

STRANGE FRUIT TESTIMONY AND MEMORY IN JULIE DOWLING'S PORTRAITS





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FOREWORD

Dr Chris McAuliffe, Director, the Ian Potter Museum of Art

Julie Dowling's work forces us to confront an issue that plagues contemporary Australian art; the status of the portrait. Portraiture always provokes debate, especially around the time of the annual Archibald Prize (in which Dowling has been a finalist). It's often said that contemporary portraiture is too conventional in style or too concerned with celebrities. Dowling easily short-circuits the debate. Her portraits acknowledge artistic traditions but sparkle with the artist's unique invention too. She sidesteps celebrities, focussing instead on local heroes and the giants of family history.

Dowling's ability to navigate so skilfully through the depths of tradition and the shallow shoals of contemporary fashions is the sign of a remarkably self-possessed artist. That she does so, as Jeanette Hoorn argues in her catalogue essay, while also addressing the complexities of history, memory, politics and trauma adds significantly to the power of her work. Dowling strives to 'present the unrepresentable'; to make past experience concrete in the present, to allow us to see inner life beneath the surface of appearance, to grasp something of another person's culture and experience however different from our own.

We are very proud to present this first major survey exhibition of Julie Dowling's work. We have been able to do so because of Julie Dowling's generous cooperation and through the unstinting support of the artist's representative, Brigitte Braun, as well as thirty-five public and private lenders around Australia. We are extremely grateful too for the support of Sweeney Research for the production of this catalogue, a lasting record of this important exhibition.

Julie Dowling's paintings have been drawn together from seven states and territories and relocated to Melbourne. This physical translation is supported by the knowledge that our guest curator, Associate Professor Jeanette Hoorn, has brought to bear on the art. Her forceful essay shows another kind of skilful negotiation; we are given the ideas that we need to see the depth of the paintings but our emotions are given ample room to move also.



Self-portrait: Djeran 2006, 61 x 92 cm (cat. 60)

Warridah Melburra ngupi 2004, 150 x 120 cm (cat. 54)



STRANGE FRUIT: TESTIMONY AND MEMORY IN JULIE DOWLING'S PORTRAITS

Jeanette Hoorn

*Southern trees bear a strange fruit,
Blood on the leaves and blood at the root,
Black body swinging in the Southern breeze,
Strange fruit hanging from the poplar trees.*

*Pastoral scene of the gallant South,
The bulging eyes and the twisted mouth,
Scent of magnolia sweet and fresh,
And the sudden smell of burning flesh!
Here is the fruit for the crows to pluck,
For the rain to gather, for the wind to suck,
For the sun to rot, for a tree to drop,
Here is a strange and bitter crop.*

Billie Holiday, *Strange fruit*
(lyrics Abel Meeropol), 1939.¹

A painter from Western Australia with Badimaya ancestry on her maternal side, Julie Dowling has a voice as singular and distinctive as that of Billie Holiday in the 1930s when she sang her famous cry against racism, *Strange fruit*. Julie Dowling paints 'the blues'. She paints her country, her community and her immediate family, uncovering stories of tragedy and great beauty, of violence and compassion. Art school trained, her brilliant hybrid style draws on many sources but her dominant influence is the tradition of European portraiture, in particular the social realist portraiture of the last four centuries. Taking her lead from 'the greats' – artists she deeply admires, such as Rembrandt, Goya and Frida Kahlo – her canvases are redolent with sentiment driven by a passion to reveal the injustices of the past and to represent in paint the lives of the people who make up black communities in settler Australia.

Within her paintings a remarkable range of references draw on contemporary and ancient traditions as divergent as the dot and circle of Papunya and Yuendumu, the rock art of the Kimberley, imagery from popular South Asian art and the folk art of Black Madonnas. The principles of icon painting and mural art also have a strong impact on her style. She combines elements from all of these sources, infusing them with some of the formal qualities of surrealism and pop art as well as the graphic style of posters, calendars and post-cards, to create her own painterly social realist style. She is a dissident, an artist who some critics want to banish as she presents a parodic art that gently questions what it means to be an Australian today.

Dowling's political and social commentary bears witness to events in the present and the past which have hitherto remained hidden, creating for the spectator an uncomfortable relationship between art and ethics, and between story-telling and memory which interrupts contemporary understandings of the way things are. I read her art through the body of theory around testimony and witnessing that originally appears in the work of historians dealing with the trauma of the First World War, the Holocaust and the Vietnam War – theory that is now being used by a number of writers in relation to issues surrounding race. Dowling's paintings occupy a similar position to Toni Morrison's novels, which combine fiction with archive to produce a private/public history of Afro-America. Her project is auto-ethnographic and finds a ready comparison with that of artists in other media, such as Marlon Fuentes, who also work in auto-ethnographic styles.²

TESTIMONY, ART AND ETHICS

Dowling is sophisticated, urban and convent educated. She is a politically engaged artist whose pictures produce for the spectator an uncomfortable relationship between art and ethics and story-telling and memory that brings into question history itself.³ Psychoanalytic theory is a useful framework for understanding trauma, for within psychoanalysis, trauma occupies a bedrock position, the possible origin of all psychic states.⁴ Freud and Lacan say that the repressed always returns but that reality eludes the subject who lives in its grip. In the art of Julie Dowling, the repetitions and re-enactments of events constitute a type of personal and national drama for the artist.⁵ Psychoanalysis has a real place in understanding Dowling's paintings and this exhibition reads the art of Julie Dowling as a medium through which the traumatic experiences of the artist are repeatedly presented.

In the series entitled *Icon to a stolen child*, Dowling paints members of the Stolen Generations as black saints, paying homage to the many Indigenous Australians who, from the first years of the arrival of Europeans in Australia, were taken from their families and raised within the white community. Placed in foster homes, in orphanages and in missions, they now constitute what in Australia has become known as the Stolen Generations.⁶ In this cycle of some 150 paintings – ten are represented in this exhibition – Aboriginal subjects are represented in images that borrow both from the sacred tradition of icon painting and from popular culture. Dowling's suffering subjects transcend pain and are depicted in a state of grace. Her paintings relate absolutely to the paintings of Black Madonnas seen in many traditions. Indeed, they reveal a remarkable congruence of sacred iconography alongside popular religious art; for instance the highly decorative elements contained in the votive imagery of the Hindu calendar, or the Mexican retablo. The effect is strangely reminiscent of the posters of Hindu gods and goddesses seen in temples, shops and households in India.

The events represented in Dowling's pictures, although real, take place outside the framework of normative reality. Like the testimony of Holocaust victims, there is no causality in her work. Dowling does not explain or depict events in a conventional framework. She presents striking and powerful images that speak on behalf of a larger event. Trauma, as it is represented in these paintings, has no beginning, middle or end. There is no narrative structure that follows the rules of story-telling, and this absence of structure gives the work the character of 'otherness' which is such a strongly defining aspect of her postmodern oeuvre, and which endows the

pictures with a quality that places them outside of the strategies of closure. In *Bloodlines* (2003, p. 23), for example, Dowling, working in a highly realistic mode, presents a farmer and his young son, dressed in the uniform of the Australian squatter, about to begin the tasks of the day as they set to work with their black station hands. Nothing of consequence seems to happen in this picture, but the overall impression conveyed is a feeling of unease. The title of the painting alerts the viewer to the cause of the discomfort: the family's refusal to recognise their own mixed-race children among their workers.⁷

Julie Dowling, as a survivor herself, lives in a world of unresolved trauma, of events, both historical and present, that have no end and which as far as she is concerned, continue into the present. Dowling repeatedly returns to this iconography, reinforcing the uneasiness. But in this compulsion to revisit and rework through painting can be seen an affirmative response to violation: it presents the means through which the artist can transcend the orbit of her injury. Dowling creates agency for herself and her community through images which are off-key. They present a resemblance to all of their referents and a verisimilitude to none and so unsettle the viewer. Many of Julie Dowling's paintings produce meaning through oblique references. They uncover events in an historical past which, for a contemporary painter, are, in certain crucial ways, inaccessible. Rather than producing an overabundance of 'real' images which might document the violent past she seeks to uncover, Dowling has a postmodern suspicion of the possibility of producing an 'authentic' account of the past. She works more in the way identified famously by Frederick Jameson, through taking fragments and focussing on an absent past which 'hurts'.⁸

Like Billie Holiday's haunting song about the victims of race crimes in the American south, Dowling's paintings are a strange fruit that hangs in the trees of the Australian unconscious.⁹ Aesthetically they can be understood as distinctly uncanny. In his essay on the uncanny as an aesthetic dimension, Freud defines the uncanny as 'that class of the frightening which leads back to what is known of old and long familiar.'¹⁰ Dowling's art is permeated with uncanniness as it uncovers that which was previously hidden, bringing the private and public into collision, throwing the divine and the profane together and generally creating a sense of disturbance and disquiet in the unsuspecting viewer.



