*, 2010–11.  
Tea-tree, eucalyptus and kangaroo skin, 227 × 26 × 10 cm.  
Collection of the artist. Photograph by Jack Bett.



*Kidnap Co-ordinates*, 2008.  
Tasmanian oak, cuttlefish bones, black crow shells, nine  
panels: 46.0 × 73.4 × 5.0 cm each. Exhibited at Gallery 2,  
24 H Art, Darwin, 1 August – 6 September 2008.  
Collection of the artist. Photograph by Jack Bett.





*Return*, 2006.  
Abalone shells, rope. Installation at Friendly Beaches,  
Freycinet Peninsula. Exhibited at Ephemeral Art at the  
Friendly Lodge, February 2006.  
Photograph by Simon Cuthbert.



*We ran/I am*, 2007. *Journal of George Augustus Robinson*, 3 November 1830,  
Swan Island, North East Tasmania – 'issued slops to all the fresh natives,  
gave them baubles and played the flute, and rendered them as satisfied as I  
could. The people all seemed satisfied at their clothes. Trousers is excellent  
things and confines their legs so they cannot run', 2007 (detail).  
Digital photographs on paper, 10 × 15 cm. Photography by Craig Opie.  
Collection of Devonport Regional Gallery.



# Fugitive History

:- THAT the blood of the wretched  
Aborigines of this adopted country,  
of whom hundreds were shot like  
native dogs by the white colonists,  
still cries for vengeance to heaven  
against the European inhabitants of  
Van Diemen's Land. We were  
actually shown a retired spot on the  
River Clyde in that island, where no  
fewer than seventeen of its miserable  
black natives were one day shot in  
cold blood by some of the settlers.

The Cornhill Chronicle  
12 May 1830

*HUNTING GROUND (Haunted) Van Diemen's Land*  
2016–2017 (video still).  
HDMI video projection, MP4, 16:9, colour, sound,  
12.26 min, edited by Angus Ashton.





*Shadow of the spear*, 1997 (detail).  
Tea-tree, slip cast ceramic swan eggs, pyrographically  
inscribed Tasmanian oak strips, variable dimensions.  
Collection of the Art Gallery of Western Australia.

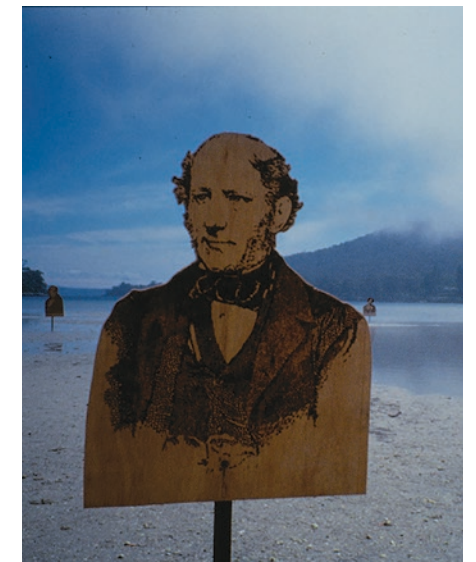


*Shadow of the spear*, 1997.  
Tea-tree, slip cast ceramic swan eggs, pyrographically  
inscribed Tasmanian oak strips, variable dimensions.  
Collection of the Art Gallery of Western Australia.



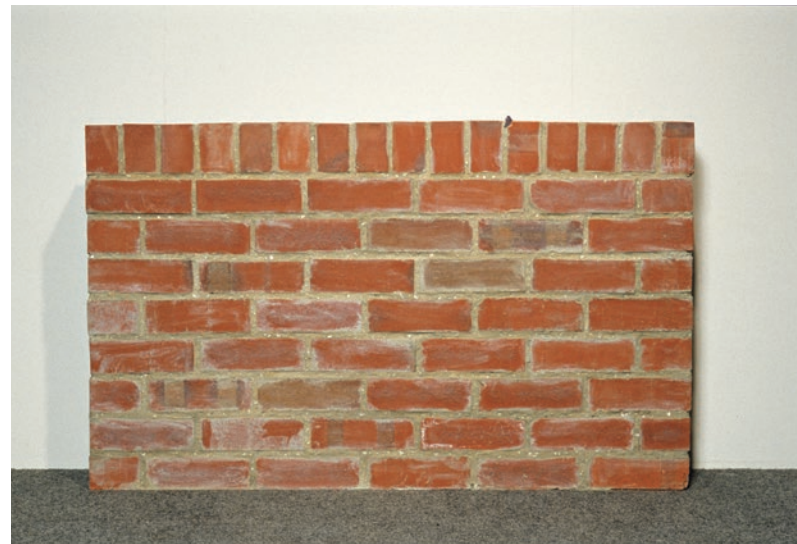


*Ebb Tide (The whispering sands)*, 1998 (detail).  
Sixteen pyrographically inscribed lifesize ply figures of  
British people who collected Tasmanian Aboriginal people  
and cultural material placed in tidal flat at Eaglehawk Neck,  
southern Tasmania, variable dimensions.  
Collection of the artist. Photograph by Julie Gough.



*Ebb Tide (The whispering sands)*, 1998 (details).  
Sixteen pyrographically inscribed lifesize ply figures of  
British people who collected Tasmanian Aboriginal people  
and cultural material placed in tidal flat at Eaglehawk Neck,  
southern Tasmania, variable dimensions.  
Collection of the artist. Photographs by Julie Gough.



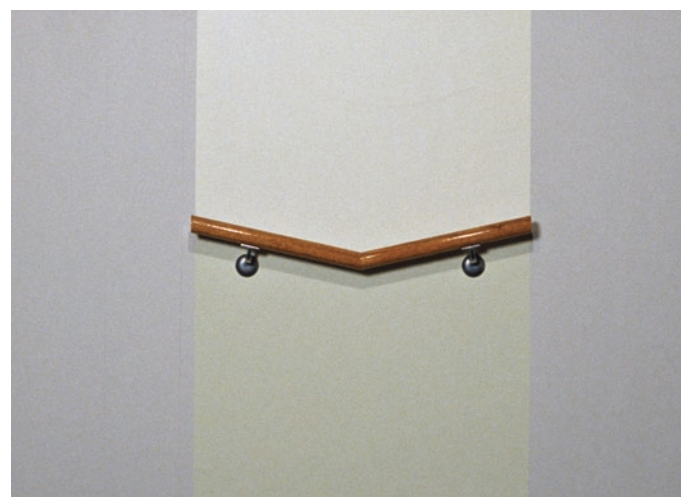


... and how it's been, 2000, *How they got here, and how it's been, rail*, 2000 (detail). Bricks, cast iron, acrylic medium, abalone, wood, photograph, variable dimensions. Collection of the artist.

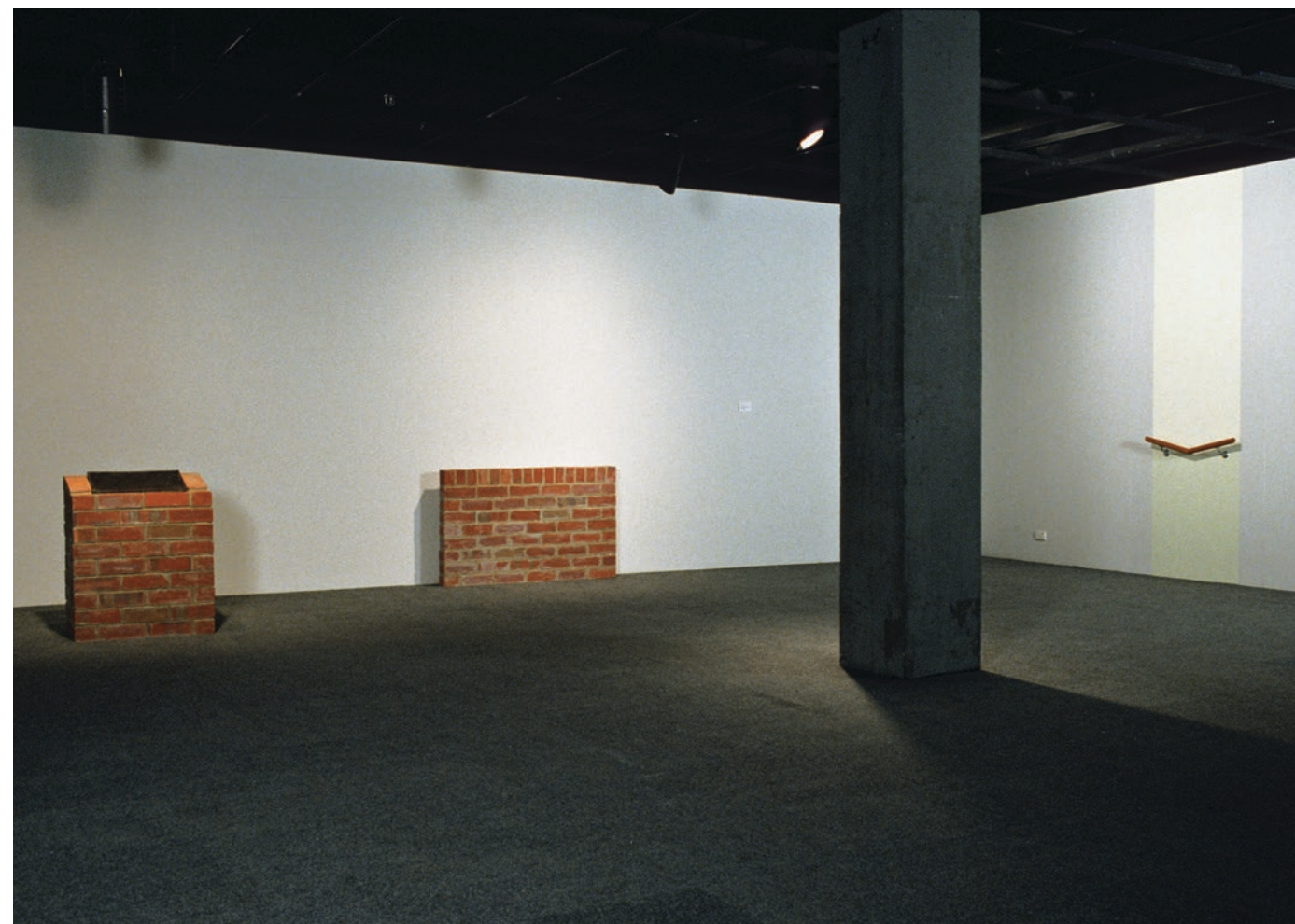


... and how it's been, 2000, *How they got here, and how it's been, rail*, 2000 (detail). Bricks, cast iron, acrylic medium, abalone, wood, photograph, variable dimensions. Collection of the artist.





*How they got here, 2000, How they got here, and how it's been, rail, 2000 (details). Bricks, cast iron, acrylic medium, abalone, wood, variable dimensions.*



*How they got here, and how it's been, rail, 2000. Bricks, cast iron, acrylic medium, abalone, wood, variable dimensions.*





*Driving Black Home*, 2000 (detail).  
Fourteen postcards, each 10 × 15 cm, 100 boxed sets.  
Exhibited at Pacific Biennale, Noumea, 2001, and the  
Art Gallery of New South Wales, 2002.



*Driving Black Home*, 2000.  
Fourteen postcards, each 10 × 15 cm, 100 boxed sets.  
Exhibited at Pacific Biennale, Noumea, 2001, and the  
Art Gallery of New South Wales, 2002.





*Chase*, 2001 (details).  
Tasmanian tea-tree sticks, jute, cotton, steel,  
c.300 × 240 × 300 cm. Site-specific installation,  
commissioned for National Gallery of Victoria,  
Federation Square. Installed October 2002 – July 2004.  
Collection of the National Gallery of Victoria.

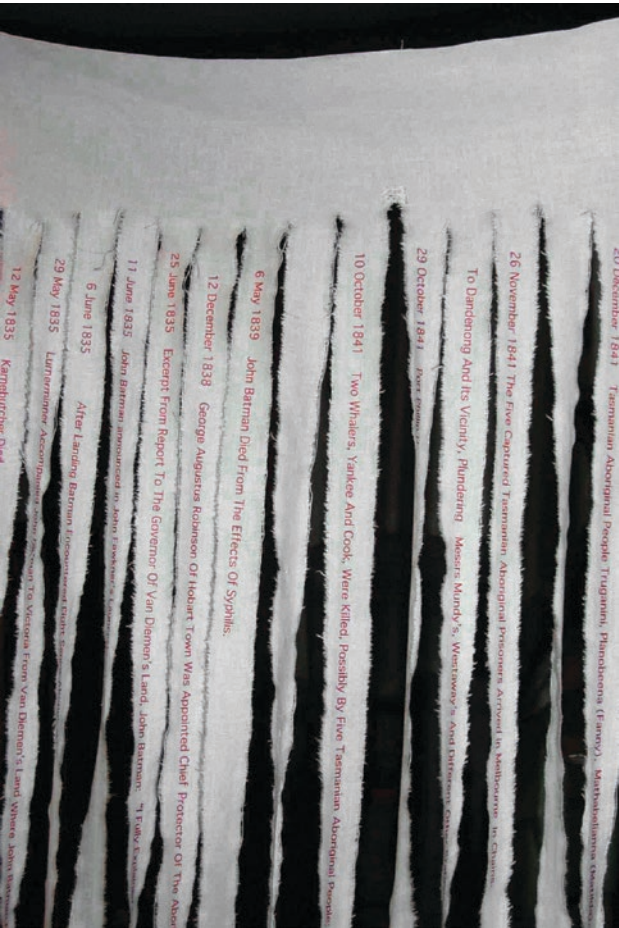


*Chase*, 2001.  
Tasmanian tea-tree sticks, jute, cotton, steel,  
c.300 × 240 × 300 cm. Site-specific installation  
commissioned for Nineteenth Century Gallery in  
National Gallery of Victoria, Federation Square.  
Installed October 2002 – July 2004.  
Collection of the National Gallery of Victoria.



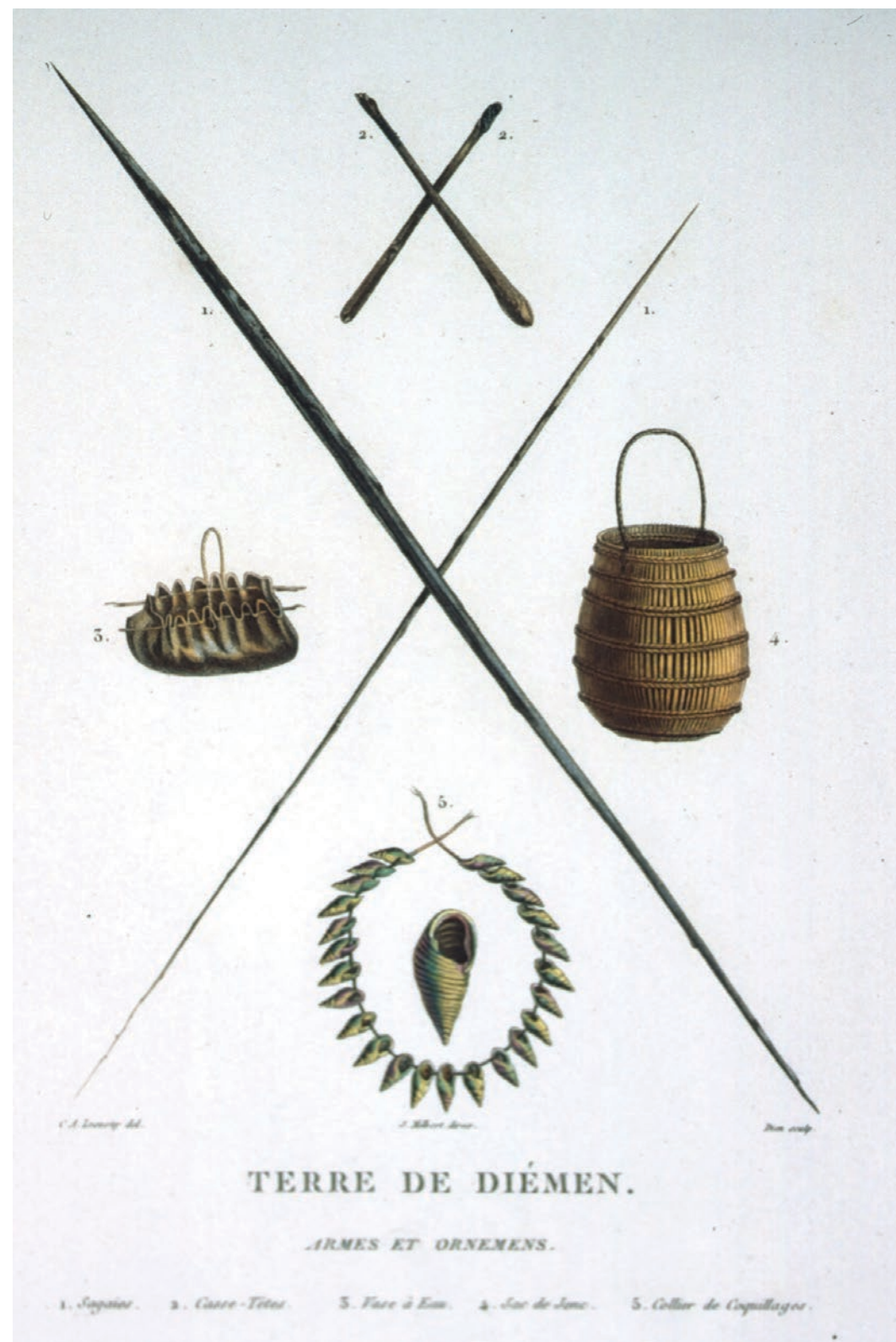


*Habitation de Pecheurs de Phoques  
au port Western (Nouvelle Hollande),  
[1833] Louis de Sainson pinx.; Tastu, Editeur;  
Lith. de Longlume; Guerard Lith.;  
Figures par V. Adam., lithograph, 21.5 × 31.0 cm.*



*Blood Counts, 2004.  
Tea-tree, kelp, linen, clay, acrylic medium,  
four parts, variable dimensions.  
Collection of the artist.*





*Weapons and Ornaments (Armes et ornemens), 1824, plate 9 in the Voyage de Découvertes aux Terres Australes (Voyage of Discovery to the Southern Lands) atlas. Arthus Bertrand, Paris, 1824, Claude-Marie-François DIEN (engraver) Charles-Alexandre LESUEUR (after)*



*A blanket return, 2004. Wool, shell, wood, wire, variable dimensions. Collection of the National Museum of Australia.*





*A blanket return, 2004 (detail).*  
Black crow shells, blanket, wood, wool, each 240 × 3 × 3 cm.  
Collection of the National Museum of Australia.



*Promissory Note – Opposite Swan Island, 2005.*  
Tea-tree, timber, string, possum fur, 229 × 240 × 130 cm.  
Collection of the Flinders University Gallery, Adelaide.

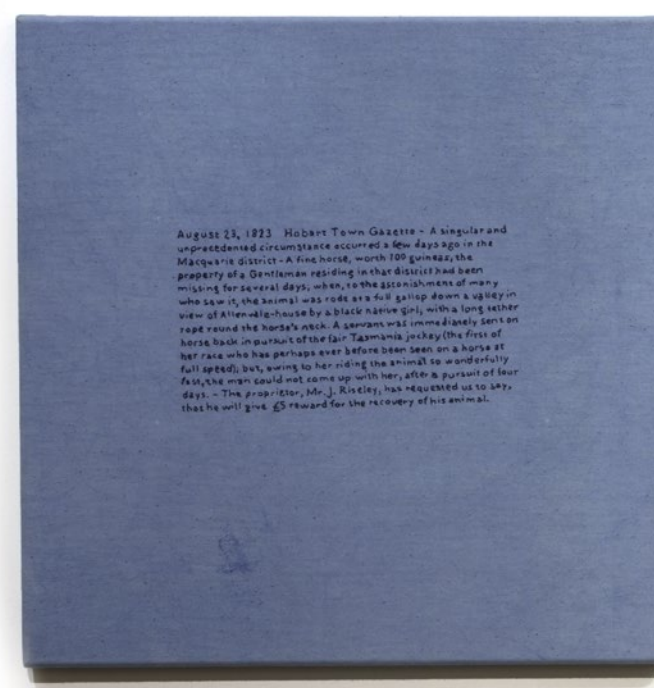




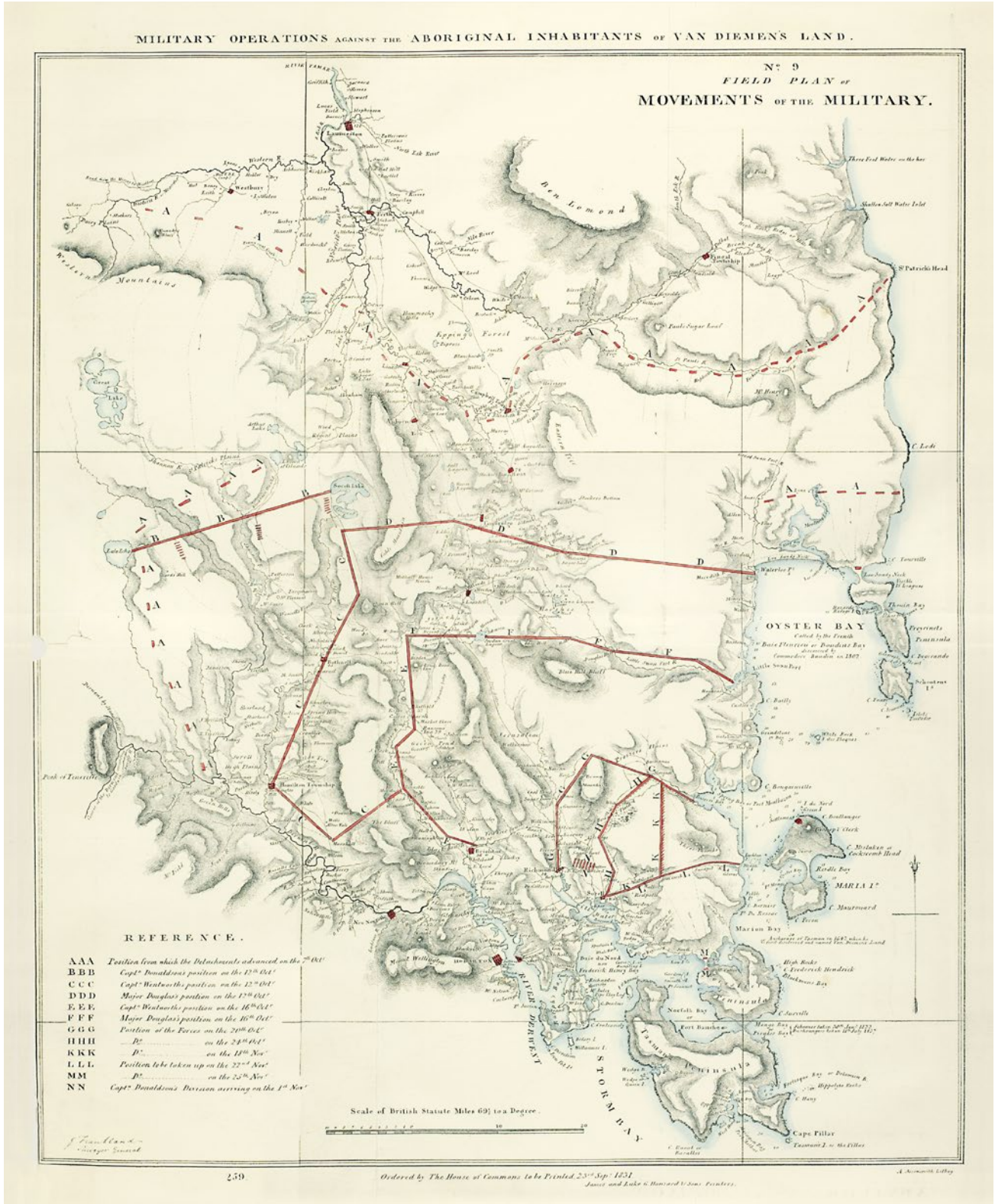
*Escape I*, 2007.  
Wool, flywire, bull kelp and timber, diptych,  
46 × 46 cm each. Collection of the Tasmanian Archives  
and Heritage Office.



*Escape II*, 2007.  
Embroidered cotton, timber and china, diptych,  
panel 1: 51 × 51 cm, panel 2: 52.5 × 52.5 cm.  
Private collection.







'Military operations against the aboriginal inhabitants of Van Diemen's Land' [cartographic material], 1831. G. Frankland, surveyor general. 54 x 45 cm. Courtesy of the Tasmania Archives and Heritage Office.



We ran/I am. Journal of George Augustus Robinson, 3 November 1830, Swan Island, North East Tasmania – 'I issued slops to all the fresh natives, gave them baubles and played the flute, and rendered them as satisfied as I could. The people all seemed satisfied at their clothes. Trousers is excellent things and confines their legs so they cannot run', 2007. Calico, Fourteen photographs on paper, earth pigments, c.2.00 x 7.50 x 0.05 m. Photography by Craig Opie; map of the Black Line: 'Military operations against the Aboriginal inhabitants of Van Diemen's Land: No. 9 field plan of movements of the military' courtesy of the Tasmanian Archives and Heritage Office; trousers by #49 CWA Hobart. Collection of Devonport Regional Gallery.





*We ran/I am. Journal of George Augustus Robinson, 3 November 1830, Swan Island, North East Tasmania – 'I issued slops to all the fresh natives, gave them baubles and played the flute, and rendered them as satisfied as I could. The people all seemed satisfied at their clothes. Trousers is excellent things and confines their legs so they cannot run', 2007 (details).*  
Calico, fourteen photographs on paper, earth pigments, c.2.00 × 7.50 × 0.05 m. Photography by Craig Opie; map of the Black Line: 'military operations against the aboriginal inhabitants of Van Diemen's Land: No. 9 field plan of movements of the military', courtesy of the Tasmania Archives and Heritage Office; trousers by #49 CWA Hobart. Collection of Devonport Regional Gallery.









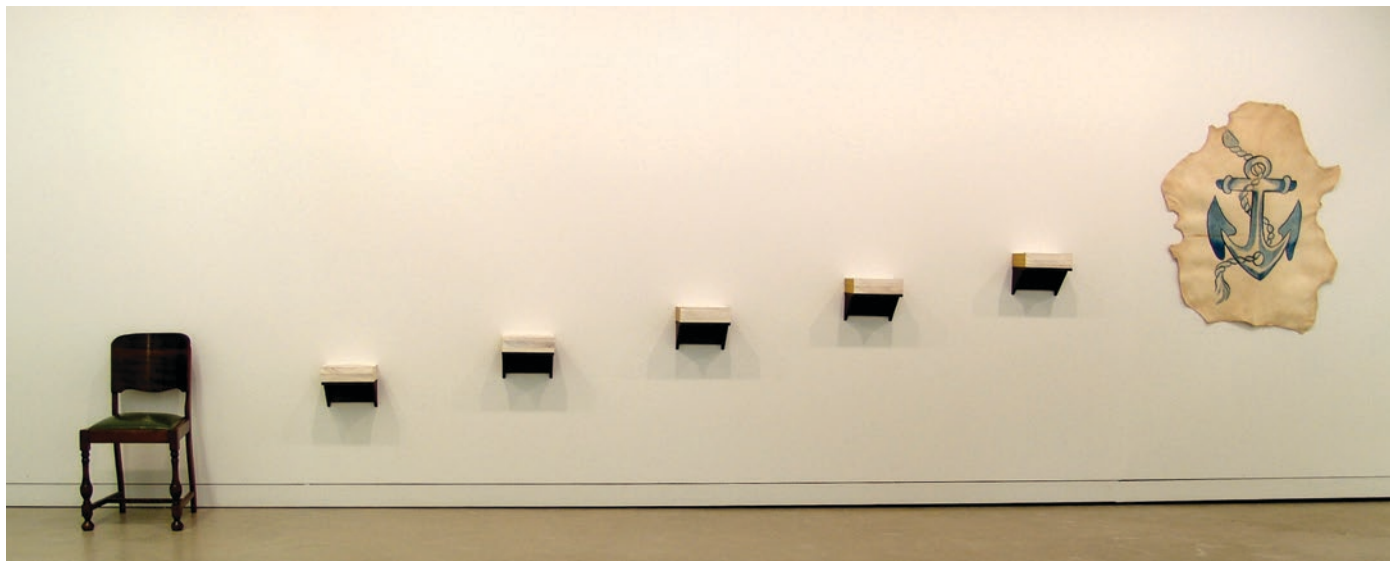


*Forcefield*, 2007.  
Dead apple tree, bricks, copy of 1825 magistrate's report, timber, pages from *The Fabrication of Aboriginal History*. Exhibited in "Thresholds of Tolerance" at the Australian National University School of Art Gallery.

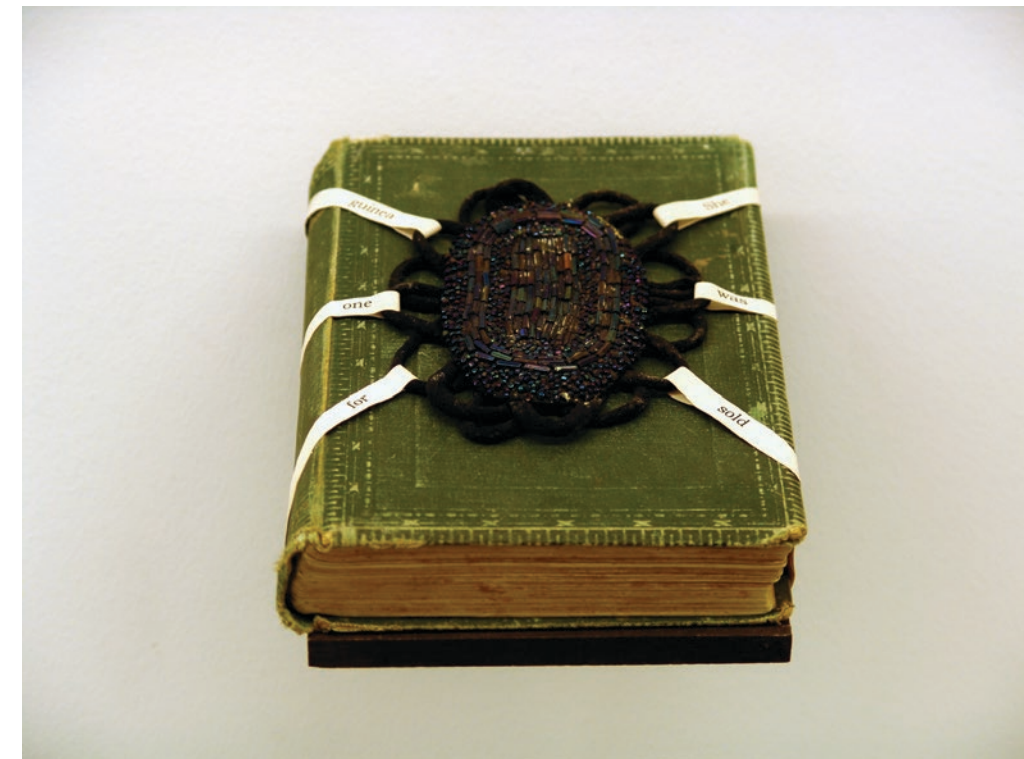


*Forcefield 2*, 2010.  
Bricks, apple tree, Tasmanian oak, book pages, c.2.8 x. 3.5 x 7 m. Exhibited in the Clemenger Award, National Gallery of Victoria, Sept 2009 – Feb 2010.





*Witness*, 2007.  
Found chair, wood, papers with ink on goat vellum,  
c.180 × 350 × 35 cm. Collection of the artist.

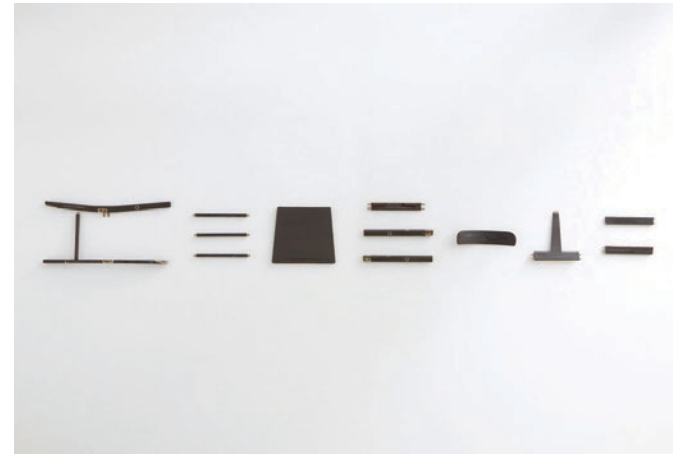


*She was sold for one guinea*, 2007.  
Found beaded decoration, cloth, book, wooden  
shelf, 20.0 × 13.5 × 3.5 cm. Collection of the  
National Gallery of Australia.





*Kidnapped*, 2007.  
Ink on leather lead shot and wooden box on shelf,  
23 × 25 × 17 cm. Private collection.

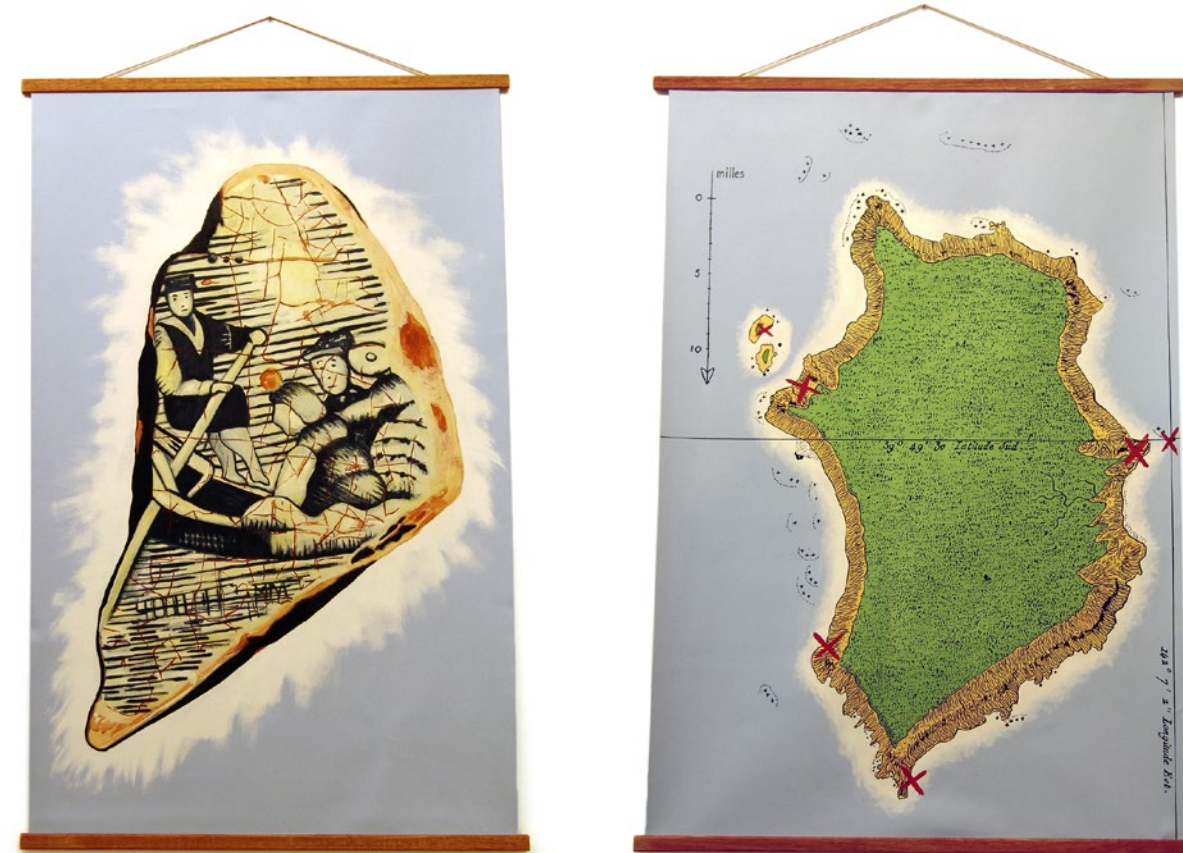


*Sentence (Ancestor)*, 2007.  
Wood, pyrography, soap, 41 × 391 × 4 cm, thirteen pieces.  
Collection of Artbank.



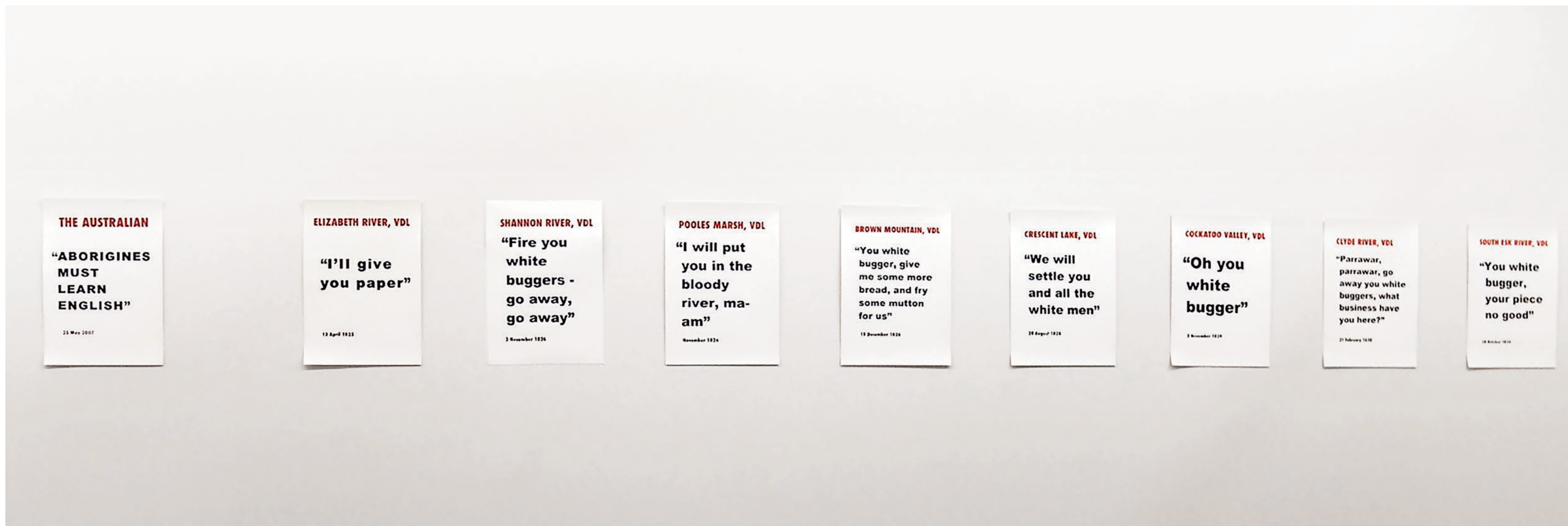


*Uninvited Interventions, 2007.*  
Wood, canvas, acrylic paint, 198 × 190 × 200 cm.  
Collection of the artist.



Some of our women kidnapped by sealers 2007 (series).  
Book, paper, beads, fabric, acrylic on canvas, wood, cord,  
gunshot, leather, ink, variable dimensions.  
Collection of the artist.





*Bad Language 2*, 2007.  
Series of 10 screen prints, each 594 × 420 mm.  
Printed by James Bryans, Perth Western Australia.  
Edition of 10. 1/10 collection of Murdoch University,  
Western Australia.





*The Ranger*, 2007.  
Mixed media, variable dimensions. Installation at  
South Australian School of Art Gallery, University  
of South Australia, curator Mary Knights,  
12 September – 2 October 2007. Photographs by  
Nici Cumpston, Michael Kluvanek, Michelle Rodgers.







*The Ranger*, 2007 (details).  
Mixed media, variable dimensions. Installation at South  
Australian School of Art Gallery, University of South Australia,  
curator Mary Knights, 12 September – 2 October 2007.  
Photography by Jack Bett.



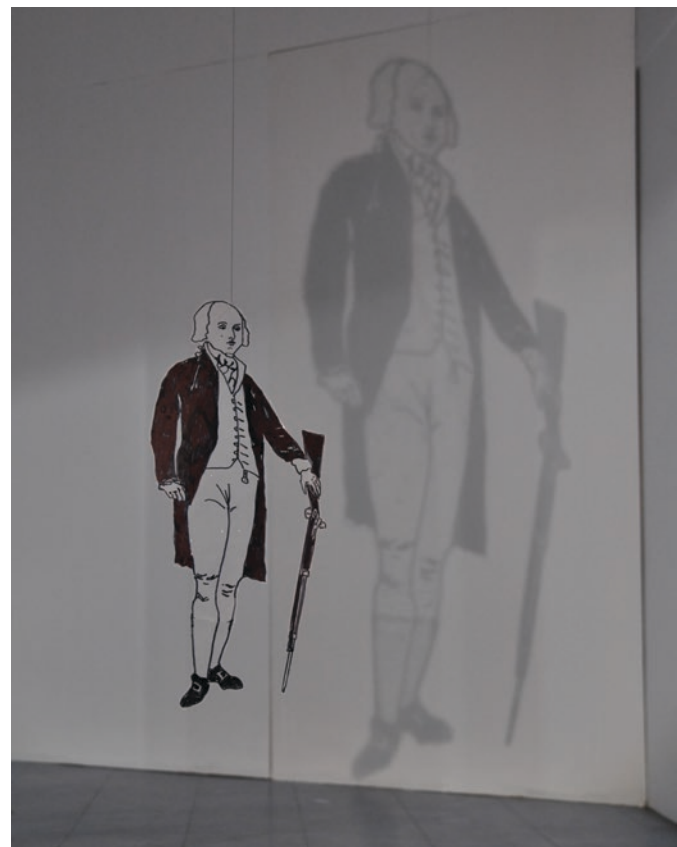


*Some words for change*, 2008.  
Tea-tree, pages from Clive Turnbull's book, *Black War*,  
dipped in wax. Exhibited at Ephemeral Art, Friendly  
Beaches, Tasmania. Photography by Simon Cuthbert.



*Some words for change*, 2008 (detail).  
Tea-tree, pages from Clive Turnbull's book, *Black War*,  
dipped in wax. Exhibited at Ephemeral Art, Friendly  
Beaches, Tasmania. Photography by Simon Cuthbert.





*The consequence of chance*, 2010.  
(Philippines). Four-track sound work and shadow projection, variable dimensions. Exhibited at the Centre for Contemporary Art and Green Papaya Art Projects in cooperation with the Vargas Museum and the Australian Embassy in Manila, October, 2010. Images by Steve Eland, including installation images.





*The Missing* (Midlands silhouettes), 2011.  
Plywood and steel, four items,  
c.278.0 × 420.0 × 16.5 cm.  
Private collection.



*The Promise*, 2011.  
Found chair, shadow casting LED light and kangaroo skin,  
c.92 × 37 × 56 cm plus projection.  
Private collection. Photograph by Jack Bett.



*Stolen*, 2011.  
Enamel on found pewter and steel,  
23 × 16 × 12 cm.  
Private collection.

