

THE OXFORD COMPANION TO

ABORIGINAL ART AND CULTURE



KLEINERT & NEALE

OXFORD

UNIVERSITY PRESS

253 Normanby Road, South Melbourne, Australia

Oxford University Press is a department of the University of Oxford. It furthers the University's objective of excellence in research, scholarship, and education by publishing worldwide in

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First published 2000

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National Library of Australia
Cataloguing-in-Publication data:

The Oxford companion to Aboriginal art and culture.

Bibliography
Includes index.
ISBN 0 19 550649 9.

1. Aborigines, Australian—Arts. 2. Aborigines,
Australian—Art. I. Kleinert, Sylvia. II. Neale, Margo.

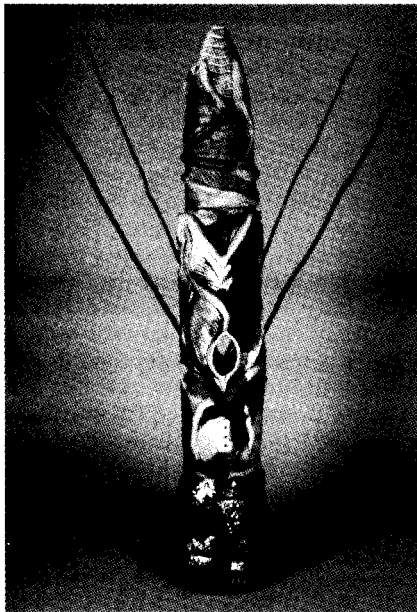
700.899915

Edited by Frances Morphy
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Text designed by Derrick I. Stone
Cover designed by Karen Trump
Typeset by Desktop Concepts Pty Ltd, Melbourne
Printed by McPherson's Printing Group, Australia



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AN AUSTRALIAN RESEARCH COUNCIL SPECIAL RESEARCH CENTRE
THE AUSTRALIAN NATIONAL UNIVERSITY, CANBERRA, ACT 0200





322. Jenny Gorringer, *Walyer*, 1999. Ceramic, wood, ochre, steel (pit fired), tea-tree, 200 x 75 cm (irreg.).

See also: 1.5, 11.4; *guerilla fighters*; 322.

Reynolds, H., *Fate of a Free People*, Ringwood, Vic., 1995.

GOUGH, Julie (1965–), Trawlwoolway visual artist, collects golliwogs, shell necklaces, breakfast-cereal trinkets, Kamahl and Rolf Harris records, kaftans, plastic rocks, coathangers, and Aboriginalia—kitsch objects from the 1950s, 1960s and 1970s, decorated with 'Aboriginal-inspired' designs. She rearranges these objects, and sometimes fabricates slightly altered facsimiles, in art works that question representations of Aboriginal people. Gough's work addresses a misrepresented and misremembered past, but also centres on an absence of memory: the knowledge of her Aboriginal heritage that was repressed during her childhood and adolescence, and the rupture in cultural memory particular to Tasmanian Aboriginal history. Yet she does not presume to represent ancestral memory: the memories that she invokes, and the language that she uses to describe them, are emphatically those of her own experience. She counts Luna Park (Melbourne), the films *The Sound of Music* and *Psycho*, and the television series *Magnum P.I.* among the imaginative sources of her art, and identifies with the figure of Kolchak, the reporter-turned-detective from the 1970s television show *Night Stalker*. As she wrote in 1996: 'Physically ... I work "undercover" collecting information by unintentionally eavesdropping as the "invisible Aboriginal" ... acknowledging the self I shouldn't be aware of—if Government assimilation policies had worked.'

Gough's work often addresses the trauma at the heart of recent Aboriginal history, in particular of Tasmanian history (she is descended on her mother's side from the Trawlwoolway people of north-eastern Tasmania). Her work draws attention to some of the more outrageous chapters of Aus-

tralian history and of anthropological practice. The ludicrous becomes an organising principle for things that make no sense—the outlandish, the unbelievable, the obscene—and in this respect her work is allied with the absurdist 'Blak' satire of Destiny Deacon.

