
In All of Us is History

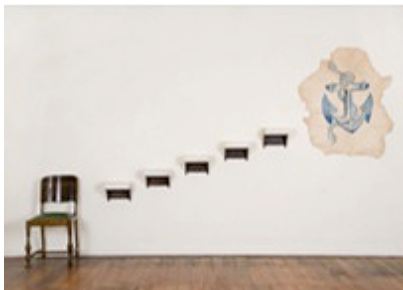
Julie Gough

*in*the**making**

About the artwork

Julie employs a range of different media and approaches in her art making. Her work explores white accounts of Aboriginal histories, with a particular emphasis on Tasmanian colonial histories and her own Aboriginal heritage.

Julie uses text, found artefacts, natural and man-made materials to re-present these histories in ways that question and re-evaluate their impact on Australian culture today.



Image(left): *Witness*, 2007, found chair, wood, papers with ink on goat vellum

Image (right): Julie Gough, film still

About the artist

Julie is based in Hobart and has exhibited her work nationally and overseas since 1991. Her work is held in many private and public collections including the National Gallery of Australia, the National Gallery of Victoria and the Tasmanian Museum and Art Gallery.

Julie also writes, curates and has held a number of honorary and teaching positions at universities in Tasmania, Queensland and

New South Wales. Her work is renowned for its interrogative qualities, its diversity of media and materials and conceptual breadth.

Julie: *“So the stories are guiding the material outcome and they’re also sending me on these journeys – but I reckon it’s my journey to understand the past and art’s a good way for me to spend time to try to understand it.”*



Student response

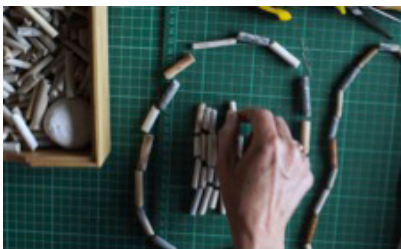
1. Inspiration and key ideas – making connections

Julie's key area of interest is Tasmanian history and understanding how it has been, and is, represented.

- Identify some of the key objects and stories in Julie's work. How does she use them to explore Tasmanian histories?
- What area/s of culture or experience are you interested in and why?
- What are some key objects, images or stories that you use to explore this in your artwork?

2. Development – processing ideas and concepts

Julie describes her work as 'processes of investigating, collecting, trawling through, analysing, putting things back together, re-constructing from pieces'.



- Describe how any of these processes inform her work, *Human Nature and Material Culture* (1994). What objects does she collect, and what does she 're-construct'?
- How would you describe your creative process? Use examples of past works to explain.
- What creative processes do you enjoy most and why?

3. Research – reading, looking, thinking

Julie compares her research methods to being a 'detective' and says that she has come to see colonial Australia as a crime scene.

- Describe some of Julie's detective-like methods. How did they help develop the work *Witness* (2007)?
- How do you undertake research? Which methods help you to develop your ideas, and are there any other methods you could try?

4. Making – experimenting with materials

Julie says video is the best medium for conveying 'the immensity of the loss' and the impact of white settlement in Van Diemen's Land.

- Do you agree video was the best medium for exploring this in *Driving Black Home 2*? Why do you think Julie felt the work needed to be a film?
- What medium is important for you in conveying meaning in your artwork?
- How do different mediums help you to explore your meanings and ideas in different ways?

5. Refining your work – beyond the studio

Julie has what she calls 'compatriots' amongst archivists and curators who send her material for her work.

- What does 'compatriots' mean, and why do you think this is important to her in the development of her work?
- Do you discuss your work with anyone? What are some of the benefits and disadvantages of discussing your work for you?
- Has anyone ever given you ideas, materials, references or inspiration for your work? How did this influence you? Have you ever done the same for someone else?