LEFT Icon to a stolen child: Fetish 1998, 40.5 x 27.5 cm (cat. 7)
RIGHT Icon to a stolen child: Fire 1998, 40.5 x 27.5 cm (cat. 8)



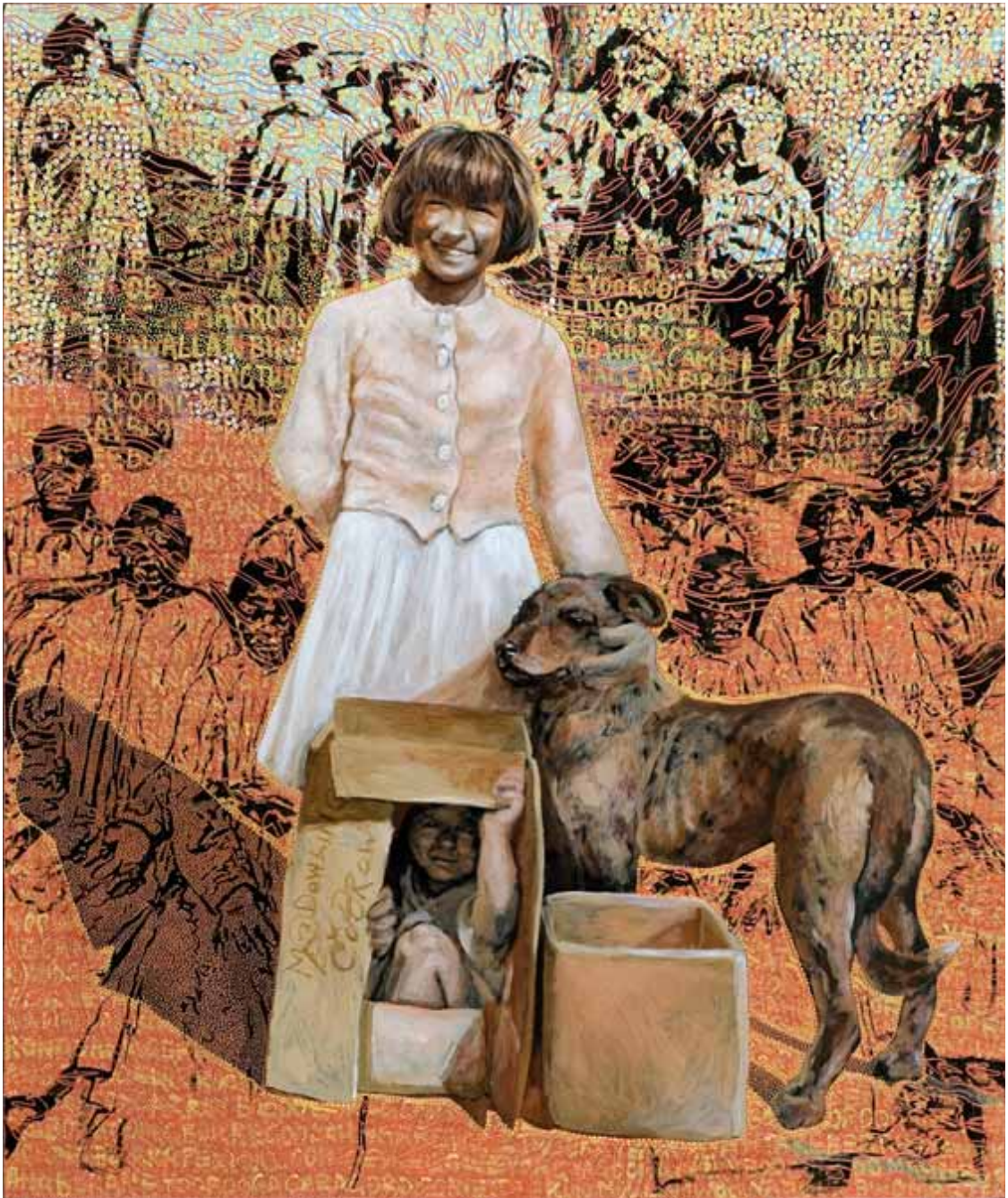
Melbin 1999, 120 x 100 cm (cat. 21)

ART AND CAPTIVITY: SAVAGE QUEENS

Dowling's portraits employ tools and strategies that relate directly to those of postcolonial anthropology and auto-ethnography.¹¹ She speaks as a colonised subject whose aim it is to represent herself and her community in a way that engages with colonialism on its own terms. She deliberately draws upon a mix of styles and traditions to produce uncanny effects in a manner resonant with that of a group of emerging artists working internationally in other media. In the films of Marlon Fuentes, a Filipino-American, there are clear parallels.¹² *Bontoc eulogy* traces the life of Fuentes's grandfather, Marcod, taken to St Louis from the Philippines for the World Fair of 1904. In Fuentes's film, the trope of melancholia, a theme that dominates many popular films about colonialism, is turned around. Like Fuentes's recreation of his grandfather, whose story is only partially known, Dowling draws upon the incomplete history of her great-great-grandmother Melbin, who was removed from the Paynes Find area in the mid-west region of Western Australia in 1879 and taken to England in 1881 where she was toured as a 'savage queen'.

In her large portrait *Melbin* (1999), Dowling restages her great-great-grandmother's remarkable history,¹³ in a manner akin to the recreation of Marcod's story in *Bontoc eulogy*. Like Fuentes, Dowling relies on the public archive and oral histories to recreate the narrative of her relative, so Melbin too is partly fictional. *Melbin* combines the traditions of academic painting with collage and pop art, as the artist attaches plastic beads to the highly finished surface of the portrait. Dowling's surface is a complex web of materials in a remarkable synthesis of colour, line and textures. Here we see her great-great-grandmother in a most uncanny image: dressed in full colonial costume. On her left wrist is a label, attached by a piece of twine, on which is written her name, 'Melbin', as though she were an item of luggage. Dowling based the portrait partly on information given by her grandmother Mollie, itself a combination of folklore and fact, in which the circumstances of Melbin's life are recounted.