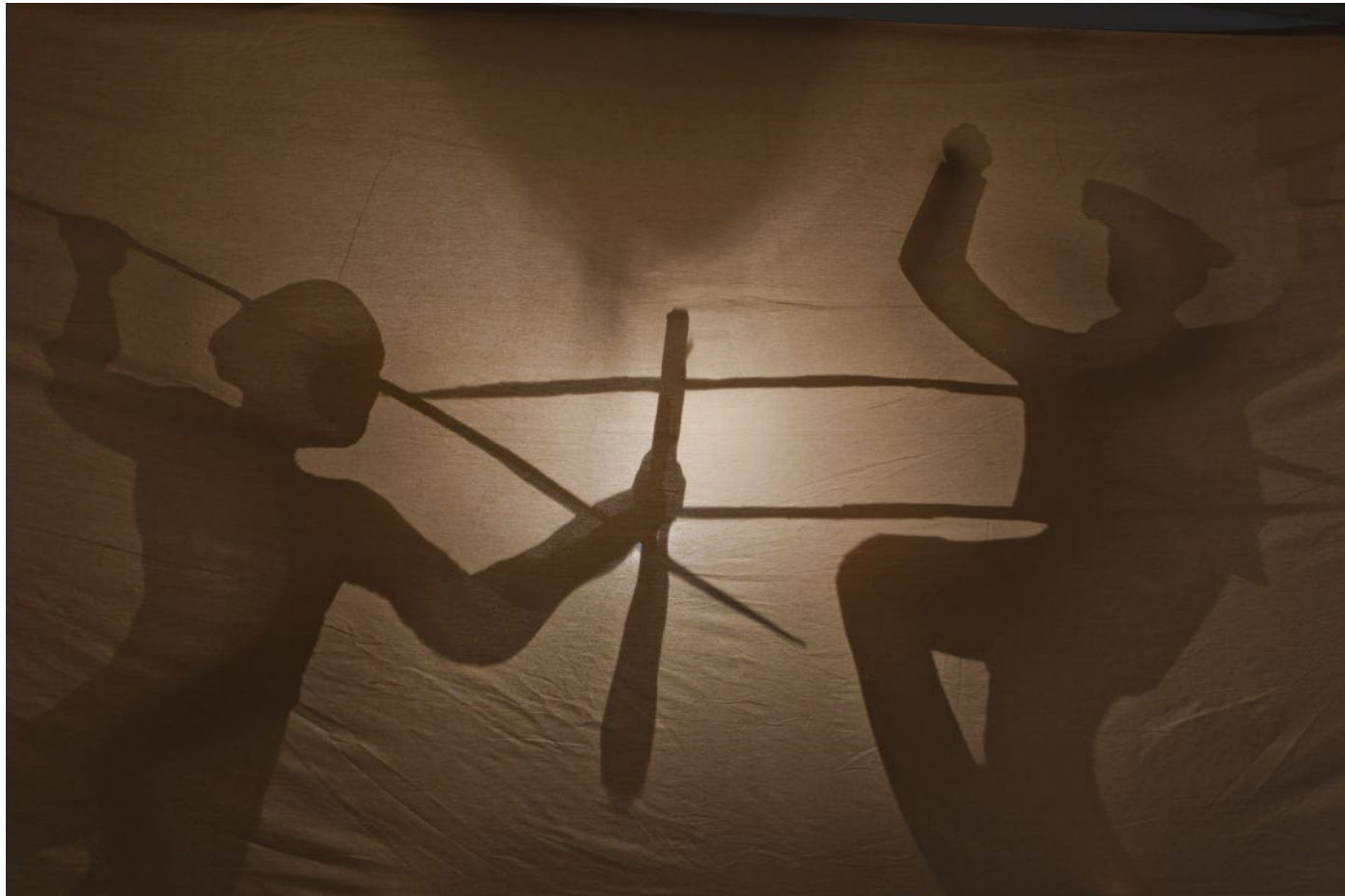


*Missing*, 2011.  
Enamel on silver plate, timber,  
16 × 9.5 × 11 cm.  
Private collection.



*The Consequence of Chance*, 2011.  
Calico, pine, cardboard, lights, c.2.4 × 1.5 × 2.4 m.  
Permanent installation (2012+) in the Tasmanian  
Museum and Art Gallery, Hobart.





*The Consequence of Chance*, 2011 (details).  
Calico, pine, cardboard, lights, c.2.4 × 1.5 × 2.4 m.  
Permanent installation (2012+) in the Tasmanian  
Museum and Art Gallery, Hobart.



*The Consequence of Chance*, 2011.  
Calico, pine, cardboard, lights, c.2.4 × 1.5 × 2.4 m.  
Permanent installation (2012+) in the Tasmanian  
Museum and Art Gallery, Hobart.



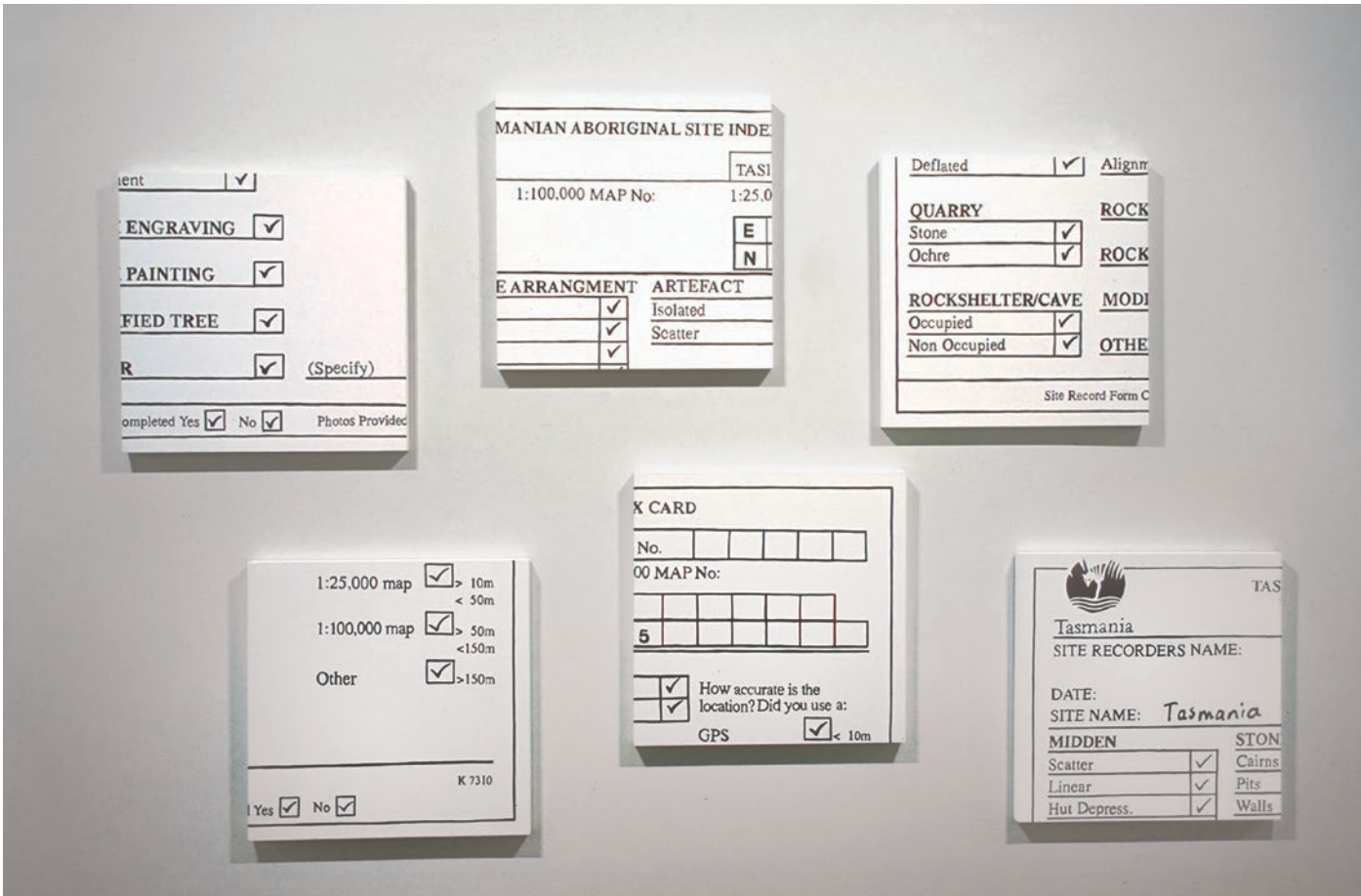


Alfred Colliery, 2008.  
Near Latrobe, Tasmania.  
Photograph by Julie Gough.



*Malahide*, 2008.  
Fingal Valley coal necklace on dropped  
Northern Midlands antlers, 200 × 133 × 35 cm.  
Collection of the Art Gallery of South Australia.  
Photograph by Jack Bett.



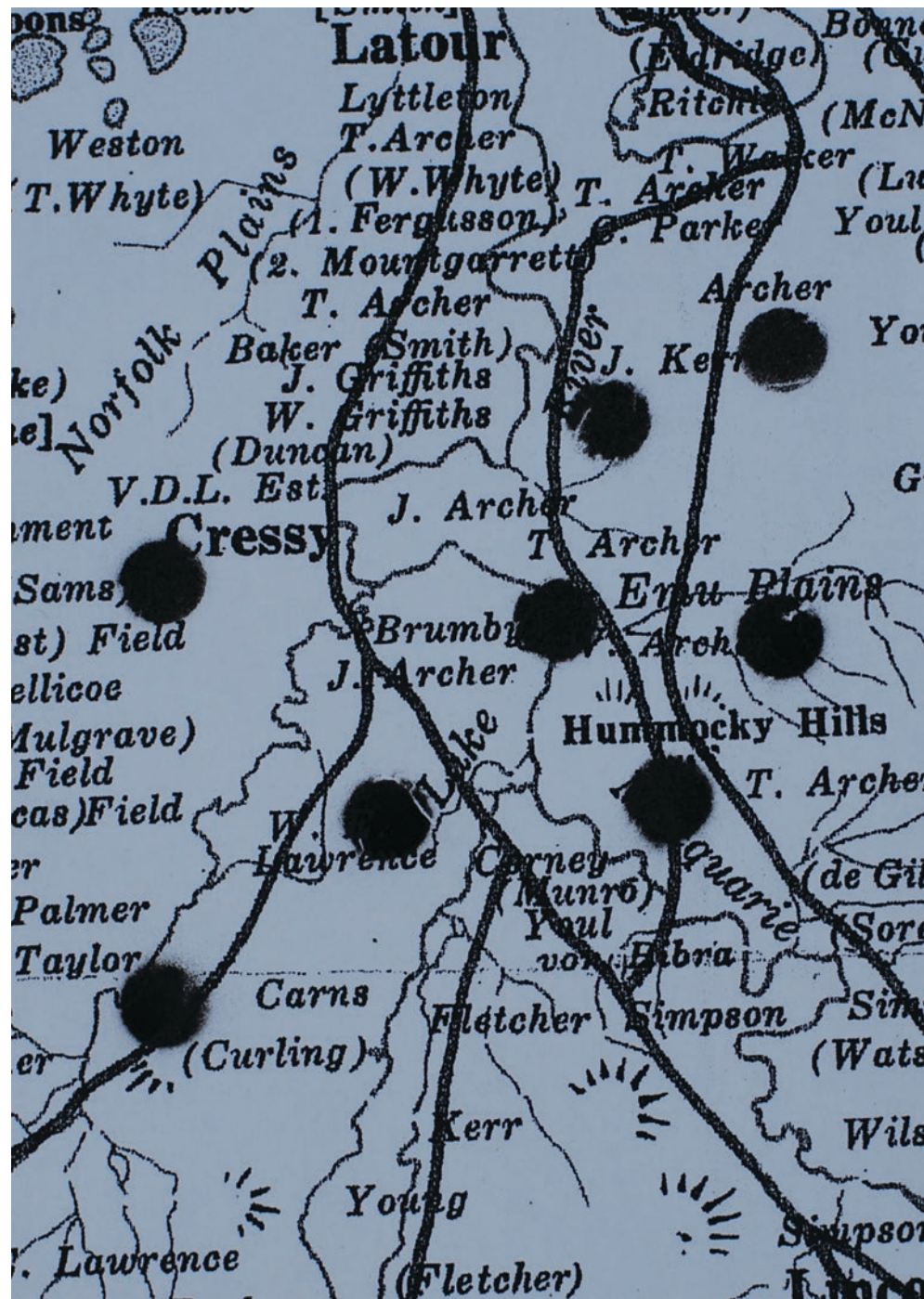


*Disturbed Site*, 2001  
Acrylic on board, 6 × 50 × 50 cm  
Collection of the artist.



*Time Keeper*, 2011.  
Tea-tree, brass, copper, found hay fork and  
graphite, 280 × 17.5 × 11.0 cm. Collection of  
Tasmanian Museum and Gallery.



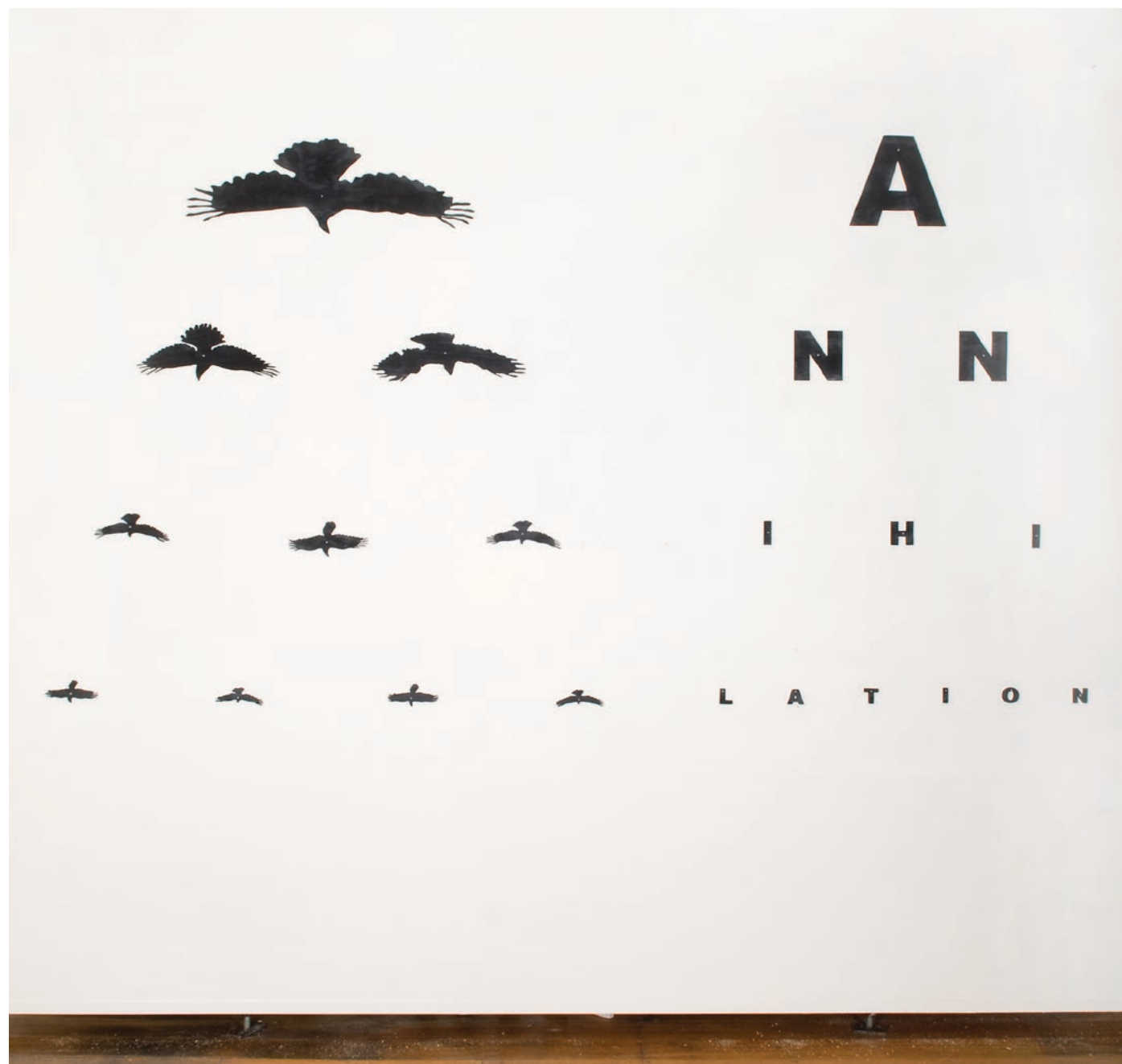


*The Missing* (working process), 2011.



*Annihilation: Map of the settled districts of Van Diemen's Land, 1826-1828, 2011.*  
Paper and Tasmanian oak, 210 x 110 x 2 cm.  
Collection of the artist. Photograph by Jack Bett.





*Murder of Crows*, 2011.  
Plywood and nails, 152.0 × 275.0 × 0.6 cm.  
Collection of the artist. Photograph by Jack Bett.



*Black Line Properties*, 2011.  
Enamel spray paint on cotton wadding and  
eucalyptus timber, c.223.0 × 211.0 × 34.5 cm.  
Collection of the artist. Photograph by Jack Bett.





Tebrikunna (Cape Portland),  
Photograph by Julie Gough



*Black-line Properties I*, 2008.  
Tea-tree spears with paint on timber, 94 x 196 x 7 cm.  
Private collection. Photograph by Jack Bett.





*Head Count*, 2008.  
Found chair with brass rods and black crow shells,  
85.5 × 43.0 × 43.0 cm. Collection of Redlands School, NSW.  
Photograph by Jack Bett.



*(in) case of emergency*, 2011.  
Tea-tree, copper and kangaroo skins, 256 × 244 × 10 cm.  
Collection of Ararat Regional Art Gallery.  
Photograph by Jack Bett.





*The Simultaneous Effort*, 2008.  
Embroidered doily on blackwood tray, 35.0 × 60.0 × 3.5 cm.  
Private collection. Photograph by Jack Bett.



*Incident reports*, 2008.  
Found Tasmanian oak bookshelf, tea-tree stocks,  
burnt Tasmanian oak, 240 × 90 × 19 cm.  
Private collection. Photograph by Jack Bett.





*The Missing*, 2008.  
Burnt tea-tree stick ladder with steel rods  
and warrener shells, 190 x 48 x 35 cm.  
Private collection. Photograph by Jack Bett.

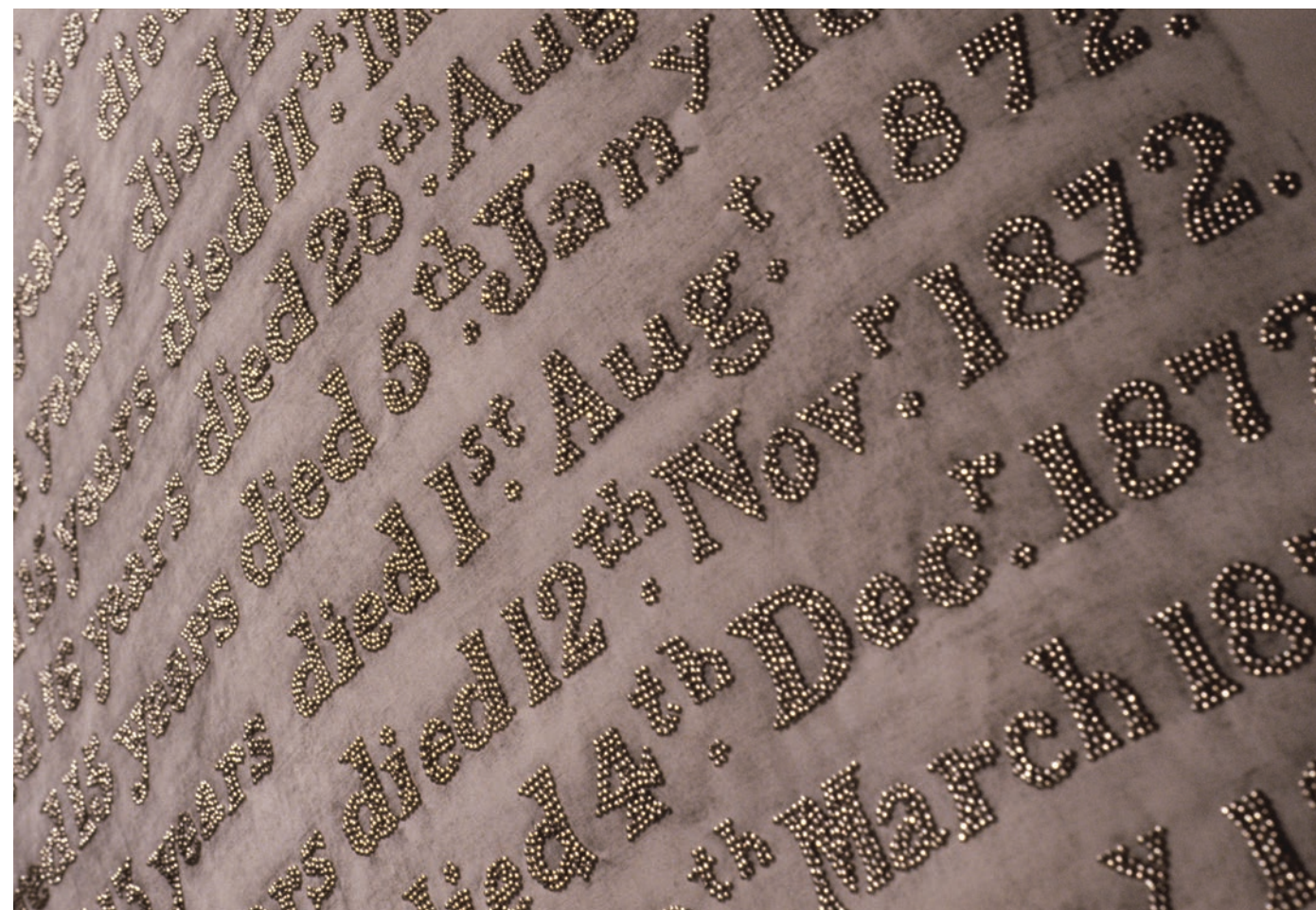


*Spear/bar*, 2008.  
Penguin and black crow shells on wood,  
259.0 x 10.5 x 5.0 cm. Collection of Redlands School,  
New South Wales. Photograph by Jack Bett.





*HOME sweet HOME*, 1999.  
Graphite rubbing on cotton, pins, timber, variable dimensions. Commissioned installation for Liverpool Biennial, 'TRACE', United Kingdom.

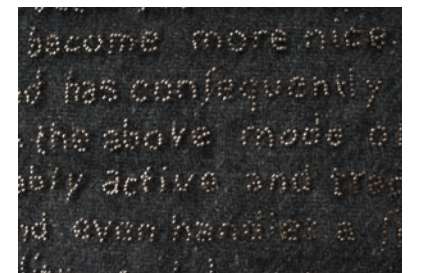
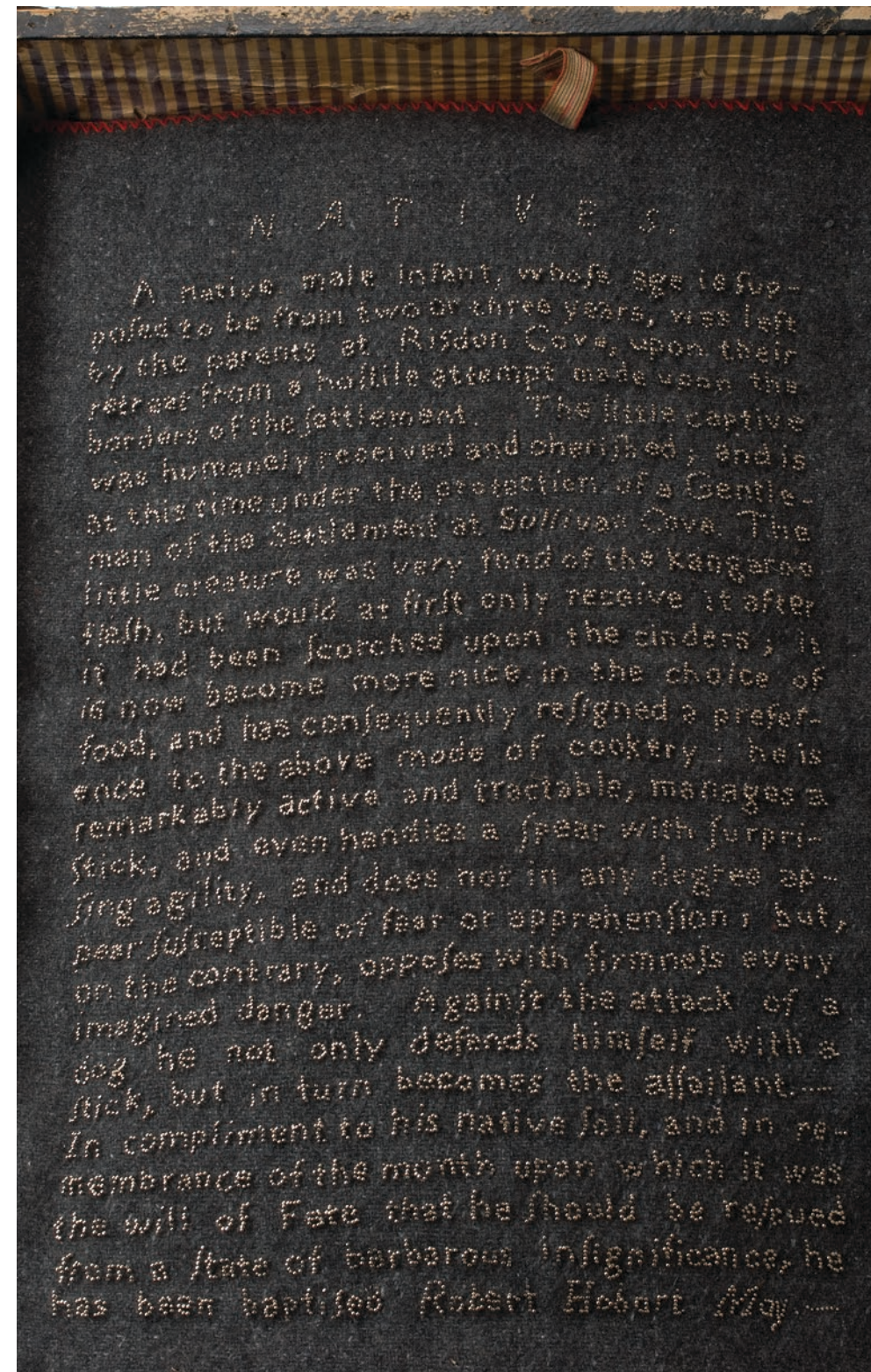


*HOME sweet HOME*, 1999 (detail).  
Graphite rubbing on cotton, pins, timber, variable dimensions. Commissioned installation for Liverpool Biennial, 'TRACE', United Kingdom.





*The Chase*, 2008.  
Found leatherette, chaise lounge and  
steel pins, 97 × 182 × 52 cm. Collection  
of the National Gallery of Australia.  
Photograph by Jack Bett.



*Missed*: Sydney Gazette, 2 September 1804, 2011.  
Found trunk, Tasmanian oak, blanket, pins and rifle  
cleaning rod, 86 × 67.5 × 52 cm (open).  
Private collection. Photograph by Jack Bett.





*Name Sakes*, 2008.  
Tasmanian oak shelves holding mystery objects wrapped  
in reproduced wallpaper patterns from 1850–80s with the  
names of corresponding colonial properties gold-leafed  
onto the shelves, 50.0 × 250.0 × 17.5 cm.  
Collection of the artist. Photograph by Jack Bett.





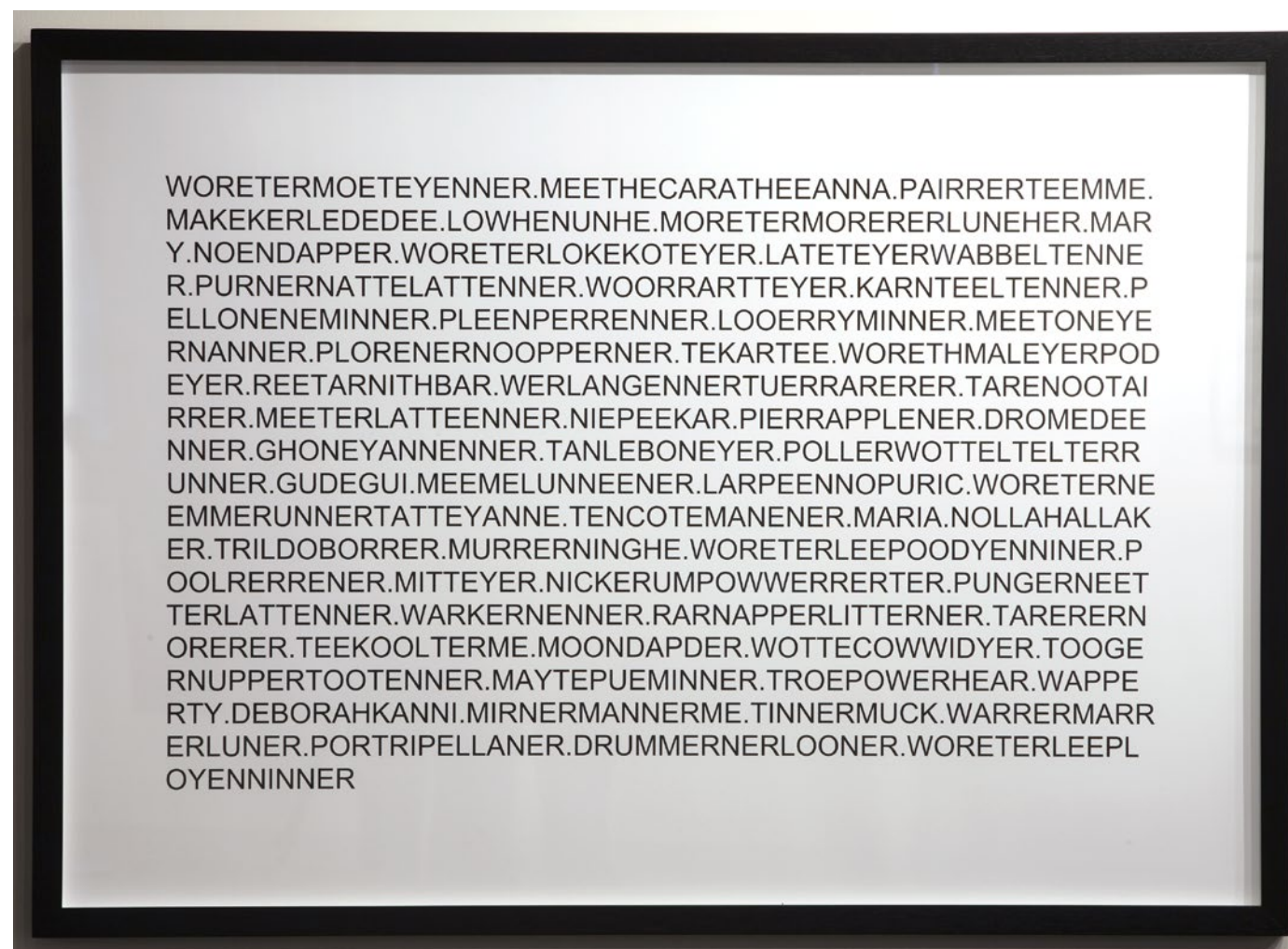


*The Persistence of Culture*, 2009.  
Possum pelts, kangaroo skin, tea-tree, pine and  
black crow shells, diptych: cot 120.0 × 140.0 × 81.5 cm;  
spear holder 274 × 46 × 46 cm. Collection of the artist.





*Collision*, 2012.  
Leather, maireener shells, brass, cotton, timber,  
100.2 × 32 × 12 cm. Cruthers Collection of Women's Art  
University of Western Australia, CCWA 921.



*Some of our women kidnapped by sealers*, 2007.  
Inkjet print on paper, 83 × 118 cm. Edition of 10.  
Collection of the Queen Victoria Museum and  
Art Gallery, Launceston.





*Some Tasmanian Aboriginal children living with non-Aboriginal people before 1840, 2008.*  
 Found chair with burnt tea-tree sticks, c.288 × 60 × 50 cm.  
 Collection of the National Gallery of Australia.  
 Photograph by Jack Bett.



*Some Tasmanian Aboriginal children living with non-Aboriginal people before 1840, 2008 (detail).*  
 Found chair with burnt tea-tree sticks, c.288 × 60 × 50 cm.  
 Collection of the National Gallery of Australia.  
 Photograph by Jack Bett.





*Manifestation, (Bruny Island), 2010.*  
Giclee print on Hahnemühle photo rag paper, edition of 10.  
Image 400 × 600 mm (paper 600 × 800 mm).



*Manifestation, 2010.*  
Tea tree, soap, wax, black crow shells, fire  
surrounds, c.2.4 × 1.9 × 2.4 m,  
Photograph by Jack Bett.



# Film Work



*Manifestation, 2010.*





George Alston (800 acres), G



, Samuel McNeilly (150 acres),



James Hill (100 acres), James H



00 acres), Edward Miller (100 acr



nas Hooper (640 acres), John



Thomas Murphy (42 acres), Th



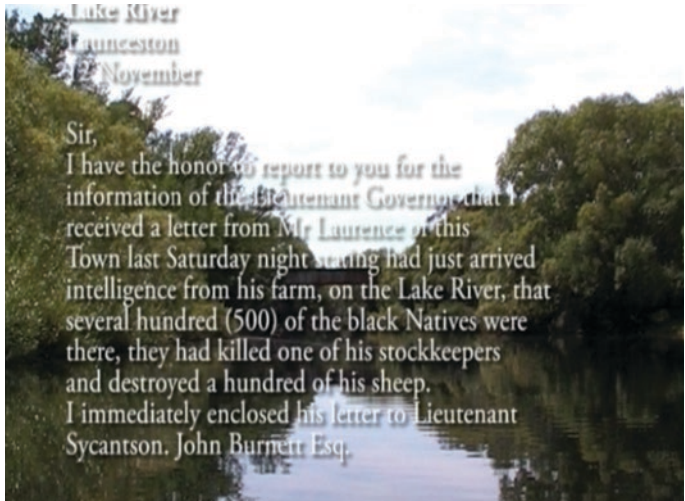
ith (38 acres), Thomas Triffit



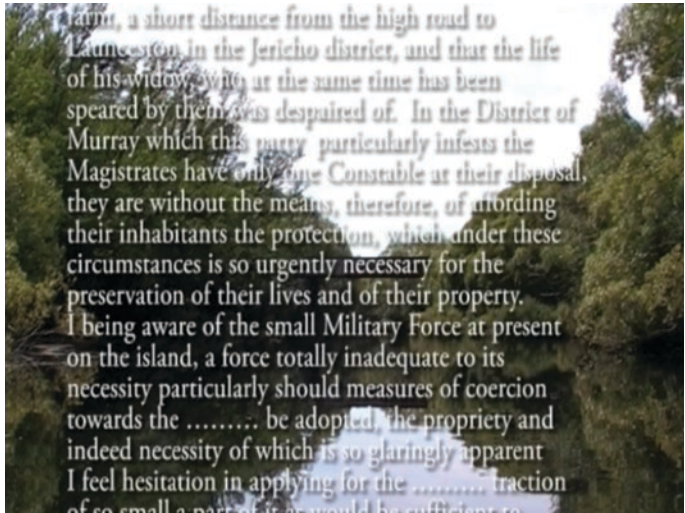
s), James Hill (30 acres), Jame



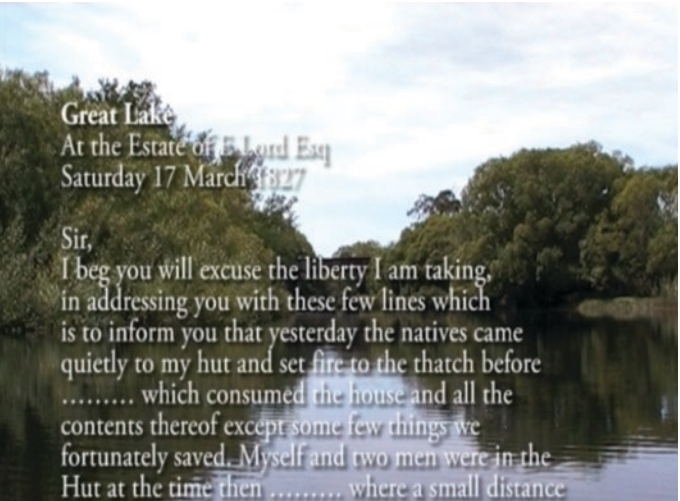
CSO 1/316/7578 (Z1825)  
Archives of Tasmania  
  
Correspondence –  
Tasmanian Aborigines  
  
Colonial Secretary's Office, Hobart



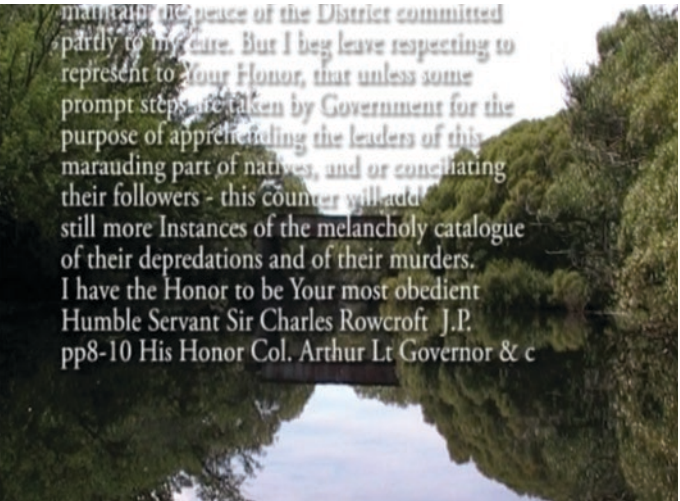
Lake River  
Launceston  
17 November  
  
Sir,  
I have the honor to report to you for the  
information of the Lieutenant Governor that I  
received a letter from Mr Laurence of this  
Town last Saturday night stating had just arrived  
intelligence from his farm, on the Lake River, that  
several hundred (500) of the black Natives were  
there, they had killed one of his stockkeepers  
and destroyed a hundred of his sheep.  
I immediately enclosed his letter to Lieutenant  
Sycantson. John Burnett Esq.



atun, a short distance from the high road to  
Launceston in the Jericho district, and that the life  
of his widow, who at the same time has been  
spearred by them was despaired of. In the District of  
Murray which this party particularly infests the  
Magistrates have only one Constable at their disposal,  
they are without the means, therefore, of affording  
their inhabitants the protection, which under these  
circumstances is so urgently necessary for the  
preservation of their lives and of their property.  
I being aware of the small Military Force at present  
on the island, a force totally inadequate to its  
necessity particularly should measures of coercion  
towards the ..... be adopted, the propriety and  
indeed necessity of which is so glaringly apparent  
I feel hesitation in applying for the ..... traction  
of so small a party if it would be sufficient to



Great Lake  
At the Estate of E Lord Esq  
Saturday 17 March 1827  
  
Sir,  
I beg you will excuse the liberty I am taking,  
in addressing you with these few lines which  
is to inform you that yesterday the natives came  
quietly to my hut and set fire to the thatch before  
..... which consumed the house and all the  
contents thereof except some few things we  
fortunately saved. Myself and two men were in the  
Hut at the time then ..... where a small distance



maintain the peace of the District committed  
partly to my care. But I beg leave respecting to  
represent to Your Honor, that unless some  
prompt steps are taken by Government for the  
purpose of apprehending the leaders of this  
marauding part of natives, and or conciliating  
their followers - this country will add  
still more Instances of the melancholy catalogue  
of their depredations and of their murders.  
I have the Honor to be Your most obedient  
Humble Servant Sir Charles Rowcroft J.P.  
pp8-10 His Honor Col. Arthur Lt Governor & c



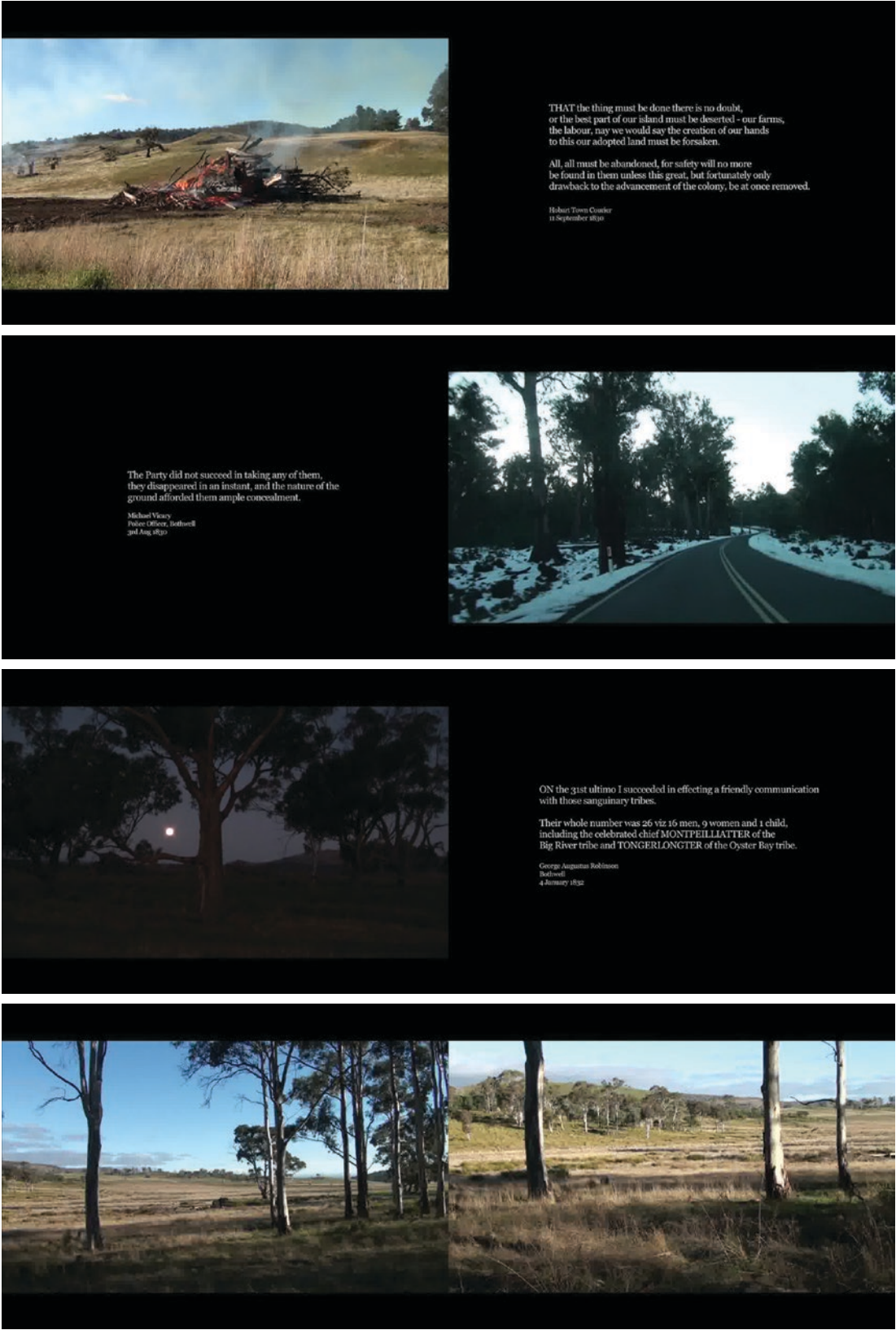


*Attrition Bay*, 2010 (video still).  
16:9 HD1080i video, silent, 21 min 00 sec,  
In conjunction with John A. Douglas.



*Shadowland*, 2011 (video stills).  
32:9 split screen dual films, silent,  
57 min 00 sec, edited by Nick Smithies.



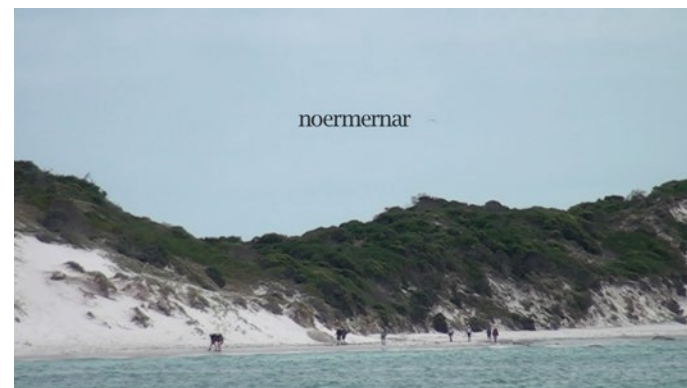
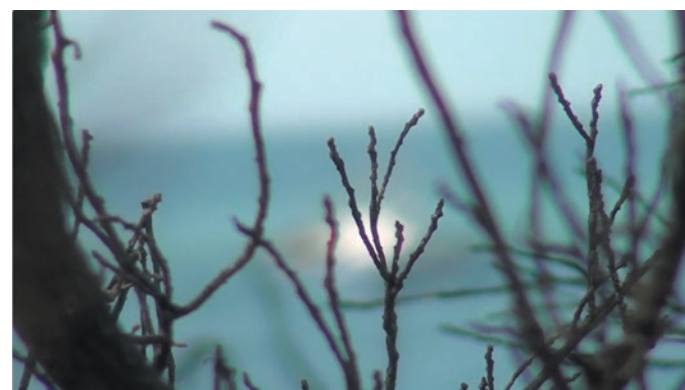


*The Grounds of Surrender*, 2011 (video stills),  
LR HD video, 16:9, colour, sound, 19 min 17 sec,  
edited by Jemma Rea.

