



born Melbourne, Australia, 1965
lives and works in Townsville and
Hobart, Australia

Selected Solo Exhibitions

- 05 *Intertidal*, Gallery Gabrielle Pizzi, Melbourne, Australia
02-04 *Chase*, Ian Potter Centre: National Gallery of Victoria, Melbourne, Australia
02 *passages*, Mahatma Gandhi Institute, Mauritius
01 *Heartland*, Gallery Gabrielle Pizzi, Melbourne, Australia
Stand, Midlands Highway installation, Tasmania, Australia

Selected Group Exhibitions

- 05 *Habitus-Habitat*, 8 artists respond to *William Falls*, Great Walks of Queensland Art and Environment, Perc Tucker Regional Gallery, Townsville, Australia
National Aboriginal and Torres Strait Islander Art Award (NATSIAA), Museum and Art Gallery of the Northern Territory, Darwin, Australia
Cross Currents, Linden Centre for the Arts, St Kilda, Australia
01-05 *Native Title Business*, Museum and Gallery services QLD Touring exhibition, Australia
04 *120° of Separation*, Linden - St Kilda Centre for Contemporary Art.

Selected Bibliography

- Julie Gough, 'Recovering', *Cross Currents*, Linden - St Kilda Centre for Contemporary Art, Melbourne, 2005
Isobel Crombie, *Flagship: Australian Art in the National Gallery of Victoria, 1790-2000*, National Gallery of Victoria, Melbourne, 2002, p 78
Indigenous Australian Art in the National Gallery of Victoria, National Gallery of Victoria, Melbourne, 2002, p 20
What's Love got to do with it, RMIT Gallery, Melbourne, August 2001
Biennale d'art contemporain de Noumea, Agence de developpment de la culture Kanak, ADCK, Noumea, 2000, pp 42, 131

Unsettledness: Julie Gough's *Locus*

Unsettledness is palpable in Julie Gough's work, as she oscillates between uncovering scars of violent encounter in Australia's wrongfully-commenced national history and rendering tangible her memory of and longing for the she-oak and tea-tree country of coastal north-east Tasmania: her spiritual mainspring.

At the core of much of Julie Gough's practice is a deep sense of disquiet, occasioned by the realisation that Australia is still enmeshed in dialogues of invasion, control and silencing, as evidenced by her seminal early work, *Imperial Leather* (1994). Gough teases out instances of historical deception and injustice, located in place, time and actuality, and renders them as three-dimensional installations that stand up and face the viewer.

Alternatively, constructions of weathered driftwood, abalone shell, bull kelp, or tea-tree reveal her Tasmanian identity: multiple organic forms cast silent shadows of beauty and truth. Gough forged this new direction in 2001, while undergoing an Arts Tasmania Wilderness Residency in her maternal Trawlwoolway homeland of Tebrikunna. Rather than focusing on sinister or brutal chapters in Australian history, the tools of her storytelling became organic materials massed together to reflect shorelines and inner states of being: 'the places between past and present, day and night, conscious and unconscious.'

The Biennale of Sydney project *Locus* (2006), like Gough's *Chase* installation of 2002, plays on an uneasy juxtaposition of contrary elements from the artist's experience. It is constructed from a conglomerate of materials and forms that have shaped Gough: a forest of tea-tree sticks, a roller coaster, a giant slide formation, a canoe of cuttlefish bones. The surreal construction forms a point of juncture between past and present, between Indigenous and non-Indigenous histories.

Locus alludes to two contradictory places and cultures that both figure strongly in Gough's life journey: Luna Park, St Kilda, where she spent her childhood, and the Tasmanian homeland where her ancestors walked, amid tea-tree, she-oak and brilliant night skies. Two lives, memories and ancestral activities come together as Gough, symbolised by a Tasmanian canoe-form, courses down a giant slippery slope like that once within the Giggle Palace. A cosmic traveller, she is surrounded by sticks both resonant of the 'giggle palace' of Luna Park and the coastal tea tree hugging much of Tasmania's periphery, a canoe created from cuttlefish bones, emblematic of ancestral presence.

The work is a silent homage to the sea that sustains Trawlwoolway culture, but it holds in counterpoise the rowdy shrieks of laughter, disquiet and wide-eyed terror that would emanate from entering the Giggle Palace or riding the Big Dipper, cultivating Gough's relish for the absurd and incongruous. From deep inside the open jaws of Luna Park, an adventure playground of laughter, dreams and raw fears, Gough is transported on a wave, encountering a midden, a coastline, sea currents and star systems: but both worlds resonate in her imagination. The dichotomous materiality of *Locus* poses the question 'Who is it that can tell me who I am?'

¹ Julie Gough, artist's statement, 2001.

² Lear, in William Shakespeare's *King Lear*, Act One, Scene Four.