Gough holds degrees from UWA (1986), Curtin University of Technology (1993), and UTAS (1994). In 1997 she was awarded a Samstag International Visual Arts Scholarship, with which she completed an MA in Fine Arts at Goldsmiths College, University of London, in 1998. In 1999 she was enrolled for a PhD at the Tasmanian School of Art, Hobart (UTAS). She has also completed courses in sign and ticket-card writing, floristry, and forensic pathology.

Gough was one of twenty-five emerging artists selected for exhibition by the jurors at 'Art Cologne' in 1996. Her work has been included in numerous group exhibitions, including 'Wijay Na? (Which Way Now?)' (24 Hr Art 1996), 'Black Humour' (CCAS 1997), and 'Trace' (Liverpool, UK 1999). She has held two solo exhibitions at Gallery Gabrielle Pizzi in Melbourne: 'Dark Secrets/ Home Truths' (1996) and 'Re-Collection' (1997). She is represented in the NGA, PM and most Australian State galleries.

HF

See also: 4.4, 11.5; 48.

Fink, H., 'Bad memory: Art, collecting, and the mercurial world of Julie Gough', *Siglo*, Winter 1998; Gough, J., *Dark Secrets/Home Truths*, Melbourne, 1996; Gough, J., 'Contemporary Aboriginal art in Tasmania today', *Art and Australia*, vol. 35, no.1, 1997.

graffiti usually constitute some kind of claim on social and cultural space. Indigenous graffiti, highly visible in many parts of Aboriginal Australia today, can be said to share a number of basic characteristics with Indigenous rock art. Peter Sutton notes that 'images of aggressive, erotic, or disintegrative energy are ... very common' in ancient Australian rock engravings. The same may be said of contemporary Indigenous graffiti, which can be read as attempts at symbolic domination of, or assertion of ownership over a particular physical and social space.

Colonisation and the attendant marginalisation of many Indigenous Australians complicates this, particularly in urban centres like Katherine (NT), Alice Springs (NT), and Port Augusta (SA) where a significant minority of the Indigenous inhabitants have been pushed to the fringes into 'satellite' camps. The graffiti of young Indigenous people, prominently displayed on and in public buildings in the middle of such towns (places perceived as 'off-limits' by most Aboriginal people, as belonging to whites), not only proclaim survival but, in some cases, a consciously oppositional identity.

In Port Augusta, a predominantly white town, Aboriginal youths consistently defy high levels of police surveillance and council-imposed curfews by spray-painting the words 'Hard to Catch' or 'HTC' on public buildings. Other forms of graffiti found throughout Indigenous Australia show the persistence of associating person with place. The country on which Tennant Creek stands is recognised as belonging to the Warumungu people, but there is a good deal of rivalry (mostly friendly) with other groups, particularly the Warlpiri. So when the following graffiti was displayed

4.4 Physiological Adaptation to Cold and other true horror stories

Medical Series is a body of work completed in 1994 which investigates how racial difference was represented during the 1950s and 1960s within supposed scientific studies that were either carried out in or readily available for reference in Australia. I decided to make work which questioned the notions upon which particular documents were based; primarily the idea that physical intrusion and experimentation can determine a person's identity.

I was startled to encounter many shelves of pseudo-scientific books which fixate on race in the BLISS catalogue section of the university library in Hobart. This cataloguing system has allowed for the survival of these questionable texts in a separate floor of outdated and now 'difficult' publications. These publications provide evidence about the forms of social, scientific, and government policies that affected earlier generations, and about the many outdated 'procedures' that were undertaken in the guise of science. These apparently impersonal studies reveal to the viewer (several decades later) the racist underpinnings of such research.