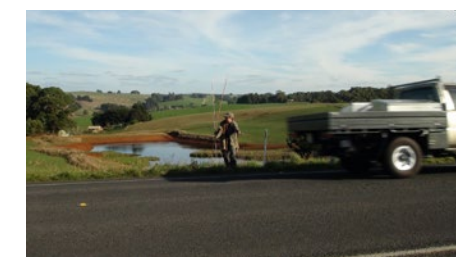


*Oblivion*, 2013 (behind the scenes).  
HDMI video projection, 16:9, 86 min 00 sec,  
colour, sound, edited by Jemma Rea.





*Observance*, 2012 (video stills).  
video projection HDMI, H264, 16:9, colour, sound,  
17 min 09 sec, edited by Jemma Rea. Edition of 10.

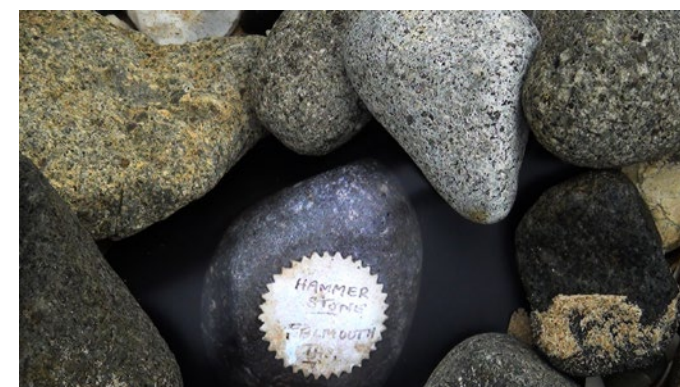
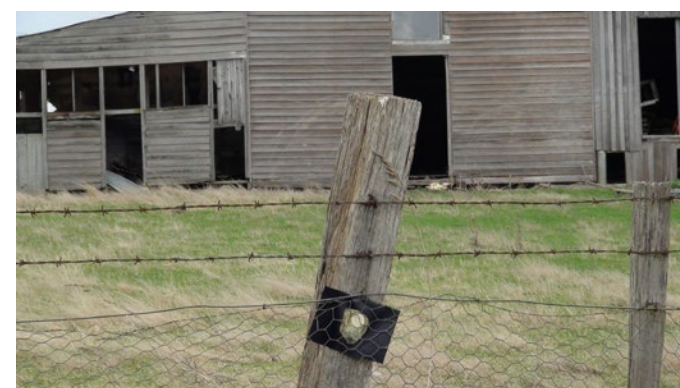


*Traveller*, 2013 (video stills, details)  
HDMI video projection, 16:9, colour, sound,  
8 min 43 sec, edited by Jemma Rea.





*Lost World (Part 1)*, 2013 (video stills),  
HDMI video projection, 16:9, colour, sound,  
13 min 12 sec, edited by Jemma Rea.

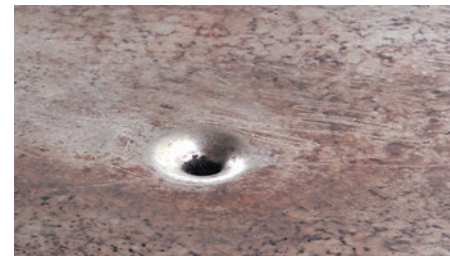


*Lost World (Part 2)*, 2013 (video stills),  
HDMI video, H264, 16:9, colour, sound,  
1 hr 15 min 32 sec, edited by Jemma Rea.





*Ode*, 2014 (video stills),  
HDMI video projection, H264, 20000kbps, 16:9,  
sound, colour, 5 min 00 sec, edited by Jemma Rea.



When I returned to my country I went hunting,  
but did not kill one head of game.  
The white man make their dogs wander  
and kill all the game,  
and they only want the skins.

*Hunting Ground Incorporating Barbeque Area*, 2014 (video stills),  
HDMI video, H264, 1080P, 16:9, colour, sound, 10 min 17 sec,  
edited by Jemma Rea, ed of 5 (for projection or screen).



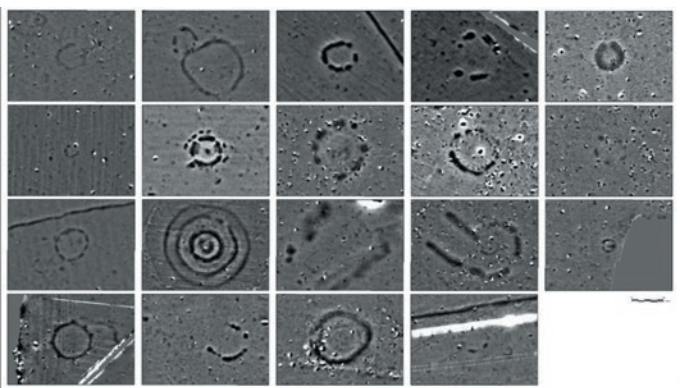
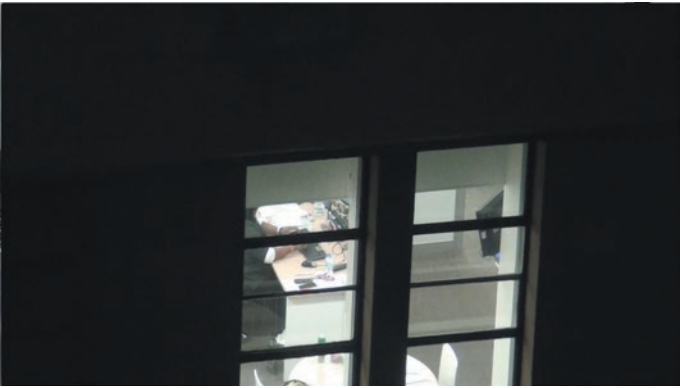


*Gathering*, 2015 (detail images — installation with film projection),  
HDMI video, H264, 1080P, colour, sound,  
18 min 13 sec, edited by Jemma Rea.



*Tomalah*, 2015 (video stills).  
video, HDMI, mp4, 16:9, H264, 1080p, sound,  
4 min 5 sec, edited by Mark Kuilenburg.





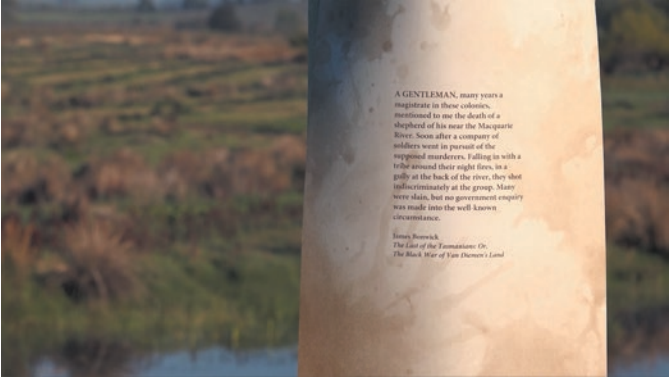
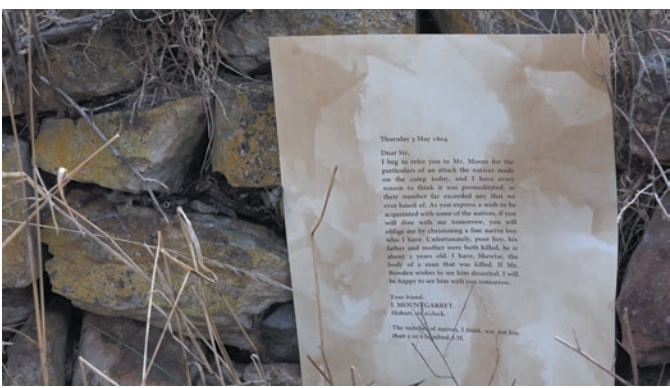
*Holding Pattern*, 2015 2015 (video stills),  
HDMI video projection, H.264, 16:9, colour, sound,  
15 min 39 sec, edited by Jeff Blake.



*Timeline*, 2015 (video stills),  
video projection, HDMI, H264, pal, 16:9, colour, sound,  
4 min 32 sec, edited by Mark Kuilenburg.



*HUNTING GROUND (Haunted) Van Diemen's Land*,  
2016–2017 (video stills),  
HDMI video projection, MP4, 16:9, colour, sound,  
12 min 26 sec, edited by Angus Ashton.



*HUNTING GROUND (Haunted) Van Diemen's Land*,  
2016–2017 (video stills),  
HDMI video projection, MP4, 16:9, colour, sound,  
12 min 26 sec, edited by Angus Ashton.





# Appendices

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# Appendix I: List of Works

From present day moving backwards in chronology

## 2016

*Hunting Ground (Pastoral)*  
*Van Diemen’s Land* 2016  
HDMI video projection, colour, silent,  
12 min 26 sec, edited by Angus Ashton

*Hunting Ground (Haunted)*  
*Van Diemen’s Land* 2016  
HDMI video projection, 16:9, colour, sound,  
12 min 26 sec, edited by Angus Ashton  
10 prints , 462 × 329 mm, etching and acrylic  
silkscreen on BFK Rives 280gsm, printed at  
Cicada Press, UNSW Art & Design, NSW,

Exhibited in **With Secrecy And Despatch**,  
Campbelltown Arts Centre, NSW, curators  
Tess Allas and Dave Garneau,  
8 April – 12 June 2016

*Banished* 2016  
HDMI video projection, 4:3, b/w, silent,  
5 hr 24 min 35 sec

*Exiled* 2016  
HDMI film projection, b/w, silent, MP4, 15 min

Exhibited in **Border Crossings**, SASA Gallery,  
curators Mary Knights and Michelle Browne,  
22 February – 18 March 2016

## 2015

*Introspect* 2015  
single-channel digital video; 4hr 39 min 4 sec  
collection of the artist

Exhibited in **National Self-Portrait Prize: Being  
and Becoming**, University of Queensland Art  
Museum, curator Michael Desmond,  
14 November 2015 – 13 March 2016  
URL: [http://www.artmuseum.uq.edu.au/content/  
national-self-portrait-prize-2015](http://www.artmuseum.uq.edu.au/content/national-self-portrait-prize-2015)

*Timekeeper* 2015  
HDMI video, H264, 1080P, colour, sound  
sculpture  
collection of the National Museum of Australia

*Tomalah* 2015  
HDMI video, H264, 1080P, 16:9, colour, sound,  
4 min 50 sec, edited by Mark Kuilenburg  
collection of the National Museum of Australia

Exhibited in **Unsettled**, National Museum  
of Australia, curator Kelli Cole (NGA),  
26 November 2015 – January 2016  
URL: <http://www.nma.gov.au/exhibitions/unsettled>

*Ode* 2014  
video on screen with new (flag/rock) installation  
collection of the artist

Exhibited in **EXHIBIT A**, Lock Up, Newcastle,  
curator Carrie Miller,  
30 October – 6 December 2015  
URL: [http://www.thelockup.org.au/whats-on/  
exhibit-a](http://www.thelockup.org.au/whats-on/exhibit-a)

*Holding Pattern* 2015  
installation and video projection  
collection of the artist

Exhibited **Mildura Palmipsest Biennale:  
Unmapping the End of the World**, Mildura Arts  
Centre and Township, curator Jonathan Kimberley,  
2-5 October 2015  
URL: [http://mildurapalimpsestbiennale.com/  
program/unmapping-end-world/](http://mildurapalimpsestbiennale.com/program/unmapping-end-world/)

*Timeline* 2015  
video projection, HDMI, H264, pal, 16:9, colour,  
sound, 4.32 mins, edited by Mark Kuilenburg  
Warrener shells on twined lomanadra rope  
collection of the artist

Exhibited in **Counting Tidelines**, Charles Darwin  
University, NT, curators Amy Jackett and Sarah  
Pirrie, 13–28 August 2015  
URL: <http://www.countingtidelines.com>

*The Lost World (Part 1)* 2015  
video projection, HDMI, 16:9, colour, sound,  
13 min 12 sec, edited by Jemma Rea  
collection of the artist

Exhibited in **Ghostly Nature (Part 1)**, Adelaide  
Town Hall, curator Polly Dance, 11 June –  
31 July 2015  
URL: [http://www.adelaidecitycouncil.com/whats-  
on/event/ghostly-nature-part-1-on-display-at-the-  
adelaide-town-hall](http://www.adelaidecitycouncil.com/whats-on/event/ghostly-nature-part-1-on-display-at-the-adelaide-town-hall); <http://youtu.be/Xc0VQSVOaJY>

*The Gathering* 2015  
HDMI video, H264, 1080P, colour, sound,  
18 min 13 sec, edited by Jemma Rea  
table, enamel on Tasmanian oak, 28 found stones,  
variable dimensions  
collection of the artist

Exhibited in **GUIRGUIS new art prize**,  
Ballarat Art Gallery, curator Shelley Hinton,  
11 April – 31 May 2015  
URL: [http://www.artgalleryofballarat.com.  
au/exhibitions-and-events/exhibitions/future-  
exhibitions/guirguis-new-art-prize-2015.aspx](http://www.artgalleryofballarat.com.au/exhibitions-and-events/exhibitions/future-exhibitions/guirguis-new-art-prize-2015.aspx)

*The Gathering* reveals my attempts and trials to  
reconstruct the past from withheld and dispersed  
fragments through various means of production and  
arrangement. The result intimates an otherworldly  
assembly; an atmosphere of pseudo-paranormal  
channeling resonates in the work. Is this a  
diorama from the Victorian era or an abandoned  
laboratory? Does the work reference Conan Doyle  
or early modern archaeology? Is the artist genuinely  
undertaking fieldwork or critiquing it? The resulting  
piece is a taxonomy about my perpetual pursuit  
of the elusive past, a quest I term *The Impossible  
Return*. This desire to know and embody, even  
temporarily, what was wrought from my Aboriginal  
ancestors, is not only impossible but intolerable. Art  
offers both outlet and exposure for an otherwise  
transfixed state of recollection.

*Inheritance* 2015  
found chair, vellum (shadow making figures)  
90 × 45 × 45 cm  
collection of the artist

Exhibited in **Indigenous Australia: Enduring  
civilisation**, curator Gaye Sculthorpe, British  
Museum, 23 April – 2 August 2015  
URL: [http://www.britishmuseum.org/whats\\_on/  
exhibitions/indigenous\\_australia.aspx](http://www.britishmuseum.org/whats_on/exhibitions/indigenous_australia.aspx)

*Inheritance* is one in a continuum of shadow works  
that includes *Shadowland (Time Keepers)* 2014,  
*The Promise* 2011, *The Consequence of Chance*  
2011, and *The Consequence of Chance* 2010.  
The figures are copied from Governor Arthur’s  
Proclamation to the Aborigines (1830) – small huon  
pine panels on which figures of Aborigines and  
colonists are depicted interacting in sequences  
about crime and equal justice. *Inheritance* consists  
of five of the figures cut out of vellum, suspended  
inside a chair back that is suspended upside down.  
The work is about balance and the non-fixedness in  
potential readings of history; it is about the uncanny  
and what objects carry – the haunted past.



*The Lost World (Part 2)* 2013  
HDMI video projection, H264, 16:9, colour, sound,  
1 hr 15 min 32 sec, edited by Jemma Rea, artefact  
photographs by Christoph Balzar  
collection of the artist

Exhibited in **Ground Truthing**, Foyer Gallery,  
Australian National University School of Art,  
curator Ursula Frederick, Canberra,  
7 – 18 April 2015  
URL: <http://soa.anu.edu.au/event/ground-truthing>

*(in) case of emergency* 2011  
Tasmanian tea-tree, copper, Eastern grey kangaroo  
skins, hand dyed (Melton Mowbray red) wool  
256 × 244 × 10 cm  
collection of the artist

*Shadowland (Time Keepers)* 2014  
spears, kangaroo fur cushion, branches, vellum,  
video work, video player, variable dimensions  
collection of the artist

Exhibited in **(in)visible: the First Peoples  
and War**, Lake Macquarie Art Gallery, curators  
Yhonnie Scarce and Meryl Ryan,  
27 March – 17 May 2015  
URL: [http://artgallery.lakemac.com.au/exhibitions/  
past/invisible-the-first-peoples-and-war](http://artgallery.lakemac.com.au/exhibitions/past/invisible-the-first-peoples-and-war)

*Release Date: History, Memory, Longford  
(The Longford Project)* 2015  
Nine video projections and eight screened  
video works  
group project, collection of the artists:  
Noelene Lucas, Julie Gough, Liz Day, Anna Gibbs

Exhibited in **Release Date: History, Memory,  
Longford (The Longford Project)**, Tasmanian Arts  
Festival, Longford Town Hall, Longford, Tasmania,  
curators Nicholas Tsoutas and Brianna Munting,  
20 – 23 March 2015  
URL: [http://www.tendays.org.au/event/release-  
date-history-memory-longford/](http://www.tendays.org.au/event/release-date-history-memory-longford/)

2014

*Hunting Ground incorporating  
Barbeque Area* 2014  
HDMI video, H264, 1080P, 16:9, colour, sound,  
10 min 17 sec, edited by Jemma Rea  
edition of 5 (for projection or screen), edition 1  
acquired by the National Museum of Australia  
collection of the artist and the National Museum  
of Australia

Exhibited in **Colonial Afterlives**, Tasmanian Arts  
Festival, Long Gallery, Salamanca Arts Centre,  
Hobart, curator Sarah Thomas,  
18 March – 27 April 2015  
URL: [http://www.tendays.org.au/event/colonial-  
afterlives/](http://www.tendays.org.au/event/colonial-afterlives/)

*We Ran/I Am. Journal of George Augustus  
Robinson, 3 November 1980, Swan Island,  
North East Tasmania – ‘I issued slops to all the  
fresh natives, gave them baubles and played  
the flute, and rendered them as satisfied as  
I could. The people all seemed satisfied at  
their clothes. Trousers is excellent things and  
confines their legs so they cannot run’*, 2007  
calico trousers, earth pigment, photographs  
and canvas  
Courtesy of Devonport Regional Gallery

*Blind* 2008  
Black crow shells, twined Lomandra longifolia,  
Northern Midlands dropped antlers, Tasmanian  
oak. Purchased with funds provided by the  
Patricia Lucille Bernard Bequest Fund 2008

*Dark Valley, Van Diemen’s Land* 2008  
Tasmanian Fingal Valley coal, nylon, Northern  
Midlands Tasmania dropped antlers, Tasmanian  
oak. Purchased with funds provided by the  
Patricia Lucille Bernard Bequest Fund 2008

Exhibited in **Embodiment**, Art Gallery of  
New South Wales, curator Emily McDaniel,  
12 December 2014 – 22 March 2015  
URL: [http://www.artgallery.nsw.gov.au/exhibitions/  
embodiment/](http://www.artgallery.nsw.gov.au/exhibitions/embodiment/)

**HUNTING GROUND incorporating Barbeque  
Area**, Gallery Gabrielle Pizzi, Melbourne,  
23 October – 16 November 2014 (solo exhibition)

**Hunting Party incorporating Barbeque Area**  
morphs contemporary Tasmanian public barbeque  
areas with references to colonial Van Diemen’s Land –  
in particular the wilful dispossession of Aboriginal  
people from their country, language, customs, each  
other. The exhibition consists of video, photographs,  
painting on vellum and works in wood, fabric and  
stainless steel.

The tenacious colonial land grab in the first  
decades of the 1800s reduced Van Diemen’s Land  
to pastoral places with perimeters; agricultural  
success apparently required the eradication of  
the original inhabitants. Meanwhile, today, dotted  
across the island are small pseudo-cottage BBQ  
areas. These architecturally reflect in scale and  
sometimes location the original sod or slab huts  
populated by shepherds and stockmen who kept  
the roving savages, my ancestors, at bay and  
extended the expanse of the ‘settled districts’.

For the love of Country Aboriginal Tasmanians  
fought to the death at places such as these. BBQ  
areas retain an uncanny independence from other  
built environments. They offer free fuel at the push  
of a button, welcoming everyone to cook anything  
on a stainless steel plate which has a central  
drainage hole that seems simultaneously medical  
and military. These sites might appear innocuous,  
democratic, nurturing. For me, however, they  
express loss of original people from Country. Rarely  
occupied, they appear a cruel recreational, amnesiac  
joke. For what reason did wholesale slaughter occur  
across my island? For this – designated BBQ areas?

*Hunting Ground (Badger Head Dunes 1)* 2014  
pigment on rag paper  
50 × 125 cm  
edition of 5

*Hunting Ground (Badger Head Dunes 2)* 2014  
pigment on rag paper  
50 × 125 cm  
edition of 5

*Hunting Ground (Bay of Fires)* 2014  
pigment on rag paper  
50 × 125 cm  
edition of 5

*Hunting Ground (Bonny’s Plains)* 2014  
pigment on rag paper  
50 × 125 cm  
edition of 5

*Hunting Ground (Lisdillon)* 2014  
pigment on rag paper  
50 × 125 cm  
edition of 5

*Hunting Ground (Richmond Park 1)* 2014  
pigment on rag paper  
50 × 125 cm  
edition of 5

*Hunting Ground (Richmond Park 2)* 2014  
pigment on rag paper  
50 × 125 cm  
edition of 5

*Hunting Ground (Rosedale)* 2014  
pigment on rag paper  
50 × 125 cm  
edition of 5

*Lost Ground* 2014  
ink and watercolour on vellum  
120 × 130 cm

*Hunting Party* 2014  
Tasmanian oak (*Eucalyptus delegatensis*), leather,  
steel, flint, digital transfer on canvas  
156 × 520 cm

*Hunting Party (Barbeque Area)* 2014  
stainless steel barbeque plates (3 No.)  
54 × 54 cm  
acquired by the National Museum of Australia

*Shadowland (Time Keepers)* 2014  
spears, kangaroo fur cushion, branches, vellum,  
video work, video player, variable dimensions  
collection of the artist



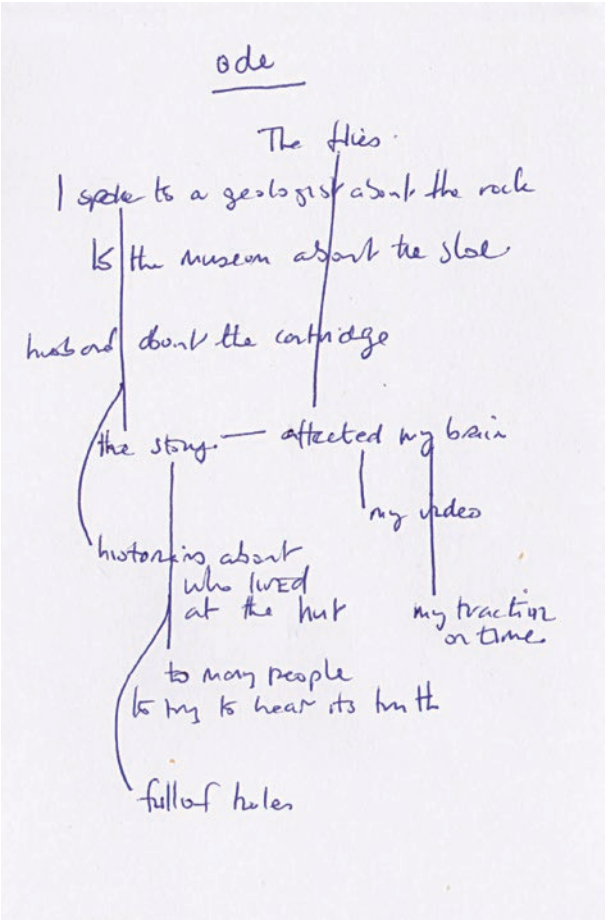
- Hunting Ground (Badger Head 2)* 2014  
perspex and timber lightboxes  
8 × 42 × 42 cm

*Hunting Ground (Richmond Park 1)* 2014  
perspex and timber light boxes  
8 × 60 × 60 cm

*Shadowland (Conflagration)* 2014  
chair, branches, pico projector  
HDMI video, 5 mins, colour, edited by Jemma Rea  
variable dimensions

*Hunting Ground incorporating Barbeque Area* 2014  
HDMI video, H264, 1080P, 16:9, colour, sound,  
10 min 17 sec, edited by Jemma Rea  
edition of 5 (for projection or screen), edition 1  
acquired by the National Museum of Australia  
URL: <http://youtu.be/k8peyCLLXsM>
- 
- Ode* 2014  
HDMI video projection, H264, 20000kbps, 16:9,  
colour, sound, 5 min, edited by Jemma Rea  
exhibited with Kenneth lagoon reed necklace  
strung on cotton thread on wallaby jaw and  
Tasmanian oak hooks  
c. 100 × 100 × 11 cm

Exhibited in **The Skullbone Experiment**, Queen  
Victoria Museum and Art Gallery, Launceston,  
14 March – 18 May 2014, and COFA, NSW,  
19 July – 30 August 2014 (group exhibition)  
URL: <http://youtu.be/o-7pQ1K9bA4>



- 2013

*TAHO LC347* 2013  
HDMI video, H264, 16:9, 31 min 53 sec, colour,  
sound, edited by Jemma Rea  
Bennett's wallaby skins, sheep skin  
c. 3.0 × 4.3 × 5.5 m

Exhibited in **The Z Factor**, Plimsoll Gallery,  
Tasmanian College of the Arts, University of  
Tasmania, Hunter Street, Hobart,  
13 December – 31 January 2013 (group exhibition)

The Tasmanian Archives and Heritage Office (TAHO)  
holds the original documents of LC347, *Informations,  
depositions and associated papers, Police Office,  
Launceston*. I am obsessed with bringing hidden  
histories to light. Unpublished, untranscribed  
historic police records are full of detail about life

- and social interactions. LC347 includes nineteenth-century records of cross-cultural encounter in Launceston, including a deposition in 1836 by Mary Briggs, sister of my ancestor Dalrymple Briggs. **TAHO LC347** is an installation showing footage of me in the Tasmanian Archives on a typically banal day – people cough, trolley wheels squeak, and I relentlessly transcribe often horrendous stories of violent encounter between Aboriginal and non-Aboriginal people. Projected onto the inside of a sheep skin the film faces a row of interconnected stretched wallaby skins; all together they present as a kind of dance and perpetual stand-off. The work is dedicated to Fiona MacFarlane at TAHO, who is inspirational in her willingness to share information about vital resources.
- 
- The Lost World (Part 2)* 2013  
HDMI video, H264, 16:9, 1 hr 15 min 32 sec,  
colour, sound, edited by Jemma Rea  
artefact photographs by Christoph Balzar  
installation: stone artefacts, shells, video  
projection, live web feed  
c. 3.5 × 7.0 × 2.6 m
- Exhibited in **The Lost World (Part 2)**, Museum  
of Archaeology and Anthropology, University of  
Cambridge, and CAT (Contemporary Art Tasmania),  
curator Khadija von Zinnenburg Carroll,  
23 October – 30 November 2013 (solo exhibition)  
URL: <http://www.contemporaryarttasmania.org/program/the-lost-world-part-2>
- Museum of Archaeology and Anthropology,  
University of Cambridge  
<http://maa.cam.ac.uk/maa/the-lost-world-part-2/>  
Project URLs:  
CAT (Contemporary Art Tasmania)  
<http://www.contemporaryarttasmania.org/program/the-lost-world-part-2/>
- Museum of Archaeology and Anthropology,  
University of Cambridge  
<http://maa.cam.ac.uk/maa/the-lost-world-part-2/>
- Youtube  
<http://youtu.be/HGMZrZRga3M>

*Walking in Tasmania my heart leaps when I see objects handmade by our Old People lying where they put them; I am then walking on their path. But these are rare to find today unless you go right off the beaten track. Others beat me there, collectors, to ship more than 15,000 Tasmanian stone tools to museums around the world. This exhibition has the purpose of reuniting Tasmania with the shadow of its lost objects, and making it has also unexpectedly reconnected me to these ever-waiting places*

The installation **The Lost World (Part 2)** consisted of a projection piece of me virtually 'returning', across Tasmania, photographs of thirty-five of the Tasmanian Aboriginal stone tools held in the Museum. The artefacts in the footage were installed in the gallery and sent virtually back to Tasmania from live web-camera feed of their cabinet. A second surveillance camera sent to the museum the photograph of one artefact that was weathering outdoors in Tasmania.

My research and installation art practice often involves uncovering and re-presenting conflicting and subsumed histories, many referring to my own and my family's experiences as Tasmanian Aboriginal people. This project explored the absence of objects from their original people and context. My filmic response to the missing artefacts reconnected me with Country while highlighting the coloniser's conquest of place and suppression of history by the renaming of my maternal homelands. The work articulates the continued dispossession of Aboriginal people from our misnamed territories: Kitchen Middens, Risdon, Lindisfarne, Frederick Henry Bay, Ralph's Bay, Cambridge, Dodges Ferry, Melton Mowbray, Lamont, Elphin Farm, Newstead, Newnham, Lake Leake, Ross, Oyster Cove, Bruny Island, Hermitage, Early Rises, Lisdillon, Bicheno, Seymour, Long Point, Fingal, Falmouth, East Coast, St Helens, North East Coast, Pipers River, West Point.



**The Lost World (Part 1)**, CAST (Contemporary Art Studios Tasmania), Hobart, 24 April – 26 May 2013 (solo exhibition)  
URL: <http://www.contemporaryarttasmania.org/program/the-lost-world-part-1>

Review: Dance, Polly, ‘Time travelling exorcism’, *RealTime*, 115, June–July 2013, pg. 49. <http://www.realttimearts.net/article/issue115/11155>

Exhibition images by Jan Dallas

Recent video artworks *Oblivion*, *Traveller*, *The Lost World (Part 1)*, *The Lost World (Part 2)*, *TAHO LC347*, *Ode* (2013–2014) explore the power of storytelling through video footage of myself and family members recounting events or undertaking journeys. These investigative pieces take a viewer, and its protagonist/s, through or to place across time, with the object/motivation for the works often drawn from the colonial past. The resulting projection / screened footage is sometimes installed with an object(s) associated with the narrative, as a kind of evidential residue of the activity or the project’s precursor and instigator. Each work is stand-alone and peculiarly different from another, yet they are serial echoes; their sense of purposeful undertaking *and* intrinsic uncertainty of where or with what the journey/film will conclude is a compelling methodology.

The intention of the exhibition **The Lost World (Part 1)** 2013 was to demonstrate the cultural vortex I experience daily, inhabiting past and present simultaneously. Testing my obsession with the diary of the corrupt lay missionary George Augustus Robinson, I work to make my way out of the text and into the present by undertaking a series of ‘tasks of encounter’ while moving through Tasmanian time and space. The resulting filmic episodes make up this exhibition.

**The Lost World (Part 1)** 2013  
HDMI video projection, 16:9, colour, sound,  
13 min 12 sec, edited by Jemma Rea  
URL: <http://youtu.be/Xc0VQSV0aJY>

The film *Lost World (Part 1)* 2013 reveals an initial attempt by my brother and myself to reach an important destination while thwarted by a roadside troll, gates, fences, herbicides and an anticipated early

return time. The otherwise silent film is punctuated by message banked phone calls received during our ten-hour failed odyssey to relocate an important cultural place. The work is mostly about the tension between desire and the demands of the modern world.

**Oblivion** 2013  
HDMI video projection, 16:9, colour, sound, 45 mins,  
edited by Jemma Rea

*Oblivion* is hardcore – it’s about being stuck in a place, not of this world, and not in a ‘real’ place, while immersed in *Friendly Mission*. *Friendly Mission* doesn’t allow for a future, just despair. *Oblivion* consists of footage of me reading *Friendly Mission* on a rock, by a pond, after releasing five leeches at my feet. The duration of the film is the time it took for the last leech to fall off: 45 minutes. The film enacts the literal hold the text has on me, given it is full of accounts about my ancestors between 1830 and 1835.

**Traveller** 2013  
HDMI video projection, 16:9, colour, sound,  
8 min 43 sec, edited by Jemma Rea  
URL: <http://youtu.be/aoWJdRBVafw>  
2 min excerpt URL: <https://vimeo.com/102400227>

Seeking out other times and carrying a cultural tool-kit to equip my journey, in *Traveller* I head to a hotspot for unresolved colonial encounters between Aboriginal Tasmanians and colonists on the north-west coast. Walking to Highfield House I seek insight into the past while haunting the path of Edward Curr, the notorious agent for the Van Diemen’s Land Company.

**Haunted** 2013  
Grey stone spalls, electronic compass needle  
c. 90 × 80 × 80 cm  
electronics: Jason James  
stonework: Rob O’Connor

*Haunted* was composed of bluestone spalls and an electronic directional needle. Both cairn and compass, it offered the promise of the wayfinder. The work operated as a spectre of the past as well as witness to my disoriented quest evident in the surrounding four films in the exhibition *The Lost World (Part 1)*, to understand place across time in Tasmania.

# 2012

**Observance** 2012  
HDMI video projection, H264, 16:9, colour, sound,  
17 min 9 sec, edited by Jemma Rea  
Tasmanian tea-tree, plywood, snares  
c. 3.8 × 5.5 × 3.5 m  
video component held in The Cruther’s Collection of Women’s Art, University of Western Australia, National Gallery of Victoria, private collections (2)

Exhibited in **Deadly – In-between Heaven and Hell**, Tandanya National Aboriginal Cultural Institute, Adelaide, Adelaide Festival, curators Fulvia Mantelli and Renee Johnson, 29 February – 25 March 2012 (group exhibition); **Julie Gough: Collisions**, Lady Sheila Cruthers Gallery, Lawrence Wilson Art Gallery, 30 April – 9 July 2016

*Observance* is about trespass. The film was made over four visits when I camped at Tebrikunna, my maternal Country in north Tasmania. It is a meditation about history, memory and ancestry set amid the ongoing globalisation of my ancestral coastlands. The film is my frustrated response in trying to get back to the essence of things, while being constantly interrupted by groups of intruding eco-tourists. Taking up the region for their continuous walks they remind and re-enact the original invasion of our Country. Witnessing their arrival, avoiding contact, I feel a multi-generational anxiety of knowing what happens next in the parallel world of that same place not so long ago.

**Collision**, 2012  
leather, maireener shells, brass, cotton, timber  
100.2 x 32 x 12cm, CCWA 921.  
Cruthers Collection of Women’s Art, University of Western Australia.

Exhibited in **Julie Gough: Collisions**, Lady Sheila Cruthers Gallery, Lawrence Wilson Art Gallery, 30 April – 9 July 2016.

# 2011

**The Consequence of Chance** 2011  
canvas tent, shadows, light  
commissioned installation, permanent exhibition,  
third floor, Bond Store, Tasmanian Museum and Art Gallery

*The Consequence of Chance* is one in a continuum of shadow works that includes *Inheritance* (2015), *Shadowland (Time Keepers)* (2014), *The Promise* (2011) and *The Consequence of Chance* (2010). The genesis for this work is *Human Nature and Material Culture* (1995, Collection of the National Gallery of Australia). That work consisted of vignettes from ‘Governor Arthur’s Proclamation to the Aborigines’ (1830) repainted within bathroom scales, such that the audience / participant’s weight determined which section of the imagery they were implicated in. Were they shooting an Aboriginal person or were they being hung, were they holding hands with an Aboriginal person? There are only eight known surviving proclamation panels and they seem as deliriously designed now as they must have done then, in their own time. *The Consequence of Chance* is similarly read according to the audience/ participant’s location – are they witnessing someone being shot or speared, or waiting with their baby?

**RIVERS RUN**, Devonport Regional Gallery, September 2011, and Cairns Regional Gallery, February–March 2010 (solo exhibition)

**RIVERS RUN** is an exhibition of five artworks that together reveal my ongoing physical and psychological engagement with Tasmania and its history. *Rivers Run*, *We ran/I am*, *Driving Black Home*, *Driving Black Home 2* and *Trespass* document my attempts to move not only through place but time. The actions of running, driving, kayaking, climbing fences and wandering roadsides are reformed into two video projections, a floor and two wall pieces that together record, test and visually represent attempts to track self in the land of my maternal Aboriginal ancestors.

These works were motivated by the desire to transact with a past that seems just beyond the



horizon, around the next bend, through that locked farm gate. Testing how I recognise my island and if it still recognises me six generations since my tribal past, each piece is a fragment of the desire to recall and understand what happened in lethal frontier Van Diemen’s Land before it became amnesiac Tasmania. My process involves uncovering and representing historical stories to evaluate the impact of the past on our present lives. Combining found human-made and natural materials from indoor and outdoor sites, I manifest places that are anywhere and nowhere, internal worlds through which we might engage with our conflicting and subsumed histories.

**Trespass** 2011  
timber, tarp, camp bed, kangaroo fur rug and coat, lamp, stencil painted boards  
variable dimensions

**Rivers Run** 2009  
16:9 video, silent, 40 min 55 sec  
edited by Nancy Mauro-Flude

**We ran/I am. Journal of George Augustus Robinson, 3 November 1830, Swan Island, North-east Tasmania – ‘I issued slops to all the fresh natives, gave them baubles and played the flute, and rendered them as satisfied as I could. The people all seemed satisfied at their clothes. Trousers is excellent things and confines their legs so they cannot run’.** 2007  
calico, fourteen photographs on paper, earth pigments, c. 2.0 × 7.5 × 0.05 m. Photography by Craig Opie; map of the Black Line: ‘military operations against the aboriginal Inhabitants of Van Diemen’s Land: No. 9 field plan of movements of the military’ courtesy of the Tasmanian Library, State Library of Tasmania; trousers by #49 CWA Hobart, collection of Devonport Regional Gallery

**Driving Black Home** 2000  
Fourteen postcards, each 10 × 15 cm  
100 boxed sets

Exhibited in **Biennale of Contemporary Art**, Festival of Pacific Arts, Noumea, 2001, curator <rea>; Art Gallery of New South Wales, 2002; **RIVERS RUN**, Cairns Regional Gallery, 2009; Devonport Regional Gallery, 2010

**Driving Black Home 2** 2009  
4:3 video, colour, silent, 3 hr 43 min 55 sec  
edited by Nancy Mauro-Flude  
edition of 10

**Murder of Crows** 2011  
plywood, nails  
variable dimensions  
collection of the artist

**Time Keeper** 2011  
tea-tree, brass, copper, found hay fork, graphite  
collection of the artist

**The Missing** 2011  
Bett Gallery, Hobart, 3 June – 5 July 2011  
(solo exhibition)

My art and research practice often involves uncovering and re-presenting historical stories as part of an ongoing project that questions and re-evaluates the impact of the past on our present lives. My work is concerned with developing a visual language to express and engage with conflicting and subsumed histories. A key intention is to invite a viewer to a closer understanding of our continuing roles in, and proximity to, unresolved national stories – narratives of memory, time, absence, location and representation.

My works utilise found and constructed objects and techniques from diverse sources including the visual arts, the museum, the library, the shop, the garden and my heritage. Much of my influence and inspiration comes from the people, stories, places, skills of and connections to my maternal Tasmanian Aboriginal heritage. I create work by reusing natural materials and found, often kitsch, objects. I particularly enjoy responding to and reconfiguring natural materials including wood, stone, kelp, bark and shell into narratives that relate their original environment and my own and my ancestors’ encounters, actions and traces in these places with these same types of materials. One of my common methodologies is to arrange multiple objects to activate a surface optically, to encourage a viewer to read it as a means of temporarily holding the objects in place to find themselves part of the work. Artworks comprising multiple objects are experiments in understanding how viewers can travel around a work and in this

process move their position back and forth, flickering between past and present, and hopefully, personal and national memory.

Most of my works incorporate ideas of movement or stasis either technically or in the story that they may be partially relating to the viewer. This suggestion of waiting or of motion intends to summon an onlooker to enter into the work as a timekeeper. This is an anxious position where many materials inviting curiosity, initially implying the humorous, accrue a sinister edge as a viewer reaches a point of understanding his/her caged predicament within the work.

These artworks are investigations evolving from personal considerations of the place of memory, forgetting, loss, denial and the potency of the past within my own family. Increasingly evident is the use of open narrative to decipher self in the process of relating the past. Each work has been built from the outcomes of the last, and represents a claiming within a larger consideration of ways to personally invoke and involve nation, viewer and self in acknowledging our entangled histories.

**(in) case of emergency** 2011  
Tasmanian tea-tree, copper, eastern grey kangaroo skins, hand dyed (Melton Mowbray red) wool  
256 x 244 x 10 cm  
collection of the artist

**Time Keeper** 2011  
tea-tree, brass, copper, found hay fork, graphite  
c. 2.3 × 0.30 x 0.017 cm  
collection of the Tasmanian Museum and Art Gallery

**The Missing (Midlands silhouettes)** 2011  
plywood, steel, with Tony Thorne  
c. 2.5 × 5 x 0.15 cm  
private collection

**Annihilation: Map of the settled districts of Van Diemen’s Land 1826–1828** 2011  
paper, Tasmanian oak  
c. 210 × 110 × 2cm  
collection of the artist

**The Promise** 2011  
found chair, shadow casting LED light, vellum  
c.92 x 37 x 56 cm plus shadow  
private collection

**Black Line Properties** 2011  
cotton, Eucalyptus timber  
installation c.223 x 211 x 34.5 cm  
collection of the artist

**Murder of Crows** 2011  
plywood, nails  
installation 152 x 275 x 0.6 cm  
collection of the artist

**The Persistence of Culture** 2009  
possum pelts, kangaroo skin, Eucalyptus, tea-tree, pine, black crow shells  
diptych: cot 120 x 140 x 81.5 cm;  
spear holder 274 x 46 x 46 cm  
collection of the artist

**Stolen** 2011  
enamel on pewter, steel  
23 x 16 x 12 cm  
private collection

**Missing** 2011  
enamel on silver plate, timber  
16 x 9.5 x 11 cm  
private collection

**The Impossible Return** 2011  
tea-tree, Eucalyptus, kangaroo skin  
installation 227 x 26 x 10 cm  
collection of the artist

**The age of destruction** 2011  
tractor tyre, car tyre, photo transfer on ten acrylic discs, rope  
diptych: tyre 115 × 115 × 35 cm; discs 60 dia. cm  
collection of the artist

**Missed: Sydney Gazette 2 September 1804** 2011  
found trunk, Tasmanian oak, blanket, pins, tea-tree  
private collection

Thanks to Carol Brill



**The Crossing (The Consequence of Chance)** 2011  
Two-track sound work, 20 min 55 sec,  
Kelly’s Gardens, Salamanca Place, Hobart, curator  
Séan Kelly, March–April 2011, 10 Days on the  
Island Festival (solo exhibition)

**The Consequence of Chance** 2011  
calico, pine, cardboard, lights, 2 track sound work  
c. 2.4 × 1.5 × 2.4 m  
Many thanks to Pink in Wagga Wagga for sewing  
work and Tobias Richardson in Darwin for  
construction work

Exhibited in **‘Immemorial – reaching back  
beyond memory’**, developed by 24 Hr Art in  
collaboration with artists from Australia, Indonesia  
and the Philippines. Chan Contemporary Art  
Space, Darwin, curators: Norberto Roldan,  
Director, Green Papaya Art Projects, Manila;  
Sudjud Dartanto, Independent Curator and  
Lecturer, Indonesia Institute of Art, Yogyakarta;  
Steve Eland, Director 24 Hr Art – NTCCA, Darwin,  
27 October – 27 November 2011

**The Grounds of Surrender** 2011  
LR HD video, 16:9, colour, sound, 19 min 17 sec,  
edited by Jemma Rea  
URL: <http://youtu.be/xSA4dAsTBPU>

Exhibited in **The Robinson Cup**, Queen Victoria  
Museum and Art Gallery, Launceston, curator  
Damien Quilliam, September 2011 – February 2012  
(group exhibition)

**Shadowland** 2011  
2 × 16:9 dual screen films, silent, 57 min, edited by  
Nick Smithies

Exhibited in **Journeys: through history, theory  
and practice**, Plimsoll Gallery, University of  
Tasmania, Hobart, curator Paul Zika, 29 July –  
28 August 2011 (group exhibition)

2010

**The Consequence of Chance** 2010  
Two-track sound work and shadow projection,  
variable dimensions  
Edited by Eros Arbilon and Duncan O Cléirigh.  
Spoken by Gráinne Creed, Elme O’Donovan, Nuala  
O’Donovan, Mollie Anna King, Joy McAllen, Sean  
MacCarthy, Donal Dilworth, Brendan Byrne.  
Julie Gough would like to thank David Dobz  
O’Brien, the National Sculpture Factory, Cork, the  
speakers, Deirdre Murphy, Séan Kelly, Eros  
Arbilon, Duncan O Cléirigh Blackwater Studios  
Fermoy, Norbert Roldan, Green Papaya Art Projects  
Quezon City, Steve Eland, 24 Hr Art Darwin,  
University of Tasmania, Arts Tasmania, Australia  
Council for the Arts  
24 hr art Darwin and Vargas Museum, University of  
the Philippines, curators Steve Eland and Norberto  
Roldan

Exhibited in **Immemorial**, Vargas Museum,  
University of the Philippines, October–  
November 2010 (group exhibition)

I started, about four years ago, seriously seeking  
knowledge about my foreign ancestors, meaning  
my non-Aboriginal ancestors – who seemed like  
strangers, ships in my night. Each day for the  
past year I have added more to at least one of the  
ancestor’s files. There are so many now incoming  
it seems impossible to keep track of each of them.  
You go back and back and back, a compulsion. Many,  
it emerged, were Transported Ancestors. Were they  
bad to the bone, or victims of circumstance? How  
much was their one-way journey south, as felons,  
the consequence of chance?

