

CREATIVE TEAM

Biographies at www.steamworks.net.au

CREATED BY

Natalie Allen and
Sally Richardson

DIRECTOR

Sally Richardson

PERFORMER

Natalie Allen

SOUND DESIGN/COMPOSITION

Joe Lui and
Annika Moses

FEATURED SONG

Composed & performed
by Rachael Dease

ASSOCIATE ARTIST MOVEMENT

Samantha Chester

ASSOCIATE ARTIST

DRAMATURGY
Humphrey Bower

SET DESIGN

Helen Fitzgerald

LIGHTING DESIGN

Joe Paradise Lui

COSTUME DESIGN

Nicole Marrington

CREATIVE PRODUCER

Libby Klysz

STAGE MANAGER

Georgia Smith

EXECUTIVE PRODUCERS

Steamworks Arts with
Feisty Dame Productions

PUBLICIST

Tracy Routledge

SOCIAL MEDIA

Sian Murphy

ASSOCIATE ARTIST (HARVEY)

Charlotte Otton

DOCUMENTATION VIDEO

Deborah May and
David Vincent Smith

PRODUCTION PHOTOGRAPHY

Jon Gellweiler

GRAPHIC DESIGN

Vaughan Davies at
Stage Left Design

WELCOME TO COUNTRY

Glenda Kickett & Liz Hayden, with thanks to Della Rae Morrison.

SPECIAL THANKS TO

Chris Donnolly, Sue Peacock, Kynan Hughes, Tim Green, David Marshall & HRCC team, Lesley Ugle & the Deadly Yorgas, BPW Harvey, Rachael Whitworth, Mark Haslam, STRUT Dance, Co:3 Dance Company, MRRW Festival (Sian Baker), Arts Margaret River (Michelle Wright), Wyatt Nixon-Lloyd, Tim Watts & Arielle Gray, George Ashforth, Drew Dymond, Alice Jorgensen and the STCWA team.

We are proud to have The Deadly Yorgas from Harvey at Opening Night.
Company support – Sylvia Marina

SPECIAL THANKS TO CHAMPIONS OF JULIA GROUP

Aine Whelan, Ali Heppenstall, Catherine Resnick, Libby Klysz, Sian Murphy,
Tracy Routledge, Charlotte Otton, Tania Chambers OA

JULIA was created on Whadjuk Noongar boodja. We acknowledge elders past, present and emerging; and are grateful for their wisdom and stories (especially the women). Sovereignty was never ceded.

If the themes of this show have brought up feelings of trauma for you, please consider calling Lifeline Australia on 13 11 14 for assistance (available 24 hours).

JULIA received funds from Creative Partnerships Australia through the Australian Cultural Fund.

PRESENTED BY Steamworks Arts AND Feisty Dame Productions

CREATED BY Natalie Allen AND Sally Richardson



ABOUT THE SHOW

Julia Gillard was Australia's Prime Minister for 3 years and 3 days. She achieved the highest rate for passing legislation of any Prime Minister in Australia's history – 566 at a rate of 0.495 acts per day

—The Guardian, 28 June 2013

JULIA is created from source material drawn from the parliamentary record, newspaper, radio and related media reportage, social media, and wider public commentary on Australia's first female Prime Minister, Julia Gillard.

Never before in the history of this nation has its leader "been portrayed as someone who should be burned at the stake..."

—Sam Trenoweth

Her Prime Ministership evoked a form of media stalking and trial by an Australian public whipped up into a frenzy of 'poisonous hatred'. This interlude was regarded as a particular low point in political coverage and commentary. Arguably for the first time in Australian public life a Prime Minister was subject to a campaign of aggressive scrutiny and vilification, some have suggested 'pornification', where her presence, personae and manner were deemed to speak of her character. Gillard showed an unwillingness to conform to gendered expectations in either public or private life. By doing so, she confounded Australia's expectations about how a 'real' female Prime Minister should behave.

Gillard also received a steady stream of media coverage of every aspect of her appearance and manner: from her hair to her shoes, her earlobes to her buttocks; the tone of her voice and her demeanour.

We have taken exact phrases (and quotes) that have been written about her and re-framed this through the body of the performer, deconstructing and amplifying, adding both complexity and vulnerability to this portrait.

"...The ridiculing of women, their degradation and humiliation, the undermining of them via reference to their bodies, sexual practice and history, womanhood and appearance, has become so commonplace in a free-speaking society that even when such comments are directed to the freaking prime minister, they are dismissed as harmless fun...indicates just how deeply pervasive the hatred of women really burrows in this country.

—Clementine Ford, Bewitched and Bedevilled

Gillard's 14-minute speech delivered in parliamentary question time went viral, due to its international resonance from so many who identified with her experience of misogyny and sexism. Described as "a masterful, righteous take-down", that "tackled sexism head-on" (Chloe Angyl The Guardian, 2012) and regarded by recent public vote as the most "unforgettable moment in Australian political TV history" (The Guardian Australia, Feb 7, 2020). Her words have taken on a life and agency of their own, and it has been fascinating to unpack this historic event, regarded as a landmark moment for feminism in Australia, with millions of views world-wide.

The speech was "a cultural performance for the contemporary era: affective, embodied, resistant, challenging and accusatory – and again, its presentation within parliament offering, "a platform for a resistant feminist performance".

—Denise Varney

Gillard's final words of 'that' speech are: **"We are entitled to a better standard than this"**... and we are still... waiting... These are also the final words of our work. It is an offer, a call to arms, a determination to continue the work of naming and calling it, of refusing to be silenced and speaking out. It resonated in 2012 and continues to do so in 2021.

JULIA is created in three distinct sections, roughly following a time frame that moves from the past into the present moment. Solo performer **Natalie Allen** crafts, constructs and embodies a complex portrayal, shaping and framing her reading of Gillard (and of misogyny) through her body, her voice, and her choice of outfit and prop. She reviews, represents, reflects, recognises. She constructs, deconstructs and reconstructs, responding, revolting, and revisioning. She is re-membering Gillard, she is every woman, she is herself.

We dedicate JULIA to:

Our mothers and grandmothers, to the generations of women who have courageously advocated and fought for the rights we have today. We are grateful to them for their bravery, resilience and determination, that has given us a chance to speak and to be heard. We are all part of this collective story and we have a role to play and a job to do to raise awareness, to continue to fight for progress and change.

Gillard is also the springboard of what is a portrait of Natalie Allen; as dancer and performer, artist, storyteller and woman. We witness and experience her courage and bravery, vulnerability and humanity, the strength, power and voice that she is able to embody in this multifaceted solo work. It has been a gift to collaborate with her and this amazing team of independent artists. A solo work is never a 'solo' work, and we thank this outstanding company of artists, designers, producers and technicians who have collectively come together to realise this production.

A voice is a human gift; it should be cherished and used.... Powerlessness and silence go together.

—Margaret Atwood