Melbin's upper body is enclosed in a halo, a common feature of Dowling's portraits as the artist confers sacred status on her subject. This aspect of the composition also heightens the uncanny nature of the image as the mixture of styles and dress is juxtaposed with sacred references which destabilise the composition. Many layers of meaning are conveyed in this portrait of the woman who was toured as a 'savage queen'. Her portrait conveys the fate which befell her, and exposes the scandalous practice, so much a part of the traditions of the great exhibitions of the late nineteenth and early twentieth centuries, of placing human subjects on show.¹⁴ In a later painting, *Warridah Melburra ngupi* (2004, p. 4) Dowling restores Melbin to the bush. In an equally arresting composition, Dowling shows her great-great-grandmother in a *booka* (a kangaroo-skin cloak). 'She stands on a cold night, navigating by the stars to find water for her people. It is an imagined image of Melbin before white contact, painted in the heroic gestural style of Velasquez, Ingres and Goya.'¹⁵



ABOVE Tigermoth 2001, 120 x 100 cm (cat. 34)
 RIGHT Veronica, Pat and Tigermoth in Coorow, 1959. Photograph: Mollie Latham



PHOTOGRAPHS AS AIDE-MÉMOIRES

Family photographs function as *aide-mémoires* to help retrieve Julie Dowling's lost history. Family occupies a central place in Aboriginal communities, a point Anna Haebich, distinguished historian of Aboriginal history, has argued:

*Overlapping circles of extended family lie at the heart of the lives of most Aboriginal Australians. Networks of family relationships determine day-to-day activities and shape the course of destinies. From an early age Aboriginal Australians learn who belongs to whom, where they come from and how they should behave across a wide universe of kin. These are highly valued and integral components of Aboriginal cultural knowledge. And yet, these same familial systems have been the site of repeated attacks by successive waves of Australian Governments, tearing at the very heart of Aboriginal life.*¹⁶

The circumstances that formed her family's life and history are the strongest force propelling Julie Dowling to paint. Central to this process are photographs from family albums. These are frequent images in her paintings, sometimes structuring the composition. *Veronica*, *Tigermoth*, *Money – before pension day* and *The savages* were all generated from family photographs. Like Roland Barthes, Dowling wants to make the photograph speak. Using snaps taken in childhood, the artist wishes to remember the lives of the subjects in the context of the everyday. Barthes was in mourning for his mother when he wrote *Camera lucida*. He used a photograph of her as a child to sustain him during his period of loss. He wrote: "Not a just image, just an image", Godard

says. But my grief wanted a just image, an image which would be both justice and accuracy – *justesse*: just an image, but a just image. Such for me was the Winter Garden Photograph.¹⁷ Julie Dowling uses photographs of her family to make a 'just image'. These are the wounds of her melancholia. This is the real, played out again and again. *Tigermoth* (2001) is based on a childhood photograph of her mother. Veronica is represented as a carefree young girl with the accoutrements of her youth: a cubby-house containing her sister, and the family pet, Tigermoth. Tigermoth was Dowling's great-grandmother's last kangaroo dog and was old when Veronica came to Coorow to live with her mother Mollie. *Tigermoth*, the artist has stated, 'shows the transition, within my own family, from being able to feed themselves with hunting and gathering to the welfare system'.¹⁸

Most European Australians take their family history for granted. They have no need to trace it because it is self-evident. But for many Aboriginal people their family history resembles that of a people living in a war zone: fractured, incomplete and dispersed. As Henrietta Fourmile has pointed out, for many Aboriginal people, the only existing photographs of deceased family members are contained in public collections. The State has made the private lives of their relatives an object of study while they themselves have not even a photograph in their possession with which to remember them privately.¹⁹

BELOW *Jesus loves Mollie* 1996, 73 x 125 cm (cat. 1)

RIGHT Mollie Latham aged seventeen in the grounds of St Vincent's Foundling Home, Perth, c. 1935. Photographer unknown



THE GRAND MATRIARCHS

Dowling's grandmother Mollie Latham is the subject of an extended cycle of paintings in the artist's oeuvre. In the painting *Jesus loves Mollie* (1996, p. 11), her grandmother is seated in the right foreground. She is recovering from the stroke that she suffered in 1993. Her body is surrounded by an aura. In the left foreground is Mollie as a young woman dressed in a white frock. This vignette is taken from a photograph of Mollie in the artist's collection in which she appears as a smiling young girl with a statue of the virgin. The words of a well-known children's hymn, *Jesus loves me*, are inscribed at the centre of the canvas.

Mary (2001) shows her great-grandmother, the daughter of Melbin and Edward and the mother of Mollie, as a young girl working in the pastoral industry in the Gascoyne area of Western Australia. *Mary* presents a proud and beautiful figure. Accompanied by a dingo – Australia's wild dog – she has caught a goanna for food, or 'bush-tucker'. The painting is reminiscent of representations of Diana the huntress or of Mary Magdalene in the wilderness. The

artist drew inspiration from Murillo's *The Esquilache immaculate conception* (1652) from which the picture takes its baroque atmosphere.²⁰ This fine painting, overlaid with references to Western mythical and religious traditions, renders the familiar unfamiliar, endowing the painting with a haunting uncanniness. Aboriginal people were among the most efficient and expert workers in the pastoral industry, providing some of the best shearers and shepherds. Their role as pastoral workers has not been recognised in the national history, which celebrates Anglo-Celtic labour. Many Australians are not aware that historically, Aboriginal people worked in a wide range of occupations in the pastoral industry. *Jillaroo* (2001, p. 30) and *Jacky-Jacky* (2001, p. 22) represent Aboriginal people of the Gascoyne as shearers and boundary riders, while *Biddy the midwife* (2003, p. 29) pays homage to the unrecognised black midwives of the outback who worked side by side with white nurses.

Aunties with cards 1999, 100 x 120 cm (cat. 16)



Mary 2001, 150 x 120 cm (cat. 31)



Her father's servant (1999, p. 37) is a *tableau de mode* in the style of Thomas Rowlandson. Here an outback family is seated at the dinner table. The facial features and bodies of the figures are grotesque parodies of social grace. Dowling's palette is high-keyed, with the drapery dominated by the turquoise blue of the women's dresses. This is a portrait of Edward Oliver, who married following Melbin's departure, and his new wife. In the centre of the composition, represented as the young Aboriginal maid, is Dowling's great-grandmother Mary, who became a servant in her father's house.

Painted in the same year is a satirical group portrait, produced in a more light-hearted vein. *Aunties with cards* (1999, p. 12) is a celebration of the human spirit. Among Dowling's family, these formidable matriarchs are unbeaten. Black euchre, two-hand stud and poker, the artist recalls, were played in the last three hours of daylight on the verandah. Tea and lemon shortbreads were served. Occasionally the games went on for longer – the record among the aunties is four days.²¹ This painting is produced in the neo-realist style, which Dowling developed in the late nineties. The features of the figures are exaggerated and the perspective is skewed to give the impression of a cramped interior space. It has something of Van Gogh's *Potato eaters*, and shares the thick impasto and dark palette of that painting. In *Aunties with cards* the artist has produced an outstanding composition based on a classic formula to display her surpassing talent for what commentators from classical antiquity onwards have looked for in great art: namely *inventione*.