**Attrition Bay** 2010  
16:9 HD1080i video, silent, 21 min  
in conjunction with John A. Douglas  
installation: found steel tubs, kangaroo hide from  
Botany Bay Tannery, found rubbish from beach  
where Captain Cook first landed  
variable dimensions

Exhibited in **Shifting Sands: Botany Bay Today**,  
Hazelhurst Regional Gallery, curators Ace Bourke  
and Anna Lawrenson, 20 August – 10 October 2010  
(group exhibition)

**Manifestation (Bruny Island)** 2010  
giclee print on Hahnemuhle photo rag paper  
image 400 × 600 mm (paper 600 × 800 mm)  
edition of 10

**Manifestation** 2010  
tea-tree, soap, wax, black crow shells, fire surrounds  
c. 2.4 × 1.9 × 2.4 m  
image by Jack Bett

Exhibited in **Littoral**, Carnegie Gallery, Hobart,  
curator Vivonne Thwaites, 8 April – 16 May 2010  
(group exhibition)

**Forcefield 3** 2010  
bricks, apple tree, Tasmanian oak, book pages  
c. 2.8 x. 3.5 × 7 m

Exhibited in **Look Out**, Tasmanian Museum and Art  
Gallery, Hobart, March–July 2010 (group exhibition)

**Forcefield 3** is the third version of an artwork that  
was previously created at the Australian National  
University School of Art Gallery (2007) and the  
National Gallery of Victoria (Clemenger Award 2009–  
2010). The piece is based on a shocking colonial  
cross-cultural event at Norfolk Plains, Van Diemen’s  
Land, in 1825. The background story in brief, on  
which the installation is based, is as follows. On the  
evening of 16 July 1825 Doctor Jacob Mountgarrett,  
a long-term resident of Norfolk Plains (the first  
surgeon and magistrate at Risdon, 1803, and at  
Port Dalrymple, 1806), while living on his land grant  
(ex Ferguson’s later William Archer/Brickendon),  
shot, according to witnesses, his ‘black servant’  
aged ‘upwards of twelve years’, Dalrymple Briggs.  
Dalrymple ran from the Mountgarrett hut wounded,  
toward ‘Mr Archer’s’ residence for help, crying out  
‘murder’. The witnesses to this version were local  
residents riding past, Mr William Brumby, James  
Brumby Jr and Mr James Thornloe. Dalrymple  
survived to give evidence on 8 August, three days  
after the above witnesses gave their account, to

Magistrate Mulgrave in Launceston.  
Dalrymple insisted that Mountgarrett had shot  
her by accident, stating in the nine-page report that  
‘the moon was out’, there was a tree in proximity,  
Mountgarrett was aiming at a possum whose body  
a ‘black boy’ removed just prior to the witnesses  
arrival – and hence their apparent misreading of the  
event. The irony and art potential for the work rests  
in the fact that the non-Aboriginal witnesses present  
with some clarity their case against Mountgarrett  
for shooting Dalrymple, while a wounded Dalrymple  
herself manages to get charges against Mountgarrett  
dropped. The Aboriginal voice, so silenced in history,  
is here very fortunately heard; but ironically it relates  
a version that seems quite impossible, and appears  
in order to defend her master, though surely to  
protect herself.  
In 2007 I was directed to this account. It is bound  
within nine volumes of Van Diemen’s Land records  
from the 1820s to 1861, held in the manuscripts  
section in the National Library of Australia. In  
2009 I spent eight weeks in Canberra transcribing  
the volumes – 362,000 words from 3,300 pages.  
Dalrymple Briggs (c. 1808–1864) is my great-great-  
great-grandmother.  
This artwork is also informed in part by ongoing  
research about the historic named ‘properties’ I pass  
when driving around Tasmania. The fence in this work  
relates the names of some of the most prominent  
early colonial Van Diemen’s Land properties that  
witnessed the removal of Aboriginal people from  
this island. More than fifty had the same name in  
1830 when their owners took part in the ‘Black Line’  
campaign to forcibly remove Aboriginal people,  
initially to the Tasman Peninsula. Two of my Aboriginal  
ancestors were exiled to Wybalenna on Flinders  
Island, while Dalrymple became a servant on what  
was later Brickendon near Longford – a major site for  
colonial tourism. This fence forms a room, the scale  
of which is typical of the bush hut of the period that  
Dalrymple ran from when shot. The original hut today  
stands on Woolmers Estate near Longford.  
Walking through the work’s entrance the viewer/  
participant enters a rectangular room carpeted  
with actual pages from the book *The Fabrication  
of Aboriginal History*. This text is shocking in its  
version of a Tasmanian history in which Aboriginal  
people were doomed due to negligible fault of  
the incoming British. A few steps further forward  
brings the viewer to a brick fireplace and wooden



mantelpiece on which are glued photographs of the pages from the magistrate report of 1825. A viewer walking to the fireplace to read an account livid with nuance and fear, will with each step work to erase this text on the floor that so desperately misinterprets my history and culture.

To accept written history as it is presented, without a balance of oral history or reading between the, in this case, obvious lines, is too easy. Uncritical ‘reading’ of records or histories provides the mainstream majority a palatable version of their past, not *the* most likely past.

This artwork relates both my frustration with and determination to work with the obscurity and opaqueness of the past. *Forcefield 3* offers the public a simultaneous physical encounter with different versions of our history; both require reading between the lines to realise the hidden agendas inevitably at work. Dalrymple, I believe, lied to protect herself. The origin and rationale for the vitriolic agenda of the book pasted on the floor is uncertain. This published ‘history book’ offers a fanciful story in which Aboriginal people were not deliberately hunted, captured, wounded and killed in any significant number in Van Diemen’s Land – because the written records (surprisingly?!) do not leave evidence for this. How and to where then did 5,000+ Tasmanian Aboriginal people disappear between 1803 and 1830? This magistrate’s report suggests why accounts involving Aboriginal people on the frontier are few. Each Aboriginal person within the ‘settled’ districts was surrounded by hundreds of non-Aboriginal people, who likely would have very rarely taken their eyewitness accounts to a magistrate to support an Aboriginal person. In this instance the Brumbys and Thornloe were thankfully different. Even so, this case was ‘dismissed’.

A letter posted from Hobart to Ireland by a young emigrant to his father on 11 September 1825 remarked:

*A few weeks since in a state of intoxication he discharged a gun at his servant one of the Aboriginies (sic), ... Mrs Mountgarrett and some of the Doctors friends persuaded the poor Girl to swear before the Police Magistrate that he was out hunting Eposoms (sic) & that it was by chance he wounded her, in fact the gun was discharged in his Hut, he has no house but even in his Hut*

*he must have his brandy & Wine & runs in debt for it. He at one time was worth fully £20,000 pounds & now from his conduct is not worth £20.*

So it seems that many people across Tasmania knew of this episode within two weeks of its occurrence.

The apple is emblematic of the onset of colonisation. Captain Bligh, transporting breadfruit around the globe, planted the first apple tree in Australia on Bruny Island. Tasmania was marketed as *The Apple Isle*, the delightful holiday destination for generations of Australians, pre-overseas flights. Today the Tasmanian apple industry is in crisis. Globalisation, whether colonial or post-colonial, destroys the local. The dead apple tree emerging from the cold hearth signifies in part the missing dozens of Tasmanian Aboriginal children isolated as servants in 1820s and 1830s Van Diemen’s Land. To date I can only find descendants from one of these – Dalrymple Briggs.

The title *Forcefield* denotes the public pressure to accept written histories as singular and factual. Rather they are slippery layers of meaning and nuance particular to time, place and authorship. Deliberate recordings substantiate and they shine a light on power and culpability, or lack of. What rests in the gaps between words is often our most useful history. Dalrymple’s words do not ring true, but did she have any other choice than absolving her ‘master’ of her shooting?

Many thanks to Hilton Redgrove for making the fireplace, Rob and Peter Clark of Ranelagh for this apple tree, and to Roger Scales of Woodbridge for the apple tree in *Forcefield 2* at the National Gallery of Victoria.

**Bothwell study** 2010

embroidery and various found objects  
six items: 111 × 160 cm (approx. installation area)

Exhibited in **Preview** 2010, Bett Gallery, Hobart, January 2010 (group exhibition)

2009

**Rivers Run** 2009

16:9 video, silent, 40 min 55 sec  
edited by Nancy Mauro-Flude

Exhibited in **5th BIENAL de Artes VENTOSUL**, Curitiba, Brazil, August–November 2009 (group exhibition); **River Effects: the waterways of Tasmania**, Academy Gallery, Academy of the Arts, Launceston and Plimsoll Gallery, University of Tasmania, Hobart, March–April 2011 (group exhibition)

**Forcefield 2**, 2010

bricks, apple tree, Tasmanian oak, book pages  
c. 2.8 x. 3.5 × 7 m

Exhibited in **Clemenger Award**, National Gallery of Victoria, September 2009 – February 2010 (group exhibition)

**Dark Valley, Van Diemen’s Land** 2008

Tasmanian coal on nylon on antlers on Tasmanian oak  
c.120 × 100 × 30 cm  
collection of the Art Gallery of NSW

Exhibited in **The Dreamers**, Julie Gough, Jonathan Jones, Emily McDaniel, Christopher Hodges, Ronnie Tjampitjinpa, Bill Gregory, John Mawurndjul, Vanessa Russ, Art Gallery of New South Wales, 8 July – 6 December 2009, (group exhibition)  
URL: <http://artnews.com.au/details.php?e=1568>

Also exhibited in **Marcher sur la pelouse (Walk on the Grass)**, Plimsoll Gallery, University of Tasmania, curator Leigh Hobba, July–August 2009 (group exhibition)

**Mine** 2009

photograph of ancestor’s coal mine, Alfred Colliery, Sherwood Tasmania, coal necklace  
from floor: 170 × 180 x 0.10 cm

Exhibited in **Coal, clay, water, wood**, Mori Gallery, Sydney, curator Toni Warburton, July 2009 (group exhibition)

**The Persistence of Culture** 2009

possum pelts, kangaroo skin, eucalyptus, tea-tree, pine, black crow shells  
collection of the artist

Exhibited in **Returning**, The Barn, Rosny, Tasmania, curator Gwen Egg, May 2009 and touring (group exhibition)

*a possum fur rug  
an axe with shells  
words for change  
a boundary fence*



What are the materials I should know about? What are the words I should speak? How do I work with what I know now and with what were once everyday? When such objects come together what do they register? *The Persistence of Culture* is a work that explores what ends and what begins when cultures come together.

Tasmanian Aboriginal people named what newcomers brought. These *words for change* in the early 1800s included:

*parrenner (axe), wetuppenner (fence),  
ponedim (england), trabanna (blanket),  
leewunnar (clothes), mutenner (cap),  
lurlaggerner (shoes), panneebothi (flour),  
parteper (pipe), pyagurner (tobacco),  
moogara (dog), booooo (cattle), bar (sheep),  
martillarghellar (goat), kaetta (spaniel),  
legunthawa (kangaroo dog), pleerlar  
(cat), parkutetenner (horse), parkutelenner*



(horseman), perringye (bushranger), teeburricar (soldier), linghene (fire a gun/ scourge/flagellate), hillar (gun), lughtoy (gunpowder), warkerner (musket), nyvee (knife), licummy (rum), perruttye (broom), tieridka (boat), worerae linene (tent), beege (oar), noermernar (white man), nowhummer (devil), nonegimerikeway (white man), nonegielearty (ugly head).<sup>1</sup>

Aboriginal people quickly took up new tools from whenever and wherever they arrived: Joseph Raoul, 2nd Pilot, Recherche, 8–10 February 1793:

*We gave them many things and showed them how to use the carpenter’s tools we gave them, as well as how to look after them. It seemed to me they paid little attention to these things, but not enough to persuade me that they did not find them very useful...and they seemed to prefer the hatchets and saws to everything else...*<sup>2</sup>

In July 1830, a raid on a Tasmanian Aboriginal campsite near the Nive River resulted in the plundering of: ‘Seventeen dogs, eighteen spears and as many waddies, and ... a Drawing knife, pans of black flour, some bags of Ruddle, and a small quantity of Lead Ore...’.<sup>3</sup>

A drawing knife is a spokeshave, a particularly useful western tool to hasten the making of spears in a time of great crisis.

The changes adopted by Aboriginal people on the run, the immediacy of an aftermath of colonisation, the longing for something no longer available for me to return to is what this work is about. Shells and fur are incorporated in and on objects in ways not traditionally familiar. The pastoral and the picket fences that scar my landscape today, blur my ability to look across and back at this island and imagine where we once were. In this piece the fences hold ambiguous cultural objects – whose culture, and for what purpose? Is this a bed or a gravesite? So quickly Aboriginal people here laid hold of new

objects with fresh words, only to then be prevented from speaking their language.

In the early 1830s a colonist on horseback in the far north-west of Tasmania recounted with awe how an Aboriginal woman at a great many paces managed to hurl a spear as he rode past that pierced and took his hat. It is rare to hear of Tasmanian Aboriginal women throwing spears – but dangerous times make people resourceful. This work is about the spirit of survival, and the multi-purpose, multi-cultural, multiple means by which this is achieved and can be remembered.

**Kidnap Co-ordinates 2008**

Tasmanian oak, cuttlefish bones, black crow shells, nine panels each measuring 46 × 73.4 × 5 cm collection of the artist

This work is about forced dislocation and relocation of Aboriginal women around the southern seaboard of Australia, and presents the latitude and longitude co-ordinates of nine places from or to where they were taken by sealers from the 1790s to the 1830s.

35°78’88.6’’S  
132°08’93.5’’E  
Antechamber Bay, Kangaroo Island, South Australia

38°18’07’’S  
144°39’07’’E  
Point Nepean, Victoria

34°53’40.6’’S  
118°20’2.3’’E  
Sealer’s Oven, West Australia

40°57’17’’S  
144°92’63’’E  
Robbins Island, Tasmania

40°27’S  
148°04’E  
Preservation Island, Tasmania

47°10’’S  
168°03’E  
Stewart Island, New Zealand

38°30’12’’S  
145°08’48’’E  
Sealer’s Cover, Phillip Island, Victoria

39°41’59.46’’S  
143°53’36.96’’E  
Yellow Rock Beach, King Island

40°59’23.54’’S  
148°20’43.44’’E  
Eddystone Point, north-east Tasmania

Exhibited in **Mute Relics and Bedevilled Creatures – Constructing an Antipodean Curio Cabinet**, Counihan Gallery, Brunswick, Victoria, curators Edwina Bartlem and Sharon West, May 2009 (group exhibition)

**Driving Black Home 2** 2009  
4:3 video, colour, silent, 3 hr 43 min 55 sec  
edited by Nancy Mauro-Flude  
edition of 10

Tasmanian Aboriginal people in 1804: approx. 5,000  
Tasmanian Aboriginal people in 1832: approx. 250

This work is the result of transcribing the grantee and quantity of acreage in county locations of all 3,125 land grants distributed in Van Diemen’s Land between 1804 and 1832. I then filmed while driving through the various counties in which these grants are located. The time these grants take to scroll across the footage determined the length of the film, hence twelve hours of footage was edited to match the number of grants that move across the screen at c. 5 seconds: 3 hours, 43 minutes and 55 seconds in total.

Exhibited in **TRUST**, Clarendon House, Evandale, Tasmania, March 2009 (group exhibition)

2008

**Aftermath**  
24 Hr Art Gallery, Darwin,  
1 August – 5 September 2008 (solo exhibition)

**Aftermath** 2008  
mixed media: tea-tree, timber, chairs, cuttlefish bones, soap, black crow shells, maps, charcoal  
c.2 × 2 × 4.3 cm

**Bind** 2008  
Lomandra longifolia, black crow shells, antlers on Tasmanian oak  
140 × 100 × 30 cm  
collection of Art Gallery of New South Wales

**Dark Valley, Van Diemen’s Land** 2008  
Tasmanian coal on nylon on antlers on Tasmanian oak  
c.120 × 100 × 30 cm  
collection of the Art Gallery of New South Wales

**The Wait** 2008  
Tasmanian black crow and king maireeners shells on brass on timber chai  
c.90 × 40 × 40 cm

**Ransom** 2008  
Tasmanian coal on nylon on antlers on Tasmanian oak  
c.120 × 100 × 30 cm

**Recount** 2008  
Tasmanian warrener shells and THRA (Tasmanian Historical Research Association) journals on fencing wire on fence posts  
c.144 × 430 × 15 cm

**Fugitive History**  
Bett Gallery, Hobart, 11 March – 8 April 2008 (solo exhibition)  
URL: <http://www.bettgallery.com.au/artists/gough/futurehistory/index.htm>

Exhibition images by Jack Bett

1 Plomley, N. J. B., *A word-list of the Tasmanian Aboriginal languages*, Launceston: Government Printer, 1976, pp. 191–192.  
2 Plomley, N. J. B. and Piard-Bernier, J., *The General: The visits of the expedition led by Bruny d’Entrecasteaux to Tasmanian waters in 1792 and 1793*, Launceston: Queen Victoria Museum and Art Gallery, 1993, p. 305.  
3 AOT (Archives of Tasmania), CSO 1/320/7578, p. 98.



**Fugitive History** presents recent artworks about historic Tasmanian places and associated stories that are often concealed from the mainstream or everyday. These works gather together as trace evidence of what came before, what happened here. My aim is to offer for fresh reconsideration aspects of cryptic or unresolved histories that bring us to this point of dim memory. These objects and the repetitive actions that created them aim to trigger a rhythmic form of remembering of this island’s colonial-contact inheritance.

Collections of objects – spears, shelves, chairs, pins, coal, shells, wallpapers, people and place names – manifest in multiple my entrapment in the challengingly elusive past. The objects that make this exhibition – spears, strung shells on wire, coal on rope, antlers, chairs and books – represent my own and my family’s patience, our waiting for our different, darker, Indigenous past to be rendered.

The works stir between the absences in the records and our presence in places and with people from the early 1800s that were not only tribal or remote. They consider different aspects of the impact of colonisation on the island – and by implication for my family: the change and loss of Indigenous language (***Some words for change***, 2008); how places have Indigenous histories – here metaphorically concealed in the wrapped renderings of colonial wallpapers (***Name Sakes***, 2008). The coal necklaces ***Malahide*** (2008) and ***Killymoon*** (2008) refer in part to the Tasmanian shell necklace tradition, my own gap in missing the inheritance of that tradition in my immediate family, and how the processes of colonisation – farming, hunting, mining – are in part responsible for this gap. Shells strung on wires present as abacuses to missing people and lost time (***The Missing*** 2008, ***The Wait*** 2008, ***Head Count*** 2008). Fearful accounts of some incidents against Aboriginal people to 1831 are burnt into Tasmanian oak ‘books’ (***Incident reports*** 2008), and these offer an alternate inroad to place-names, such as New Norfolk or Sorell, otherwise usually innocuous. ***Witness*** (2007) reveals an account of a sister of an ancestor who witnessed the aftermath of a murderous event – mysteriously dying soon after revealing to a magistrate what she saw.

This art has emerged from various sources: magistrate reports and newspaper accounts from the early 1800s, government documents from the 1830 Black Line. Reading lists of Van Diemen’s

Land baptisms led to the ongoing accounting of Tasmanian Aboriginal children living with non-Aboriginal people from the early to mid-1800s – currently compiled to some 209 children and 91 non-Aboriginal ‘guardians’. Researching the Black Line campaign gave significance, perhaps different than aspired by landholders, to the ‘property’ of people then involved in this military operation to capture Tasmanian Aborigines. Places that have steadfastly held onto their Van Diemen’s Land past on their nameplates at their gate posts provide us all with a geographic key to reinterpret today the movements and altercations of our 1810–1835 ancestors, Indigenous or otherwise.

The purpose of an exhibition facilitates and quickens my ongoing research of difficult histories. None of the works present finite or fully comprehended stories; instead they offer me a means to register my own siting at this moment in the search, the unravelling and slow comprehension of colonial contact. Tea-tree, coals and shells of the outdoor world are placed in this exhibition amid indoor furnishings to provide a key or coda to deciphering our furtive histories in the real. Our shared pasts linger as accessibly amid hills and along old roadways of this island as in the texts of the library and archive. To read either well the other is required.

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**Name Sakes** 2008

Tasmanian oak shelves holding mystery objects wrapped in reproduced wallpaper patterns from 1850–80s with the names of corresponding colonial properties gold-leafed onto the shelves  
50 × 250 × 17.5 cm  
collection of the artist

**The Simultaneous Effort** 2008

embroidered doiley on blackwood tray  
35 × 60 × 3.5 cm  
private collection

...But it is in vain to expect that the country can be freed from the incursions of the savage tribes which now infest it, unless the settlers themselves come forward and zealously unite their best energies with those of the government in making such a general and simultaneous effort as the occasion demands.

Enclosure No. 4  
Govt. Order # 9  
Colonial Secretary’s Office  
Van Diemen’s Land  
September 9, 1830

URL: [http://www.law.mq.edu.au/research/colonial\\_case\\_law/tas/cases/case\\_index/1830/notices\\_concerning\\_aborigines/notice\\_4\\_1830/](http://www.law.mq.edu.au/research/colonial_case_law/tas/cases/case_index/1830/notices_concerning_aborigines/notice_4_1830/)

**The Wait** 2008

found chair, brass rods with black crow and maireener shells  
85.5 × 42 × 40 cm  
private collection

Also exhibited in **unDisclosed – 2nd National Indigenous Art Triennial**, National Gallery of Australia, Canberra, curator Carly Lane, May–July 2012 (group exhibition); **Redlands Prize**, Mosman Gallery, New South Wales, November–December 2009 (group exhibition)

**Head Count** 2008

found chair with brass rods and black crow shells  
85.5 × 43 × 43 cm  
private collection

**Some words for change** 2008

tea-tree sticks, paper, plastic and wax  
installed c.220 × 300 × 220 cm  
collection of the artist

**Some Tasmanian Aboriginal children living with non-Aboriginal people before 1840** 2008

found chair with burnt tea-tree sticks  
installed c.288 × 60 × 50 cm  
collection of the National Gallery of Australia

Also exhibited in **unDisclosed – 2nd National Indigenous Art Triennial**, National Gallery of Australia, Canberra, curator Carly Lane, May–July 2012 (group exhibition)

This artwork contains part of me and my family. We come from Aboriginal people removed from Country and family in Van Diemen’s Land from the early 1800s. This isolation is a difficult feeling to represent. It is also difficult to overcome in terms of reuniting with other Aboriginal families and communities who were not separated from each other. Lately it is becoming more bearable by renegotiating those times to try to find what happened to all of the missing Aboriginal children who were living with non-Aboriginal people in Tasmania up to 1840. I compiled over the past decade a list of 209 children, including one of my ancestors and her two sisters. I am now trying to piece together their lives, their locations, their longevity. Some of these children are perpetually aged ten and I fear that they never did grow up, while others over the time of research have grown up, moved to other parts of Australia and raised families, only in the last generation communicating back to us in Tasmania about what happened to them since the 1820s. This artwork consists of unfinished tea-tree ‘spears’ held within the framework of an old chair, whose legs are burnt. The chair is fastened, uncannily, halfway up a wall-face. The chair holds the children captive, but together, united. The chair might represent home for some, but is here performing an unnatural act, almost lion-taming in its desperate rendition of domestication, of control. When Aboriginal children and women were taken in the first thirty years post-colonisation of Van Diemen’s Land, family and parents returned to burn stockkeeper’s huts. Fire was the weapon, the marker of fury and retribution. Things did not end well. These spears are raw tea-tree sticks; they are not scraped of bark, their ends are not burnt nor honed to a fine point. They are not mature, but they promise that possibility. They are the children in the promise of becoming. These spears each have a section peeled away to reveal



the bare wood into each of which I have burnt the name of one of these lost children. This work holds the names of about one-third of the children I am seeking. Little is recorded about them; more is traceable about where they lived and who they lived with. Current work of mapping their locations and dates provides some little comfort in realising that although these children were far from family and Country, they were often mile after mile after mile in proximity to each other, on adjacent ‘properties’. So perhaps then, at least, they had contact with each other. The unofficial underground network of news-bringing across colonial Tasmania, by which convicts, stockmen and sealers passed information, may have also been accessed by and for these children. I have some evidence for this and seek more.

***Spear/oar*** 2008  
penguin and black crow shells on wood  
259 × 10.5 × 5 cm  
private collection

Also exhibited in **unDisclosed – 2nd National Indigenous Art Triennial**, National Gallery of Australia, Canberra, curator Carly Lane, May–July 2012 (group exhibition); **Redlands Prize**, Mosman Gallery, New South Wales, November–December 2009 (group exhibition)

***Kidnapped*** 2007  
ink on leather lead shot and wooden box on shelf  
23 × 25 × 17 cm  
private collection

***Black-line properties I*** 2008  
tea-tree spears with paint on timber  
94 × 196 × 7 cm  
collection of Janet Holmes à Court

***Malahide*** 2008  
Fingal Valley coal necklace on dropped Northern Midlands antlers  
200 × 133 × 35 cm  
collection of the Art Gallery of South Australia

My making of strung coal necklaces refers in part to the Tasmanian shell necklace tradition, of not inheriting that tradition within my immediate family, and how dispossession from Country through the processes of colonisation – farming, hunting,

mining – are in part responsible for this gap. My maternal Tasmanian Aboriginal family and my paternal Scottish family both worked with coal. In 1855 Dalrymple Briggs and her husband Thomas Johnson opened their ‘Alfred Colliery’ half a mile east of Tarleton, Tasmania. The family of my Scottish grandmother, Ann Gough, née Laird, worked extensively in coal mines in Lanarkshire near Glasgow until the early 1900s. The feel of coal in my hands is compelling. Somehow familiar, I feel the pull to collect, sort, drill and thread these giant necklaces. The blackness of the coal is disconcerting. For me it is not the warm charcoal of a fireplace but the darkest coldest blackness of our ancient island’s core. The weight of a coal necklace becomes more than the personal; it seems to be the shared load of our history. I walk with each one around my shoulders once it is made, before it is consigned to a crate. ***Malahide*** and its companion coal works are then a mute memorial, a remembrance of the grim times and an invocation to keep making one’s way forward to comprehend what happened in Van Diemen’s Land. The antlers represent the avoidance and anxiety evident across Tasmania today, and the mainstream unwillingness/inability to present colonial history as also Tasmanian Aboriginal history. Post-1800 Aboriginal Tasmanian history is afforded space across Bass Strait islands but is yet to be presented as concurrent and engaged with Anglo heritage convict/colonial histories promoted across mainland Tasmania. The stories of the hunt for Aboriginal people are too close to home, too clearly connected with major landholding families to this day to be easily acknowledged outside of art.

***Killymoon*** 2008  
Fingal Valley coal necklace on dropped Northern Midlands antlers  
200 × 133 × 35 cm  
private collection

Also exhibited in **Redlands Prize**, Mosman Gallery, New South Wales, November–December 2009 (group exhibition)

***Incident reports*** 2008  
commissioned Tasmanian oak bookshelf, tea-tree sticks, burnt Tasmanian oak  
240 × 90 × 19 cm  
private collection

***The Missing*** 2008  
burnt tea-tree stick ladder with steel rods and warrener shells  
190 × 48 × 35 cm  
private collection

Sometime between the 1790s and the 1830s, over only forty years, most Tasmanian Aboriginal people, perhaps 5,000, mysteriously disappeared. That is the way that the historical reports and the school books present our story of being reduced to a few families, mostly living in exile in Bass Strait islands. Some writers even blame us for our demise. ‘Doomed to extinction’ is a common way for the usurpers to think about, face and manage the aftermath. This artwork is about the missing, not only the Aboriginal dead, but the lost, those unnamed, those who were not able to be born – following the arrival of ever-increasing numbers of newcomers from mostly England, Scotland, and Ireland. What is missing is then not only people, but stories and connections that in some cases can be rebuilt, to places and skills, to knowledge. But can a sense of safety be rebuilt on this island homeland that protected us from the outside world for 10,000 years, and then entrapped us with those that wanted us gone, and worked at it, one by one, ten by ten, until we were, for a while, silent or gone?

***Witness*** 2007  
found chair, wood, papers with ink on goat vellum  
installation c.180 × 350 × 35 cm  
collection of the artist

***Escape 1*** 2007 (diptych)  
wool on flywire, bull kelp on wool, timber  
46 × 46 cm each  
collection of the Tasmanian Archives and Heritage Office, gift of the artist

Friday 10 January 1805 A.M. – Early this morn the little native girl which was brought into Hobart Town made her escape out of a window at Wiggins, a Marines, with whom she livd. Diary of Rev. Robert Knopwood

***Escape II*** 2007  
embroidered cotton, timber and china  
diptych panel 1: 51 × 51 cm; panel 2: 52.5 × 52.5 cm  
collection of Janet Holmes à Court

***The Chase*** 2008  
found leatherette chaise lounge, steel pins, burnt tea-tree  
97 × 182 × 52 cm  
collection of the National Gallery of Australia

This work is a well-worn chaise impressed with a text made from tens of thousands of pins. Each word took twelve to fifteen minutes to make. The text reads:

*The Hobart Town Courier, Saturday  
27 November 1830.*

*Two of the aborigines who have been living so long at Mr Robinson's on the New Town Rd absconded this morning, after divesting themselves entirely of the clothing given to them and which they had so long worn. They were apparently getting accustomed to the mode of living of the white people and could speak English. Many of the inhabitants of New Town were in the habit of stopping at the door and talking to them. They were encountered in the bush by two broom makers, one a cripple, who succeeded in taking them. The blacks made every effort to escape. Several persons at work in the bush fled at the sight of them. Nothing can tame them.*

The chaise is a common item in Hobart antique stores and the Tasmanian Museum and Art Gallery usually exhibits at least one of its famed colonial chaises, as does the Queen Victoria Museum and Art Gallery, Launceston. This furniture item represents the gambit comfort of the upper classes ‘settling’ into an anticipated colonised Van Diemen’s Land. This chaise is modified with burnt tea-tree



spear-like sticks extending the original legs, turning this familiar furniture item into a fugitive object threatening potential mobility, even flight.

Furniture, as much as newspaper texts, clothes, foods, plants and introduced fauna in the 1800s, all represent clues and a corresponding material means to make contact with the past of the colonisers, to read how they occupied their newly invented properties. The pins literally spell out the past. I thought how pins such as these could have witnessed the making of the clothes that the Aboriginal people so quickly divested themselves of in this story.

Hobart Town residents’ palpable fear is evident in the text: ‘Nothing can tame them’. It attests to how publicly well received was the intention of the government to officially remove all Tasmanian Aboriginal people that year in the infamous Black Line campaign. The byline of the story, that a cripple captured the two wild ‘blacks’, such twisted humour, seems lost in translation.

This contemporary viewer/reader’s precognition of what will happen to Tasmanian Aboriginal people in the subsequent century, post-1830s Bass Strait banishment, rests uneasily with the abject humour in the text openly contradicting itself, admitting that a cripple managed to capture the two ‘untameable’ Aborigines.

***She was sold for one guinea*** 2007  
found beaded decoration and book on wooden shelf  
12 × 13.5 × 20 cm  
collection of the National Gallery of Australia

This work is literally a closed book. The book is fixed shut by the words printed on paper tape: SHE WAS SOLD FOR ONE GUINEA. This brief sentence refers to an event in the life of one of my ancestors. Woretemoeteyenner, daughter of Mannalargenna, a significant leader of the Oyster Bay people, was born around 1795 and died in 1847 at Dunorlan in north Tasmania. A tribal Trawlwoolway woman from Cape Portland, north-east Tasmania, Woretemoeteyenner spent the last six years of her life with her daughter, Dalrymple Johnson (née Briggs) and family after Dalrymple successfully petitioned the Lieutenant-Governor of Van Diemen’s Land for her mother’s release from incarceration at Wybalenna, Flinders Island. Understanding Woretemoeteyenner’s life is a gradual unfolding of clues about what happened

to her and all my family, especially during the first half of the 1800s, when life on and around the island now called Tasmania was a series of changes, interruptions, violence and misdemeanours. It is difficult to comprehend and interpret those frontier times when information today is so scarce and cryptic.

Sometime in the late 1820s, Woretemoeteyenner was sold for a guinea to sealer John Thomas by her ‘partner’ of seventeen years, George Briggs. Apparently in England until about the 1830s wives could be sold at market, especially if both the wife and husband wanted this. This practice was frowned upon from the late 1700s, but sealers’ lives were separate in time and space than the place they had left behind. The sealers continued and modified their own Anglo cultural practices to suit their ruthless lives.

The guinea had been replaced from the major unit of currency in 1816 in the ‘Great Recoinage’ by the pound and by a coin called a sovereign. But in Bass Strait the guinea was still tendered, to the end of the 1820s or even later. The guinea most likely to have been used to buy Woretemoeteyenner would be the George the Third spade guinea of c. 1795, minted on about the year of her birth.

This artwork is about the frustration, anxiety and anger that I carry about those times. I am like this closed book; this story is in me, but it is hard to fathom.

***Untitled*** 2008  
variable dimensions

Exhibited in **The stuff of history**, Plimsoll Gallery, University of Tasmania, Hobart, August 2008 (group exhibition)

***The Ranger*** (remix) 2008  
furniture, pyrography, carpet, beach plant spheres  
variable dimensions

Exhibited in **Parallel**, Long Gallery, Salamanca Arts Centre, Hobart, curator Brigita Ozolins, August 2008, touring 2009–2010 (group exhibition)

*white man (nonegimerikeway), ugly head (nonegielearty)*

*The Hobart Town Courier*, Saturday 23 December 1830:

*On Wednesday, one of the most numerous meetings which has yet been held in the colony was assembled in the court of requests room. Mr Hackett regretted that so few efforts had been made by the whites to learn the language of the blacks...he did not think there were five persons in the island who could converse with them or make themselves understood by them....Had Van Diemen’s Land been colonised by the French the case would have been very different.*

Note: The language words above were recorded by non-Aboriginal people during the early 1800s. From: Plomley, N. J. B, 1976, *A Word List of the Tasmanian Aboriginal Languages*, Launceston: Government of Tasmania.

## 2007

**The Ranger** 2007  
mixed media, variable dimensions  
South Australian School of Art Gallery, University of South Australia, curator Mary Knights, 12 September – 2 October 2007 (solo exhibition)

**The Ranger: seeking the hidden figure of history**

History lies dormant until bidden. In this state of not-dead those stories most silent can prove tenacious, holding onto terrain, whether place or people, waiting for the opportunity to be revisited, communicated, revived. Brought forth, unfinished stories engender those who apprehend them with a responsibility to also face them; to look backwards for a time. In making art about the past there is both a freedom of expression beyond the regular inscribed and questionable authority of text: words, verbs, adjectives, English language and beyond the domain of the singular, often impotent space of the private and personal. Art democratises the viewer by offering an opportunity to share an experience of

***Some words for change*** 2008  
tea-tree, book pages from Clive Turnbull’s book *Black War* (1948) dipped in wax  
images by Simon Cuthbert

Exhibited in **Ephemeral Art at the Invisible Lodge**, Friendly Beaches, Freycinet Tasmania, February 2008 (group exhibition)

**Some words for change** 2007

Think about this. You and your parents and their parents and their parents and so on had been living on this island a long time, as good as forever. We know what happened because it happened to us, here: something unbelievable, an attempted erasure in a span of thirty years. Any Tasmanians whose ancestors were here pre-1831 were involved somehow, with varying degrees (or not) of separation, with removal of Tasmanian Aboriginal peoples from this island to Bass Strait. From that period of contact and conflict remain clues in language and in print of Aboriginal efforts to understand and incorporate what had arrived, and non-Aboriginal unwillingness to accommodate. These words for change reveal not only what kind of new things were arriving here, but also, in our haunted state of retrospect, they outline what was promised for those observing. Place is tenacious; it always eventually reveals its history. This work is a kind of land poem about change and the irony of how silence can become its opposite.

*moogara (dog), boooooo (cattle), bar (sheep), parkutetenner (horse), parrenner (axe), wetuppenner (fence), ponedim (England), trabanna (blanket), leewunnar (clothes), mutenner (cap), lurlaggerner (shoes), panneebothi (flour), parteper (pipe), pyagurner (tobacco), perringye (bushranger), teeburrickar (soldier), linghene (fire a gun/scourge/flagellate), hillar (gun), lughtoy (gunpowder), warkerner (musket), parkutelenner (horseman), licummy (rum), perruttye (broom), tieridka (boat), martillarghellar (goat), worerae linene (tent), nyvee (knife), beege (oar), narpunenay (sew), kaetta (spaniel), legunthawa (kangaroo dog), pleeerlar (cat), noermernar (white man), nowhummer (devil),*



a work with others in a gallery domain – a location today, more often than not, bound to challenge and question the status quo.

Archives and libraries, on the other hand, discourage interaction, discussion, debate. Most insist on silence in a domain of sanctity. Rows of microfilm machines become intimate spaces where the unspoken rule is to not perceive the histories that others are unravelling from their reels. There the past stays more a private than a ‘foreign country’, as Lowenthal described it.<sup>4</sup> In this seclusion, given histories maintain the power and stasis that inscribed them into text in the first place.

People come to rely on particular versions of the past on which to graft their own story. They have a stake in its maintenance. It is nurtured. If cracks appear, invaders become evaders – finding other myths more difficult to dispel or dispute to replay as their national story. The past then becomes the wily companion of the majority. Hence the authorised version of Australian history has often been the only accessible one. Written until recently by the victors – the invaders and conquerors – the interpretation of Indigenous history in Australia is dogged by the lack of Indigenous voices from which to draw fresh or fairer conclusions about frontier life.

My compulsion is to review cross-cultural interactions from often almost two centuries ago. I want to understand what happened to my family then, which brought us all, nationally, now to this point of dysfunction. To do so I must become detective, archaeologist and conversationalist. Understanding human behaviour is more relevant where bare bones force historians, or artists, to chart their way through to new, mobile strategies of exchange. With scant evidence comes the need to broaden areas of investigation and processes, towards often unexpected outcome. Comparative analysis, site visits, recognising and observing parallel episodes repeated in the present offers windows into the ever-receding past.

The fresh approach of investigative arts about time-gone results in work about narrative, site, inheritance, individual culpability. Such enquiry aims to respect what is usually omitted or erased and can increase the field of historical research by revealing how gaps are not in fact silent after all. Working

with fragmentary pasts reveals as much about the researcher/artist as those under scrutiny. The artist discloses by each decision and corresponding action their closeness to the edge of invention – an uneasy proximity that many historians conceal about their process. The slippery path of re-enactment is fragile in terms of ethical responsibility towards previous generations unable to present their own case.

Negotiation of cryptic, unresolved and even dissatisfyingly truncated histories can, once re-envisioned into art, yield fresh light about individuals, interactions and episodes often avoided once past. Historical fragments are clues greater than the sum of their parts. While fractured, reconstructed histories raise potential for unstable and self-aware versions of our histories to be given ground. The roles of subjectivity and chance in history and its dissemination are afforded recognition in contemporary cross-cultural and cross-disciplinary investigations. Unresolved stories don’t provide the grist needed for nationalistic myth-building but they do provide the freedom to consider beyond the expected parameters of current nation construction. Despite mainstream conservatism, many one-track histories plaguing Australian school texts are revisited and scrutinised in the creative arts. These are accounts taken back, reviewed, often by descendants of original participants and perpetrators, then given a place back: in time, site, motion, dimension, cultural interconnection. Art is ideal for this task; for the artist has been historically expected and allocated the role to undertake, illustrate, interrogate what others can’t or won’t face and articulate.

The artist is often a collector, of materials, narratives and techniques that require endless replication: of brushstrokes, etched lines, fastening, tying, forming from pieces to sections, towards an entire scape that echoes the ‘real’. Installation art sometimes works to intercept a story and revive it in a simulated site always awaiting life in its next encounter with an audience. Repetition of motion, objects, words can reflect a kind of desire to stay with something, to not leave it behind. There is comfort and confinement in endlessly replaying the past. Repetition of a material or technique in an installation also replicates and mirrors how a story emerges

4 Lowenthal, D., *The Past is a Foreign Country*, Cambridge: Cambridge University Press, 1985.

from scant source to work on an artist’s mind until picked up and reworked. The past is a loose thread to tug at, pull forth and perhaps [a]mend, best leaving the trail of visitation evident. Art becomes a shadow version; challenging but not life-threatening.

The process of making the artwork *The Ranger* is sensorial and responsive to elements as they present themselves and work with each other. Space, materials, techniques and sequencing will together form a structure reminiscent of The Ranger’s Hut. The composition is about position; viewing through time the almost imperceptible, navigating terrain without the appropriate maps, keeping mobile, looking about in all directions. Both maker and viewer are to be cast into this site as occupant and voyeur, hidden and hunted. Each step of the making/viewing process should facilitate a considered apprehension of our various histories.

The site of art is never benign but brings its own past, its allegiances and audience. Working within a university gallery setting offers interaction with departments and individuals otherwise not easily available to an independent artist or art gallery space. The aura of authority that prevails in an institution is useful in terms of an artist being able to challenge or critique the centre from within, rather than from the more usual periphery.

King Island in Bass Strait, situated between Tasmania and Victoria, provided, during three visits over the past two years, many fragmentary stories about a most compelling site of Australian history – that of interaction between Aboriginal and non-Aboriginal people. As a descendant of frontier ‘contact’, my process is to work back and forth from them to me, re-viewing events, settings, human behaviour and the seemingly incidental events that still mark present lives.

Generosity of people in the present opens the widest door to the past. Christian and Robyn especially, among many others on King Island, have provided stories, insights, time, and taken me places I would not have visited alone. Previously, King Island was known to me only from maps as an island from which an ancestor from Tasmania, Woretemoeteyenner, was taken in 1825 on a sealing expedition that lasted two years and reached as far

as Mauritius. Today this island has become a daily site for my reflection, perhaps more so in my absence. The distance of time and space can work as the same thing, creating a form of longing where destination becomes irretrievably distant, and memory works to repetitively reconstruct sites as navigable.