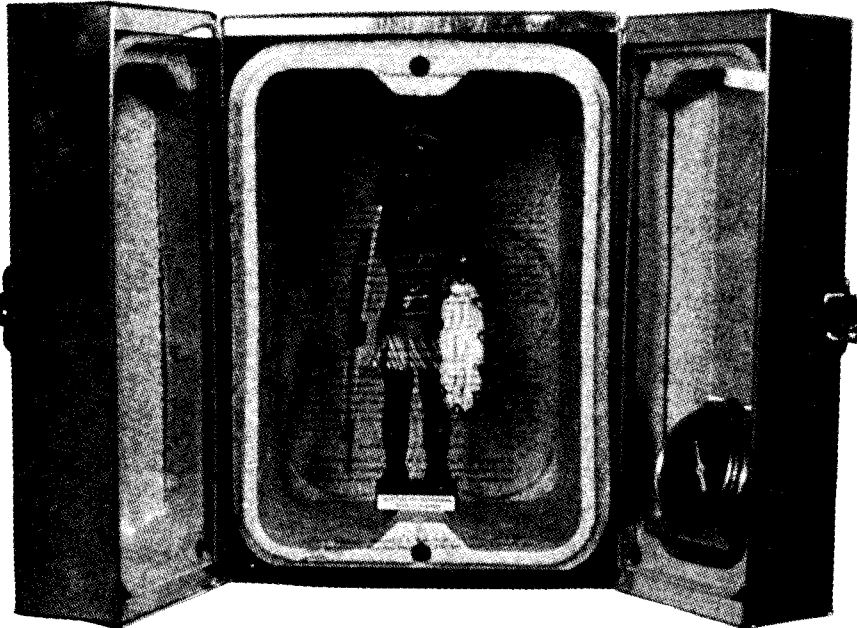
I constructed ten medical 'case studies'. They were entitled: *Intelligence Testing—the Porteous Maze Test*, *Physiological Adaptation to Cold*, *Skull Dimensions*, *Fingerprint Patterning*, *Earwax Consistency*, *Body Odour*, *Tooth Avulsion*, *Eyeball Weights*, *Brain Weights*, and *Hair Differentiation*. I decided to create one sculptural piece for each of the chart-based racial 'tests' located in separate publications. By incorporating portions of the texts in the sculptures I sought to bring them out of their shelved obscurity. The use of familiar and inviting materials encourages a closer investigation of the work, whereupon the viewer becomes aware of the humour and horror of the relationship created by the unexpected

juxtaposition of objects and text. A destabilising flux has been achieved.

The piece *Physiological Adaptation to Cold*, 1994 [48] is a 'medical case' comprising a souvenir male Aboriginal doll in a miniature polystyrene esky, both placed in a folded tin case. Text printed on the acrylic frontispiece of the open case quotes from publications which describe in detail physical 'testing' imposed on Aboriginal people in the late 1950s in the Central Desert. According to the documentation, a research team 'placed' Aboriginal people in 'refrigerated meat-vans' overnight, to ascertain how their physical reactions to cold exposure compared with those of the researchers themselves.

All ten 'cases' reveal equally distasteful and initially unbelievable treatment of (mostly) Indigenous Australian 'subjects'. Taken together, these pieces have an illogical and ludicrously funny-awful presence which subverts their supposed scientific value as singular entities, and defeats their original impersonal intent: to collect, collate, and label. I have focused instead on the one aspect the scientists ignored—the inhumanity of their actions.

I believe that no single element of our body can reveal our true identity, and would argue that this ordering, classifying, and separating of the non-European body into sections was a means of control and containment prompted by fear of the Other—the fear that the Other may not actually be easily defined and packaged. This anxiety is a reality which I embrace, and which I direct through my work at an audience. In so doing I hope to encourage dialogue and a questioning of our belief systems about ourselves and the Other, and about the potentially debilitating framework which sets up difference as a measurable and quantifiable entity.



48. Julie Gough, *Physiological Adaptation to Cold*, 1994. Tin, mixed media, and text, 27 x 19 x 15 cm.