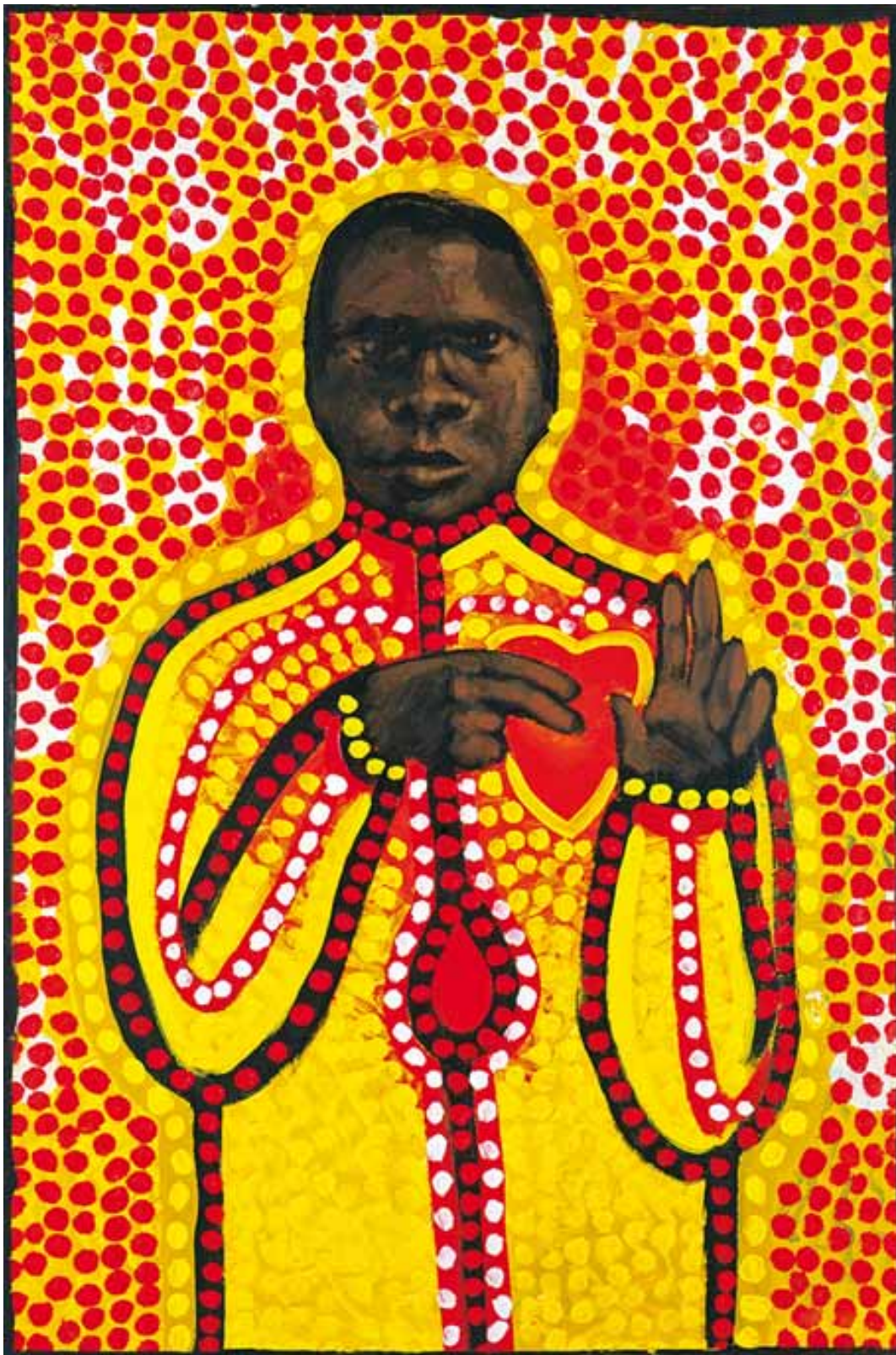
BLACK SAINTS

Repetition and mimesis are also central features of Dowling's oeuvre as she reiterates certain motifs and themes in a manner that is clearly strategic. In the *Icon to a stolen child* cycle for example, a portrait of a black face, realistically rendered, is surrounded by an abstract, colourful, geometric composition that often includes beading and plastic. By representing, over and again, the anguished faces of her community in these highly finished and decorative compositions, her work has the effect of bearing witness. These figures resemble the images of saints in the work of Greek or Russian icon painters, their expressions signifying suffering but also transcendence. They produce a most uncanny impression. In this heterogeneous blend of artistic traditions the language of high art meets popular culture, producing a powerfully hybrid effect.

Dowling infuses her work with religious references as she documents the impact of the missions and churches on the lives of Aboriginal people. All the saints in her pictures are black in a nice reversal of the sacred history that formed a central part of her childhood in which saints were always white. The faces of Dowling's saints are also full of courage and grace. By using the conventions of icon painting in a local setting, Dowling creates an uncanny and strangely evocative effect. In this series the artist returns time and again to her disenfranchised countrymen and women, to the fate of those who were taken away, to the victims of a racist law and order system, to her grandmothers whose culture was destroyed.

Her cycle of black saints shows that this is how it was, and that this is how it still is. Her canvases are court-rooms in which she bears witness. They are documents that entrap the artist and the viewer, that cannot speak of the traumas they represent. Instead they repeat them, searching for a way to externalise the events, away from those who suffer and those who survive. There is no intrusive manipulation of documentary truth, no figuring of actual traumatic events, but, instead, a representation of the transcendence that these events have produced. In *Icon to a stolen child: Blood* (1998), a black face surrounded by a bright red circular lace pattern recalls Frida Kahlo's self-portraits. This face also appears on a field of ochres and browns, suggesting the configurations of bark painting, but here it stands in a sea of blood red, representing the life of the saint here portrayed. This uncanny imagery provokes the viewer to contemplate the meaning of conventional religious iconography and compassion as it calls on the viewer to feel the pain the artist experiences.

St John Pat 1996, 91 x 61 cm (cat. 2)





The ungrateful 1999, 100 x 120 cm (cat. 26)

CIVILISING MISSIONS

The history of missions, particularly those of the Roman Catholic Church, is central to the story of white settlement in Western Australia and is powerfully and broadly represented in Julie Dowling's growing oeuvre. Following the failure of the Anglican and Wesleyan missions established in the 1840s, the Catholic Church had the field to itself in Western Australia. The Spanish Benedictine monastery headed by Bishop Salvado at New Norcia became one of the most successful missions in the history of Catholicism. From the late nineteenth century the Church worked in tandem with the State to implement legislation governing the lives of Aboriginal people. In 1905, the West Australian Parliament passed the *Aborigines Act*, empowering the State to regulate the employment and sexual lives of Aboriginal people and to institutionalise mixed-race children. The Chief Protector of Aborigines became the legal guardian of all Aboriginal children up to the age of sixteen. In 1936 the

age limit was extended to twenty-one, a step which had profound consequences for Aboriginal people and one which was not taken in other Australian states. As Anna Haebich and others have argued, this ensured a more extreme seclusion and segregation of Aboriginal people from the white community than occurred elsewhere in Australia.²²

In Dowling's widely reproduced painting, *The ungrateful* (1999), a young white woman sits surrounded by her adopted Aboriginal children for a family portrait, all dressed in their Sunday best. The expressions and body language of this multiracial family belie, in a very subtle manner, the impression of a close family that such portraits are supposed to convey. There is almost nothing to signify trouble except the slightly stiff comportment of the figures and an absence of any sense of camaraderie between them. This is a Stolen Generations family, whose members have been forced together by the Church and the State and in which no one is happy.

It is still the case that Indigenous people cannot rely on the good offices of the State when they are in trouble with the police in Australia. The failure of the state in its duty of care is reflected in the fact that Indigenous people continue to die in custody in Australia. This is the subject of Dowling's picture *St John Pat* (1996, p. 15), a composition in which a saintly figure dressed in clerical robes makes the sign of the cross with one hand and points to his heart with the other. The heart is represented in broad brush-strokes and appears as an abstract rendition of the bleeding heart seen in popular sacred images. The palette is red, orange, yellow and black, the traditional colours of Aboriginal Australia and of the black flag. The figure is delineated in bold brush-strokes and the background is painted in the dots of Papunya Tula.

The painting is a tribute to John Pat, an Aboriginal man who died in custody in the Broome 'lock-up' in 1983 after he assisted a friend who was being arrested by the police. In the painting John Pat has been beatified. He points to his heart in the classic gesture of the saint in a way that is both ironic and intended as a commemorative gesture. His body merges seamlessly with the groundwork of the painting, presenting an uncanny melding of the victim's earthly body with the spirit of Aboriginal Australia.²³