King Island has hosted events of national significance. The French and British argued there politely about conquest and colonisation, extinct megafauna surfaces from dry swamp beds, the more recently extinguished King Island emu emerges to haunt islanders, reminding of fragile ecosystems. More than sixty shipwrecks surround King Island, washing to shore evidence of human endeavour and frailty:

*Abeona, Advance, Anna, Arrow, Blencathra, Brahmin, British Admiral, Bronzewing, Bruthen, Cape Pigeon, Carnarvon Bay, Castlereagh, Cataraqui, Christine Carol, Clytie, Defiance, Elizabeth, Elizabeth Margaret, Ettrick, Europa, Favour, Faye Doris, Flying Squirrel, Garfield, Good Intent, Hespray, Irazu, Isabella, James, James William, Kalahome, Katheraw, Kristian Anders, Kyeema, Loch Leven, Maria, Martha & Lavinia, Mary Ann, Maypo, Netherby, Neva, Not Known, Ocean Bride, Ocean Maid, Omagh, Patricia, Pearl, Peerless, Rio, Saguenay, Sarah Barr, Savarus, Shannon, Southern Cross, Star, Tamborita, Tartar, Unique, Vesna Star, Warren Kerr, Water Witch, Whistler...*<sup>5</sup>

These wrecks raise no doubt of the potential for the past to return, periodically, to incrementally increase the material and conceptual ability to understand what has gone before. King Island history has made most manifest to me the significance of the sea highways, currently redundant but once an everyday part of historical consciousness. The paths of human movement, settlement, patterns of interaction, trade and lifestyle in Australia today are, in many instances, consequences of the legacies of those ancestral journeys.

One of the most elusive and interesting stories offered to me on King Island this past year was that

5 Australian National Shipwrecks Database, Australian Government, viewed 23 August 2007, < <http://www.environment.gov.au/heritage/historic-shipwrecks/australian-national-shipwreck-database>>.



of The Ranger. The Ranger was an Aboriginal woman, most likely a Tasmanian Aboriginal woman, who lived alone on King Island during the 1830s and 1840s and possibly earlier. John Scot, a sealer who also lived concurrently on the island from at least 1826 to his death by drowning in 1843, named her ‘The Ranger’. No other name or history is clearly recorded for this woman, yet many of the sealers’ identities endure, many surnames still inherited include:

*Allen, Anderson, Baily, Baker, Bates, Beedon, Bligh, Briggs, Brown, Cooper, Day, Dodson, Dutton, Everitt, Foster, Gamble, Harrington, Hepthernet, Howie, Johnson, Kelly, Kirby, McKenzie, McMillan, Mansell, Maynard, Meredith, Mira, Morgan, Morrison, Munro, Myetye, Parish, Peterson, Proctor, Rew, Riddle, Robinson, Scott, Scott, Slack, Smith, Starker, Strugnell, Thomas, Thompson, Tomlins, Tucker, Williams...*<sup>6</sup>

The Ranger was taken at an unknown time, from an unknown place (likely north-west or east Tasmania) by an unknown sealer to King Island where, for possibly longer than a decade, she lived alone strenuously avoiding the company of Scot and other men, and it appears people in general. This behaviour was wise. In June 1831 a sealer named Robert Gamble told George Augustus Robinson, the government-appointed conciliator of the Aborigines, that the sealer Robert Knight had been murdered on King Island by a blow to the head by a tomahawk in order to obtain his two Tasmanian women.<sup>7</sup>

Scot wrote in his journal about The Ranger’s stealth – she lived confined on King Island yet avoided him and appeared (to him) to also avoid his family, which included two Tasmanian Aboriginal women and their three children. When Scot drowned in September 1843, The Ranger emerged from ‘the bush’ to live with the other two women. It is unclear when or where she died.

Scot’s journal entries about The Ranger number forty over seven years. These provide tantalisingly

little information about this woman except to establish her furtiveness and self-determined ability to survive alone. She raided Scot’s camp and that of Malcolm Laing Smith when he was temporarily resident on the island:

**May 23rd 1838:** *The rainger robed [sic] the hut at Tewerary Bush of two Blankets, kid cap &c. Belonging to Malcolm & Newto.*

She spoke in English to quieten their dogs:

**January 30th 1837:** *...Capt Smith’s dogs very restless in the night he heard the words ‘go along’ exclaimed twice, supposed to be the ranger.*

She was seemingly unafraid:

**January 29th 1837:** *Meryer informed me of the ranger having been there on Tuesday, tried the door & went away without getting into the house.*

And yet she was never mentioned as actually seen up close by anyone else on King Island during these seven years. She was an enigma.

The Ranger can be said to represent the spirit of the hundreds of Aboriginal women captured by mostly British sealers and taken to islands across the entire southern seaboard of Australian waters, ostensibly to capture seals. Forced through the first three decades of the nineteenth century, across several generations to submit to unspeakable brutality, the Tasmanian Aboriginal community has emerged proud and defiant from an appalling post-contact history.

In 1831 George Augustus Robinson managed to collect and list the names of more than sixty Tasmanian Aboriginal women recently or currently held captive by sealers, which included:

*Deborahkanni, Dromedeenner, Drummernerlooner, Ghoneyannenner,*

*Gudegui, Karnteeltenner, Larpeennopuric, Lateteyerwabbeltenner, Looerryminner, Lowhenunhe, Makekerlededee, Maria, Mary, Maytepueminner, Meemelunneener, Meeterlatteenner, Meethecaratheeanna, Meetoneyernanner, Mirnermannerme, Mitteyer, Moondapder, Moretermorererluneher, Murrerninghe, Nickerumpowwerrerter, Niepeekar, Noendapper, Nollahallaker, Pairrerteemme, Pelloneneminner, Pierrapplener, Pleenperrenner, Plorenernoopperner, Pollerwotteltelterrrunner, Poolrerrener, Portripellaner, Pungerneetterlattenner, Purnernattelattenner, Rarnapperlitterner, Reetarnithbar, Tanleboneyer, Tarenootairrer, Tarerernorerer, Teekoolterme, Tekartee, Tencotemanener, Tinnermuck, Toogernuppertootenner, Trildoborrrer, Troepowerhear, Wapperty, Warkernenner, Warrermarrerluner, Werlangennertuerrarerer, Woorrartteyer, Woreterleemployenninner, Woreterleepoodyenniner, Woreterneemmerunnertatteyanne, Worethmaleyerpodeyer, Wottecowwidyer*<sup>8</sup>

These names represent a tiny percentage of women kidnapped over the previous thirty years, and the listing doesn’t name the many Aboriginal women taken from the shores of Victoria, South Australia and south Western Australia. Women of many different tribes, languages and ages travelled vast distances with sealers, each other, their children and sometimes their dogs – often never returning to their Country and families.

The mobility of The Ranger on land in the late 1830s and early 1840s replicates that of her female compatriots at sea, as they made enforced passages with sealers between rocky island shores seeking rapidly diminishing seals. However, by the time The Ranger was roaming King Island, the two key decades of lucrative seal skin and oil trade with Canton had all but concluded and most of her

Aboriginal sisters had been taken from the sealers by the government and sent to Wybalenna, the official Aboriginal ‘settlement’ on Flinders Island, where the death toll was high. The Ranger appears to have somehow maintained her freedom from both men and Wybalenna.

On 12 November 1830, George Augustus Robinson removed a group of Tasmanian Aboriginal women to Flinders Island who had been held captive by sealers on Gun Carriage Island in the Furneaux Group off north-eastern Tasmania. These women presented Robinson with eight shell necklaces in gratitude for their release from cruel servitude.<sup>9</sup> Shell necklaces such as these represent survival against the odds. Somehow, despite huge disruption, death, dispersal of people across oceans – missing sometimes for generations – the skill of shell necklace making has endured in Tasmanian Aboriginal culture. The necklaces are potent symbols of endurance. They reveal maintenance of skills and knowledge about coastal resources, and they represent both the will to create and the strength to maintain identity against the odds.

One of the last diary entries by John Scot before his accidental drowning in September 1843 describes his coming upon The Ranger’s hut in her absence, finding it filled with clothes from shipwrecks. He later referred to it as the ‘rag shop’. I view it as a refuge. The casting on and off from shores, of clothes, of names, of coarse relationships with sealers, is rich in the story of The Ranger roaming King Island. The elusiveness of The Ranger’s actual identity is captured in the space of her hut being described as a kind of dressing room, filled with others’ clothes. Empty of her when discovered, the layers borrowed, like her name, never give satisfaction to those who seek more. The tenacious feeling of The Ranger keeping quiet, holding firm, avoiding contact, which might describe a survival strategy, is suggestive of many Aboriginal families’ response to colonisation – such silences work, though they render histories, in retrospect, frustratingly elusive for descendants.

6 Plomley, N. J. B. and Henley, K. A., ‘The sealers of Bass Strait and the Cape Barren Island community’, *THRA (Tasmanian Historical Research Association) Papers and Proceedings*, vol. 37, nos 2 & 3, 1990.

7 Plomley, *Friendly Mission*, entries for all of June 1831. See also ‘Robert Knight was on King Island in 1813 seen by Captain Kelly in the Brother on 17 March. In May 1814 William Stewart, Master of the Fly, reported the deaths, not accounted for, of Robert Knight and James Curley, at King Island(?)’; Plomley and Henley, Kristen Anne, ‘The sealers of Bass Strait and the Cape Barren Island community’, p. 86.

8 These names were collated from Plomley and Henley, ‘The sealers of Bass Strait and the Cape Barren Island community’. Please note the spelling of these names is how they were first written by George Augustus Robinson and his contemporaries upon meeting these women in the early to mid-1800s. Palawa Karni, the contemporary phonetic re-spelling of Tasmanian Aboriginal language words, presents these names in entirely different letters. The Tasmanian Aboriginal Centre manages the Palawa Karni language program.

9 Plomley, *Friendly Mission*, see entry for 12 November 1830.



This opportunity to create an art response to the slight yet wholly fascinating accounts of The Ranger involves travelling to Adelaide for the first time since 1984. In creating this work I am also able to visit Kangaroo Island for the first time; another key site of movement, removal and return for Aboriginal women during this same period.

The resultant installation will be formed intuitively en site in Adelaide at South Australian School of Art (SASA) from the resources I find once there, the people I meet, the possibilities the city, its surrounds and the gallery site offer. The architecture of human presence on islands in the Straits is central to the work. People constructed huts. These were islands within and between islands that were often sited opposite ‘the main’. To main or mainland shores were where Aboriginal women often signalled smokes to their kin and from where their families send signals back to these, their absent women.

The story of The Ranger brings forth more questions than answers. Was she left deliberately on the island or, more likely, escaped once there, given a momentary opportunity? Did she have children? Where was her Country, people, language? Is she my relative? What image can I, as outsider contemporary artist, make of The Ranger, generations later?

I can imagine into being a site where I might meet her, perhaps glimpse her momentarily dashing past me through time, like sleet. The Ranger is my ancestral spectre – cold, determined, inspiring.

August 2007

**Interrupted – Renditions of Unresolved Accounts**  
Turner Galleries, Perth, Western Australia,  
10 August – 8 September 2007 (solo exhibition)

**Interrupted – Renditions of Unresolved Accounts**  
is a group of interrelated works about unresolved altercations, unsolved mysteries, continuing misunderstandings between Aboriginal and non-Aboriginal Australia. The stories which inspired these works are from the 1820s to this year.

***Some of our women kidnapped by sealers*** 2007  
book, paper, beads, fabric, acrylic on canvas,  
wood, cord, gunshot, leather, ink  
variable dimensions  
collection of the artist

- a. *She was sold for one guinea*
- b. *Shard (King Island 2006)*
- c. *Paddle / spear*
- d. *hide*
- e. *Kangaroo Island sealing camps*
- f. *Some of our women kidnapped by sealers*
- g. *King Island sealing camps*

***Witness*** 2007  
chair, timber, paper, goat hide, ink  
variable dimensions  
collection of the artist

***Uninvited interventions*** 2007  
wood, canvas, acrylic paint  
198 × 190 × 200 cm  
collection of the artist

***Bad Language 2*** 2007  
series of nine screen prints, each 594 × 420 mm  
printer: James Bryans, Perth, Western Australia  
edition of 10

This work is based on 25 May 2007 when the Day Bill (advertising poster) for the *Australian* newspaper, then plastered across Melbourne, announced: ‘Aborigines must learn English’. Entirely disturbed, I responded by collating accounts of Tasmanian Aboriginal people calling out / speaking back at non-Aboriginal people in English, not in 2007, but in the 1820s in Van Diemen’s Land. Upon arriving in Perth in July 2007, I determined to print this series about how English has successfully been used by Tasmanian Aboriginal people through time to communicate with clarity.

Also exhibited in **Evolving Identities: contemporary Indigenous Art**, John Curtin Gallery, 13 May – 6 July 2011 (group exhibition)

***Sentence (Ancestor)*** 2007  
wood (dismantled chair), pyrography, soap  
41 × 391 × 4 cm (x × d), 13 pieces  
collection of Artbank

***Sentence (Ancestor)*** 2007 was created to present some of the life story of one of my maternal ancestors, Woretemoeteyenner, who was born in about 1795 in north-eastern Tasmania. She passed away in 1847.

*SHE WAS THEN RENAMED MARGARET BY  
A GOVERNMENT AGENT*

*SHE WAS INCARCERATED BY THE  
GOVERNMENT FOR 11 YEARS FOR  
NO CRIME*

*SHE HAD ALREADY BEEN CAPTIVE FOR 20  
YEARS TO MEN BEYOND THE LAW*

*HER DAUGHTER HAD BEEN A SERVANT  
SINCE BAPTISM*

*HER DAUGHTER WAS SHOT AT AGED 12 BY  
HER ‘MASTER’ – APPARENTLY MISTAKEN  
FOR A POSSUM*

*HER DAUGHTER, WHEN HERSELF A  
MOTHER, WROTE TO THE GOVERNMENT  
REQUESTING HER MOTHER’S RELEASE  
FROM INTERNMENT TO HER*

*HER ANCESTORS HAD LIVED IN AUSTRALIA  
FOR THOUSANDS OF GENERATIONS*

*SHE DIED AGED ABOUT 50 HAVING LIVED  
MOST OF HER LIFE IN ENFORCED EXILE  
FROM HER CHILDREN, FAMILY AND HER  
OWN COUNTRY.*

**Musselroe Bay**  
Gallery Gabrielle Pizzi, Melbourne, Victoria,  
6–31 March 2007 (solo exhibition)

Places hold memories of who has lived there, in themselves and for those who come after. Musselroe Bay on the tip of north-east Tasmania is part of my traditional Country. Mt William National Park adjacent to Musselroe Bay is my retreat – a place where even a mobile phone won’t work and where layers of time peel away...only interrupted by the summer intrusion of an eco-tourism venture, daily, like clockwork, walking ten visitors along these Bay of Fires beaches for a ‘wilderness experience’ plus the likelihood of aeroplanes landing regularly. Last year the local Dorset Council approved 1,900 hectares of Musselroe Bay to be developed into an eco-tourist resort comprising a ‘100-room resort, 320 accommodation units, eco-tourism activities,

I keep finding more and more partial information about her life that seems increasingly shocking and also shows this woman’s great resilience. These stories are embedded within much longer accounts held in archives and libraries from journals of missionaries, birth, death, baptism and shipping records, magistrate’s reports, and commandant’s reports from Flinders Island.

I determined to draw out some of these passages, inscribing them pyrographically, burning them into pieces of a disarticulated chair. The pieces, separated, still promise the potential to be rebuilt. The fragments remind me of furniture that, regularly and quasi-skeletally, washed into shores in southern waters throughout the nineteenth century, warning people of fresh shipwrecks. This work is a rendition of my own attempted reading across the distance of time, of the life of someone important to me. Embedded into the chair’s texts is soap, in part a material that links Woretemoeteyenner’s daughter, Dalrymple, to my own grandmother – remembering how hard Aboriginal women have worked over many generations in service to non-Aboriginal people, amid situations of loss, violence and secrecy.

I am slowly, over my own lifetime, increasingly understanding Woretemoeteyenner’s life. Each fragment of information augments with time spent in her and my traditional Country, Tebrikunna, in north-east Tasmania. Visiting her places is giving me limited, valued insight, not only into this person and her children’s lives, but also frontier conflict and contact in the early and mid-1800s in Van Diemen’s Land.

Woretemoeteyenner lived necessarily across two cultures. Two of her children managed – perhaps with skills and insights inherited from their mother – to not only survive, but to give us, their descendants six or more generations later, great pride in our heritage and a determined responsibility to not forget them.

The statements burnt into the furniture are:

*SHE WAS SOLD FOR ONE GUINEA*

*SHE WAS TAKEN MORE THAN 10  
THOUSAND MILES OVER 3 YEARS  
ON AT LEAST 5 VESSELS*

*SHE WITNESSED THE SINKING OF ‘THE  
MARGARET’*



conference facilities, airstrip and an 18-hole links-style golf course.’ Many dozens of Aboriginal women, our forebears, were kidnapped from this coast by sealers during the first thirty years of the 1800s, including one of my ancestors and many relatives. Today the region beyond the National Park is fairly barren, overgrazed for several generations. Musselroe Bay is not only a region, but also a sleepy fishing shack town, with a phone box and no shop, now being bought up by those who can afford a weekender. This exhibition brings together, in different mediums, stories that interrelate for me, particularly in terms of north-east Tasmania – disturbance, removal and return.

2007

*Some words for change ~ moogara (dog), booooo (cattle), bar (sheep), parkutetenner (horse), parrenner (axe), wetuppenner (fence) ponedim (England)* 2007  
black crow (nerite) shells in cuttlefish bones on timber  
50 × 50 cm  
private collection

*Some words for Country Lowmyner, Marloielare, Tromemanner, Loirle, Melaythenner, Trounter,* 2007  
black crow (nerite) shells in cuttlefish bones on timber  
50 × 50 cm  
private collection

*Some words for Tasmanian Aboriginal women ~ Armither, Luane, Laggene, Lowanna, Neeanta, Nowaleah* 2007  
black crow (nerite) shells in cuttlefish bones on timber  
50 × 50 cm  
private collection

*Family* 2007  
casuarina cones on Tasmanian oak shelf  
10 × 112 cm  
collection of the artist

*Head Count – close call* 2007  
warreners on Tasmanian oak shelf  
10 × 112 cm  
collection of the artist

*Some of our women kidnapped by sealers* 2007  
inkjet print, edition of 10, framed in Tasmanian oak  
83 × 118 cm  
1/10, collection of the Queen Victoria Museum and Art Gallery, Launceston, Tasmania

*Song 1845* 2007  
shells and linen thread on Tasmanian oak  
52 × 54 cm  
private collection

*Time keepers* 2007  
found, ground xanthorrhoea (blackboy) gum resin, japan stain, shellac, floor seal on Tasmanian oak, bull kelp on tea-tree spindles, playing card  
224 × 180 cm  
variable dimensions  
collection of the artist

*Power tool 1* 2007  
ground oxides and charcoal on ground cuttlefish bone on canvas  
112 × 86.5 cm  
private collection

*Evil Dead* 2007  
oil and oil pencil on canvas  
46 × 46 cm  
collection of the artist

*Kelp water carrier ~ My country is out of my price range* 2007  
Eucalyptus from burnt ground, bull kelp, tea-tree shavings, real estate adverts  
202 × 60 cm  
variable dimensions  
collection of the artist

*Black and Blue (Her Master’s Voice)* 2007  
carbon on calico, bull kelp, linen thread  
91 × 198 cm  
collection of the artist

*Cried all the day* 2007  
graphite and carbon on dyed calico  
91 × 198 cm  
collection of the artist

*Southern Cross over Luna Park – blueprint* 2007  
acrylic polymer and warrener shells on canvas, acrylic on tea-tree, wood  
110 × 210 cm  
variable dimensions  
collection of the artist

*Lost ground* 2007  
acrylic polymer on digital print on canvas, tea-tree  
76 × 100 cm  
variable dimensions  
collection of the artist

*The weeping song* 2007  
oil and oil pencil on paper, canvas, found ground beach oxides on tea-tree sticks  
117 × 150 cm – paper size  
variable dimensions  
collection of the artist

*Dirty dozer* 2007  
oil, pastel, Lomandra, black crows (nerites) on Tasmanian oak  
55 × 55 cm  
private collection

*We ran/I am* 2007  
*Bad Language 2* 2007

Exhibited in **Power and Beauty: Indigenous Art Now**, Heide Museum of Modern Art, Bulleen, Victoria, November 2007 – March 2008 (group exhibition)

*Forcefield* 2007  
dead apple tree, bricks, copy of 1825 magistrate’s report (NLA ms3251), timber, pages from *The Fabrication of Aboriginal History*

Exhibited in **Thresholds of Tolerance**, Australian National University, School of Art Gallery, Canberra, curators David Williams and Caroline Turner, 2007 (group exhibition)  
It has been a great challenge to arrive and create a new installation artwork in nine days, stay at Australian National University (ANU). I arrived with a vision of a dead tree in a fireplace, the anomaly of the cold heart of a home instead of what a

fireplace should be: warmth, comfort, memories, security. I also had in mind to present a history book I personally detest in another manner than the accreditation a bookstore or bookshelf accords.  
During this trip to Canberra I had a strong desire to visit the Manuscripts section in the National Library of Australia (NLA) in order to view an original magistrate’s report from 1825, having only previously seen the transcribed version. This report presents two witnesses’ accounts to the aftermath of an attack, and the later version of the casualty. The seven-page handwritten document reveals that one of my Aboriginal ancestors in Tasmania, Dalrymple Briggs, was shot at by the fairly notorious Dr Jacob Mountgarret when she was twelve years of age and a ‘native’ servant to him.  
Dalrymple survived and, two weeks after the event, was summoned to Launceston to present her account to a magistrate. There she stated that her ‘master’ was shooting at a possum and mistakenly shot her, directly contradicting the witnesses’ account. I don’t believe her version; I think she was under pressure from Mountgarrett to clear him of this charge.  
I have fixed copies of the original magistrate’s report onto the wooden mantelpiece above the cold brick fireplace. It is smaller than real size and hence difficult to read, but it is possible to be read by those who really wish to and can spend the time – a commitment to understanding; hidden history. I haven’t provided the typed version; it seems too easy to offer it verbatim to anyone. It is close and personal for me and my family, a link across ever-lengthening time to Dalrymple.  
To reach the mantelpiece the viewer has to cross the floor papered with the ‘history’ book, *The Fabrication of Aboriginal History*, that targets Tasmanian Aborigines as makers of their own demise, and not, in any significant number (whatever that might mean), deliberately removed, poisoned, shot, or otherwise purposefully harmed by the incoming British through the first half of the nineteenth century. This version is fanciful, relying only on written evidence that, of course, paints those that write and keep the records as harmless observers of some extraordinary, apparently inexplicable, demise of the majority of Tasmanian Aboriginal people in the short span of fifty years post-invasion.  
For people to arrive at the original history text they must cross over the heavily biased account



on the floor. By walking to the fireplace the viewer will blacken and erase this text on the floor that so desperately misinterprets my history and culture. The space made by the book pages closely approximates the scale of the main room in the cottage from which Dalrymple fled ten months after she was shot. The papers were glued to the floor with *clag* – flour and water paste. Flour is also significant to Aboriginal people in Tasmania, for flour was known to have been laced with poison on occasion, and flour drums held traps.

The tree in the fireplace is an old apple tree from Pialligo, one of sixty that was about to be chipped to make way for native plants. Tasmania was marketed as The Apple Isle, a delightful holiday destination for generations of Australians before overseas flights. For me the apple is also emblematic for the onset of colonisation. Captain Bligh, who transported breadfruit around the globe, also planted the first apple tree in Tasmania, on Bruny Island. Bruny D’Entrecasteaux’s expedition planted and gifted to Tasmanian Aborigines an entire French vegetable garden in D’Entrecasteaux Channel, southern Tasmania – it failed. By their next expedition they could hardly find it.

The title *Forcefield* notes the pressure to accept written history as singular and factual, when it rather holds layers of meaning and nuance particular to time, place and authorship. Deliberate recordings are about substantiation, power and culpability, or lack of. Dalrymple’s words do not ring true – but did she have any other option than absolving her ‘master’ of her shooting?

A shadow walked past me when I was gluing the pages onto the floor through the night just before the exhibition opening. It was a possum, live and curious. It walked calmly into the ANU gallery at 11.30 pm past me and stopped near the beginning of the book. It looked at me, up at the tree, at the pages, and it did a kind of quiet turn on the pages and walked in front of the fireplace left to right across the floor, in front of me, to the wall and then walked to the perimeter to exit the gallery, leaving its tracks clearly on the work.

*We ran/I am. Journal of George Augustus Robinson 3 November 1830, Swan Island, North-East Tasmania – ‘I issued slops to all the fresh natives, gave them baubles and played the flute, and rendered them as satisfied as I could. The people all seemed satisfied at their clothes. Trousers is excellent things and confines their legs so they cannot run’* 2007

calico, 14 photographs on paper, earth pigments, c. 2.0 × 7.5 × 0.05 m  
photography by Craig Opie; map of the Black Line: ‘military operations against the Aboriginal inhabitants of Van Diemen’s Land: No. 9 field plan of movements of the military’ courtesy of the Tasmanian Archives and Heritage Office; trousers by #49 CWA Hobart  
collection of Devonport Regional Gallery, Tasmania

First exhibited in **An Other Place**, Long Gallery, Salamanca Arts Centre, Hobart, curator Séan Kelly, 2007 (group exhibition); **New Acquisitions**, Devonport Regional Gallery, Tasmania, 2007 (group exhibition)

Conjunction and disruption of place through time inspired this work that connects past and present by the action of me running at seven self-selected places from the innumerable sites where the 1830 ‘Black Line’ ‘military operations against the Natives of Van Diemen’s Land’ took place across Tasmania: Bothwell, Lake Sorell, Campbell Town, Richmond, Prosser Bay (Orford), Waterloo Point (Swansea) and St Patrick’s Head.

The ‘Black Line’ was officially deigned unsuccessful because only a purported two Aboriginal people were captured. However, the result of the campaign, alongside the preceding thirty years of attempted eradication of my ancestors, resulted in the vagaries of my extended family and myself. Distrustful of any one version of the past, survival has come from an ability to swerve or deftly accommodate change; mobilisation prevented capture or erasure of identity. Humour, double entendre and codified meanings are everyday means of interacting with the world, finding those like-minded, like-cultured with whom to make meaning afresh.

By running at these places, an overlay was attempted whereby various historical captures and escapes were replayed and reprocessed. Robinson’s

journal entry delivered the medium and momentum of the work – the trousers, the running. Issued to Aboriginal people in the early 1800s, the clothing is a visual reminder of the removal of people from their environment. Wearing the seven trousers and embedding them with the earths of those places they became joint witnesses to my present and our past experiences of trying to live in our Country post-invasion. Current frustrations with tourism and eco-expansion across north-east Tasmania encouraged me to undertake this, expressing the emotion of being compressed into ever-tinier ‘land parcels’. The stress of hiding in dunes to avoid daily eco-tourists in summer on traditional Country is the shadow Other piece within this work. The run, part performative, was reclamation of place, a reabsorption of history on the run. Heavy breathing and aching muscles made me feel more alive than ever.

*Strait-on-Shore*, March–April 2007  
Ex-haberdashery and clothes store installation, Currie, King Island  
Community Art Project with the King Island Community

Exhibited in **Strait on Shore**, collaborative art project with King Island Community, 10 Days on the Island Festival – Tasmania, Currie shop, King Island, 2007, co-ordinated by Sally Marsden (group exhibition)

**Urban Arboreal**, City Hall Gallery, Town Hall, Melbourne, curator David Hansen, 2007 (group exhibition)  
See: **Regeneration 2005**  
URL: <https://www.melbourne.vic.gov.au/SiteCollectionDocuments/urb-arb-catalogue.pdf>

*A Half Hour Hidden History Reader* 2007  
altered book (*The Tasmanian History Readers 4*, Royal School Series, Education Department, Hobart): collage and hand writing on white paint over existing text  
21.3 × 15.7 × 2 cm  
collection of the State Library of Queensland

Exhibited in **Lessons in History: Volume 1**, Grahame Gallery, Brisbane, curator Noreen Grahame, 2007 (group exhibition); **Recycled Library – Altered Books**, Artspace Mackay, curator Michael Wardell, 4 September – 25 October 2009 and touring 2010 (group exhibition)

**Indigenous Responses to Colonialism: Another Story**, Adelaide Festival Centre, 2007 (group exhibition)

**Font**, Central TAFE Gallery, Perth, Western Australia, 2007 (group exhibition)

**The Greens auction**, Helen Maxwell Gallery, Canberra, 2007 (group exhibition)

**70% Urban**, National Museum of Australia, Canberra, 2007 (group exhibition)

# 2006

*Locus* 2006  
Tasmanian tea-tree, cuttlefish bone, paper  
4 × 5 × 5 m  
Biennale of Sydney 2006

Commissioned by Biennale of Sydney, Pier 2/3, Walsh’s Bay, Sydney, curator Charles Merewether, 2006 (group exhibition)

Images by Adrian Lander

*Locus* was constructed from a conglomerate of materials and forms that have shaped me. A forest of tea-tree sticks, a roller coaster, a giant slide formation, a mound of cuttlefish, a wave, a midden, a coastline, the sea currents and star systems, the blink of an eye. These elements merged to represent the places and stories that impact on my everyday.

The point of juncture, especially between past/present, offered me practical ways to inculcate and



make sense of my childhood raised beside a noisy amusement park, and of my maternal Indigenous Trawlwoolway family ancestry on coastal north-eastern Tasmania, amid tea-tree and she-oak and brilliant night skies.

The wooden slide rose up from the thicket, providing impossible entry for the canoe that is fixed in time on its slope. The canoe is me, the slide my life journey, and on it I am transfixed at this point in life heading into the tea-tree coastal scrub of my past and future, Tasmania. I have constructed myself into this work, on some kind of surreal ride that, in turn, has also formed me; my childhood spent near Luna Park St Kilda ensured my peculiar sense of humour.

Incidents provided by Luna Park have contributed to family lore; causality, including my great-grandmother breaking both legs on the wooden slide, brings more sense of sorts to the instinctively accumulated bones of cuttlefish mounted beneath the slide reconstruction. Making physical renditions of how we create ourselves from our own and inherited stories interests me; figuring ways to render distinct sometimes blurred and disassociated personal and public memories is an ongoing process.

Regular motifs in my work include a sense of transition, mobility, unease, living between various states and places, not locating the end point of closure in an investigation. Materials incorporated are often ‘natural’ outdoor found objects combined with household domestic goods; in this instance, tea-tree and cuttlefish with book pages. I am excited to connect often dry texts with intuitive physical responses to revisited places, seasons; aspects of the past re-enlivened, quickened, by sensorial experience.

**Promissory Note ~ opposite Swan Island, 1831 (after Robinson, after Duterrau)** 2005  
found ground beach oxides, beached cuttlefish bone, beach charcoal, shells on canvas, six pieces  
47 × 41 cm each  
collection of the artist

Exhibited in **TIDAL – City of Devonport Art Award**, Devonport Regional Gallery, 2006 (group exhibition)

**Navigator** 2006  
mixed media: blankets, shells, Lomandra, tea-tree  
90 × 240 × 60 cm  
Tamworth Textile Biennale 2006, touring 2007  
collection of Tamworth Regional Gallery

Exhibited in **In the world: hand, head, heart**, Tamworth Textile Biennale, Tamworth Regional Gallery, NSW, touring nationally to end 2008, curator Vivonne Thwaites, 2006 (group exhibition)

**Navigator** (2006) is part of an ongoing series of 2- and 3-D works that consider the physical and spiritual transmission of cultural memory. The canoe presents my preoccupation with recreating passages beyond the material realm. The black crows are a common Tasmanian shell; the white shells are from beaches where I currently live in north Queensland – together they represent the starry night skies and attempts to travel home.

The shells also represent the birds and stars recently met on an offshore Tasmanian island, when in their shimmering black and with uncanny caw, appear as ancestors and depthless windows to the past.

The small canoe in the background is the echo and shadow of the blanketed canoe at the front. The smaller canoe is like memory of making and travelling in times past. It is made of tea-tree bark and filled with a black crow shell necklace fixed permanently in its hull.

**Senses of Place**, Plimsoll Gallery, University of Tasmania, Hobart, 2006 (group exhibition)

**Return** 2006  
abalone, rope  
installation at Friendly Beaches, Freycinet Peninsula, February 2006  
collection of the artist

Exhibited in **Ephemeral Art at the Invisible Lodge**, Friendly Beaches, Freycinet, Tasmania, 2006 (group exhibition); and **From an island south**, Devonport Regional Gallery and ASIALINK touring 2006 – 08 to Lahore, Kuala Lumpur, Bangkok, Devonport, 2006 (group exhibition)

# 2005

**Intertidal**, Gallery Gabrielle Pizzi, Melbourne, Victoria, May 2005 (solo exhibition)

**Intertidal**, the title of a solo exhibition, includes a series of paintings on canvas and timber that consists of graduated horizontal stripes of materials that I mostly found on beaches and then ground into pigments. These include cuttlefish from Victoria and Tasmania; graphite from Tasmania; charcoal from St Kilda Pier pavilion that burnt down in 2003 and washed to shore on the beach near where I was born; red, brown and yellow oxides from Tasmania and Victoria; crushed pumice from far north Queensland; bought green oxide; bought beeswax from Queensland and the final coating of bought Eucalyptus oil from Tasmania.

These simple resulting physical structures are a solid-form rendition of the *sensation* of my current existence. **Intertidal** is about terrain and encounter. I am present as this work and bound by a sense of wading; marked between land and sea, this series presents a sense of coded demarcation of space and intention. These marks in part represent the tidal-line marks of the spiritual waters-edge-zone into which I am cast and willingly wade between solid shoreline and watery depths.

*The space between* is a constant theme in my work and life. I embrace my maternal Tasmanian Aboriginal culture, yet I must manage the everyday world of the insatiable western capitalist system that promises more and more while the intangible wealth of my original culture lures me ever back to the depths of knowledge, satisfaction and creation, that exist for me beyond the written and the spoken.

*Intertidal* is more than a word, for me it is a sensation that articulates how I have been feeling since I left Australia in September 2001 for a year of residencies and since that date have undergone a non-stop array of personal, employment and life-changing experiences.

The only constant in my life seems to be an endless sense of movement, somewhat like the tides. This connection with the seas and salt waters gives me some courage and much comfort and I feel its pull wherever I am.

I created my first significant **Intertidal** work

in 2003 at ANU for the **<abstractions>** exhibition because this sense of being pulled in different directions, living between and within varied states and places, then conveyed and still best conveys the mysteries of place, seeming coincidence and the relief and release of locating story and medium in my everyday.

**Intertidal** is an exhibition, like those past, about me now navigating my reality. Consisting of reflections into the deep past of my self, family, ancestors and the means of materialising form.

**Intertidal Zone** 2005  
crushed cuttlefish, crushed beach found charcoal, beach oxides, beach graphite, wax on nine pieces of timber  
220 × 300 × 130 cm  
collection of the Art Gallery of South Australia

**Intertidal (drift)** 2005  
found ground cuttlefish, charcoal, graphite, oxides, ground pumice, bought oxide on canvas  
106 × 140 cm  
private collection

**Tidal** 2005  
beach found crushed cuttlefish, oxides, charcoal, graphite, bought oxide on canvas  
86 × 107 cm  
private collection

**Limpet** 2005  
beach found ground cuttlefish, beach found ground charcoal, linen stitching on canvas  
102 × 77 cm  
private collection

**Cowrie** 2005  
beach found oxides, bought oxides, beeswax, eucalyptus oil, ground shells on canvas  
73 × 102 cm  
private collection

**Land and Sky from Sea 1** 2005  
**Land and Sky from Sea 2** 2005  
oxides and inks on canvas  
82 × 43 cm and 80 × 52 cm  
collection of the National Gallery of Victoria



*Me-bay* 2005  
digital print on canvas  
77 × 105 cm  
private collection

*Raft* 2005  
driftwood, Lomandra longifolia  
185 × 63 × 15 cm  
private collection

*Transmitting Device* 2005  
Lomandra longifolia, limpets  
40 × 25 × 25 cm  
private collection

*Lifebearer* 2005  
beach found pumice, brass wire, driftwood  
100 × 60 × 34 cm  
collection of the National Gallery of Victoria

*Drift* 2005  
driftwood, nylon  
130 × 90 × 20 cm  
collection of the National Gallery of Victoria

*Seam* 2005  
beach found coal, nylon, driftwood  
130 × 90 × 15 cm  
collection of the National Gallery of Victoria

I like to think about what it means for me to make necklaces that are bigger-than-me – that are not necessarily beautiful and not clearly necklaces either. I ask is the traditional shell necklace today a carefully maintained sign of cultural continuity, connectivity, authenticity and authority and so very different to what it was 200 years + ago? (I don’t know what it once was.)

The use of macro (and maybe future micro-scale works) are about that navigation of myself in my work – physically challenging myself, my arms, my lifting, my body – around traditional practice, place, materiality and cultural expectation of what something is used for/is supposed to ‘DO’.

These floating medium necklace forms work for me as life preservers, i.e. operating perhaps as memory retainers for people on the edge (the peripheral me, the whole interstitial ‘bit’) .

The wood and the pumice necklaces, *Drift* and *Lifebearer*, seem very much to me about returning

home (to Tasmania) sometime. They are my evidence to me that I have an emergency means – a facility – to make a craft to bring me home in the form of a necklace – a magical necklace. I feel I can (in my mind’s eye) walk into Townsville beach with these wrapped around me and float into the sea and wash up back in north-east Tasmania.

I feel that when I am collecting these materials – that if I lose almost everything of myself – even the possibility of asking for help to return, if I cannot articulate my need in cogent language to explain my need to return, that I could still, if I can stay near a beach, make the means of my return with these necklaces or a raft. I feel that if I drowned with these around me, it would be in the arms of the sea and the maker of all necklaces and would be peaceful. I was rescued off a rock, I was stranded off Rodrigues Island in 2002, after near-drowning – I so nearly drowned, was embraced by the dark, warm drift downwards – that I don’t fear or question the sea’s ability to decide when to take someone.

The pumice necklace has come out of land into fire (volcano) and into water (sea) to float back to land and be built into a floating land – a kind of island – that could take me away.

The coal necklace (*Seam*) is also a bit elemental in material – there is a lot of coal mined in Queensland – but I am unsure where this coal (covered with barnacles and other sea life) has come from. I found it up here north of Townsville at lowest tide like black spots that seem/seam at first to be a mirage of poor vision (black spot) yet announce a possibility of home and hearth to me. They are a source of warmth from fire and in the water they are the firestick doused and ‘OUT’ – I collect them and think about how my ancestors’ firesticks have not yet been entirely relit by us, their descendants.

I feel afraid to light my coal necklace at this point in my life; I am unsure of the spirits of the dark and night that I would have to encounter to be able to walk properly and cross into the two worlds that I have trained myself to tightrope ‘between’. The coal necklace – the seam – is like the weighty lifeblood of ancestry, the coal black materiality of the earth that I haven’t answered nor perhaps recognised the call of. The coal coming to me from the sea is a bit like a reminder to face the land and remember responsibility to all sides of self – land and waters.

The necklace-like works operate as my imaginings of how to merge and move myself

around (kind of like with time and tide) back to from where I come. The necklaces are elemental ways of re-joining myself back to traditions that seem lost in their recognisable, popularised makings in my immediate family.

I think the necklace and multiple object in my art forms (over a decade) articulate my connection to a culture that did collect (and still does collect to survive). Through repetition in my work a language of understanding place and being-ness is articulated and presented to outsiders to hopefully enable viewings of the ways that forms such as necklaces and materials provided by nature impact on me, and seem to urge me to spell out myself through them.

2005

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**Recent Acquisitions: City of Port Phillip**, Linden – St Kilda Centre for Contemporary Arts, Victoria, 2005 (group exhibition)

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*Sleeping Mountain* 2005  
calico, lighting, pillows, oil aerosol on pillows, timber, string, wax rubbings of tree stumps on paper

Exhibited in **Habitus-Habitat**, eight artists respond to Wallaman Falls, Great Walks of Queensland Art and Environment, Perc Tucker Regional Gallery, Townsville, December 2005 – February 2006 (group exhibition)

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*Intertidal ~ Resignation* 2005  
Inkjet photo print on canvas with painting in found ground cuttlefish, beached oxides, beached charcoal, beached graphite, bought green oxide on digital print on canvas  
150 × 109 × 2 cm  
private collection, Perth

Exhibited in **National Aboriginal and Torres Strait Islander Art Award (NATSIAA)**, Museum and Art Gallery of the Northern Territory, Darwin, August–November 2005 (group exhibition)

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*Craft for floating home*

*Craft for floating home (driftwood)* 2005  
driftwood, rope, plastic, timber, shells  
c. 40 × 80 × 150 cm

*Craft for floating home (cuttlefish)* 2005  
cuttlefish, driftwood, rope, plastic, timber, shells  
c. 40 × 80 × 150 cm

*Craft for floating home (pumice)* 2005  
pumice, driftwood, rope, plastic, timber, shells  
c. 40 × 80 × 150 cm

*Craft for floating home* 2005  
coconuts, driftwood, rope, plastic, timber, shells  
c. 40 × 80 × 150 cm

*Craft for floating home (coconuts)* 2005  
digital print

Exhibited in **Cross Currents**, Linden – St Kilda Centre for Contemporary Art, Victoria, 2 July – 7 August 2005 (group exhibition)

*Craft for floating home* is a series of rafts that I have recently made while in (self-imposed) exile in Townsville, away from my ancestral homeland, specifically from the far north-east of Tasmania, Tebrikunna. The place in far north-eastern Australia that I find myself now living is coastal, perhaps the extent of its familiarity. Making art is central to my being; as central as the need to carry a physical understanding of an immediate way home from wherever I am in the world. The security of keeping alive the flame of my potential means of return to Tasmania is a meditative preoccupation for me. Making these rafts real out of the dimension of dream has been a cathartic experience of renewal. These rafts, in the repetitive craft of beach collecting, tying and knotting, take my weight and help me move beyond the everyday. Thinking through why we make things and how they operate in the real and imagined worlds that our origins provide us gives me an elemental pleasure of connectedness. On these rafts I sense movement from where I have been, both in art practice and in a broader cultural sense, towards a quiet space for further formations or transmissions about culture, place, time to emerge. These rafts are voyageable



translations of what absence and isolation are and how they enable the traveller to experience anew.

2005

*Regeneration* 2005

local alluvial quartz  
c.25 × 1.5 m

*Regeneration* 2005

Eucalypt branch, cast bronze leaves  
c.3 × 0.1 × 2 m

Exhibited in **Ware and Tear**, Hylands Gallery, Chewton, Victoria, 2005 (group exhibition); **Isolation/Solitude**, Salamanca Arts Centre, Hobart, Tasmania, 2005 (group exhibition)

*Promissory Note ~ Opposite Swan Island* 2005

tea-tree, timber, string, fur  
229 × 240 × 130 cm  
Flinders University Collection, Adelaide

Exhibited in **On Island**, Devonport Regional Gallery, Tasmania, 2005 (group exhibition)

2004

*Southern Cross above Luna Park* 2004

wood, *Lomandra longifolia*, *Cominella lineolata* shells  
70 × 100 × 10 cm  
private collection

*A blanket return* 2004

wool, shell, wood, wire  
variable dimensions  
collection of the National Museum of Australia

Exhibited in **120° of Separation**, Linden – St Kilda Centre for Contemporary Art, Victoria, 2004 (group exhibition)

*Blood Counts* 2004

tea-tree, cotton, kelp, clay, acrylic  
variable dimensions  
collection of the artist

Exhibited in **If only you knew**, Melbourne City Hall, Victoria, curator Christian Thompson, 2004 (group exhibition)

*Today just as I stepped ashore*

*I caught a glimpse of five  
Tasmanian women who lived  
here with the sealers*

Dumont D’Urville,  
14 November 1826  
Phillip Island (Victoria)

Tasmanian Aboriginal Women in Victoria the sea tide rush and flood slavery seals and sealers whalers and huts tea-tree sticks spears chisels pelts pegging of skins organs John Batman syphilis interference rubbings white immigrants dates 1797 1833 1835 1841 and disruption sickness blood health death slavery assault buried bone children captivity dress habit fabric memory texture skirt accounts truths fictions chaos absence from homeland refute disrepute language of sea and land and wind kelp refrain from restraint.