Judith Ryan

Senior Curator, Indigenous Art, National Gallery of Victoria, Melbourne, where she has worked since 1977, having curated over 30 exhibitions of Indigenous art and published widely in the field



DANGER ZONE

NO-FLY ZONE

WAR ZONE

STRIKE ZONE

DROP ZONE

COMBAT ZONE

DEAD ZONE

BUFFER ZONE

CEASE-FIRE ZONE

GREEN ZONE

PLEASURE ZONE

FORBIDDEN ZONE

NO-MAN'S ZONE

CROBENOUS ZONE

TRANSIT ZONE

FREE TRADE ZONE

EASTERN ZONE

WESTERN ZONE

CONSTRUCTION ZONE

NO STANDING ZONE

COMFORT ZONE

BORDER ZONE

INDUSTRIAL ZONE

HOT ZONE

TIME ZONE

TWILIGHT ZONE

CONTACT ZONE

ZONES
OF CONTACT
2006 BIENNALE
OF SYDNEY

FREE
HANDBOOK

Rebecca Belmore *Untitled I* 2004
courtesy of the artist and
Pani Nadimi Gallery, Toronto



Antony Gormley *Asian Field* 2003
© courtesy of the artist,
Jay Jopling/White Cube,
London and Anna Schwartz
Gallery, Melbourne



Rebecca Belmore

born Upsala, Canada, 1960
lives and works in Vancouver,
Canada

When I was a young girl, our mother took us to a tiny island in Northern Ontario to show us where she was born. About ten years ago, long after our mother's death, my sister and I went on a canoe trip with the intent of revisiting this island. Navigating by childhood memory we could not find the place. But it was enough to be in the midst of a beautiful absence. I like to think that this entire experience illustrates how I work. I am aware of the elusive nature of memory. Creating in the presence of the absent makes me a witness. I believe I am just beginning to understand my role, particularly as an artist who has inherited an indigenous history.

text:
Artist statement, Canada
Council, 2004

Antony Gormley

born London, UK, 1950
lives and works in London

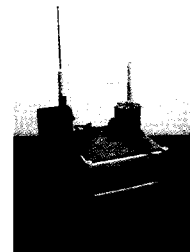
I've been making the *Field* project for over 15 years – taking the clay of a particular region of the world (the idea was to make one for every continent) and allowing local people to form a surrogate population – loads of little beings ... they become a kind of self-portraiture. This version of *Field* was made by 500 assistants out of 125 tonnes of gritty brick clay in one balmy January week in Xianxian Village, Guangzhou in 2003. Everyone finds their own form through the process ... When all the thousands of pieces are brought together the *Field* seems to glow – energised by fire, sensitised by touch and made conscious and engaging by being given eyes. The idea is to wake you up and make you take account of the fact that you are the maker of the world ... This field of gazes looking at you, makes you its subject. For me the figures evoke the spirit of our ancestors and the spirit of the unborn – those who are yet to come. All those mouthless ones seem to be asking or judging us, the moving talking ones. For the first time in the development of the *Field* project, 600 photographs will be shown alongside the work, which document the 300 local makers and their choice of one of their works, providing an insight into the way that these seemingly similar forms carry subtle intimations of feeling.

text:
Artist statement

Djambawa Marawili
Little Baru 2004
courtesy of the artist and
Annandale Galleries, Sydney



Diango Hernández
Drawing (Chair Radio) 2003
courtesy of the artist
and Galeria Pepe Cobo, Madrid



Julie Gough

born Melbourne, Australia, 1965
lives and works in Townsville
and Hebart, Australia

This work is constructed from a conglomerate of materials and forms that have shaped me. A forest of tea-tree sticks, a mound of cuttlefish. A wave, a midden, a coastline, the sea currents and star systems, the blink of an eye. These elements merge to represent the places and stories that impact on my everyday. The point of juncture, between past and present, offers me practical ways to inculcate and make sense of my childhood, raised besides a noisy amusement park (St Kilda Luna Park), and of my maternal Indigenous, Trawlwoolway, family ancestry on coastal north eastern Tasmania, amidst tea-tree and she-oak and brilliant night skies. 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.

text:
Artist statement

Diango Hernández

born Sancti Spiritus, Cuba, 1970
lives and works Dusseldorf,
Germany; Trento, Italy and
Havana, Cuba

Some years ago Hernández was involved in setting up the 'Ordo Amoris Cabinet', a group of artists and designers who conducted Situationist research into the politics of everyday life in Cuba. The practice of 'Ordo Amoris Cabinet' involved a close reading of different home-designed objects and ad-hoc solutions invented by the citizens of the country, where permanent shortage of goods has become a norm. Communities in Cuba endlessly come up with new practical solutions that improve their standard of living, creating a self-sustainable existence – the bureaucratic system of real socialism implodes and petrifies into caricature of the revolution.

text:
exhibition press release, Kunsthalle
Basel, 2006

Djambawa Marawili

born Numbulwar, Blue Mud Bay,
Northern Territory, Australia, 1953
lives and works Ylpara,
Northern Territory

special event,
Thursday 8 June 1:00 – 2:00pm

Opening this exhibition of barks,
memorial poles and sacred sand
sculpture under the direction of
Djambawa Marawili, featuring
ceremonial dancers from the
Madarrpa and affiliated clans

We have just been told by the Federal Court that they recognise our native title to the sea. But they did not recognise that our law has always given us the right to protect and manage these places. Under their decision we can't stop any fisherman or tourist from entering sacred places or places that hold the resources we need to live. These others can just visit from a long way away without our permission. If we try to stop them it will be us that is breaking Balanda law. We are appealing to the High Court.

text:
Artist statement

I don't want to go to exhibitions and galleries and see people only looking at pretty pictures anymore. I want people to look at my paintings and recognise our law. It's all I can do.