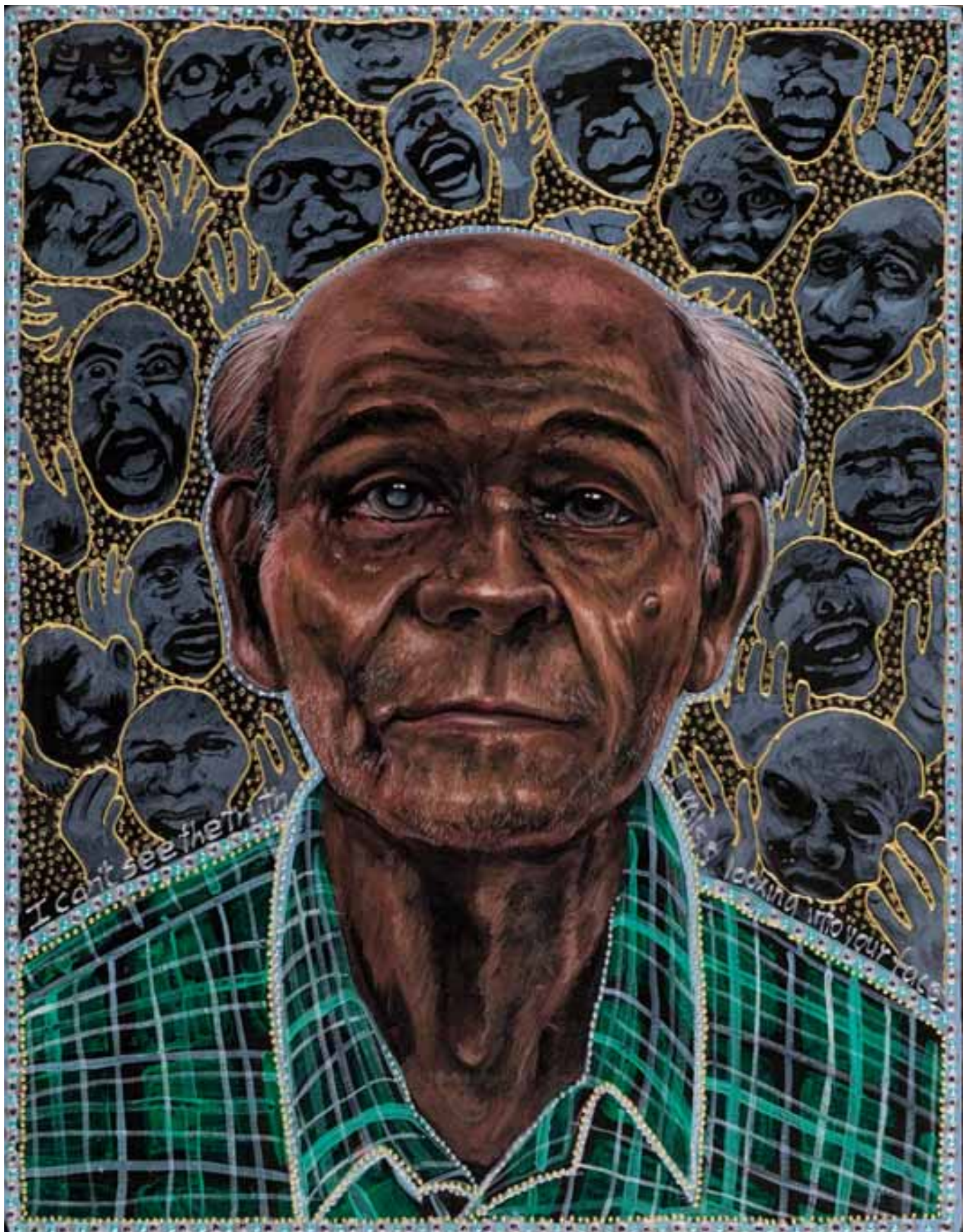
Julie Dowling's paintings are magnificent works of art that combine archival material, oral and family histories with a spiritual and fantastic dimension that produces a whole new genre of portraiture. Her work reconfigures the meaning of *Strange fruit* in a unique and powerful way that reminds us of the trouble that is at the heart of the dream of pastoral Australia.²⁴

ENDNOTES

- 1 David Margolick, *Strange fruit, Billie Holiday, café society and an early cry for civil rights*, Payback Press, London, 2001.
- 2 Mary Louise Pratt, *Imperial eyes: travel writing and transculturation*, Routledge, London & New York, 1992.
- 3 In the *Federation series* (2001) in the National Gallery of Victoria, the artist has produced a cycle of paintings to 'commemorate Federation' (the federation of the Australian states into the Commonwealth of Australia in 1901). In a series of canvases, each one representing a particular decade, a 'black' history of the twentieth century is presented.
- 4 Juliet Mitchell, 'Trauma, recognition, and the place of language', *Diacritics*, vol. 28, no. 4, pp. 121–33.
- 5 Shoshana Felman & Dori Laub, *Testimony, crises of witnessing in literature, psychoanalysis and history*, Routledge, London & New York, 1992, pp. 68–9.
- 6 There is a substantial literature on the Stolen Generations. A useful introduction is Peter Read's *A rape of the soul so profound: the return of the Stolen Generation*, Allen & Unwin, Sydney, 1999.
- 7 Many of Dowling's paintings are accompanied by artist's statements. See <<http://www.artplace.com.au>>.
- 8 See Linda Williams, 'Mirrors without memories: truth, history and "The thin blue line"', *Documenting the documentary: close readings of documentary film and video*, Barry Keith Grant & Jeanette Sloniowski, Wayne State University Press, Detroit, 1998, pp. 379–96.
- 9 Nicholas Roeg's film *Walkabout* (1971) has a powerful scene at the end of the film in which David Gulpilil's character is seen hanging inert in a mango tree in the outback.
- 10 Sigmund Freud, *On art and literature*, vol. 4, the Pelican Freud Library, Penguin, London, 1985, p. 340.
- 11 Mary Louise Pratt, *Imperial eyes, travel writing and transculturation*, Routledge, London & New York, 1992.
- 12 Jeanette Hoorn, 'Captivity, melancholia and diaspora in Marlon Fuentes' "Bontoc eulogy": revisiting "Meet me in St Louis"', in B Creed & J Hoorn (eds), *Bodytrade: captivity, cannibalism and colonialism in the Pacific*, Pluto Press, Annandale, NSW, 2001, pp. 195–207.
- 13 Jeanette Hoorn, 'Julie Dowling's "Melbin" and the captivity narrative in Australia', *Australian cultural history*, vol. 23, 2004, pp. 201–12.
- 14 For a discussion of the touring of Inuit people in the United States in the early twentieth century, see Shari M Huhndorf, 'Nanook and his contemporaries: imagining Eskimos in American culture, 1897–1922', *Critical Inquiry*, no. 27, 2000, pp. 122–48.
- 15 Artist's statement. See <<http://www.artplace.com.au>>.
- 16 Anna Haebich, *Broken circles: fragmenting Indigenous families 1800–2000*, Fremantle Arts Centre Press, WA, 2000.
- 17 Roland Barthes, *Camera lucida: reflections on photography*, Fontana, London, 1982, p. 70.
- 18 Artist's statement. See <<http://www.artplace.com.au>>.
- 19 Henrietta Fourmile has written widely on the issues of ownership of cultural property in Australia. See for example, 'Aboriginal heritage legislation and self determination', *Australian-Canadian Studies*, nos 1–2, vol. 7, 1989, pp. 45–61.
- 20 Artist's statement. See <<http://www.artplace.com.au>>.
- 21 Artist's statement.
- 22 Anna Haebich, *Broken circles: fragmenting Indigenous families 1800–2000*, Fremantle Arts Centre Press, WA, 2000, p. 187.
- 23 Artist's statement, 1996. See <<http://www.artplace.com.au>>.
- 24 Some of the arguments presented here have been published in my article, 'Julie Dowling's "Strange fruit": Testimony and the uncanny in contemporary Australian painting', *Third Text*, vol. 19, no. 3, 2005, pp. 283–96.