2003

*Climbing country* 2000

sag grass (*Lomandra longifolia*)  
collection of the artist

This artwork consists of three long ropes, each an inch in diameter and twelve feet in length. I made them by hand twining handfuls of continuous strands of *Lomandra* (a bulbous plant with long leaves ideal for creating string). Each rope has large knots tied at even intervals along its strand. These suggest an intention to remember; they interrupt each rope in a rhythmic recall to something feared forgotten. Installed in proximity, these three ropes present my wish to move beyond the physical realm, upwards and outwards to greater understanding of

my Country, people, practices and culture as it was lived pre-invasion.

*Intertidal* 2003

earth pigments, crushed cuttlefish, charcoal, grass juice on composition board  
130 × 180 × 4 cm  
exhibited Drill Hall Gallery, Australian National University, Canberra, 2003  
collection of Australian National University

*Murmur* 2003

*Lomandra longifolia*  
variable dimensions  
collection of the artist

*Stronghold (cat’s cradle)* 2003

*Lomandra longifolia*, crows (shells), feathers  
95 × 170 × 10 cm  
collection of the artist

Exhibited in **<abstractions>**, Drill Hall Gallery, ANU, Canberra; **FUSIONS across the Arts** – Centre for Cross Cultural Research, ANU and ANU School of Art, curators Howard Morphy and Nigel Lendon, 2003 (group exhibition)

*Transmutation* 2003

pillows, hair, laser print transfers, bark, motor, EKG monitor, video, bed, cotton  
variable dimensions

Exhibited in **Outside Inside: Fragments of Place**, Brigham Young University Museum of Art, Provo, Utah, USA, curator Campbell Gray, October 2003 – April 2004, commissioned installation  
URL review: <http://www.artistsofutah.org/15bytes/04feb/page4.html>

In 2002 I was hosted by Brigham Young University and the Latter Day Saints community along with four other Australian women installation artists, in order to develop new work responding to our stay in their community. It is challenging to create liminal (in-between) spaces as well as inhabit them. Some are actual (corridors, airports, carports, shorelines, spaces of travel/transportation), while others are

imagined (such as myth, folktale, memory, dreams, filmic, television, hypnotic spaces). *Transmutation* generated an unsettled atmospheric space from the relationship between familiar materials installed in unusual configurations. The installation hovered, in materiality and meaning, between science, the inexplicable and home-handicraft. The work consisted of thirty-three pillows (the size of aeroplane passenger pillows). Each was made of white cotton (ex. Royal Hobart Hospital sheets) with postcard images of Utah desert places and Utah insects digitally printed (faded-out) on one surface. These pillows had real and fake human hair fringing, and were suspended by white cotton thread on each corner, rising from just above floor level to a height of approximately 1/4 distance from the ceiling to present as three staircases of a tripod structure. Each ‘staircase’ consisted of eleven pillows. These flights of ‘steps’ triangularly opposed each other, to meet at a spherical space (gap) of approximately 3 feet wide at the top. A very bright beam of light was directed from the ceiling through the space where the pillows hovered to illuminate a 30 cm golden bark ‘trembling’ cocoon. The motion was achieved by a concealed electrical device fitted inside the ‘cocoon’ and under the flooring. A blue and a red electrical wire were alligator-clipped to either end of this cocoon, and these led across to two old fashioned medical monitors placed adjacent on a medical trolley. One monitor depicted an irregular EKG heartbeat reading while the other showed a video of: (1) slightly fuzzy black and white (40 seconds) footage of someone (me) running towards then darting away from the camera in a lightly forested zone in riverside Melbourne wearing a pillowcase over my head. This footage then cut to (2) me lying on the forest floor with my hair emerging through tiny holes in the pillowcase (15 seconds), then (3) fuzzy TV waves (8 seconds), then (4) black and white dead-screen (15 seconds) then back to (1). Adjacent to these monitors was a hospital bed-trolley with one stainless steel side-arm in the down position. This bed appeared as though someone/something had just run off. Near this trolley, one wall was held transfixed by a spot-lit tiny section of lacy curtain struck solid, as if caught in a gust of wind from an alternative universe.

*Transmutation* suggested that various realms of being and understanding coexist on this planet. This was not intended to be an ‘obvious’ work; its



meaning was understood differently by each viewer. Themes that I am interested in that I am obliquely referring to in this work include: identity as perceived by science and science fiction, DNA, medical and psychological testing; the world of dreams vs. reality – what is the conscious and subconscious? Fear of difference, change and personal growth; the role of the familiar and the unfamiliar in shaping who we are; the unexpected, confronting a space of uncertainty; natural and simulated worlds; places of encounter, and hence the space of witness narrative in creating personal truths/stories/futures; the Alien and the UFO in popular culture; absence and presence, traces and presences beyond the everyday; the Afterlife, rest, sleep, sleepwalking, other dimensions. The work represented surrealist, forensic, futuristic and domestic spaces. It offered an uncomfortable unification of the personal and the cultural, the medical and the world of mass media.

## 2002

### *Chase* 2001

tea-tree sticks, jute, cotton, steel  
c.300 × 240 × 300 cm  
collection of the National Gallery of Victoria

Site-specific installation commissioned for the colonial gallery in the National Gallery of Victoria, Federation Square, October 2002 – July 2004

*Chase* is about terror, flight. This is the silenced story of Australia. This is what we inhabit – the pause, the gap. The work is about the unfinished business between black and white Australia. I wanted to make something simple materially to express what is quietly, intangibly, ever-present in this ‘nation’. It is an attempt to convey the pervasive knowledge of a wrongly commenced national story that cannot be rewritten – one that is beyond spoken or written language, but exists as our gripping, knowing feeling.

Approached to make a work a century after the Federation of Australia, I worked on ‘the space between’ concept. Between the Federation commissioned painting *The Landing of Captain Cook* (1901) by Edward Phillips-Fox and my work

*Imperial Leather* (1994), I felt there was only the space between them, that silent space we all interminably inhabit, in which to work. Australia is still enmeshed in dialogues of invasion, control and silencings. *Chase* is a visual reminder of what we want to forget but haven’t faced in order to lay it to rest: our collective, overlapping pasts and complicities that we don’t seem to have the language to deal with.

*Chase* is a version of the psychological space of Australia. It took form as a tense, tight tea-tree forest. The kind of forest that is dark and damp, leech-ridden and easy to be lost in. This is a suspended space, eerie, floating in no-time between Cook’s landing, his 1901 rendition, my 1994 reflection on the aftermath of invasion, and this 2001 response. This work is intended to emanate with an aura or psychic force. The forest hangs, strings suspend each stick with a noose knot. Multiple sticks as the multiple heads in *Imperial Leather* and the multiple spears and rifles in Fox’s painting. The view from either side of *Chase* transforms and modifies the visibility, the perception, the reading of both *Imperial Leather* and *The Landing of Captain Cook*. It makes the space, the world between them, seem uncannily outside the gallery.

Within the forest is the trace of a pursuit. Torn scraps of cotton flagging and red towelling held within its grasp bear testament to a struggle within this space, a flight of passage that took place and took parts, pieces of both works into this otherworldly configuration. Traces of Captain Cook’s party and of the *Imperial Leather* British flag, which holds the suspended heads of Aboriginal boy ornaments, flicker within the tea-tree; the forest has borne witness to the start of where we are today. The fabrics are held firm through time and we are still enmeshed in the grasp of this narrative.

Cook is sleepwalking across Fox’s canvas. His hand is outstretched, his face avoiding the Aboriginal people awaiting the landing party. The structure suggests that pursuit followed. The chronology of reading the painting from left to right shows that the Aborigines cannot be evaded; they are the last thing awaiting to be encountered, which can’t happen within the frame that Fox allows Cook. That story, the result of Cook’s landing, the result of European arrivals determined to find a *terra nullius*, is carefully avoided by Fox and offered here by *Chase* – an ongoing tension for those now

old newcomers about the continued Aboriginal presence of resistance.

### Passages – Ten works

Mahatma Gandhi Institute, Mauritius, February 2002 (solo exhibition)

### *Passages* 2002

Air Mauritius blanket, wood, cotton, oranges, paint, calico  
variable dimensions

This work is about travel and imaginings. I started eating oranges at the Mahatma Gandhi Institute (MGI) guesthouse, and found myself unable to throw away the neatly quartered peels. I instead aligned them on my window ledge and saw they dried into little boats. I began attaching little seats in them and painted them. Then I imagined them afloat in a blue ocean. I needed a blanket, a blue blanket. A student offered to bring me one. This was an Air Mauritius blanket. Perfect blue and perfect little boat-like shapes upon it – and then I realised what I had sewn. These boats look like the boats of Rodrigues from an aeroplane window. But I made the work before I flew to Rodrigues...Déjà vu.

### *Mauritius Mosquito Memory*

This work is made from six layers of heavily starched and ironed ecru fabric shaped and painted to show many mosquito bites on my arms and legs – this is one of the few uncomfortable memories I have of Mauritius!

### *Handscape*

This is a large right hand suspended in space, made from six layers of starched painted ecru fabric. This hand remaps the lines on my palm with names of places I am travelling to this year. Destiny.

### *Rodrigues encounters*

This installation work is a large suspended grouping of objects collected from Rodrigues beaches which revealed themselves to me as entities such as dolphins, seahorses, people, birds, boats and fish. I painted and hung them in this space to reflect the

underwater journeys I constantly took in Rodrigues. This was a new aquatic world for me – a world which I explored with my snorkel, mask and flippers. Objects that I also represented in this exhibition are from coconut fibre collected beside the beaches of Rodrigues.

### *Mauritian Travels/Rodrigues Travels*

This is a work in two parts. Firstly, a clay bus sits on a mirrored floor accompanied by two electrical plugs also made from clay. These plugs are connected to the bus and each other by a plaited cord of sugarcane leaves. The bus and plugs are decorated with designs in tiklis. I have travelled mostly by bus around Mauritius and wanted to connect the idea of the importance of the bus system with the multicultural history of the island. One of the plugs is the two-pronged French plus and the other is the three-pronged English plug, both of which vie for attention in homes around Mauritius. I believe that a continuing cultural battle is represented through the use of these two plugs in Mauritius. The clay is from this island, the earth, the basis for human existence.

The second component of this installation is a suspended raft. This seafaring vessel is made from driftwood of actual boats washed up on the shore and sitting upon this raft is a kind of sail, a paper sail made of bus tickets I have collected during my time here, most from my own travels and some kindly donated by students at MGI.

### *Time Traveller*

This is a large suspended three-part work made from six layers of starched ecru fabric. It represents me sitting in a boat looking out across the ocean with a large octopus below me in the sea. I am the time traveller, afloat, looking forward into the unknown. This is my journey. I am here in Mauritius and Rodrigues seeking the past of my ancestor who also came to these places, but this time is really about finding my own way in my own time. A time traveller not really steering the boat but being taken on an amazing journey. I painted this work in Rodrigues with the help of a seven-year-old boy with enthusiasm and great art ideas whose name is Florian. I recently travelled back to Mauritius on the *Mauritian Pride* carrying this boat – work – after the cyclone Dina struck both islands.



*Where ever the winds may blow me*

This is a work in four parts. A cement daypack sits on the floor (which represents the solidity of home and belongings). But I am adrift above this object. I am represented by my face peering out of a fabric aeroplane window and by the painted, mapped island of Rodrigues peering in at me from the other side of this window. Hovering suspended about me and ‘my window to the world’ is a copy of my passport and a map of the world – made from starched painted fabrics also.

*The past is a foreign country*

This work consists of a row of meandering bus stops made from sugarcane sticks painted in black and white sections like traditional Mauritian bus stops. They stand in pots of cement cast in traditional plastic woven lunch boxes. Atop each of these bus stops is a metal plate with a word. These words spell out the sentence ‘THE’ ‘PAST’ ‘IS’ ‘A’ ‘FOREIGN’ ‘COUNTRY’. This is a quote from a David Lowenthal book about history, which is how I find the history I am seeking of my family story on this island and Rodrigues. The past is foreign, but with some translation and imaginings it is understandable.

*Some times I dream*

This is a work about my ancestor, Woretemoeteyenner – a Tasmanian Aboriginal woman who came to Mauritius and Rodrigues in 1826 and 1827. When she returned to Tasmania, a Quaker missionary met her in 1832 and recorded that ‘She spoke a little French having been taken by a whaling vessel to the Isle of France’. I always wanted to come to the Isle of France – a kind of dream. It is also a kind of dream to try and imagine what this island and Rodrigues were like at the time when she visited them, different from my perspective of 2001/2002. This work is about such dreaming. I have stitched a pillow with the quote about Woretemoeteyenner, and a pillow with a quote about me: *Je parle un peu le francais après avoir ete a Rodrigues et a Maurice*. These embroidered texts float in their pillow forms above the cement pillow settled below them, and they are grounded by this cement monument to dreaming. Behind the floating cloud-like pillows,

affixed to the wall, are two rows of research notes. These are the official archival records about the historical journey I am interested in. Their harsh, unimaginative language demonstrates how much more of the sense of the past is often available through dreams than in the surviving texts.

*Channel Mauritius/Channel Rodrigues*

This is a piece in jest of the influences I have felt and things I have viewed in Mauritius and Rodrigues. Staying in the MGI guesthouse I have been privy to many Hindi movies. So I quickly jotted a painting which amalgamates a scene from one film with the text ‘Starring Govinda’ across the screen of this layered fabric television set. On the other side of this TV set is another TV set – this is Channel Rodrigues. Where I spent most of my time swimming underwater looking at coral and fish. A simple idea, when suspended so that the viewer can see the view rotate and change from one channel to another, and they can experience the different influences recently affecting me.

2001

**Heartland**  
Gallery Gabrielle Pizzi, Melbourne,  
28 August – 15 September 2001 (solo exhibition)

**Heartland** is a kind of meeting of works that manifest my musings on encountering and negotiating place. I have been thinking how place is a multiple entity – an exterior geographical space and an intangible area located, for some, within the heart. These pieces reflect some of the ways I have been tracking and tracing myself. They are also observations on passages of time undertaken in this pursuit – short reckonings in the ‘bush’, lifespans, multi-generational ways of walking and perhaps even finding place. Many of my past works have relocated an outdoor scenario to an indoors environment or repositioned materials and nostalgic goods of an indoors space ‘outside’. These have been ways to allow myself to renegotiate story, identity, place, memory from the unexpected ‘impact’ of fresh and unfamiliar settings or sittings. In **Heartland** I continue this idea of not

fixing materials, placements or groupings into any expected categorisation of place and time in order to displace notions of indoors, outdoors, archaeology, botany and cultural ‘normalities’. These works have been made directly with my hands, several from ‘raw’ materials at locations where I have spent time this past year. The spirit of these works aims to encourage fresh understanding of who we are and how to reconnect with what matters.

**Cowrie, pippie, crow, cowrie, pippie, crow** 2001  
tea-tree, *Lomandra longifolia*, bull kelp (*Durvillea potatorum*)  
70 × 40 × 12 cm  
private collection

This work is a musing on familiar objects and how we carry them with us in different ways. It also rhythmically spaces shells reminiscent of those strung along a strand to make a traditional Tasmanian Aboriginal shell necklace. It is a kind of mantra to the shells and to ways of remembering culture. All the works exhibited in **Heartland** at Gallery Gabrielle Pizzi in September 2001 were about journeys. Different materials spoke of time and transformation of objects into art and the merging of history, myth, memory. The use of many raw natural elements in that exhibition – kelp, shell, string, wood, timber, rocks – was my way of reducing things to original ingredients, substance, matter from which we came and will return. Stone tools made a beckoning constellation in *Night Sky Journey*, strings of shells ascended upwards in *Heartland* and plant string ropes (*Climbing Country*) offered another escape. The twig-like creatures of *Leeawuleena* moved steadily up their timber escape route and even the cuttlefish tablets of *Time Capsules (bitter pills)* promised escape from the contemporary world.

**Time Capsules (bitter pills)** 2001  
rocks, cuttlefish bone  
15 × 8 × 7 cm  
private collection

This work was made in a natural, effortless way that felt like a gift. I was sitting on the beach near Eddystone lighthouse and picked up a piece of cuttlefish bone, and had the urge to carve it. I found my pocketknife and returned to the beach and there on the spot began making small pills in capsule

form. There was no reason for making these forms, they just starting being made in a rapid succession until I had a large handful. It occurred to me what I was making at that point was something that could take me further into being of that place. The title came immediately at that moment, *Time Capsules (bitter pills)*. I had been musing and making other works about transporting myself back in time to the same place hundreds of years ago. I immediately called them bitter pills, because I don’t think that I would have survived for long; despite this, my desire to undertake what I have since termed The Impossible Return has not waned.

**Now and Then** 2001  
Lomandra, cowries, rocks  
variable dimensions  
private collection

**Now and Then** is about multigenerational cycles of life. It comprises a strand of twined Lomandra plant, in which in rhythmic progression are cowrie shells found on a beach in north-eastern Tasmania. These cowries are strung in a sequence from white to dark brown. The strand forms a necklace that suspends from a rock on the wall. *Now and then* refers to us Tasmanian Aboriginal people, now and then, today and two hundred years ago; today, mostly pale on the outside, but then we were a dark brown. The work is quite literally suggesting we are the same (cowries) on the inside and have only changed on the outside.

**Disturbed site** 2001  
Gesso and acrylic medium on composition board  
6 × 50 × 50 cm  
collection of the artist

This work is a response to my time working at the Tasmanian Parks and Wildlife Service where I learned a great deal about the range of ways that people, publicly and privately, consider place. This painting presents an enlargement of an Aboriginal Site Index Card that the Aboriginal Heritage Section of the Parks and Wildlife Department then completed to record each reported Aboriginal ‘site’. The categories on this card reflect inherent failures in the mainstream system to understand that places aren’t truncated from each other in this way. The 1976 Aboriginal Relics Act, on which these cards are based, deem



Aboriginal sites as anything created or occupied by an Aboriginal person up to but not beyond 1876. These cards fail to recognise that Aboriginal culture is ongoing and didn’t end with the death of Truganini in 1876. This I find particularly disturbing.

**Night Sky Journey** 2001  
fine grained basalt, bull kelp  
rocks, bull kelp  
c. 300 × 400 cm  
presented through the National Gallery of Victoria Foundation by Gabrielle Pizzi, Governor, 2002

**Night Sky Journey** consists of two elements – rocks and kelp. Rocks have always fascinated me. I completed an archaeology degree, but that wasn’t what I was looking for and I found myself making art. When I see an outcrop or a single sharp-edged stone I become excited with thoughts of tools and their activities. When I see road works I stop because there is the promise of fresh sharp stones emerging for the first time, ready for me to use without damaging existing Aboriginal tools or quarry sites, a fresh slate. On a hill on a highway in central Tasmania in 2001 I stopped with some sacks and collected large lumps of fantastically sharp basalt-like rock thrown out of a hillside by dozers widening the road. I knew that they would become this work, **Night Sky Journey**. I wanted to make a rock-climbing wall of my artefacts, stone I reworked, newly edged, changed of surface to carry this story of new ways to carry culture into the future. This is a travelling story, a mapping of journey about time and inner space rather than a specific locality. The embrace of the old within the new was the motivation for this work. I took the stones up to Tebrikunna, my maternal homeland, and while on an arts residency made these wall-tools, the sounds of the singing stones alerting place through time that I was home and making. I walked the sea-shore by morning; I took limpets off rocks to eat and collected the right kelp to make the shoes. I made the shoes by the fire at night, where I then hung them filled with tea-tree bark so they wouldn’t shrink too much and dry malformed. These shoes are the story of my trying to find my way in the night and day of my mind, my inner self, today. Wanting to live up to myself, my ancestry, my potential, trying to respect the past and yet find my own way out of it into the unknown future. I feel that working by hand so intensively

with plants, rocks, shells, kelp, wood has given me much more inner strength and understanding of my own people than any other work I have made. I am very glad something directed me to create this way at this time.

**Leeawuleena** 2001  
lake driftwood and eucalpyt wood  
variable dimensions  
collection of the National Gallery of Victoria

This work was created between two places, Leeawuleena (Lake St Clair) in Central Tasmania and Eddystone Point, north-east Tasmania. This work is the result of staying at Leeawuleena with three Tasmanian Aboriginal artists who were creating fibre artwork during their artist residency program. I was drawn to the lakeshore and most astonished by the water’s action of constantly washing up these forms that strongly resemble the heads of ancient birds. Birds have always followed me and seem to speak to me in unexpected locations. I gathered these silent, bonelike twigs and put a head to each body. They became enlivened and surrounded the hut’s verandah wall where we stayed; they created shadows and watched us. It seemed they came through time, through the waters and decisions of the lake to wash them to near where we stayed. Something of the essence of how things were beyond my hands and yet came into my hands is the mystery and language of this piece. I sited them walking up a gum tree branch in procession, as that is how they seemed to arrive as I walked the lakeshore. Their branch holds them in cavities into which wet wax dripped like bird droppings. Their movement from floor to wall suggests of another place, a world beneath the floor and beyond the wall from where they emanate, and may disappear into. They don’t seen quite of this time, this world, but manifestations of another that briefly spoke to me.

**Traceline** 2001  
abalone shells, string, limewash on paper  
variable dimensions  
collection of the artist

Also exhibited in **Response to the Island**, Salamanca Arts Centre, Long Gallery, Hobart, 2001 (group exhibition)

**STAND** 2001  
tea-tree, lamp, wood, rope  
8 × 8 × 8 ft  
Midlands Highway installation, Tasmania, 10 Days on the Island Festival

**STAND** was a roofless tea-tree room constructed on a hill adjacent to the Midlands Highway at Lovely Banks farm during the inaugural 10 Days on the Island Festival 2001. This tea-tree room had a lamp perpetually lit for the entire ten days and ten nights of the festival in vigil/memory of the original Aboriginal inhabitants of that country, and to what that hill has ‘seen’ over time. The work is also a memorial to Kickerterpoller, who lived for a time as a child with the Birch family at this place before becoming a renowned Aboriginal warrior.

**Ice, earth, fire, earth, air, ice** 2000  
150 × 70 cm (six panels)  
six signs placed on Midlands Hwy between Hobart and Launceston March 2001

Exhibited in 10 Days on the Island Festival, 2001

This drive-by work aimed to bring to people’s attention how extreme the western world has become in its commodification of any natural elements. The first sign outside of both Launceston and Hobart was the familiar ‘ICE’ – as seen outside bottleshops across the nation.

**Tense Past**  
PhD Examination  
Plimsoll Gallery, University of Tasmania, Hobart, 2001 (solo exhibition)

Exhibited:  
**Lying with the Land** 1996  
**Bad Language** 1996  
**mOTHER** 1996  
**The Trouble with Rolf** 1996  
**My Tools Today** 1996  
**How they got here** 2000  
**...and how it’s been** 2000  
**Rail** 2000  
**Magnum as Cook in the Time/Space continuum** 1997

**Folklore** 1997  
**Brown Sugar** 1995/96  
**Pedagogical (Inner Soul) Pressure** 1996  
**She loves me, she loves me not** 1996  
**Boxing boys** 1996  
**Shadow of the Spear** 1996  
**Moree – Genetic Pool** 1996

‘**Captive’ and ‘Witness’**, ESP Project, Queen Victoria Museum and Art Gallery, Launceston, Tasmania, 2001 (group exhibition)

**What’s love got to do with it?** Royal Melbourne Institute of Technology, Melbourne, curator Christian Thompson, 2001 (group exhibition)

**Of what do homed birds dream?** 2001  
slip cast ceramic, glaze, brass clock chain  
120 × 25 × 10 cm  
collection of the artist

Exhibited in **Home is where the heart is**, Country Arts South Australia, touring exhibition, curator Vivonne Thwaites, 2001 (group exhibition);

**Touching from a distance**, Foyer, Hobart, and Moores Building, Fremantle, Western Australia, 2001 (group exhibition)

## 2000

**Driving Black Home** 2000  
Fourteen postcards of Black, Nigger, Native places encountered during a 1,200 km drive around Tasmania in 2000  
Fourteen (10 × 15 cm) postcards  
100 boxed sets

Exhibited in **Biennale of Contemporary Art**, Festival of Pacific Arts, Noumea, curator <rea>, 2000 (group exhibition); **Between Phenomena**, The Panorama and Tasmania, Plimsoll Gallery, University of Tasmania, curator Raymond Arnold, 2001 (group exhibition); **Driving Black Home**, 2000, by Julie Gough and **Natives on the River**



**Ouse**, 1838 by John Glover, Australian Collection Focus, Art Gallery of New South Wales, 2001 (group exhibition); **Hutchins Art Prize**, Hobart, Tasmania, 2001 (group exhibition)

There are fifty-six places publicly named after ‘Black’ people in Tasmania, which include: Black Mary’s Hill, Black George’s Marsh, Blackmans Lookout, BlackTommy’s Hill, Blackfellows Crossing and Black Phils Point. There are seventy-nine ‘Black’ places in Tasmania, which include: Black Beach, Black Creek, Black Gully, Black Marsh, Black Pinnacle, Black Reef, Black Sugarloaf and Black Swamp. There is one Abo Creek in Tasmania. There are three places named ‘Nigger’ in Tasmania: Nigger Head, Niggerhead Rock and Niggers Flat. There are sixteen places named for ‘Natives’ in Tasmania, which include: Native Hut Creek, Native Lass Lagoon, Native Track Tier, Native Plains. These are 154 places. But really they become one big place, the entire island, Tasmania.

This is a journey of mapping and jotting the intersections that make up this place’s story and history. I see this big ongoing journey as an/en-action of remembering. It is also my way of considering and disclosing the irony that although our original Indigenous place names were all but erased from their original sites, Europeans then consistently went about reinscribing ‘black’ presence across the island. Did these ‘settlers’ recognise the rights of occupancy of Aboriginal Tasmanians, evidenced by their renaming of ‘natural’ features across the entire island in the image of Black, Native, Nigger and Abo?

The conception of this artwork was a direct outcome of my then employment at Parks and Wildlife, Tasmania, as an Indigenous Interpretation Officer. There I had the opportunity to visit more places than ever before and began reading much more than between the pages of history or science or old school books – the texts that previously inspired much of my art practice.

This postcard series emerged from reading the land and interventions that remain largely unquestioned – signs. These are markers to past ways of seeing and labelling places. They demanded I take note and collect them. Much of my work is about collecting, compiling and reconfiguring objects of culture. I gather, shuffle and prod objects about. My process is to find the point of unease – where familiarity counters a general discomfort, to leave the work to hover in uncertainty. I assemble

a certain number of objects, a particular grouping, an almost normal delivery, but not quite, so that the apprehension and comprehension of my work isn’t always immediate but requires a pace of reading that is akin to my own growing awareness while I created the work. Resonances of other things drive this series including my own dislocation from Tasmania. I was born and ‘grew up’ in St Kilda, in another state entirely. In ‘returning’ to this island as outsider I perceive things differently, askew and seemingly unquestioned. These signs that seem to be something else insistently plagued me to make this work.

**heart on your sleeve**

Plimsoll Gallery, University of Tasmania, Hobart, curator Kylie Johnson, 2000 (group exhibition)

**How they got here** 2000

bricks, mortar, cast iron plaque  
840 × 700 × 465 cm

Plimsoll Gallery, University of Tasmania

I found this old plaque in a storeroom – it is a temporary loan. What has held me is the wording – firstly that it is headed DORSET. This is what the marauding English renamed my tribal territory, the country of my ancestors, Tebrikunna in north-east Tasmania. People from Dorset, England, were threatened with Transportation for Life for Injuring this Bridge, yet, unaccountably, this bridge’s mission statement was removed and it was also transported over here. In this sense, the bridge cannot lose sight of its tormentors – they are eternally in this together. This work is partially my consideration of the plethora of reconciliation bridge-walks sweeping the nation.

**Rail** 2000

paint, wood, aluminium  
2930 × 780 × 10 cm

Plimsoll Gallery, University of Tasmania

**Rail** is a representation of a public space with a private story. It is about government buildings with their pale-green-to-waist-height-walls, walls that measure you as you walk along their symmetrical system of sameness. I hold this rail and green wall in my memory – but cannot for the life of me

recall...Does it come from a school, a hospital, a hall, where? I have recreated it as a slice of time and place, a piece of my mind’s jigsaw awaiting to fit back in somewhere beyond its current trigger-zone. This particular rail has been compressed, pushed into a ‘v’, mutated to fit into this 78 cm wide segment. It is me, endlessly working against conformity within the everyday elements from which I am constructed.

**...and how it’s been** 2000

bricks, crushed abalone shell and mortar, whole abalone shell, photograph  
815 × 1,320 × 230 cm

**...and how it’s been** is my personal revisitation of the site of childhood. I have remade a wall, a wall which my mother and I stood against and looked away from when I didn’t know what remembering was, and was let alone to forget to remember. The act of remaking this wall with my mother and brother is about facing the past. It is about concealment and containment of culture yet also about how culture seeps through the cracks and re-emerges scarred but strong. Our stories are in the gaps, the traces, the silences and apparent absences.

**Australian Painting Now**, Access Gallery, Curtin University, Western Australia, 2000 (group exhibition)

**Shifting Axis**, Bett Gallery, Hobart, 2000 (group exhibition)

1999

**HOME sweet HOME** 1999

graphite rubbing on cotton, pins, timber  
variable dimensions

Exhibited in **TRACE – Liverpool Biennial of Contemporary Art**, England, curator Tony Bond, 23 September – 7 November 1999 (group exhibition)

**HOME sweet HOME** was my response to my visit to Liverpool in May 1999. When the former Bluecoat Hospital was offered as a site for my work I began walking around Liverpool noticing references to the great wealth upon which this city was founded; the movement of people and materials – slavery, migration and trade. I initially became engrossed in researching the transportation of people to Australia – convicts and the forced migration of children. However, I found myself drawn, somewhat unexpectedly, to the children in the Bluecoat Hospital (orphanage) who stayed behind.

The Liverpool Archives holds diverse references to the Bluecoat Hospital, and also to the Ragged Schools and the Kirkdale House of Correction – brief tantalising glimpses into a short life of hard work. Children in the Ragged School, Soho Street, Liverpool ‘sorted senna and pig bristles’ while children in the Bluecoat late last century ‘made pins.’ The orphan boys in the Bluecoat Hospital were expected to set sail on the Slave ships and Traders, which were run by several of the Bluecoat Board and Benefactors early last century. Girls were trained to be domestic servants; if they defied this expectation they weren’t provided street clothes when leaving the premises.

Wandering the city, I stood searching the cityscape from the roof of the Liverpool Anglican Cathedral and spotted the cemetery below. I walked through the stone-tunnelled entrance into the underworld-like quarry burial ground of selected inhabitants of the city last century. Stone after stone was inscribed with the names of ship captains and their ships, of dearly beloved and departed young children eulogised in terms of permanent angelic sleep.

In its midst I was stopped hard in my tracks by the sight of six stones in a row, damp and nettle fringed, which unemotionally named-as-lists 122 dead children from four Liverpool orphanages: The Bluecoat Hospital, The Liverpool Infant Orphan Asylum, The Liverpool Female Orphan Asylum, The Liverpool Boy’s Orphan Asylum. These stones seemed the answer, the reason for my extended walks in and around the city. I imagined them immediately as soft pillows, as mattresses, as a comfort that the children never had in reality. I returned to the headstones shortly after with a huge bundle of cotton fabric and a large graphite rock from the Liverpool Museum to rub and transfer



the Bluecoat children to their former site, and the other children to a similar orphanage to the one they experienced. This activity occurred over six wet and windy days – with accompanying unexpected vital meetings with cemetery locals and visitors.

At this point I decided that soap should also be an element within the work. I had been to Port Sunlight and seen the influence of Lever on the region, and the unacknowledged origin of palm oil as a major item within the cargo of slave ships, a connection with Bluecoat (yet again). Lavender-scented soap mix utilising Lever LUX and lavender oil was applied to the base of the pillar in this installation. This represents both the lack of mother and home comforts in these children’s lives, and visually expresses the metaphorical bar of soap upon which this building’s foundation and framework was based.

On my return to Hobart in late May I constructed small ‘beds’ for these pillow/mattresses; the size of the actual tombstones. My mother, three obsessively compulsive women and I worked continuously over two months to complete the intensive pin infill work required. I believed that these names must be filled in with pins – pin cushions with only the pin-heads visible as an act of recognition and remembrance of these children’s short lives; the dots as a form of punctuation – as full-stops. Making this work seemed to be an appropriately similar activity to the endlessly repetitive work which the children’s tiny hands endured as pin-makers and, as such, perhaps a fitting acknowledgement.

I initially wondered, as one local Liverpool man, Ian, questioned, ‘If people will search for and recognise their own surnames?’ But things were even closer to home than that – visitors to the room began speaking the names of the children aloud as they read the pillows, invoking their presence and return to the very site where they lived over a hundred years ago. Visitors filled the gap of time with voice. Seventy kilograms of pins later, and with enough stuffing for ninety regular pillows, the work was en site, the children were brought back in from the cold to the Home that wasn’t so sweet for them.

1998

**Ebb Tide (The whispering sands)** 1998  
Sixteen pyrographically inscribed life-sized ply figures of British people who collected Tasmanian Aboriginal people and cultural material placed in tidal flat at Eaglehawk Neck, southern Tasmania  
variable dimensions  
collection of the artist

Exhibited in **Sculpture by the Sea**, Eaglehawk Neck Bay, Tasman Peninsula, Tasmania, 1998 (group exhibition)

This installation comprises sixteen life-sized portraits pyrographically (hand-burnt) onto plywood. These are British individuals who historically and subsequently impacted on Tasmanian Aboriginal people. I collected these ‘colonials’ while I was living in London undertaking my MA studies. These figures were placed in the tidal flats at Eaglehawk Neck, southern Tasmania, during November 1998 in the Sculpture by the sea Exhibition. These people were collectors; they accumulated material culture, stories, human remains, anthropological/medical information and even Aboriginal children in the names of science, education, history, anthropology and the increase of their own personal status and power. I decided (as an exercise and partially an exorcism) to collect these people themselves (as images) and reduce them to a nameless conglomerate mass just as they had enacted on Aboriginal Tasmanians last century. Placed in the tidal flats for two weeks late in 1998, these figures submerged and re-emerged with the action of the tides, the tide enacting the work of memory. Placed as though they were wading into shore, they operated as a form of mnemonic trigger. Their emergence from the water suggested that their presence and deeds rest still within us. This work was a response to awakening ideas about our co-residency with the past, and to questions arising about our avoidance and consignment of the past to a peripheral dimension called ‘history’. For their original installation in London I placed these figures in a simulated seascape. They were assembled indoors with the sounds, colours and super 8 footage of the ocean. A film loop revealed me

throwing bottles with messages into the English sea – notes which asked that Objects of Culture be returned to their original nations and peoples. Just days before this exhibition opened I was asked if I wanted to participate in a site-specific outdoor exhibition in Tasmania. This was fate, for that was where the work needed to be to complete its own journey. I posted these wooden ‘portraits’ to Tasmania and followed them home.

**Hoping objects home** 1998  
Installation of super 8 projection on 5 metre loop, constructed viewing platform, cut out pyrographically inscribed figures of colonial collectors, sound track

Exhibited in **MA (Fine Arts) Exhibition**, Goldsmiths College, University of London, 1998 (group exhibition)

**Convicted** 1998  
silkscreen found handkerchiefs, wooden stand, fan, stitched handkerchief sail  
variable dimensions  
collection of the artist

Exhibited in **‘Globalising Cultural Studies?’**, Pacific Asia Cultural Studies Conference exhibition, Goldsmiths College, London, 1998 (group exhibition)

1997

**Re-collection**  
Gallery Gabrielle Pizzi, Melbourne, 29 July – 23 August 1997 (solo exhibition)

**Psycho, Julie, Luna** 1994  
mixed media, variable dimensions  
collection of the artist

Also exhibited in **Luna Park and the Art of Mass Delirium**, Museum of Modern Art at Heide, Victoria, 1999 (group exhibition)

**Operation aloha! Magnum as Cook in the Time/Space continuum** 1997  
fabric, shell necklaces, plates, timber, lamps  
variable dimensions  
collection of the artist

Also exhibited in **Extracts**, Boomalli Aboriginal Artist’s Co-Operative, Sydney, 1997 (group exhibition); **NAIDOC Exhibition**, Moonah Arts Centre, Hobart, 1997 (group exhibition)

This installation commenced with the ‘discovery’ of the found and signed painting of Magnum PI (the Hawaiian-based detective from the 1980s television series) at Glenorchy market, Hobart, for five dollars. The two extra paintings I made ‘copy’ the scenic surrounds of the ‘original’ image; however, within the space that Magnum’s form inhabits in the original, I have painted the shark from the film *Jaws* rising up to devour Magnum. In the third representation, Pacific Islanders paddle out to *greet* Magnum, of which he is oblivious. Slavoj Zizek, in ‘Grimaces of the real, or when the phallus appears’, speaks at length about what the shark in *Jaws* represents; he quotes Jameson’s idea that the shark in the film represents the threat of the Third World.

The photo-study of my family in 1970 mirrors the triptych painting of Magnum PI on the adjacent wall. This work is framed by seafaring curtains, while floral dresses surround Magnum. Beneath us are three shelves, on which sit two coral lamps and, centred in a biblical tome-like manner, the 1970 Melbourne (Captain Cook Bicentenary of Discovery) Telephone Book. We are contained/captured and therefore exist within the framework of this identificatory and locatory device. This text with this cover is a fine example of colonialist propaganda.

In the space between Magnum and the Pacifica elements is a ‘confessional corner’ – a curtained-off area to contemplate the ‘exploration’ and ‘possession’ of the ‘new’ world. Two plates are suspended in this intimate space: one an ‘authentic’ Wedgwood commemorating Matthew Flinders, the other a plain ‘white’ ceramic plate I decalced with a 1940s Children’s Annual illustration depicting two British schoolchildren in a tropical hut asking a ‘native’ woman: ‘Luluna, why are your people so sullen and antagonistic all of a sudden?’ This image epitomises the misunderstanding by the traveller and ‘explorer’ of the customs and culture of other



people. Hence Captain Cook’s own demise. In this work I suggest that modern/recent TV viewers received most of their cultural knowledge of Hawaii and the Pacific through the TV show *Magnum P.I.* and that Captain Cook performed the same role of cultural purveyor and distortionist two centuries ago. Magnum-as-Cook in this instance is a blockage ‘over’ the land/seascape, removing by perceived omniscience the true culture-scape of the actual inhabitants.

My representation is sympathetic to the dubious kitsch tone and original layout of the original painting and follows the conceptual vision of the original untraced artist who placed Magnum at the forefront, therefore controlling the ‘bias’ of the piece. In working within this ‘vision’ my awry humour is treading a fine line, appearing to support what I intend to question. The installation presents cultural clues about island inhabitants provided by the ‘found objects’ or rather what found its way to the ‘old’ world, i.e. the shell necklaces produced for the tourist market. There are about seventy shell necklaces from the Pacific suspended below the triptych paintings. Like a skirt, they hang from the wall and cast a great shadow while floral dresses are also a means by which physical evidence of Other cultures are transferred back to western suburbia.

The souvenir contracts the world in order to expand the personal. Susan Stewart writes how the souvenir is often attached to locations and experiences that are not for sale; thus, the souvenir exists to reveal the point of separation of the tourist from real ‘utilised’ objects.

The installation in its entirety questions truths and fictions, historical accounts and remnant activities that quietly inhabit the present, and presents them as suspect remnants of colonisation.

**My Tools Today** 1996  
inkjet print on fabric (image of Tasmanian Museum and Art Gallery, Hobart), 173 × 4” nails, 173 kitchen tools, timber  
220 × 360 × 10 cm  
collection of the artist

Also exhibited in **All this and Heaven too**, Adelaide Biennial, Art Gallery of South Australia, 1998 (group exhibition)

**My Tools Today** emerged from reading that my Tasmanian Aboriginal ancestors required only twenty-two tools that comprised their entire subsistence toolkit. This information was taken as evidence of the primitive evolutionary level of my people. Today the West chooses to recognise that this reveals a deliberate attitude that less-is-more-than-enough – a sign of balance and equilibrium with one’s environment. I decided to focus on one institution which presented and today re-presents corrections of former perceptions about such data, the Tasmanian Museum and Art Gallery. I covered the image of the Museum with 173 tools to represent my overwhelming compulsion to ascertain what is happening in historical depictions, and to show my frustration that I have lost the ability to survive with a minimal toolkit, perhaps partially due to this quest for understanding.

**Folklore** 1997  
vintage curtains, Tasmanian oak light box showing image of diorama in Tasmanian Museum and Art Gallery, Hobart  
190 × 300 × 15 cm  
collection of the artist

The work **Folklore** is a large Tasmanian oak light box containing a duratrans plastic film inkjet image enlargement of an old postcard of a diorama until recently (c. 2010) existent in the Tasmanian Museum and Art Gallery. Framing the light box is a pair of 1950s curtains depicting gnomes in forest habitat.

This bizarre diorama presented such a construction/fabrication as folklore. The diorama literally constructs the myth that the Tasmanian Aboriginal family sits around a solitary campfire. This is neither past nor present truth. Additionally, these people are based on Truganini and Wourredy, who are not known to have had a child together. The diorama has invented its own time and place. The people depicted were not from the Hobart region painted behind them. After 1803 and white arrival, dogs were incorporated into Tasmanian Aboriginal life. One tribe in the north-east had a hundred dogs. Thus, if the diorama is depicting what White memory recalls, then the deliberate omission of one or several dogs is another fiction or folklore.

People lived together in extended families, with varying types of lean-to shelters, or no shelter, near middens and daily waste materials – not

tentatively standing alone watching the museum visitor count their three last heads. The curtains present a European gnome husband and wife in a spooky orange glowing forest setting with red toadstools. They are the ‘Other’ of **Folklore**, which the Tasmanian Aborigines had also been deemed and doomed to represent once Truganini died. This death sentence, this one-liner, that this diorama portrays was a means to eliminate the untidy second-coming of our people via our ancestors later borne from sealers and whalers, and from stolen children ‘brought up’ in non-Aboriginal homes. Fixed in a supposedly authentic gnome or unblemished ‘real’ Tasmanian landscape, voiceless, the gnomes and the Aborigines uncomfortably ‘play off’ each other and their identical cast roles. In conjunction, I hope they flicker and shudder, that they don’t sit still and quiet, but are alive to really show the fairytale intentions of their makers.<sup>10</sup>

**Shadow of the spear** 1997  
tea-tree, slip cast ceramic swan eggs, pyrographically inscribed Tasmanian oak strips  
variable dimensions  
collection of the Art Gallery of Western Australia

Also exhibited in **Whispers, Lies and Text**, CAST touring exhibition, Hobart, University Gallery, Launceston, curator Mary Knights, 1998 (group exhibition); **Whispers, Lies and Text**, Central Coast Gallery, NSW, 1999 (group exhibition); **Whispers, Lies and Text**, Artspace, Adelaide Festival Centre, 1999 (group exhibition); **Whispers, Lies and Text**, University Gallery, Launceston, 1999 (group exhibition)

This artwork visually presents one key broken and unfulfilled promise made to Tasmanian Aboriginal people by an agent of the colonial government in the 1800s. This is a story which awaits, unsettled and unresolved to this day.

*Journal of George Augustus Robinson*  
*6 August 1831*  
*Opposite Swan Island (north-east Tasmania)*

*This morning I developed my plans to the chief Mannarlargenna and explained to him the benevolent views of the government towards himself and people.*

*He cordially acquiesced and expressed his entire approbation of the salutary measure, and promised his utmost aid and assistance.*

*I informed him in the presence of Kickertepoller that I was commissioned by the Governor to inform them that, if the natives would desist from their wanted outrages upon the whites, they would be allowed to remain in their respective districts and would have flour, tea and sugar, clothes & C given them, that a good white man would dwell with them who would take care of them and would not allow any bad white man to shoot them, and he would go with them about the bush like myself and they then could hunt. He was much delighted.*

*The chief and the other natives went to hunt kangaroo: returned with some swan’s eggs which the chief presented me with as a present from himself – this was an instance of gratitude seldom met with from the whites.*

This project’s central argument is as follows: George Augustus Robinson’s account relates a hugely significant moment in Tasmanian, Australian and my own family’s history. Robinson recorded the incident when he promised a future that he could not possibly render in reality. This was a desperate lie to a people equally desperate to believe in their own survival.

Four years later, Mannalargenna cut off his hair aboard a ship just north of this location, near Swan Island, probably as an act of grieving when he finally lost all hope. He died of pneumonia shortly afterwards on 4 December 1835 on Flinders Island – one month after Robinson had transported him to Wybalenna from mainland Tasmania and four years after he had first met and begun travelling with Robinson on his ‘Friendly Mission’. The quoted passage leapt from page 394 of 1,073 pages of incessant details of meals and climate which swamped and served

10 For further reading, see: Fredric Jameson, *Signature of the Visible*, New York: Routledge, 1990, pp. 26–27; Slavoj Žizek, ‘Grimaces of the real’, *October*: The MIT Press, 1991, vol. 58, pp. 45–68; Susan Stewart, *On Longing*, Durham, North Carolina: Duke University Press, 1984, p. xii.



to render this occurrence less distinct in the body of words that had consumed and subsumed it. This account was made personally potent by my time spent in the far north-east of Tasmania during the genesis of this work. I witnessed across the sea the same islands as did the people in the story seven generations ago. Mannalargenna is my great-great-great-grandfather.

The power of the physical presence of the site, and the overlapping seams of history connecting then and now, became apparent to me when at the location. I realised that a material conjunction between past and present can provide the dialogue and means for a story, apparently set within a closed book, to be reconsidered within a visual art practice. As a consequence, I made the materials described in the journal and placed them alongside the words from that time. They work together to speak of my awareness of the incomplete transaction, and they express the chance for a resolution to take place when memory is reactivated.

*Re-collection (after Duterrau)* 1997

plaster, Tasmanian oak, photographs  
variable dimensions, seven elements

- ‘attention’
- ‘cheerfulness’
- ‘Incredulity’
- ‘Surprise’
- ‘Anger’
- ‘Suspicion’
- ‘Recollection’

collection of the artist

Also exhibited in **The Kate Challis RAKA Award Exhibition**, Ian Potter Museum of Art, University of Melbourne, 1998 (group exhibition); **Indigenous Cultures in an Interconnected World**, Fulbright Symposium Exhibition, MAGNT, Darwin, 1997 (group exhibition); **Unusual Treasures**, La Trobe University Gallery at Mildura Arts Centre, Victoria, 1997 (group exhibition);

*Pogography 2000 – The Sub-dividing Games (Tools for land degradation vs. tools for land reclamation)* 1997

oxides and medium on eight cushion land parcels,  
five agricultural land tools and fittings  
variable dimensions  
collection of the artist

Exhibited in **Black Humour**, CCAS (Canberra Contemporary Artspace), touring nationally to 1999, curator Neville John O’Neill, 1997 (group exhibition); **NativeTitle Business**, Museum and Gallery Services Queensland, national touring exhibition to 2001–2005 (group exhibition); **Single Currency**, Victoria College of the Arts, Melbourne, 2006 (group exhibition)

*Pogography 2000* operates subversively within the colonial constructs of Australian land and spatiality as renderable in print and picture as divisible, nameable thus knowable, manageable and ownable by relative newcomers.

To challenge the notion of statehood and fixed borders, by which eight states and territories purportedly define the Country, I made the regions into packages or land parcels, commodities representing the vision and interests of the mining, pastoralist and government fraternities covered by the imperialist Australian flag that supposedly defines and encompasses the people and place. My communicative act was, in my contemporary urban desperation, to employ the pogo stick as an ideal obliterative tool by which I could simultaneously critique and make my own *Aboriginal* mark. Because the applied ‘dot’ is not mine – that is, not a Tasmanian Aboriginal traditional motif, I rendered this mark-of-reclamation using an implement over which I had no control of the outcome in placement of the acrylic dots. The size of my dots are as altered in scale to the acrylic-on-canvas tradition I reference as are the various states in relation to their real sizing. These parcels look malleable, easily re/moved, plundered, swapped, lost. Their ‘indoorsiness’ is suggestive of the land power games, structures and debates undertaken entirely behind doors, also proposed by the unnatural materials and placements in this piece. Aboriginal people are in one corner with one tool, while other contenders have an entire army of tools at their disposal. A tool for jumping about

Country vs. tools for cutting, twisting, puncturing and removing land.

*Bad Aboriginal Art* 1997

five handcrafted dolls, one 1974 *How to Make Aboriginal Arts and Craft* children’s book  
variable dimensions

Exhibited in **NAIDOC exhibition**, Moonah Arts Centre, July 1997

1996

*Dark Secrets/Home Truths*

Gallery Gabrielle Pizzi, Melbourne, 1996 (solo exhibition)

*Lying with the land, 1* 1996

photographs, wood, tin, buttons, ink print on cotton,  
plaster, light bulbs  
variable dimensions  
collection of the artist

*Lying with the land, 2* 1996

photographs, wood, tin, jars, tea, sugar, tobacco,  
flour, salt  
variable dimensions  
collection of the artist

*Lying with the Land, 1* is composed of sixteen photographs of long-term Midlands-Tasmania families, who were landholders from the mid-1810s to the present day. I took these images at 1995–96 Tasmanian Royal Agricultural Shows where I found the landowners with the bounty – the produce and livestock of ‘their’ lands.

Index cards beneath each photo consecutively list researched data of original ‘interactions’ between the Aboriginal people of those lands (circa 1820) and the current land-occupiers forebears, along with the present-day prize-winning agricultural entrants’ details. The pickling jars contain the five main trade/ bribe items of: tobacco, flour, tea, salt and sugar.

The documented history of Aboriginal/Settler contact is written from the perspective of the latter and is inflammatory and accusatory towards the

Aborigines – one-sided fiction rather than truth. ‘Lying’ in this instance represents deception rather than ‘burial’ in the accompanying paired piece, *Lying with the Land, 2*, that situates the Aboriginal people’s relocation to Wybalenna cemetery as a result of this ‘settlement’.

*Moree – Genetic Pool* 1995

washing machine, 1960s men’s bathers, postcards showing swimming pools as central scenic spot of rural townships, test tubes, timber rack  
variable dimensions  
collection of the artist

The elements in this piece combine to review the ridiculous ‘colour bar’ policy enforced in some rural townships’ swimming pools in Australia until the 1960s. In the mid-1960s Sydney University students joined Charles Perkins on a bus journey through rural New South Wales to protest this blatant form of racial discrimination. This event, which brought world attention to Australian inequities, was named the Freedom Ride. Although the Freedom Ride focused on swimming pools, it highlighted internationally the overt discrimination evident across Australian society. The immediate target was Moree, where heated conflict took place between activists and locals. The students finally attained entry for Aboriginal children to the town pool after initial false promises of access were revoked.

This piece gained real momentum and inspiration after I viewed a documentary two years ago, directed by Charles’s daughter Rachel Perkins, about the ‘Freedom Ride’. One local protester, a Moree resident, recounted the town’s white residents’ fear of allowing Aborigines to swim among them in the pool; it was believed that white women could become pregnant from bathing where Aboriginal men or youths had swum! Thus, this piece, with its test-tubes filled with a white milky substance and a dozen pairs of bathers spinning in a pseudo-scientific centrifugal disinfecting motion, part mirrors / part re-enacts the craziness of this proposition.



*mOTHER* 1995

mixed media, variable dimensions  
collection of the artist

Also exhibited in **NAIDOC Exhibition**, Moonah Arts Centre, Hobart, 1996 (group exhibition); **Through Their Eyes – NAIDOC Exhibition**, St Kilda Town Hall, Victoria, 1996 (group exhibition)

*Boxing Boys* 1995

found images, frames, puppets, ink print of names on cotton  
variable dimensions  
collection of the artist

*She loves me, she loves me not...* 1995

Thirteen plastic roses, thirteen synthetic slippers, thirteen found government photos c. 1962, plastic magnification inserts variable dimensions  
collection of Mildura Arts Centre

Also exhibited in **Telling Tales**, Ivan Dougherty Gallery, University of Sydney and Neue Galerie am Landes Museum Joanneum, Graz, Austria, curators Jill Bennett and Jackie Dunn, 1998 (group exhibition)

This work is based upon the Australian Government’s former policy of removing Aboriginal children from their families. This virtually indiscriminate action resulted in the dislocation of many thousands of people. During the 1950s and 1960s fostered and adopted Aboriginal children were photographed for Public Record as evidence of the success of these nationwide assimilation strategies. These photographs were taken at Martin Place, Sydney, during ‘Aboriginal Day’ in the mid-1960s.

My suggestion within this piece is that random placement of children resulted in chance levels of ‘love’ and happiness occurring between people involved in these social experiments. Thus, *‘She loves me, she loves me not...’* is reflecting such stories and their individual possibilities. The usage of the synthetic slippers and plastic roses infers that these relationships were ‘unnatural’ from their very inception.

*Pedagogical (Inner Soul) Pressure* 1996

Forty pairs of second-hand school shoes, lights, slides, found photos, stilts, shoe shine box, acrylic on wood  
c. 300 × 450 × 60 cm  
collection of the artist

*Pedagogical (Inner Soul) Pressure* is a response to the sinister and long-term manipulative state-approved exercise to produce banal, safe citizens. It comments on the representation of children and their directed and, essentially, controlled development by the institutions they must negotiate (including school and various media such as television and print).

The work presents images from a US Government set of 1970 Child Behaviour Kit slides that depict children in various states of fakery imitating fear, happiness, play, parental interaction and pain. These images are placed into forty internally lit and worn pairs of twenty black and twenty brown school shoes.

The sheer multitude of ‘staged’ enactments of what are supposed to be the ‘real’ experiences of childhood actually negate any possibilities of being perceived as factual due to the repetitious usage of the same children in different configurations. Thus, through historical investigation, I have not been duped into believing that the photographic is necessarily the truth.

The centre of this installation is a shoe-shine box, above which is situated a vertical row of black and white photographs of Aboriginal children experiencing a ‘day out’ to Luna Park, Sydney, from a New South Wales children’s home. These children were, during 1966, faithfully recorded and photographically documented ‘having a good time’ by the home’s administration. The children are presented on the ROTOR ‘ride’, the multiple images resembling time-lapse photography. At various heights they are ‘pasted’ to the wall by the centrifugal force of the ride. These children, in resembling a scientific experiment, are actually mirroring their real-life experience of being manipulated and controlled by the government of that era.

*Bad Language* 1996

paperback books, wood, plastic coated wire  
80 × 170 × 6 cm  
collection of the Art Gallery of Western Australia

Fifty-six paperback books present black women and men as objects of captive desire. The main impetus for this work were numerous encounters over some years with these books on op-shop shelves, where they inadvertently reveal Australian society’s hidden fascination with the black body. The taboo nature of this desire has meant that the books are rarely seen displayed in anyone’s home, and yet are deposited in copious amounts in charity shops, where detritus can become reanimated, offering a telling insight into mainstream mentality.

*The Trouble with Rolf* 1996

cast plaster Aboriginal stockmen heads, Huon pine fence posts, fencing wire, text  
c. 240 × 400 × 7 cm  
collection of the artist

Also exhibited in **Cologne Art Fair**, Germany: ‘Forderprogram’, 1996 (group exhibition)

*The Trouble with Rolf* developed from the fourth verse of the popular song ‘Tie me kangaroo down, sport’ by Rolf Harris, 1966: *‘Let me Abos go loose, Lew, let me Abos go loose... They’re of no further use, Lew, so let me Abos go loose, Altogether now...’*

I represented one meaning behind the words by introducing rural elements of plaster-cast Aboriginal stockmen ‘heads’ in a musical notation formation spelling out the ‘fencing-in or out’ that has been enforced onto many ‘outback’ Aboriginal people.

The fourth verse probably refers to the ‘freeing’ of Aboriginal stockmen/musterers during the mid-1960s when the Equal Wages Bill was passed in Australia. Previously, Aboriginal workers were paid a pittance or with food/tobacco rations. This legislation resulted in thousands of rural Aboriginal people facing unemployment and being forced off their traditional lands where they had often managed to continue living due to white ‘landowners’ allowing them to work on these properties. This forced relocation led to large numbers of Aboriginal people living as displaced persons on the outskirts of townships, where many remain to the present day.

The song ‘Tie me kangaroo down, sport’ is a

troublesome lyrical arrangement because each verse except for the fourth has Australian fauna as its focus – Kangaroos, koalas, platypuses. However, the fourth verse includes Aborigines as part of the ‘wildlife’ of the Australian landscape, and then even goes so far as to suggest that they can be ‘let loose’, released at the whim of a stockman/bushman, inferring that Aboriginal people are under the control of others. Yet this song is of its own time, as was Rolf in the mid-1960s. This song is supposedly the last words of a dying stockman, and in requesting that ‘his’ Abos be let loose as one dying wish, Rolf cannot be entirely castigated, as he was (probably) proposing a pseudo-freedom for the ‘captives’.

My aim in utilising a ‘found’ song and ‘found’ Aboriginalia (kitsch plaster wall ornament of an Aboriginal stockman), which I then reproduced in multiple, is to reclaim representations of Aboriginal people for ourselves. I believe that the only way to work with imagery, text, inferences that are already ‘out there’ performing their intended roles in society is to claim these forms of representation for ourselves, and reuse them subversively. I then redirect their power to damage and undermine into new performative roles, which can question the past and redefine our understanding of our country’s past, present and potential future.

Rolf changed this fourth verse in recent sheet-music reprints of this song, and he also no longer sings the fourth verse as it was originally intended. The trouble is that, like ‘Eeny meeny miny mo’, music and verse are one of the most pervasive ways to enter into the popular unconscious, and it will be some time before those familiar with the song can replace the original version with the new. I sense that Rolf was reflecting his times and a mind-frame of a majority of non-Aboriginal Australians in the mid-sixties, and have made this work in an effort to remember this fraught story.

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**Something to do with Ears**, Conservatorium of Music, University of Tasmania, 1996 (group exhibition)

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**New Music Tasmania**, ‘Disturbed Nature’ installation, Tasmanian Museum and Art Gallery, Hobart, 1996 (group exhibition)



*Snow White* 1996  
mixed media, 70 × 35 × 15 cm  
collection of the artist

*Black Beauty* 1996  
mixed media, 70 × 35 × 15 cm  
collection of the artist

Exhibited in **Handbag**, Festival Theatre Foyer, Adelaide, curator Vivonne Thwaites, 1996 (group exhibition)

# 1995

**Significant Distractions**, Couch Culture Gallery, Hobart, 1995 (group exhibition)

*Human Nature and Material Culture* 1994  
Carpet, bathroom scales, oil on tin, wool  
collection of the National Gallery of Australia

Exhibited in **New Faces – New Directions**, Gallery Gabrielle Pizzi, Melbourne, 1995 (group exhibition); **Mapping our Countries**, Djamu Gallery, Australian Museum, Sydney, curators Judy Watson and Paul Taçon, 1999 (group exhibition)

*Imperial Leather* 1994  
wax and cotton rope and drawing pins on tie-dyed cotton on composition board  
149 × 204 × 15 cm  
National Gallery of Victoria, Melbourne  
presented through The Art Foundation of Victoria by Gabrielle Pizzi, Member, 1995

The work *Imperial Leather* addresses notions of imperialism, cleanliness/cleansing, whitening, placement, loss of self, identity, policies of rendering indistinct.

The title is suggestive of the soap-brand name and its associative connotations of familiarity, due to the current availability of the product, which exacerbate the tension conveyed by the notions of ‘imperial’ invasion alongside ‘leather’, which

suggests whipping, punishment and control. The ‘heads’ are wax, cast from an original aluminium ‘positive’ of the kitsch plaster Aboriginal boy ‘head’ commonly suspended in Australian lounge room walls in the 1950s. The layout of mathematical regularity in the piece speaks of order, control and containment over Aboriginal people, formatted by the Union Jack pattern on the panel. Power is held by those whose flag is the control mechanism. The cross-motif also resembles a target, while the hanging and pinning aspect relates to the exploration and labelling of the ‘new’ worlds and their flora and fauna.

The sense of order, obsessiveness and repetition in this work reflects western fear of the Other and the Unknown which the British carried with their flag to Australia. This fear was channelled into state and federal control mechanisms that regulated the displacement of Indigenous peoples into state or church-operated ‘homes’ (without families) despite many transported British having arrived without their families and knowing this hardship. Removal and reorganisation was part of an ongoing ordeal imposed on Indigenous Australians with the intention that original identity be lost and the first peoples embrace an Imperial/Colonial identity.

*Brown Sugar* 1995/6  
mixed media  
180 × 300 × 15 cm

Also exhibited in **Mutiny on the Docks**, Tasmanian Museum and Art Gallery, Hobart, curator Dan Armstrong, 1996; **Wijay Na? (Which way now?)**, 24 Hr Art, Darwin, 1996 (group exhibitions); **People, Places, Pastimes**, Global Arts Link, Ipswich, Queensland, curator Rodney James, 1999 (group exhibition)

The work *Brown Sugar* developed from the realisation that ‘knowing’ a complete and unabridged version of the past is an impossibility. It is based on the two-year journey of one of my Tasmanian Aboriginal ancestors, Woretemoeteyenner, who travelled from Tasmania Bass Strait to mainland Australia and across to Rodrigues and Mauritius between 1825 and 1827.

Elements of chance and fragmentation are integral to the work due to the information about the journey fortuitously being recovered from the diary

musings of Quaker missionaries Backhouse and Walker, who in 1831 recorded that ‘She spoke a little French...Having been to the Isle of France’. Further archival research revealed a little more, including that Mauritius continues to provide Australia with demerara sugar. ‘Brown Sugar’ has been a derogatory term used for Black women throughout White history.

Notions of journeying and discovery provided the structure and allowed for a mirroring thematic axis to exist in the piece. This fluctuation is between the unplanned lives and chance encounters of the adventurers (which the story revolves around) and the similarly accidental nature of what determines which ‘facts’ and names are retained for any future; which stories become History. Differing perspectives between the historical record and my own notions (at this point in time) of my ancestor’s journey has resulted in a work that suggests an unfinished interactive puzzle.

This sculptural work is situated between two modes of representation: the physical, intuitive collection and placement of familiar objects that blurs, modifies and questions the initial archival register of a factual-historical event – the familiar object versus the cognitive word.

Familiar items from circa 1950 incongruously represent a particular whaling/sealing voyage that took place over 1825–27. Their use is intended to lure and unsettle the viewer. Aboriginal kitsch female face-plaques exist as objects of uncomfortable interaction. Twenty calico demerara sugar-filled bags are thrown by a viewer through the portholes, while old rope quoits are provided to be thrown onto protruding dowels. Chance, as a major operant of pre-twentieth-century life, informs and links the work from its board-game structure to its researched data-laden areas, where sea shanties provide as much information as diaries and maps amid everyday kitsch objects.

The Tasmanian archives hold correspondence about the voyage and reveal how, due to poor weather, the sealers, four Aboriginal women and one child were stranded on Rodrigues Island, with the governments of Mauritius and New South Wales discussing who was going to pay for their deportation back to Van Diemen’s Land. They arrived back in Launceston four vessels and two years after the original departure, several people having died or jumped ship.

One aim of this work, in reading between the lines of history, is to deliver the story not only from the viewpoint of the invisible Other (how I see myself), but also from the twentieth-century Other who also cannot envisage the original event as it was and chooses to attempt an understanding of the voyage as a pictorial chain of thought: a picture puzzle.

*Medical series* 1994  
Ten case studies of medical and anthropological measurements for indicating racial difference  
mixed media, variable dimensions  
acquired Tasmanian Museum and Art Gallery, 1995

Exhibited in **Perspecta**, Art Gallery of New South Wales, curator Judy Annear, 1994; **New Faces – New Directions**, Gallery Gabrielle Pizzi, Melbourne, 1995; **Nuini – We have Survived**, University of Tasmania Gallery, Launceston, curator Ros Langford, 1995; Permanent Collection Exhibition, Tasmanian Museum and Art Gallery, Hobart, 1998, 2014

Components of *Medical series*:

*Brain Capacity* 1994  
*Medical series*, 1994 (detail)  
tin, wax, found case, plastic, acrylic  
c. 45.0 × 25.0 × 25.0 cm  
collection of the Tasmanian Museum and Art Gallery

*Earwax Consistency* 1994  
*Medical series*, 1994 (detail)  
tin, wax, plastic, acrylic, mixed media  
5.5 × 29.5 × 40.0 cm; cabinet: 89.0 × 51.0 × 40.0 cm  
collection of the Tasmanian Museum and Art Gallery

*Eyeball Weight* 1994  
tin, plastic, found objects, acrylic  
30.0 × 26.0 × 22.0 cm  
collection of the Tasmanian Museum and Art Gallery

*Fingerprint Patterning* 1994  
*Medical series*, 1994 (detail)  
wax, maché, cardboard, tin, map  
c. 60.0 × 60.0 × 15.0 (open case)  
collection of the Tasmanian Museum and Art Gallery



*Hair Differentiation* 1994  
*Medical series*, 1994 (detail)  
tin, synthetic and human hair, wax, stainless steel, chrome, acrylic  
103.0 × 49.5 × 35.5 cm  
collection of the Tasmanian Museum and Art Gallery

*Intelligence Testing – The Porteus Maze Test* 1994  
*Medical series*, 1994 (detail)  
tin, plastic, sawdust, paint, sawdust, chrome, acrylic  
170.0 × 39.5 × 29.5 cm  
collection of the Tasmanian Museum and Art Gallery

This case study is based on the 1950/60s anthropological test-on-paper given to Indigenous peoples (in this case in the Kimberley of north-west Australia) to determine IQ by the speed one traversed a maze on paper by pencil.

*Physical Characteristics – Body Odour* 1994  
*Medical series*, 1994 (detail)  
tin, oil, soap, wax, towelling, acrylic  
40.0 × 30.0 × 8.0 cm  
collection of the Tasmanian Museum and Art Gallery

*Physiological Adaptation to Cold* 1994  
*Medical series*, 1994 (detail)  
tin, polystyrene, plastic, stainless steel, mercury, acrylic  
27.0 × 19.0 × 15.0 cm  
collection of the Tasmanian Museum and Art Gallery

A visual reconfiguration of the research of a 1960s Czechoslovakian research team who ‘placed’ Central-Desert Aborigines in refrigerated meat-vans overnight to determine their physiological adaptation to cold.

*Skull Dimensions* 1994  
*Medical series* (detail), 1994  
galvanised iron, soil, gravel, plastic, bone, chrome, acrylic  
114.0 × 57.0 × 47.0 cm  
collection of the Tasmanian Museum and Art Gallery

*Tooth Avulsion* 1994  
*Medical series*, 1994 (detail)  
tin, synthetic and plaster teeth, mixed media, chrome, acrylic  
103.0 × 49.5 × 28.0 cm  
collection of the Tasmanian Museum and Art Gallery

*Medical series* is a series of ten folded tin and galvanised iron cases containing mixed-media found and made objects, with silk-screened images and text on their transparent surfaces. These are ‘case studies’ depicting western means of supposedly determining racial difference, which is then aligned with inferiority.

These works represented texts from scientific books and journals silk-screened onto perspex which covered and enclosed the objects. This way of assembling objects was pivotal to the future development of works incorporating or eliminating the written word.

I sculpturally worked these case studies after accumulating ‘scientific’ texts about ‘identity’ at a time when I focused on learning about history of representation of my extended Indigenous family (and thus myself), by people both Aboriginal and non-Aboriginal in Tasmania.

There was freedom in allowing different parts of the body to speak of the ways in which they had been tested and probed. It became a series about processes of collection, containment, control. The often familiar objects within the cases instigate a dialogue between the viewer and the work, prior to their texts being read. At this time I began to see the carrying-potential of object clusters.

*Medical series* was a key project in my Honours year (University of Tasmania, 1994) and was subsequently selected by curator Judy Annear for the exhibition **Perspecta 1995** at the Art Gallery of New South Wales, and acquired by the Tasmanian Museum and Art Gallery, 1995.

# 1994

**Art From Trash**, Moonah Arts Centre, Tasmania, 1994 (group exhibition)

**Presto**, Honours Graduate Exhibition, Plimsoll Gallery, Hobart, 1994 (group exhibition)

*Always more questions than answers* 1993  
mixed media installation

Exhibited in **National Graduate Exhibition**, Perth Institute of Contemporary Arts, Western Australia, 1994 (group exhibition); **12 Days Stuck in a Hole**, Fine Arts Gallery, University of Tasmania, 1994 (group exhibition); **Superfictions**, curator Peter Hill, National Touring Exhibition to 1996, 1994 (group exhibition)

# 1993

**Curtin University BFA Graduate Show**, Bentley, Western Australia, 1993 (group exhibition)

*Rifle and Boomerang* 1993  
oil on canvas, text on acrylic, nine Australian timbers  
1,240 × 945 × 90 mm  
collection of the Powerhouse Museum, Sydney

Exhibited in **On a Mission**, Boomalli Gallery, Sydney, 1995 (group exhibition)

*Rifle and Boomerang* shows that the education system is one place from which formally sanctioned racism has spread throughout society. The text has been quoted from Arthur Mee’s *Children’s Encyclopaedia* (see entry: ‘Aborigines’, circa 1938) and the image utilised is from a children’s book, *Rifle and Boomerang* (‘for ages 8–12’). Both layers offer prime examples of how Australian mainstream cultural attitudes emerged. The frame composed of different, interlinked native timbers that surround and enclose the work offer

various readings. Perhaps Aboriginal communities had solidarity within/despite the adversities of the various systems they negotiated – Education, Mission, Health, etc.

I hope this piece is a trigger (both reminding and warning) of the real danger of propagandist education. Designed to infiltrate and influence successive generations, the shadow of the Australian Government’s desperation to position Aboriginal people as an inferior race requiring total manipulation is part of every citizen’s shadow today.

# 1992

*God is Love* 1991  
mixed media  
40x 40 × 70 cm  
collection of the artist

Exhibited in **A Matter of Degree**, Craft Council Gallery, Perth, 1992 (group exhibition)

# 1991

**End of FirstYear Exhibition**, Curtin University, Western Australia, 1991 (group exhibition)



# Appendix II: Curriculum Vitae

## Studies

2012	<b>Certificate 4–Tour Guiding</b> , Eco Guiding (AVANA) Australia (and Senior First Aid certificate)
2001	<b>Doctor of Philosophy, Visual Arts</b> , University of Tasmania: <i>Transforming histories: The visual disclosure of contentious pasts</i> . <a href="http://eprints.utas.edu.au/2644/">http://eprints.utas.edu.au/2644/</a>
1998	<b>Masters of Visual Arts</b> , Goldsmith’s College, University of London
1994	<b>Bachelor of Visual Arts Honours</b> , 1st Class, University of Tasmania
1993	<b>Bachelor of Visual Arts</b> , Curtin University, Western Australia
1986	<b>Bachelor of Arts: Prehistory (Archaeology) / Anthropology and English Literature</b> , University of Western Australia

## Employment

2007 – present	<b>Artist, independent curator, writer, historian, researcher</b> . Lives and works in Hobart
2014	<b>Casual lecturer</b> , Sculpture Department College of the Arts, University of Tasmania, Hobart
2010–2013	<b>Honorary Associate</b> , College of the Arts, University of Tasmania, Hobart
2010–2011	<b>Adjunct Lecturer</b> (distance), School of Communication and Creative Industries, Charles Sturt University, Wagga Wagga, New South Wales
2007–2013	<b>Adjunct Principal Research Fellow</b> , School of Creative Arts, James Cook University, Townsville
2010	Co-wrote Aboriginal Australia Art unit with Dr Cath Bowdler, Charles Sturt University, Wagga Wagga
2008–2009	<b>Curator, Tayenebe: Tasmanian Aboriginal women’s fibre work</b> , Tasmanian Museum and Art Gallery, Hobart, 4 July 2009, toured nationally to 2012. <a href="http://static.tmag.tas.gov.au/tayenebe/">http://static.tmag.tas.gov.au/tayenebe/</a>
2007–2008	Research leave to undertake various curatorial projects and fellowships:  <b>Visual Arts and Crafts Board Fellowship</b> , two years, Australia Council for the Arts. <a href="http://www.australiacouncil.gov.au/the_arts/artists_and_orgs/artists/julie_gough">http://www.australiacouncil.gov.au/the_arts/artists_and_orgs/artists/julie_gough</a>  <b>Fellowship</b> , State Library of Victoria, three months  <b>Fellowship</b> , State Library of Tasmania, three weeks  <b>Residential Fellowship</b> , Manning Clark House, Canberra. See Manuscript3251 project online: <a href="http://manuscript3251.wordpress.com/about/">http://manuscript3251.wordpress.com/about/</a>
2005–2008	<b>Lecturer, Visual Arts</b> , James Cook University, Townsville
2003–present	<b>Postgraduate examiner</b> (ongoing). Twenty examinations at various universities since 2003
2002–2003	<b>Lecturer, Aboriginal studies</b> , Riawunna – University of Tasmania, Launceston
2001–2002	<b>Voluntary sculpture lecturer</b> at Mahatma Gandhi Institute, Moka, Mauritius

2001–2002	<b>Artist residencies</b> : Eddystone Lighthouse Tasmania; Mahatma Gandhi Institute, Moka, Mauritius; Greene St, New York; Cite Internationale des Arts, Paris
1999–2001	<b>Interpretation Officer</b> , Aboriginal Culture, Parks and Wildlife Service, Hobart. Co-coordinator of Leeawuleena (Lake St Clair) Indigenous Interpretation Project, an initiative of Tasmanian Aboriginal Land Council and Parks and Wildlife Service, (2000–2001)

## Curator

2013	<b>TESTING GROUND</b> , Salamanca Arts Centre, Long Gallery, March 2013, toured to 2014
2010	<b>INSIDE: Life in Children’s homes</b> , curatorial team, National Museum of Australia, opened November 2011, toured to 2013
2009	<b>Tayenebe: Tasmanian Aboriginal women’s fibre work</b> , Tasmanian Museum and Art Gallery, Hobart, 4 July – 23 November, toured nationally to 2011, <a href="http://static.tmag.tas.gov.au/tayenebe/">http://static.tmag.tas.gov.au/tayenebe/</a>
2008	<b>The haunted and the bad</b> : <i>Nici Cumpston, Joel Birnie, Tony Albert, Yhonnie Scarce, Andrea Fisher</i> , Linden – Centre for Contemporary Arts, St Kilda, Victoria, July–August
2005	<b>Cross Currents</b> , <i>Denise Ava Robinson, Lorraine Connelly-Northey, Julie Gough, Treahna Hamm, Lola Greeno, Linden</i> – Centre for Contemporary Arts, St Kilda, Victoria, July–August
2003–2005	<b>Curator</b> , Indigenous Art, National Gallery of Victoria

## Collections (artwork locations)

Artbank, Sydney  
Art Gallery of New South Wales, Sydney  
Art Gallery of South Australia, Adelaide  
Art Gallery of Western Australia, Perth  
City of Port Phillip, St Kilda, Victoria  
Campbelltown Arts Centre, New South Wales  
Museum of Old and New Art, Tasmania  
Devonport Regional Gallery, Tasmania  
Flinders University collection, South Australia  
Janet Holmes à Court collection, Western Australia  
Margaret Levi & Robert D. Kaplan collection, Seattle  
Mildura Arts Centre, Victoria  
Murdoch University collection, Western Australia  
National Gallery of Australia, Canberra  
National Gallery of Victoria, Melbourne  
National Museum of Australia, Canberra  
Parliament House collection, Canberra  
Powerhouse Museum, Sydney  
Redlands Grammar School, New South Wales  
Queen Victoria Museum and Art Gallery, Launceston  
State Library of Queensland, Brisbane  
State Library of Tasmania, Hobart  
Tamworth Regional Gallery, New South Wales  
Tasmanian Museum and Art Gallery, Hobart  
University of Western Australia, Cruthers Collection of Women’s Art



Solo exhibitions

2017	<b>Hunting Ground</b> , Kluge-Ruhe Aboriginal Art Museum, University of Virginia, 8 September – 31 December 2017
2016	<b>Julie Gough: Collisions</b> , Lawrence Wilson Art Gallery, University of Western Australia, curated by Gemma Weston, 30 April – 16 July 2016
2014	<b>HUNTING GROUND incorporating Barbeque Area</b> , Gallery Gabrielle Pizzi, Melbourne, 23 October – 16 November – 16 November. <a href="http://www.gabriellepizzi.com.au/exhibitions/gallery_gabrielle_pizzi_gough14.html">http://www.gabriellepizzi.com.au/exhibitions/gallery_gabrielle_pizzi_gough14.html</a> <b>Oblivion (remix)</b> Odradek space, Australian Experimental Art Foundation, Adelaide, curated by Eleanor Scicchitano, October 2014. <a href="http://aeaf.org.au/exhibitions/odradekaeaf.html">http://aeaf.org.au/exhibitions/odradekaeaf.html</a>
2013	<b>The Lost World (Part 2)</b> , Cambridge University Museum of Anthropology and Archaeology, Cambridge, UK and Contemporary Art Tasmania, Hobart, curated by Khadija von Zinnenburg Carroll, 23 October – 20 November. <a href="http://maa.cam.ac.uk/maa/the-lost-world-part-2/">http://maa.cam.ac.uk/maa/the-lost-world-part-2/</a> <a href="http://www.contemporaryarttasmania.org/program/the-lost-world-part-2">http://www.contemporaryarttasmania.org/program/the-lost-world-part-2</a> <b>The Lost World (Part 1)</b> CAST (Contemporary Art Studios Tasmania), Hobart, 24 April – May 26. <a href="http://www.contemporaryarttasmania.org/program/the-lost-world-part-1">http://www.contemporaryarttasmania.org/program/the-lost-world-part-1</a>
2011	<b>RIVERS RUN</b> , Devonport Regional Gallery, September <b>The Missing</b> , Bett Gallery, Hobart, June–July <b>The Crossing (The Consequence of Chance)</b> , 10 Days on the Island Festival, Kelly’s Gardens, Salamanca Place, Hobart, March–April.
2010	<b>RIVERS RUN</b> , Cairns Regional Gallery, 5 February – 14 March
2008	<b>Aftermath</b> , 24 Hr Art Gallery, Darwin, 1 August – 5 September <b>Fugitive History</b> , Bett Gallery, Hobart, 11 March – 8 April. <a href="http://www.bettgallery.com.au/artists/gough/futurehistory/index.htm">http://www.bettgallery.com.au/artists/gough/futurehistory/index.htm</a>
2007	<b>The Ranger</b> , South Australia School of Art Gallery, University of South Australia <b>Interrupted – Renditions of Unresolved Accounts</b> , Turner Galleries, Perth, Western Australia <b>Musselroe Bay</b> , Gallery Gabrielle Pizzi, Melbourne
2005	<b>Intertidal</b> , Gallery Gabrielle Pizzi, Melbourne
2002	<b>Chase</b> , installation, Ian Potter Centre, National Gallery of Victoria, exhibited to 2004 <b>passages</b> , Mahatma Gandhi Institute, Mauritius, February <b>Heartland</b> , Gallery Gabrielle Pizzi, Melbourne <b>Stand</b> , Midlands Highway installation, Tasmania <b>ice, earth, air, fire, water, ice</b> , Midlands Highway, installation, Tasmania <b>Tense Past</b> , PhD Examination, Plimsoll Gallery, University of Tasmania, Hobart
1997	<b>Re-collection</b> , Gallery Gabrielle Pizzi, Melbourne
1996	<b>Dark Secrets/Home Truths</b> , Gallery Gabrielle Pizzi, Melbourne

Group exhibitions

2017	<b>Sculpture by the Sea</b> , SXS, Bondi, October 19 – November 5, 2017 <b>Cicada Press</b> , Art Gallery of South Australia, Tarnanthi Festival, Curator Tess Allas, October 2017 <b>Book Club</b> , curator Meryl Ryan, Lake Macquarie City Art Gallery, NSW, 26 August – 15 October 2017 <b>Speaking of History</b> , Bett Gallery, Hobart, curator Sylvia Kleinert and Emma Bett, 11 – 28 August 2017 <b>ORIGINS</b> , Rich Mix, London, June 2017 <a href="https://www.richmix.org.uk/events/exhibitions/lost-world-juliegough">https://www.richmix.org.uk/events/exhibitions/lost-world-juliegough</a> <a href="http://originsfestival.bordercrossings.org.uk/programme/lostworld-julie-gough">http://originsfestival.bordercrossings.org.uk/programme/lostworld-julie-gough</a> Black Matter: ORIGINS, Arts Tasmania Gallery, Hobart, 8 June – 27 July 2017 <b>Defying Empire: National Indigenous Art Triennial</b> , National Gallery of Australia, curator Tina Baum, 26 May – 10 September 2017 <b>The Violence of Denial</b> , curator Genevieve Grieves, Arts House, North Melbourne, 6 – 14 May 2017 <b>Passages</b> , curator Emily Bullock, Contemporary Art Tasmania, Hobart, 28 April – 28 May 2017 <b>Glover in Arcadia</b> , The Barn, Rosny, Tasmania, 7 April – 7 May 2017 <b>The National 2017</b> , Museum of Contemporary Art Australia, curator Blair French, 30 March – 18 June 2017 <a href="https://www.mca.com.au/exhibition/national-2017/">https://www.mca.com.au/exhibition/national-2017/</a> <b>The Art of Science: Baudin’s Voyagers 1800 – 1804</b> (touring exhibition SA Maritime museum), 7 January to 20 March 2017 QVMAG, TMAG: 7 April – 9 July 2017 <b>Everyone has a History</b> , curator Carly Lane, Art Gallery of West Australia, February 2017 <b>Colonial Afterlives</b> , Salamanca Arts Centre, Hobart, curator Sarah Thomas, March – April, and touring nationally 2015 – 2017
2016	<b>Who’s Afraid of Colour?</b> National Gallery of Victoria, 16 December 2016 – July 2017 <b>Unhoused</b> , Allport Museum and Gallery of Fine Art, Hobart, curated by Emily Bullock, 15 June – 15 August <b>With Secrecy and Despatch</b> , Campbelltown Gallery, New South Wales, curated by Tess Allas and Dave Garneau, 9 April – 12 June <b>Border Crossings</b> , South Australian School of Art Gallery, Adelaide, curated by Mary Knights, 22 February – 18 March and Galway Arts Festival, July <b>Everywhen: The Eternal Present in Indigenous Art from Australia</b> , Harvard Art Museums, curated by Stephen Gilchrist, 5 February – 18 September. <a href="http://www.harvardartmuseums.org/visit/exhibitions/4983/everywhen-the-eternal-present-in-indigenous-art-from-australia">http://www.harvardartmuseums.org/visit/exhibitions/4983/everywhen-the-eternal-present-in-indigenous-art-from-australia</a>
2015	<b>SHIMMER</b> Woollongong Art Gallery, curated by Tess Allas, Darrell Sibosado and Tahjee Moar, 5 December 2015 – 6 March 2016



**Unsettled: stories within**, National Museum of Australia, curated by Kelli Cole, 27 November 2015 – 28 March 2016. <http://www.nma.gov.au/exhibitions/unsettled>

**Becoming**, University of Queensland, curated by Michael Desmond, 13 November 2015 – 13 March 2016

**EXHIBIT A**, Lock Up, Newcastle, curated by Carrie Miller, 30 October – 6 December

**Mildura Palimpsest: Unmapping the End of the World**, curated by Jonathan Kimberley, 2 – 18 October

**Counting Tidelines**, Charles Darwin University, Northern Territory, curated by Amy Jackett and Sarah Pirrie, 13 August – 28 August

**Ghostly Nature – part 1**, Adelaide Town Hall, curated by Polly Dance, 11 June – 12 July

**BLAKOUT**, Sydney College of the Arts, curated by Nicholas Tsoutas, 15 May – 6 June. <http://sydney.edu.au/news/84.html?newsstoryid=14953>

**GUIRGUIS new art prize**, curated by Shelley Hinton, Ballarat Art Gallery, 11 April – 31 May

**Indigenous Australia – enduring civilisation**, British Museum, curated by Gaye Sculthorpe, April–June. <http://www.nma.gov.au/exhibitions/encounters/research> <http://rsha.anu.edu.au/engaging-objects>

**Ground Truthing**, ANU Foyer Gallery, curator Ursula Frederick, April

**(in)visible: The First Peoples and War**, Lake Macquarie Art Gallery, curated by Yhonnie Scarce and Meryl Ryan, March–May

**Colonial Afterlives**, Salamanca Arts Centre, Hobart, curated by Sarah Thomas, March–April

**The Longford Project**, 10 Days on the Island, Longford township, Tasmania, March

2014 **Embodiment**, Art Gallery of New South Wales, Christian Thompson, Tony Albert, Vernon Ah Kee, r e a, Julie Gough and Darren Siwes, curated by Emily McDaniel, 12 December 2014 – 22 March 2015, <http://www.artgallery.nsw.gov.au/exhibitions/embodiment/>

**The Skullbone Experiment**, Queen Victoria Museum and Art Gallery, Launceston, 14 March – 18 May 2014, toured to COFA, New South Wales, 19 July – 30 August 2014

2014 **Yey Sussura**, NAIDOC Exhibition, Joondalup City, Western Australia, July

**Past Illusions and Present Realities**, Nexus Multicultural Arts, Adelaide, 14 February – 14 March. <http://www.nexus.asn.au/visarts.html>

2013 **The Z Factor**, Plimsoll Gallery, Tasmanian College of the Arts, University of Tasmania, Hunter Street, Hobart, 13 December – 31 January

**Western Australian Indigenous Art Awards**, Art Gallery of Western Australia, 23 August 2013 – 27 January 2014

2012 **unDisclosed – 2nd National Indigenous Art Triennial**, National Gallery of Australia, Canberra, curated by Carly Lane, May–July

**Deadly – In-between Heaven and Hell**, Tandanya National Aboriginal Cultural Institute, Adelaide, 29 February – 25 March, Adelaide Festival 2012

2011 **Immemorial – reaching back beyond memory**, developed by 24 Hr Art in collaboration with artists from Australia, Indonesia and the Philippines. Chan Contemporary Art Space Darwin, curated by Norberto Roldan, Director, Green Papaya Art Projects, Manila; Sudjud Dartanto, Independent Curator and Lecturer, Indonesia Institute of Art, Yogyakarta; Steve Eland, Director 24 Hr Art – NTCCA, Darwin, 27 October – 27 November

**The Robinson Cup**, Queen Victoria Museum and Art Gallery, Launceston, curated by Damien Quilliam, September 2011 – February 2012

**Journeys: through history, theory and practice**, Plimsoll Gallery, Hobart, curated by Paul Zika, 29 July – 28 August

**Evolving Identities: contemporary Indigenous Art**, John Curtin Gallery, 13 May – 6 July

**River Effects: the waterways of Tasmania**, Academy Gallery, Academy of the Arts, Launceston and Plimsoll Gallery, University of Tasmania, Hobart, March–April

2010 **Immemorial**, Vargas Museum, University of the Philippines, October–November

**Shifting Sands: Botany Bay Today** , Hazelhurst Regional Gallery, curators Ace Bourke and Anna Lawrenson, 20 August – 10 October

**Littoral**, Carnegie Gallery, Hobart, curator Vivonne Thwaites, 8 April – 16 May

**Look Out**, Tasmanian Museum and Art Gallery, Hobart, March–July

**Preview 2010**, Bett Gallery Hobart, January

2009 **Redlands Prize**, Mosman Gallery, New South Wales, November–December

**Clemenger Award**, National Gallery of Victoria, September 2009 – February 2010

**The Dreamers**, Julie Gough, Jonathan Jones, Emily McDaniel, Christopher Hodges, Ronnie Tjampitjinpa, Bill Gregory, John Mawurndjul, Vanessa Russ, Art Gallery of New South Wales, 8 July – 6 December. <http://artnews.com.au/details.php?e=1568>