PLATES

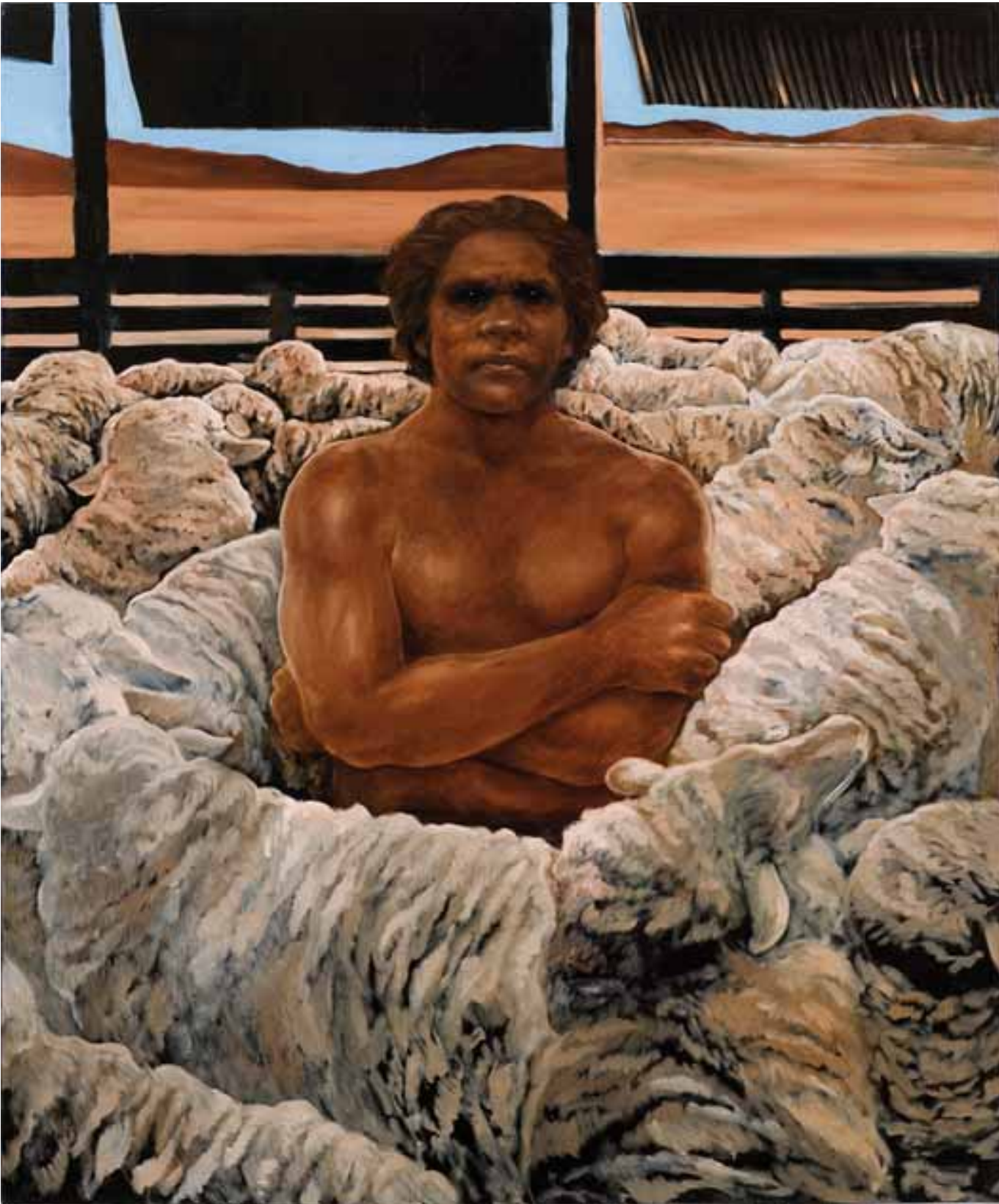
George: The blind (from the series 'Family') 1999, 46 x 35 cm (cat. 18)



BELOW The savages 2005, 120 x 150 cm (cat. 56)
RIGHT Veronica 2005, 142 x 91 cm (cat. 57)







LEFT Jacky-Jacky 2001, 120 x 100 cm (cat. 29)

BELOW Bloodlines 2003, 120 x 150 cm (cat. 39)





ABOVE *The Mrs ...* 2001, 100 x 120 cm (cat. 32)

RIGHT *Self-portrait: Black bird* 2002, 120 x 100 cm (cat. 37)







LEFT Henry 2002, 120 x 100 cm (cat. 35)

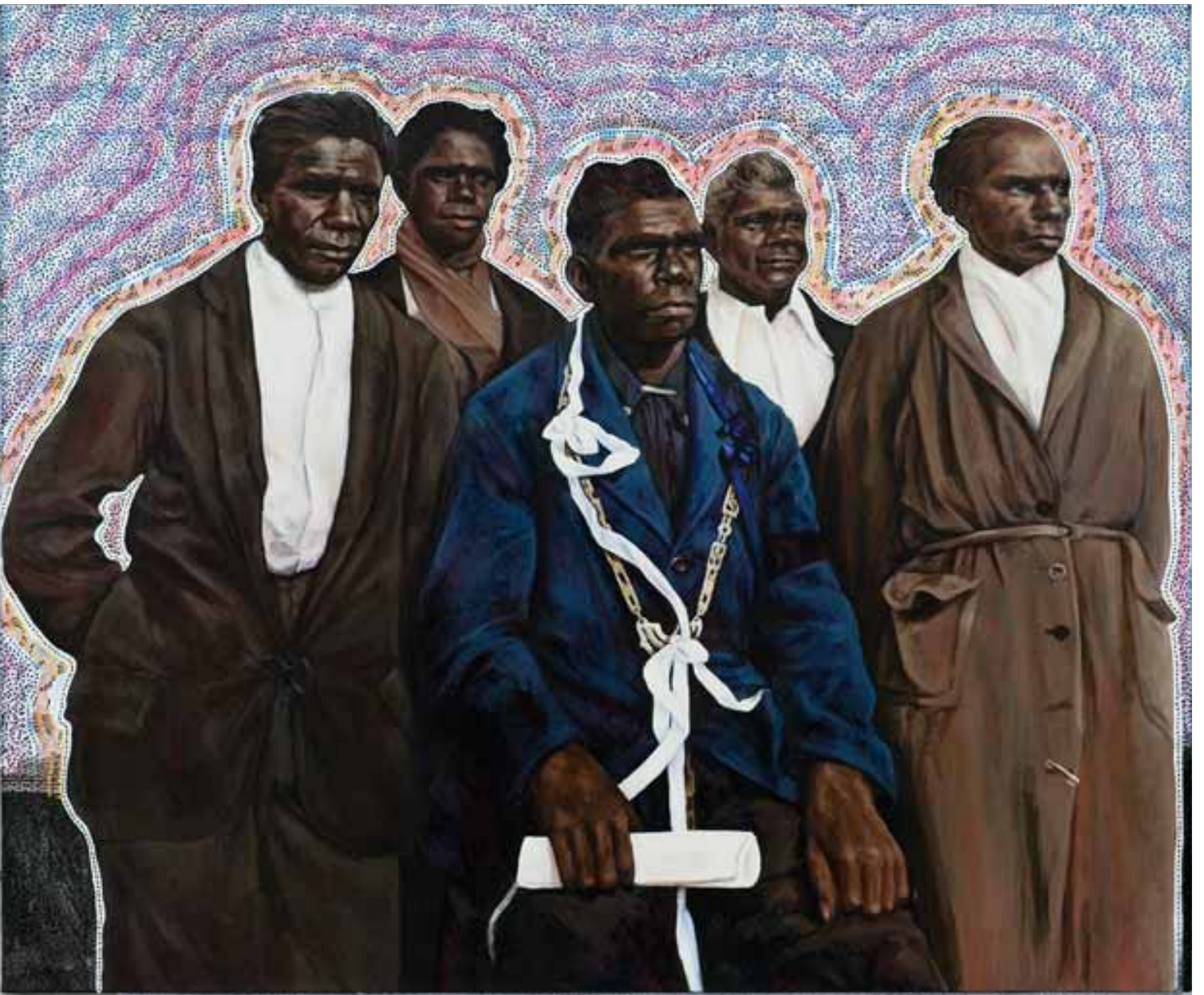
BELOW Bidy the midwife 2003, 60 x 40 cm (cat. 38)





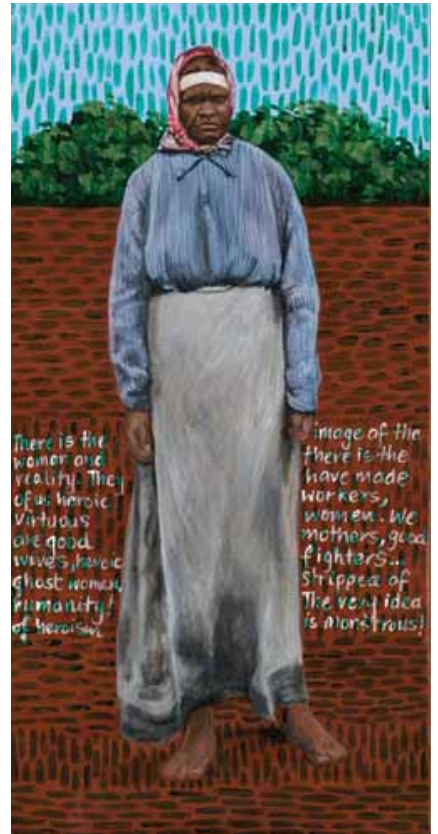
Jillaroo 2001, 100 x 120 cm (cat. 30)

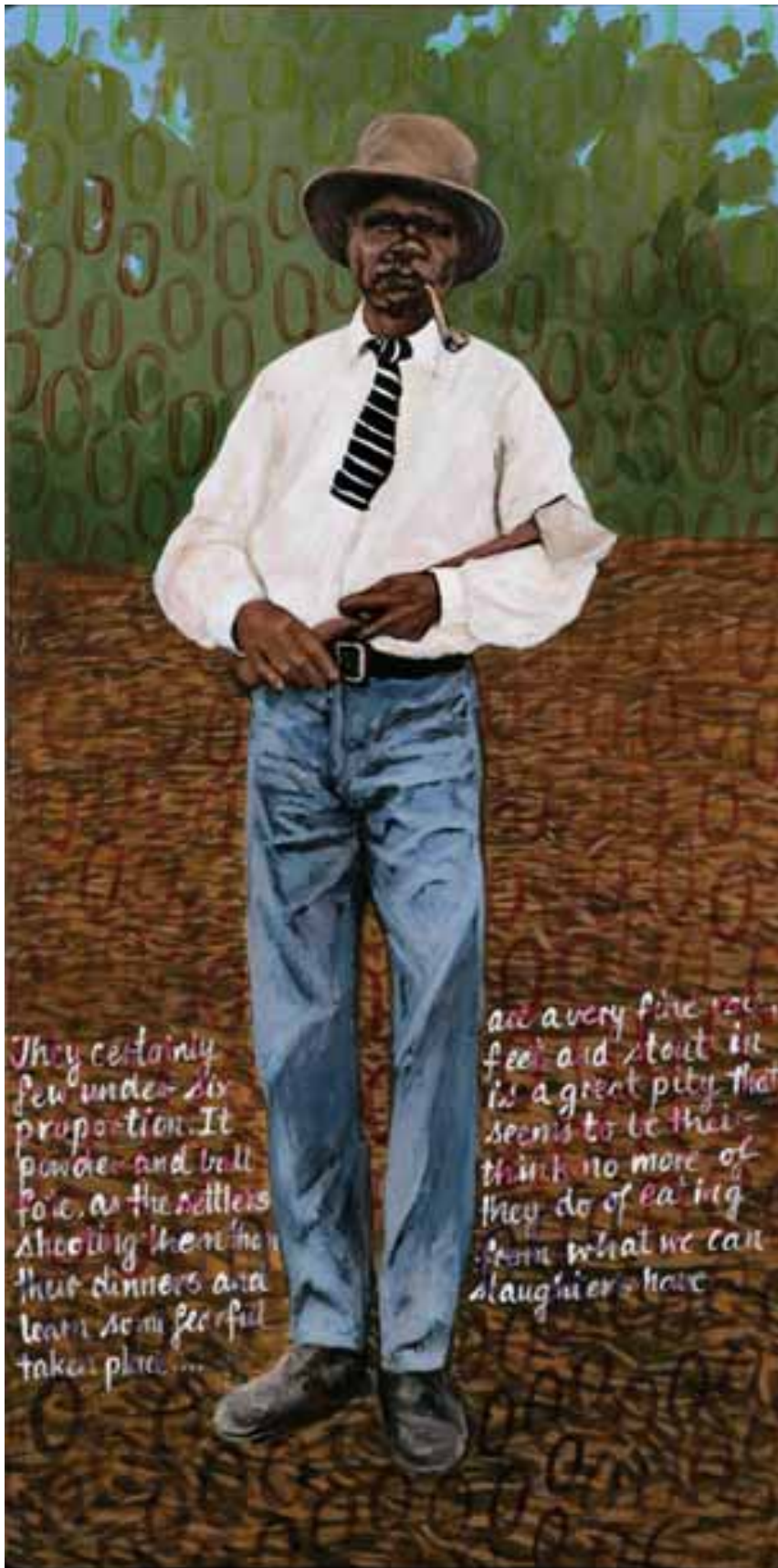
The citizen king 2004, 100 x 120 cm (cat. 42)



LEFT TO RIGHT

- I object no. 2 2004, 60 x 30 cm (cat. 45)
- I object no. 3 2004, 60 x 30 cm (cat. 46)
- I object no. 10 2004, 60 x 30 cm (cat. 53)
- I object no. 4 2004, 60 x 30 cm (cat. 47)



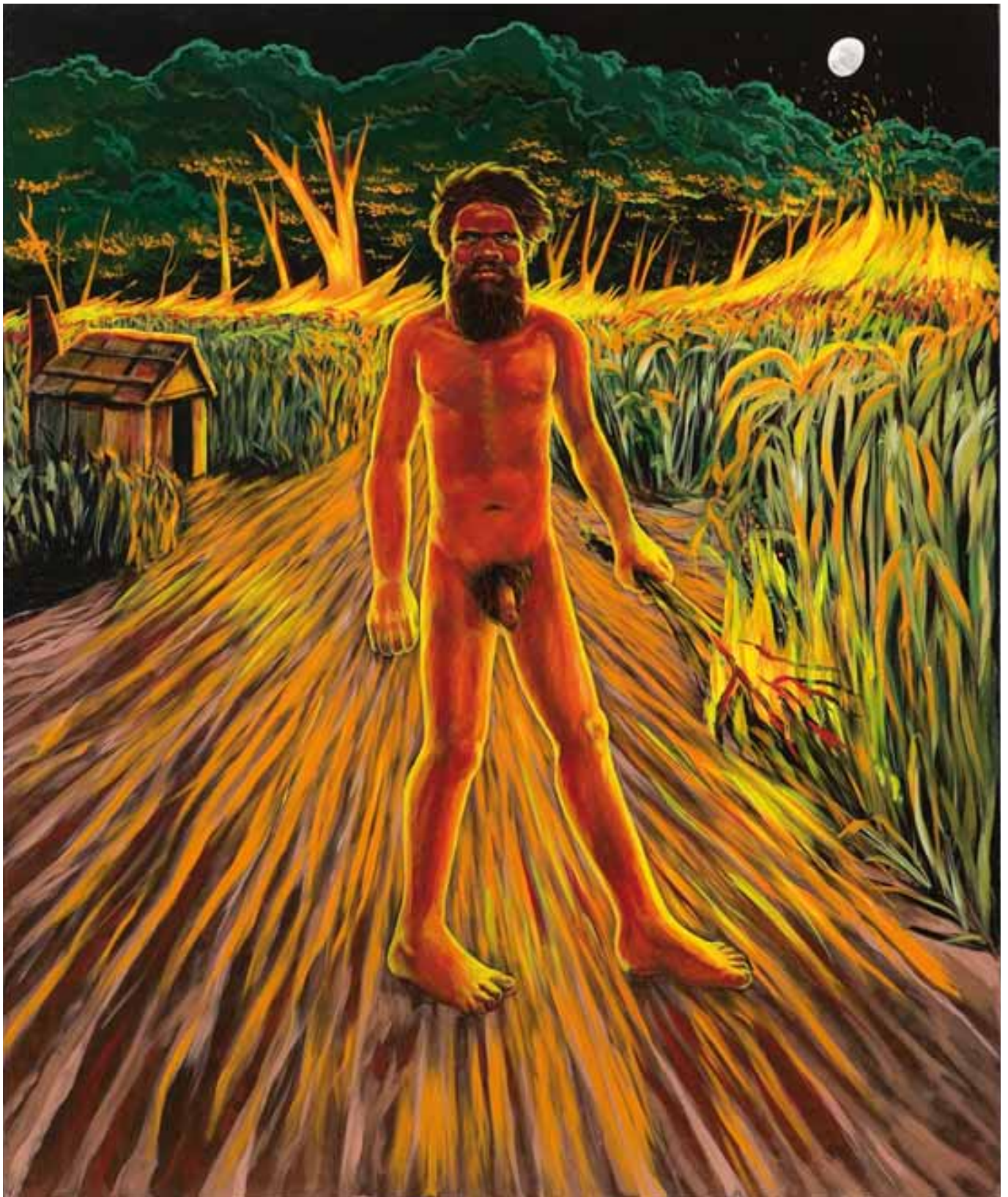


They certainly
few under six
proportion. It
powder and ball
foie, as the settlers
shooting them then
their dinners and
learn some fearful
taken place...