**5th BIENAL de Artes VENTOSUL**, Curitiba, Brazil, August–November

**Recycled Library – Altered Books**, Artspace Mackay, curator Michael Wardell, 4 September – 25 October and touring 2010

**Marcher sur la pelouse (Walk on the Grass)**, Plimsoll Gallery, University of Tasmania, July–August

**Coal, clay, water, wood**, Mori Gallery, Sydney, curator Toni Warburton, July

**Returning**, Barn, Rosny, Tasmania, curator Gwen Egg, May and touring in 2010

**Mute Relics**, Counihan Gallery, Brunswick, Victoria, May

**TRUST**, Clarendon House, Evandale, Tasmania, March

2008 **The stuff of history**, Plimsoll Gallery, University of Tasmania, Hobart, curator Jonathan Holmes, August

**Parallel**, Long Gallery, Salamanca Arts Centre, Hobart, August, curator Brigita Ozolins, toured to 2010

**Ephemeral Art at the Invisible Lodge**, Friendly Beaches, Freycinet, Tasmania, February

2007 **Power and Beauty: Indigenous Art Now**, Heide Museum of Modern Art, 11 July – 3 August

**Thresholds of Tolerance**, ANU, School of Art Gallery, Canberra



	<b>An Other Place</b> , Long Gallery, Salamanca Arts Centre, Hobart, curator Sean Kelly
	<b>Strait on Shore</b> , collaborative art project with King Island Community, 10 Days on the Island festival, Tasmania, Currie shop, King Island
	<b>Urban Arboreal</b> , City Hall Gallery, Town Hall, Melbourne, curator David Hansen
	<b>Lessons in History: Volume 1</b> , Grahame Gallery, Brisbane
	<b>New Acquisitions</b> , Devonport Regional Gallery, Tasmania
	<b>Indigenous Responses to Colonialism: Another Story</b> , Adelaide Festival Centre
	<b>Font</b> , Central TAFE Gallery, Perth
	<b>The Greens auction</b> , Helen Maxwell Gallery, Canberra
	<b>70% Urban</b> , National Museum of Australia, Canberra
2006	<b>Biennale of Sydney</b> , Pier 2/3, Walsh’s Bay, Sydney
	<b>TIDAL – City of Devonport Art Award</b> , Devonport Regional Gallery
	<b>From an island south</b> , Devonport Regional Gallery and ASIALINK, toured 2006–08 to Lahore, Kuala Lumpur, Bangkok, Devonport
	<b>In the world: hand, head, heart</b> , Tamworth Textile Biennale, Tamworth Regional Gallery, New South Wales, curator Vivonne Thwaites, touring nationally to end 2008
	<b>Senses of Place</b> , Plimsoll Gallery, University of Tasmania, Hobart
	<b>Single Currency</b> , Victoria College of the Arts, Melbourne
	<b>Ephemeral Art at the Invisible Lodge</b> , Friendly Beaches, Freycinet, Tasmania
2005	<b>Recent Acquisitions: City of Port Phillip</b> , Linden – St Kilda Centre for Contemporary Arts, Victoria
	<b>Habitus-Habitat</b> , eight artists respond to Wallaman Falls, Great Walks of Queensland Art and Environment, Perc Tucker Regional Gallery, Townsville
	<b>National Aboriginal and Torres Strait Islander Art Award (NATSIAA)</b> , Museum and Art Gallery of the Northern Territory, Darwin
	<b>Cross Currents</b> , Linden – St Kilda Centre for Contemporary Art, Victoria
	<b>Ware and Tear</b> , Hylands Gallery, Chewton, Victoria
	<b>Isolation/Solitude</b> , Salamanca Arts Centre, Hobart, Tasmania
	<b>On Island</b> , Devonport Regional Gallery, Tasmania
2004	<b>120° of Separation</b> , Linden – St Kilda Centre for Contemporary Art, Victoria
	<b>If only you knew</b> , Melbourne City Hall, Victoria
2003	<b>&lt;abstractions&gt;</b> , Drill Hall Gallery, ANU, Canberra
	<b>FUSIONS across the Arts</b> , Centre for Cross Cultural Research ANU & ANU School of Art
2003–2004	<b>Outside Inside: Fragments of Place</b> , Brigham Young University Museum of Art, Provo, Utah, USA, 9 October 2003 – 18 April 2004. <a href="http://www.artistsofutah.org/15bytes/04feb/page4.html">http://www.artistsofutah.org/15bytes/04feb/page4.html</a>
2001	<b>Touching from a distance</b> , Foyer, Hobart and Moores Building, Fremantle, Western Australia

	<b>Hutchins Art Prize</b> , Hobart, Tasmania
	<b>‘Captive’ and ‘Witness’</b> , ESP Project, Queen Victoria Museum and Art Gallery, Launceston, Tasmania
	<b>What’s love got to do with it?</b> Royal Melbourne Institute of Technology, Melbourne
	<b>Home is where the heart is</b> , Country Arts SA, touring exhibition, curator Vivonne Thwaites
	<b>Driving Black Home</b> , 2000 by Julie Gough and Natives on the River Ouse, 1838 by John Glover, Australian Collection Focus, Art Gallery of New South Wales
	<b>Between Phenomena: The Panorama and Tasmania</b> , Plimsoll Gallery, University of Tasmania
	<b>Response to the Island</b> , Salamanca Arts Centre, Long Gallery, Hobart
	<b>NativeTitle Business</b> , Museum and Gallery Services Queensland, national touring exhibition to 2005
2000	<b>Biennale of Contemporary Art</b> , Festival of Pacific Arts, Noumea
	<b>heart on your sleeve</b> , Plimsoll Gallery, University of Tasmania, Hobart
	<b>Australian Painting Now</b> , Access Gallery, Curtin University, Western Australia
	<b>Shifting Axis</b> , Bett Gallery, Hobart
1999	<b>National Gallery of Victoria</b> , Russell Square
	<b>Mapping our Countries</b> , Djamu Gallery, Australian Museum, Sydney
	<b>TRACE–Liverpool Biennial of Contemporary Art</b> , England
	<b>Whispers, Lies and Text</b> , Central Coast Gallery, New South Wales
	<b>NAIDOC Exhibition</b> , Moonah Arts Centre, Tasmania
	<b>Whispers, Lies and Text</b> , Artspace, Adelaide Festival Centre; University Gallery, Launceston
	<b>People, Places, Pastimes</b> , Global Arts Link, Ipswich, Queensland
	<b>Butcher Cherel, Julie Dowling, Julie Gough</b> , Artplace, Festival of Perth
	<b>Luna Park and the Art of Mass Delirium</b> , Museum of Modern Art at Heide, Victoria
1998	<b>Sculpture by the Sea</b> , Eaglehawk Neck Bay, Tasman Peninsula, Tasmania
	<b>Whispers, Lies and Text</b> , CAST, Hobart; University Gallery, Launceston
	<b>The Kate Challis RAKA Award Exhibition</b> , Ian Potter Museum of Art, University of Melbourne
	<b>MA (Fine Arts) Exhibition</b> , Goldsmiths College, University of London
	<b>‘Globalising Cultural Studies?’</b> , Pacific Asia Cultural Studies Conference Exhibition, Goldsmiths College, London
	<b>Telling Tales</b> , Ivan Dougherty Gallery, University of Sydney and Neue Galerie am Landes Museum Joanneum, Graz, Austria
	<b>All this and Heaven too</b> , Adelaide Biennial, Art Gallery of South Australia
	<b>Permanent Collection Exhibition</b> , Tasmanian Museum and Art Gallery, Hobart



1997	<p><b>Indigenous Cultures in an Interconnected World</b>, Fulbright Symposium Exhibition, MAGNT, Darwin</p> <p><b>NAIDOC Exhibition</b>, Moonah Arts Centre, Hobart</p> <p><b>Extracts</b>, Boomalli Aboriginal Artist’s Co-Operative, Sydney</p> <p><b>Unusual Treasures</b>, La Trobe University Gallery at Mildura Arts Centre, Victoria</p> <p><b>Black Humour</b>, Canberra Contemporary Artspace, toured nationally to 1999</p>
1996	<p><b>Cologne Art Fair</b>, ‘Forderprogram’, Germany</p> <p><b>Castlemaine Festival</b>, Gallery Gabrielle Pizzi</p> <p><b>Australian Contemporary Art Fair #5</b>, Gallery Gabrielle Pizzi, Melbourne</p> <p><b>Multiples and Memories</b>, Schoolhouse Gallery, Rosny Historic Centre, Tasmania</p> <p><b>Through Their Eyes – NAIDOC Exhibition</b>, St Kilda Town Hall, Victoria</p> <p><b>NAIDOC Exhibition</b>, Moonah Arts Centre, Hobart</p> <p><b>Something to do with Ears</b>, Conservatorium of Music, University of Tasmania</p> <p><b>Wijay Na? (Which way now?)</b>, 24 Hr Art, Darwin</p> <p><b>New Music Tasmania</b>, installation ‘Disturbed Nature’, Tasmanian Museum and Art Gallery, Hobart</p> <p><b>Mutiny on the Docks</b>, Tasmanian Museum and Art Gallery, Hobart</p> <p><b>Handbag</b>, Festival Theatre Foyer, Adelaide, curator Vivonne Thwaites</p>
1995	<p><b>On a Mission</b>, Boomalli Gallery, Sydney</p> <p><b>Significant Distractions</b>, Couch Culture Gallery, Hobart</p> <p><b>New Faces – New Directions</b>, Gallery Gabrielle Pizzi, Melbourne</p> <p><b>Nuini – We have Survived</b>, University of Tasmania Gallery, Launceston</p> <p><b>Perspecta 1995</b>, Art Gallery of New South Wales</p>
1994	<p><b>Art From Trash</b>, Moonah Arts Centre, Tasmania</p> <p><b>Presto</b>, Honours Graduate Exhibition, Plimsoll Gallery, Hobart</p>
1994	<p><b>National Graduate Exhibition</b>, Perth Institute of Contemporary Arts, Western Australia</p> <p><b>12 Days Stuck in a Hole</b>, Fine Arts Gallery, University of Tasmania</p> <p><b>Superfictions</b>, toured nationally to 1996</p>
1993	<p><b>Curtin University BFA Graduate Show</b>, Bentley, Western Australia</p>
1992	<p><b>A Matter of Degree Group Show</b>, Craft Council Gallery, Perth</p>
1991	<p><b>End of First Year Exhibition</b>, Curtin University, Western Australia</p>

Awards / Grants / Residencies

2017	<p><b>Helen Lempriere Scholarship</b>, August 2017</p> <p>Kluge-Ruhe Aboriginal artist residency, Museum of Virginia, November 2017</p>
2016	<p><b>Musee de Quai Branly / Australia Council for the Arts Indigenous Curatorial</b></p>

	<p><b>Residency</b>, Paris, 18 April – 18 July</p>
2015	<p><b>Development Grant</b>, Australia Council for the Arts, self-directed research and residency in Chile (September–December) as part of <b>Black Matter</b>, a Chilean/Tasmanian project conceived and managed by independent curator Francisca Moenne</p> <p><b>Art Association of Australia and New Zealand Annual Prize for an Indigenous Writer</b>. Julie Gough for ‘Honouring the past / making a future – the Tasmanian Aboriginal shell necklace tradition’ and ‘Lola Greeno: cultural caretaker’ in <i>Lola Greeno: Cultural Jewels</i>, Object Gallery, Sydney, pp. 108–116, 159. Judge: Stephen Gilchrist (26 November)</p>
2014	<p><b>AIR Tasmanian college artist in residence</b>, Guilford Young College, Arts Tasmania</p> <p><b>Grant, New Work – Established</b>, Australia Council for the Arts</p> <p><b>Project Grant</b>, Regional Arts Tasmania</p> <p><b>Plomley Research Project Grant</b>, Queen Victoria Museum and Art Gallery, Launceston, 2014–16</p> <p><b>Curatorial award</b>. ‘Testing Ground’ awarded Bank SA Award for Best Visual Art &amp; Design (\$500) at the 2014 Adelaide Fringe Festival, 16 March</p>
2013	<p><b>Liverpool studio</b>, Australia Council for the Arts, UK, September–November</p> <p><b>Le Havre Museum</b>, France, October, two weeks</p> <p><b>Liverpool residency</b>, Australia Council for the Arts, UK, August–November</p>
2012	<p><b>Creative Fellowship</b>, Australian National University (ANU), One of five three-month fellowships offered to artist researchers as part of the ARC project collaborative research project <i>Engaging Objects: Indigenous communities, museum collections and the representation of Indigenous histories</i>. A joint project with the ANU, the British Museum (BM) and the National Museum of Australia (NMA). Four-year linkage project funded by an Australian Research Council grant. The research team comprises Professor Howard Morphy (ANU), Dr Lissant Bolton (BM), Dr Ian Coates (NMA), Dr John Carty (ANU), Dr Maria Nugent (ANU), and Dr Michael Pickering (NMA). <a href="http://rsha.anu.edu.au/engaging-objects">http://rsha.anu.edu.au/engaging-objects</a></p>
2010	<p><b>New Work – Established Grant</b>, Arts and Craft Board, Australian Council for the Arts</p> <p><b>Artist residency</b>, National Sculpture Factory (NSF), Cork, Ireland, NSF and UTAS, August–September</p> <p><b>Hazelhurst Regional Gallery</b>, Gymea, Sydney, July. Produced artwork <i>Attrition Bay</i> for the exhibition <i>Shifting Sands</i></p>
2009	<p><b>Westpac Redlands Art Prize</b>, winner (\$20,000), Mosman Gallery 13 November – 6 December. <a href="http://www.redlands.nsw.edu.au/go/redlands-community/redlands-westpac-art-prize">http://www.redlands.nsw.edu.au/go/redlands-community/redlands-westpac-art-prize</a></p> <p><b>Residential Fellowship</b>, Manning Clark House / Copyright Agency Limited, eight weeks (July/August/October) in Canberra for research at the National Library of Australia towards transcription and essays based on 19th-century VDL Magistrate’s reports. <a href="http://manuscript3251.wordpress.com/about/">http://manuscript3251.wordpress.com/about/</a></p>
2007–2008	<p><b>Visual Art Fellowship</b>, two years, \$40,000, Visual Arts and Craft Board, Australia Council for the Arts, 2007–2008: <i>Walking Homeland, An expansion of research and art practice on home and diaspora</i></p>



**Creative Fellowship**, State Library of Victoria. Three months. *Strait crossings – Nineteenth century Indigenous relocation between Victoria and Van Diemen’s Land and beyond*. The production of an annotated bibliography and a wall projection project about cross Bass Strait relationships between Aboriginal people and sealers/whalers c.1795–1850

**South Australian School of Art Gallery**, Artist in residence, Adelaide/Helpmann Academy Foundation, September

**Turner Galleries / Central Perth TAFE / Curtin University Western Australia**, Artist in residence, July–August. [http://www.turnergalleries.com.au/artists/julie\\_gough.php](http://www.turnergalleries.com.au/artists/julie_gough.php)

2006 **State Library of Tasmania Fellowship**, Tasmaniana Library. Three weeks. Picturing our past: a narrative response to representations of Indigenous Tasmania, December

**Regents Court Hotel, Potts Point, Sydney**, Artist in residence for Sydney Biennale work, May–June

2002 **Greene St, New York**, Australia Council Residency, February–May

2001 **Mahatma Gandhi Institute**, Commonwealth Arts and Craft Award, London. Six-month residency, Mauritius and Rodrigues, 9 January – 2 February

**Eddystone Lighthouse**, Arts Tasmania Wilderness Residency, July–September

1999 **Arts Tasmania/Qantas Artsbridge Grant** to install work at Liverpool Biennial, UK

1998 **SAMSTAG Visual Arts Scholarship**, University of South Australia, 1997/8 one year of overseas studies funded for Master of Visual Arts, Goldsmiths College, University of London

1996 **Arts Tasmania Development Grant**. Attend/install work at Cologne Art Fair, Germany  
Awarded an installation space as one of twenty-five ‘Young, emerging artists’ by the Jurors of Art Cologne (as part of the Forder program, 1996)

1995 **Arts Tasmania Development Grant** to attend/install work at Perspecta 1995, Sydney

1994 First Class Honours. **Awarded Australian Postgraduate Award Scholarship**

1993 **Curtin University Graduate Sculpture Prize**

**Curtin University Graduate Drawing Prize**

1991, 1993 **Member, Vice-Chancellor’s List**, Curtin University (academically highest 1% in university)

Membership

2015 – present **Member**, Aboriginal Arts Advisory Committee member, Arts Tasmania  
[http://www.arts.tas.gov.au/about\\_us/taab/aboriginal\\_arts\\_advisory\\_committee](http://www.arts.tas.gov.au/about_us/taab/aboriginal_arts_advisory_committee)

**Member**, Tasmanian Aboriginal Advisory Council, Tasmanian Museum and Art Gallery, Hobart

2012–2016 **Board**, Art Monthly Australia, art journal, ACT

2010–2014 **Member, PAC (Publication Committee)**, Australian Institute of Aboriginal and Torres Strait Islander Studies

2009–2016 **Director Member**, Indigenous Australian Art Commercial Code of Conduct – Code Administration Committee

2009–2010 **Board member**, Craft Australia

2007 – present **Member**, Australian Institute of Aboriginal and Torres Strait Islander Studies

Judging

2018 **Woolmers estate artist residency**, Tasmania, Arts Tasmania, 2018

2017 **Co-judge** (three) Inaugural Emerging Tasmanian Indigenous Writers Award, Tasmania, August 2017  
**Co-judge** (three), Hadley’s Art Prize, Hobart, July 2017

2015 **Co-judge**, Parliament Art Prize, New South Wales, August–September

2014 **Co-Judge**, Cossack Art Awards, Roebourne, Western Australia, July

2012 **Fremantle Print Prize**, Pre-selection team and co-judge (one of three), July–August

2010 **NATSIAA pre-selection judging panel**, National Aboriginal and Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory, April/May

2009 **Indigenous Ceramic Art Award**, solo judge, Shepparton Art Gallery, Victoria

2006 **The Xstrata Coal Emerging Indigenous Art Award**, group judge, Queensland Art Gallery

2004–2008 **The National Interpretation Australia Awards**, group judge (annual)

2004 **National Aboriginal and Torres Strait Islander Art Award**, co-judge, Museum and Art Gallery of the Northern Territory, Darwin

Publications

Books

2009 Gough, J, **Tayenebe – Tasmanian Aboriginal Women’s Fibre Work**, Tasmanian Museum and Art Gallery, Hobart. ISBN: 978-0-9806327-1-2

Book chapters

2016 Gough, J., ‘The Possessed Past. Museums: infiltration and outreach and *The Lost World (Part 2)* project’, in K. von Zinnenburg Carroll (ed.), *The Importance of Being Anachronistic*, Melbourne: *Discipline* in collaboration with Third Text Publications, pp.51-100, ISBN: 9780994538819

Gough, J., ‘The gift of sharing’, pp. 97-99, and ‘Colonial representation and appropriation of the Tasmanian Aboriginal shell necklace’ pp.64-73, in Kleinert, Sylvia, (editor.) & Rimmer, Zoe, (curator,) & Sainty, Theresa, 1958-, (editor.) & Tew, Liz, (curator,) & Tasmanian Museum and Art Gallery (host institution.) (2016). *kanalaritja : an unbroken string : honouring the tradition of Tasmanian Aboriginal shell stringing*. Hobart, Tasmania Tasmanian Museum and Art Gallery, ISBN: 9344187003074

2014 Gough, J, ‘Honouring the past / making a future – the Tasmanian Aboriginal shell necklace tradition’ and ‘Lola Greeno: cultural caretaker’ in *Lola Greeno: Cultural Jewels*, Object Gallery, Sydney, pp. 108–116, 159, ISBN: 9780957818019

2013 Gough, J, ‘Forgotten lives – the first photographs of Tasmanian Aboriginal people’, in J Lydon (ed.), *Calling the Shots: Aboriginal Photographies*, Aboriginal Studies Press, Australian Institute of Aboriginal and Torres Strait Island Studies (AIATSIS), Canberra, pp.20–51, ISBN: 9781922059598



2011 Gough, J, ‘**The conciliation (etching)**’, in A Bunbury (ed.), *This Wondrous Land: Colonial Art on Paper*, National Gallery of Victoria, ISBN: 9780724103447

2009 Gough, J and Naylor, S, ‘**Circuit breaking? Indigenous Australian art and critical discourse**’, *Crossing Cultures: Conflict, Migration and Convergence*, Miegunyah Press, University of Melbourne, ISBN: 9780522857115, ch.164, pp. 820–25.

2006 Gough, J, ‘**Being collected and keeping it real**’, in A J Reynolds (ed.), *Keeping Culture: Aboriginal Tasmania*, National Museum of Australia, Canberra, ISBN: 187694448X, pp. 9–20.

Gough, J, ‘**Being there, then and now – aspects of south east Aboriginal art**’, in J Ryan (ed.), *Landmarks*, National Gallery of Victoria, ISBN: 0724102671, pp. 125–131.

2005 Gough, J, ‘**Aboriginal art**’, ‘**Langerrareroune (Sarah Island)**’, ‘**Oyster Cove**’, ‘**Penemeroic, Toinneburer, Rawee**’, ‘**West coast Aboriginal escapes**’, in A Alexander (ed.), *The Companion to Tasmanian History*, Centre for Tasmanian Historical Studies, University of Tasmania, ISBN: 186295223X, pp. 1, 206, 261–2, 268–9, 383.

2004 Gough, J, ‘**Richard Browne**’, ‘**Benjamin Dutterau**’, ‘**Conrad Martens**’, ‘**John Skinner Prout**’, in F Lindsay (ed.), *The Joseph Brown Collection*, National Gallery of Victoria, ISBN: 0724120523, pp. 40, 42, 46–7, 50.

Gough, J, and Purich, T, ‘**Minyma Tjuta: many women working with fibre and the figures of Kantjupayi Benson**’, in J Ryan (ed.), *Aboriginal Art Post 1984*, National Gallery of Victoria, ISBN: 0724120566, pp. 126–130.

2000 Gough, J, ‘**Cultural Relevance and resurgence: Aboriginal artists in Tasmania today**’, ‘**Physiological adaptation to cold and other true horror stories**’, in S Kleinert and M Neale (eds), *Oxford Companion to Aboriginal Art and Culture*, Oxford University Press, Melbourne, ISBN: 0195506499, pp. 97, 255–259.

Gough, J, ‘**History, representation, globalisation and indigenous cultures: a Tasmanian perspective**’, in C Smith and G Ward (eds), *Indigenous Cultures in an Interconnected World*, eds Claire Smith and Graeme Ward, Allen & Unwin, Sydney, ISBN: 186448926X, pp. 89–108.

Journal articles

2017 Gough, J, ‘**The Chase: Finding the hidden figures of history**’, *Art Monthly Australia*, Issue 298, May 2017, pp. 56-61

2015 Kent, Helen, Susie May and Julie Gough, ‘**Working with contemporary Indigenous art as text: Julie Gough’s Imperial Leather**’, *UNESCO Observatory Multi-Disciplinary Journal in the Arts*, vol. 4, no. 1, 2015, pp. 1–13.

2013 Gough, J, ‘**Fugitive history**’, images, *Griffith Review*, no. 39, Autumn 2013, pp. 193–200

2012 Gough, J, ‘**2011 Indigenous Ceramic Art Award**’, *The Journal of Australian Ceramics*, vol. 512, July 2012, pp. 42–45.

2010 Gough, J, ‘**TAYENEBE/EXCHANGE**’, *Artlink*, vol 30, #1, March 2010, pp. 81–83.

2009 Gough, J, ‘**Tayenebe – Tasmanian Aboriginal women’s fibre work**’, *Object Magazine*, vol. 59, October, pp. 32-33, ISSN: 1038-1856

2006 Gough, J, ‘**Trading places – why make Indigenous art and where goes culture?**’, *MACHINE*, Artworkers Alliance Queensland, Brisbane, no. 2:3, December 2006, pp. 7-9, ISSN: 1834-0237

Gough, J, ‘**The ‘Xstrata Coal Emerging Indigenous Art Award: some thoughts from the baseline**’, *Artlines* – Queensland Art Gallery contemporary art journal, April 2006, pp. 50–51, ISSN: 1325-8842

2005 Gough, J, ‘**Space to move and grow: Bill Viola, Dadang Christanto, Hany Armanious, Wendy McGrath**’ *Art and Australia*, vol. 43, no. 2, Summer 2005, p. 276, ISSN: 0004-301X

2004 Gough, J, ‘**Lola Greeno’s Purmaner**’, *ABV 44 – The Annual Journal of the National Gallery of Victoria*, Isobel Crombie (ed.), pp. 94–95, ISSN: 0066-7935

Gough, J, ‘**Messages received and lately understood**’, *Australian and New Zealand Journal of Art*, vol. 2, no. 1, pp. 155–162, ISSN: 1443-4318

1997 Gough, J, ‘**Indigenous Australians in the Australian Museum**’, *Periphery* #31, May 1997, pp. 10–13, ISSN: 1034-0580

Gough, J, ‘**Cultural relevance and resurgence – Aboriginal artists in Tasmania today**’, *Art and Australia*, vol. 35, no. 1, September 1997, pp. 108–115, ISSN: 0004-301X

1996 Gough, J, ‘**From the Deep South bearing True North – reflections on the Wijay Na? Conference and Exhibition**’, *Periphery* #28, August 1996, p. 7, ISSN: 1034-0580

Gough, J, ‘**N.J.B. Plomley – my memories of that meeting**’, *Pugganna*, Tasmanian Aboriginal Centre, No.42, February 1995

Exhibition catalogue essays

2013 Gough, J, in Harms, Lisa and Brown, Nic and Gough, Julie and Salmon, Fiona and Radok, Stephanie and Flinders University Art Museum, 2013, **Crystal Palace**, edited by Stephanie Radok, Flinders University Art Museum Adelaide, ISBN: 9780980520880

Gough, J, **TESTING GROUND**, Salamanca Arts Centre, Hobart, ISBN: 9780987099624

2012 Gough, J, ‘**Up close and personal – diverse and dedicated Indigenous ceramicists in Australia**’, *2011 Indigenous Ceramic Award*, Shepparton Art Gallery, February 2012, pp. 8–11, ISBN: 9780987048738

2009 Gough, J, ‘**Being Home: responsibility to Country**’, *re-earthing* exhibition catalogue essay, Devonport Regional Gallery, March, pp. 6–15, ISBN: 9780980623109

2008 Gough, J, ‘**The haunted and the bad**’, catalogue essay, Linden Gallery, St Kilda, Victoria, July 2008, ISBN: 9780957935457

2007 Gough, J, ‘**The Ranger: seeking the hidden figure of history**’ catalogue essay for exhibition *The Ranger*, SASA Gallery, UNISA, curator Mary Knights, 11 September – 2 October 2007, pp. 7–11, ISBN: 9780980306262

Gough, J, ‘**Strait on Shore**’, catalogue essay for King Island Community art installation, Currie, King Island, March 16 – April 30 2007

2005 Gough, J, ‘**Recovering**’, Cross-Currents exhibition catalogue essay, Linden – St Kilda Centre for Contemporary Art, 2 July – 7 August 2005

2004 Gough, J, ‘**Every which way but lost – the surround sound of skin**’, *SKIN* exhibition catalogue essay, Long Gallery, Salamanca Arts Centre, Hobart, touring exhibition 8 July – 8 August 2004

2000 Gough, J, ‘**Talking Together – conversations between artworks**’, catalogue essay for the exhibition *Talking Together*, curated by Lola Greeno, University Gallery, Launceston, September 2000, pp. 4–8.



Conference proceedings

1997 Gough, J, ‘History, representation, globalisation and indigenous culture – a Tasmanian perspective’, *Fulbright Symposium* papers, July 1997

Conference papers / art presentations

2017 **Artist floor talk**, NGA (National Gallery of Australia), 27 May 2017

**Artist talk**, panel at group exhibition: *The Violence of Denial*, Arts House, North Melbourne, Yirramboi festival, 13 May 2017  
<http://yirramboi.net.au/events/violence-of-denial-public-talks/>

**Education sector talk**: AGNSW (Art Gallery of New South Wales), 8 May 2017

**Artist Floor talk**: AGNSW (Art Gallery of New South Wales), 7 May 2017

**Artist talk**: (to staff) *The National*, MCA (Museum of Contemporary Art), 28 April 2017

**Namuru: education talk**, MCA (Museum of Contemporary Art), 27 April 2017

**Artist talk**: (to students) Potter Centre, University of Melbourne, 8 April 2017

**Conference speaker**, *Parallel Histories: Nineteenth-Century Australian and American Landscape Painting*, 7 April, Potter Centre, University of Melbourne, accompanying exhibition: Not as the songs of other lands

**Artist floor talk**: *The National*, MCA (Museum of Contemporary Art), 31 March

**Panelist**: *The Politics of Identity*, National Gallery of Victoria, Australia, 11 March

**Artist talk**: *Science: Baudin’s Voyagers 1800 – 1804* (touring exhibition), 21 January 2017

2016 **Speaker**: “An artist/detective in the museum archive: a creative response to repatriation and its historical context”. WAC8 (World Archaeological Conference) Kyoto, 1 September 2016

2015 **Speaker**: ‘*The Lost World project – the motivation and means for an Aboriginal response to a UK museum collection*’, Conference: People, images and things: Re-evaluating Indigenous Cultural Collections in Public Institutions, Melbourne Museum, Melbourne, 30–31 October 2015

**Presentation**: Loris Williams Lecture, ‘*Aboriginal representation, art and the Archives – challenging the perceived parameters of disciplines, institutions and audiences*’, Australian Society of Archivists Conference 2015 – Archives on the Edge, Hobart, 18 August 2015

**Lecture**: Professional Historians Association and the Tasmania Archives and Heritage Office Public Lecture Series, ‘*An alternative to Governor Arthur’s official proclamation board, and other unfamiliar colonial representations of Tasmanian Aboriginal people*’, Allport Gallery and Museum of Fine Art, State Library of Tasmania, Thursday 6 August 2015

**Public talk**: Julie Gough. Embodiment exhibition. Yiribana gallery, Art Gallery of New South Wales, 11 March 2015. <http://www.artgallery.nsw.gov.au/calendar/artist-talk-julie-gough/>

2014 **Summit speaker**: FUTURE/FORWARD, National Association for the Visual Arts, ‘The difference question: tokenism and inclusion. Facilitator: Professor Ghassan Hage, Artist: Dr Julie Gough’, 7 November 2014

**Symposium speaker**: Where are we ? Visual cultures of place making in a precarious age, ‘Time Traveller – Julie Gough’, Humanities Research Centre, ANU. Convener Dr Melinda Hinkson, 6 November 2014

**Curator floor talk**: Testing Ground – exhibition, Broken Hill Regional Gallery, 17 June 2014

**Conference co-presenter (with Carol Cooper, NMA)**: ‘Making memories & collecting memories: A tale of two Tasmanians’, Museums Australia National Conference 2014, Launceston, Tasmania, 17 May

**Symposium speaker**: ‘Scottish artists and Tasmanian Aboriginal people in the 19th century’ 8–11 May, Exhibition: For Auld Land Syne: Images of Scottish Australia from First Fleet to Federation, Art Gallery of Ballarat, 10 May

**Symposium speaker**: Empire, Humanitarianism and Non-violence in the Colonies, Wednesday 23 April, Henry Jones and Co. Room, University of Tasmania, Hobart, convened by Penny Edmonds and Anna Johnston

**Symposium speaker**: INDIGENOUS PHOTOGRAPHIES, 3 April 2014, Centre for Art History and Art Theory, ANU School of Art and Aboriginal Studies Press AIATSIS. Re: publication *Calling the shots: Indigenous photographs* edited by Professor Jane Lydon (UWA)

**Curator floor talk**: Testing Ground – exhibition, Flinders University Art Museum, Adelaide, 22 February 2014

**Artist talk**: Testing Ground and Tense Past – investigations and inherited histories, Yunggorendi First Nations Centre for Higher Education and Research, Flinders University, Adelaide, 21 February 2014

2013 **Symposium speaker**: The Possessed Past, McDonald Institute for Archaeological Research, Cambridge University, UK, Chair: Damian Skinner, 23 October

**Artist talk**: Museum of Natural History Le Havre, to staff and fellow artists, 10 October 2013, Pacifique project

**Artist talk**: Liverpool Biennial Office, Liverpool, 1 October 2013

**Artist panel talk**: Berlin Art Fair, c/- Artlink journal, 21 September 2013

**Artist panel talk**: Australian Embassy Berlin, c/- Artlink journal, 18 September 2013

**Panel talk**: INSIDE OUT – New Actions for change by First Australians, 10 July, AIATSIS, ACT, <http://www.aiatsis.gov.au/events/insideout.html>

2012 **Artist talk**: Pitt Rivers Museum Oxford, 19 October 2012

**Presentation**: Contested terrain: space to experiment, National Art Educator’s Conference, National Gallery of Australia, 24 January

**Symposium presentation**: Traversing history, identity and place making on the grounds of art, Picturing the Wilderness symposium presentation, 5 January, University of Tasmania, Hobart

2011 **Artist talk**: Charles Sturt University, School of Communication and Creative Industries, 21 September and 29 September

**Presentation**: Tasmanian Aboriginal fibre art, Wagga Art Gallery, 28 September

**Artist floor talk**: Devonport Regional Gallery, 3 September



	<p><b>Symposium presentation:</b> ‘Forgotten lives? – those photographed at Oyster Cove’, at: Photography and Indigenous Australians. Using the photographic archive to Recover History, Kin and Culture, State Library of Victoria, 6 July 2011</p> <p><b>Symposium presentation:</b> ‘Shifting frontiers’, Picturing the wilderness symposium, University of Tasmania, Hobart, 7 January</p>
2010	<p><b>Public lecture:</b> ‘Norfolk Plains revealed. Frontier accounts from 1821–1861’, <a href="http://manuscript3251.wordpress.com/about/">http://manuscript3251.wordpress.com/about/</a>, Launceston Historical Society, Queen Victoria Museum and Art Gallery, Launceston, Tasmania, 21 November</p> <p><b>Conference presentation:</b> ‘Terra infirma: the colonial divide’, Conciliating Narratives, National Museum of Australia, 18 November</p> <p><b>Public lecture:</b> Tamworth Art Gallery, 13 November</p> <p><b>Public lecture:</b> National Sculpture Factory, Cork, Ireland, 31 August</p> <p><b>Public lecture:</b> National Gallery of Victoria, Federation Square, 16 January</p> <p><b>Symposium presentation:</b> Picturing the wilderness, 8 January, University of Tasmania</p>
2009	<p><b>Conference presentation:</b> AIATSIS 2009: Perspectives on urban life: connections and reconnections. ‘Living in the past. An Aboriginal artist’s experience of being Tasmanian.’ 29 September, <a href="http://www.aiatsis.gov.au/research/conf2009/papers/R1.2.html">http://www.aiatsis.gov.au/research/conf2009/papers/R1.2.html</a></p> <p><b>Guest presenter:</b> Intensive ANU CCR: curating. 2–3 April 2009, Louise Hamby</p> <p><b>Guest presentation:</b> Tayenebe – Tasmanian Aboriginal women’s fibre work, joint presentation with Lola Greeno, Selling Yarns conference, NMA, Canberra, 7 March 2009</p> <p><b>Opening talk:</b> Attesting, Nici Cumpston, Gallerysmith, Collingwood, 30 January 2009</p>
2008	<p><b>Conference paper/co-presentation:</b> Circuit breaking? Indigenous Australian Art and critical discourse, Dr Julie Gough and Dr Stephen Naylor, JCU. CIHA 2008, University of Melbourne: Crossing Cultures – Conflict, Migration, Convergences, 15 January 2008</p> <p><b>Artist talk:</b> Esk Collection, Art Group, Longford, Tasmania, 17 February 2008;</p> <p><b>Artist talk:</b> Big River Collection, Art Group, Hobart, 23 February 2008</p> <p><b>Artist talk:</b> National Gallery of Victoria, Melbourne, 4 August 2008</p> <p><b>Artist talk:</b> with Brigita Ozolins, Living Writer’s Week, Tasmania, Hobart Penitentiary, 23 August 2008</p> <p><b>Guest speaker:</b> Desart Conference, Alice Springs, Araluen Centre, 26 September 2008</p>
2007	<p><b>Artist exhibition floor talks:</b> Musselroe Bay, Gallery Gabrielle Pizzi, 10 &amp; 20 March 2007</p> <p><b>Presentation:</b> Strait Crossings, Women’s History month, State Library of Victoria, 28 March</p> <p><b>Co-presentation:</b> We’re Here – collaborations between NMA and the Tasmanian Aboriginal Community, Amanda Reynolds NMA, Lola Greeno Arts Tasmania, Julie Gough JCU, Museums Australia conference, National Archives, 18 May, Canberra</p> <p><b>Artist exhibition floor talk:</b> Thresholds of Tolerance ANU School of Art, 9 May 2007</p> <p><b>Artist presentation:</b> Thresholds of Tolerance, CCR, ANU, 11 May 2007</p> <p><b>Guest artist lecture:</b> Wilin Centre, Victoria College of the Arts, 25 May 2007</p>

	<p><b>Presentation:</b> Drawn Together: The Practice &amp; Collection of Indigenous Drawings Ursula Frederick (convenor) Old Canberra House, ANU, Canberra, 28–29 May 2007</p> <p><b>Presentation:</b> ‘ART AND RE-ENACTMENT’ Conference ANU, Force Field &amp; other stories – making as moving on, Humanities Research Centre, 5–7 June 2007</p> <p><b>Artist talks:</b> Central TAFE, Perth, July 2007; Curtin University, Perth, August 2007; Edith Cowan University, August 2007; Albany, Western Australia, visiting artist, Albany Library August 2007; South Australian School of Art, September 2007</p>
2006	<p><b>Participant:</b> Art Debate – blakatak: Program of Thought 2006, ‘Ego is not a dirty word’, Djon Mundine, Museum of Contemporary Art, Sydney, 10 December 2006</p> <p><b>Presentation:</b> People Identity &amp; Place Seminar Series: ‘Making sense of place: the interdisciplinary potential of art, historic and contemporary, in reading Indigenous Tasmania’, JCU, Townsville, 6 October 2006</p> <p><b>Paper/presentation:</b> ‘Intruder alert!: The meaningful layering of later history across Tasmanian place’, Senses of Place Conference, University of Tasmania and National Museum of Australia, Hobart, 4–6 April</p>
2005	<p><b>Presentation:</b> ‘Regeneration: Moving places and art making about Tasmanian Aboriginal history’, Remembering Place/Dismembering Home, 9th WIP conference, University of Queensland, 30 September 2005</p> <p><b>Paper/presentation:</b> ‘BARE TO THE BONE: ABSENCE AS MEMORIAL INTASMANIA’, Art and Commemoration, ANU, 31 July 2005</p> <p><b>Presentation:</b> ‘Past Tense/Present Tenable’, Creative Territories Conference, Noosa Regional Gallery, 18 June 2005</p>
2004	<p><b>Paper/presentation:</b> ‘How do market forces influence contemporary Indigenous Australian artists?’, Blak Insights: Indigenous Voices New Directions, Queensland Art Gallery, 3–4 July 2004</p> <p><b>Paper/presentation:</b> ‘Voices and Sources: Making Art and Tasmanian Aboriginal History’, Colonialism and Its Aftermath: An interdisciplinary conference, University of Tasmania, Hobart, 23–25 June 2004</p>
2003	<p><b>Co-presentation:</b> ‘Woretemoeteyenner: Ancestral currents’ with Maggie Walter at AIATSIS Indigenous Researchers Forum, ANU, 1–3 October 2003</p> <p><b>Paper/presentation:</b> ‘Still Present Currents’, Fusion across the Arts Symposium, Australian National University Centre for Cross Cultural Research, 10–12 April 2003</p>
2002	<p><b>Paper/presentation:</b> ‘Pathways to the past’, Indigenous Researcher’s Forum, Curtin University, Western Australia, 27–29 November 2002.</p> <p><b>Paper/presentation:</b> ‘Art as recovery: connecting with spirit through cultural practice’, WIPCE (World Indigenous People’s Conference on Education), Calgary, Canada, 5–6 August 2002</p>
2001	<p><b>Paper/presentation:</b> ‘Portrait by Place – land and language’, Portrait and Place Conference, University of Tasmania/ANU, School of Art, Hobart, 1 September 2001</p> <p><b>Paper/presentation:</b> ‘Gaze, guise, ruse of Hybridity’ paper, University of Tasmania Colonialism and Its Aftermath Research Cluster forum, 27 July 2001</p>



1997      **Paper/presentation:** ‘Indigenous Cultures in an Interconnected World – A Tasmanian perspective’, Fulbright Symposium – Indigenous Cultures in an Interconnected World, NTMAG (Northern Territory Museum and Art Gallery), Darwin, 24–27 July 1997

**Artist floor talk:** Black Humour Exhibition, CCAS (Canberra Contemporary Art Space), July 1997

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

**Paper/presentation:** ‘Dark Secrets/Home Truths continued...’, Hobart Art Teachers Conference, School of Art, Hobart, 4 October 1996

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

Resources

2014      **‘Julie Gough’**, Art + Soul, Series 2, Episode 2, Beauty and Cruelty, 2014, Hetti Perkins and Hibiscus films, Sydney, <http://hibiscusfilms.com.au/artandsoul/>

2007      **‘Julie Gough: we walked on a carpet of stars’**, 2007, 26 minutes, Creative Cowboy films, ISBN 0-9757794-4-3, [www.creativecowboyfilms.com](http://www.creativecowboyfilms.com)

**‘Julie Gough: The Australian Art Resources pack’**, 2007, 2 x dvd, 1 x cd education resource, [www.creativecowboyfilms.com](http://www.creativecowboyfilms.com)

Exhibition catalogues

2017      **Defying Empire: National Indigenous Art Triennial**, National Gallery of Australia, curator Tina Baum, Tony Brown, ‘Julie Gough’, pp.60-63, 26 May – 10 September 2017, ISBN: 9780642334688

**Passages**, curator Emily Bullock, Contemporary Art Tasmania, Hobart, 28 April – 28 May 2017, ISBN: 9780947335045

**The National 2017**, Museum of Contemporary Art Australia, curator Blair French, Emily McDaniel, ‘Julie Gough’, pp.88-89, 30 March – 18 June 2017, ISBN: 9781921034893 <https://www.mca.com.au/exhibition/national-2017/>

2016      Fornasiero, F. J. & Lawton, Lindl. & West-Sooby, John. *The art of science: Nicolas Baudin’s voyagers 1800 – 1804*. Mile End, South Australia: Wakefield Press, (touring exhibition SA Maritime museum), QVMAG: 7 January to 20 March 2017, TMAG: 7 April – 9 July 2017, ISBN: 9781743054277

**Unhoused**, Allport Library and Museum of Fine Art, Hobart, curator Emily Bullock, 15 June – 30 September 2016, ISBN: 9780646956077

**Border Crossings**, SASA (South Australian School of Art) Gallery, Adelaide, curators Mary Knights and Michelle Browne, 22 February – 18 March 2016 and Galway Arts Festival, 11 – 31 July 2016, ISBN: 9780987395191 <https://www.unisa.edu.au/Global/EASS/SASA%20Gallery/Border%20Crosings%20insert.pdf>

**Everywhen: The Eternal Present in Indigenous Art from Australia**, Harvard Art Museum, curator Stephen Gilchrist, ISBN: 9781891771682

2015      **EXHIBIT A**, The Lock Up, Newcastle, curated by Carrie Miller, pp. 14–15, ISBN: 978-0-646-946644-3

**(in)visible (the first peoples and war)**, Lake Macquarie City Art Gallery, curated by Yhonnie Scarce and Meryl Ryan, 27 March – 27 May, ISBN: 978-0-9874155-3-0

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