are a very fine you,
feel and stout in
is a great pity that
seems to be their
think no more of
they do of eating
from what we can
slaughter have

Her father's servant 1999, 100 x 120 cm (cat. 19)





Pemuluwuy 2006, 120 x 100 cm (cat. 59)



LEFT Yagan 2006, 150 x 200 cm (cat. 61)

BELOW Bungaree 2006, 120 x 100 cm (cat. 58)



JULIE DOWLING: BIOGRAPHY AND BIBLIOGRAPHY



Carol (front left) and Julie Dowling with their aunt Liz (left) and mother Veronica in the backyard at their grandmother Mollie's house, Perth, 1970. Photograph: Mollie Latham

BIOGRAPHY

Badimaya. Born Perth 1969, lives Perth

STUDIES

- 1995 Associate Diploma in Visual Arts Management, Central Metropolitan College of TAFE, Perth
- 1992 Bachelor of Fine Art, Curtin University of Technology, Perth
- 1989 Diploma of Fine Art, Claremont School of Art, Perth

SELECTED SOLO EXHIBITIONS

- 2006 *Contrary marban (magic)*, Caruana & Reid Fine Art, Sydney
- Nidja widi (This is wild)*, Brigitte Braun Art Dealer, Melbourne
- Widi boornoo (Wild message)*, Brigitte Braun Art Dealer at fortyfivedownstairs, Melbourne
- 2005 *Marban, unna?*, Galerie Seippel, Cologne, Germany
- Winyarn budjarri (Sorry birth): birth's end*, Brigitte Braun Art Dealer at fortyfivedownstairs, Melbourne
- 2004 *Warridah sovereignty*, Artplace, Perth
- 2003 *... Yes, Boss!*, Artplace, Perth
- 2002 *... big womanhead ...*, Artplace, Perth
- 2001 *Melbin*, Span Galleries, Melbourne
- 2000 *Julie Dowling*, Artplace, Perth
- 1999 *Festival of Perth*, Artplace
- Julie Dowling*, Adelaide Festival Centre
- 1996 *Julie Dowling*, Artplace, Perth
- 1995 *Secrets about being strong*, Fremantle Arts Centre, Western Australia

SELECTED GROUP EXHIBITIONS

- 2006 *Dreaming their way*, National Museum of Women in the Arts, Washington, US
Land marks: Indigenous art in the National Gallery of Victoria, the Ian Potter Centre: NGV Australia, Melbourne
Prism: contemporary Australian art, Bridgestone Museum of Art, Tokyo
Right here, right now, National Gallery of Australia, Canberra
Stories: country, spirit, knowledge and politics, Lake Macquarie City Art Gallery, New South Wales
Sub-terrain, Perth Institute of Contemporary Arts
- 2005 *Australië, het land en de mensen*, Rijksmuseum voor Volkenkunde, Leiden, Holland
Dancelines: Contemporary Indigenous art inspired by Bangarra Dance Theatre, George Adams Gallery, Melbourne
The human image by Indigenous and non-Indigenous artists, University of Virginia, US
22nd Telstra National Aboriginal and Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory, Darwin, and tour
- 2004 *Colour power: Aboriginal art post 1984*, the Ian Potter Centre: NGV Australia, Melbourne, and tour
Holy holy holy, Adelaide Bank 2004 Festival of Arts, Flinders University City Gallery, Adelaide, and tour
Spirit & vision – Aboriginal art, Sammlung Essl, Vienna
21st Telstra National Aboriginal and Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory, Darwin, and tour
Terra alterius: land of another, Ivan Dougherty Gallery, the University of New South Wales, Sydney
- 2003 *Art Australia*, Kulturstiftung Schloss Agathenburg, Germany, and tour
Heat, Noosa Regional Gallery, Queensland
Native title business, National Museum of Australia, Canberra, and tour
Places that name us. RAKA Award: contemporary Indigenous visual arts #3, the Ian Potter Museum of Art, the University of Melbourne
The Portia Geach Memorial Award, SH Ervin Gallery, Sydney
Synergies, Drill Hall Gallery, Australian National University, Canberra
20th Telstra National Aboriginal and Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory, Darwin, and tour
- 2002 *Archibald Portrait Prize*, Art Gallery of New South Wales, Sydney, and tour
It's a beautiful day. New painting in Australia: 2, the Ian Potter Museum of Art, the University of Melbourne, and Art Gallery of New South Wales, Sydney
Love your work, Fremantle Arts Centre, Western Australia
19th Telstra National Aboriginal and Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory, Darwin, and tour
Urban blackness, Noosa Regional Gallery, Queensland
- 2001 *Archibald Portrait Prize*, Art Gallery of New South Wales, Sydney, and tour
The Blake Prize for Religious Art, SH Ervin Gallery, Sydney, and tour
Bunbury Biennale, Western Australia
City of Joondalup Invitation Art Award, Western Australia
Federation, National Gallery of Australia, Canberra, and tour
Mine own executioner, Mundaring Arts Centre, Western Australia
Spirit country, Melbourne Museum
18th Telstra National Aboriginal and Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory, Darwin, and tour
- 2000 *Across: Indigenous art and culture*, Canberra School of Art Gallery, Australian National University, and tour
Beyond the pale, Adelaide Biennial of Australian Art, Art Gallery of South Australia
Doug Moran National Portrait Prize, State Library of New South Wales, Sydney, and tour
Mandorla Art Award, the Moores Building, Fremantle, Western Australia
Mum Shirl – The sacred trust of memory tribute exhibition, Boomalli Aboriginal Artists Co-operative, Sydney
Side by side, Art Gallery of Western Australia, Perth
17th Telstra National Aboriginal and Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory, Darwin, and tour
- 1999 *Aboriginal Kunst aus West Australien*, Galerie Gaswerk, Schwabach, Germany
Ceremony, identity and community, South African National Gallery, Capetown
Generations: the stolen years of fighters and singers, Lawrence Wilson Art Gallery, the University of Western Australia, Perth
16th National Aboriginal and Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory, Darwin, and tour
People, places, past-times: challenging perspectives of Ipswich, Global Arts Link, Ipswich, Queensland
- 1998 *Ceremony, identity and community*, Flinders University Art Museum, Adelaide
The Kate Challis RAKA Award, the Ian Potter Museum of Art, the University of Melbourne
Landscape, Charles Sturt University, Bathurst, New South Wales
15th National Aboriginal and Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory, Darwin, and tour
- 1997 *Daughters of the dreaming: sisters together strong*, Art Gallery of Western Australia, Perth
Gallery Gabrielle Pizzi at Art Cologne, Germany
- 1996 *HJ Wedge and Julie Dowling*, Gallery Gabrielle Pizzi, Melbourne
Out of Australia, Perth Institute of Contemporary Arts
Wijay na ...?, 24HR Art, Darwin
- 1995 *Bur-ran-gur-ang (court out) – women and the law*, Lawrence Wilson Art Gallery, the University of Western Australia, Perth
11th National Aboriginal and Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory, Darwin
On a mission, Boomalli Aboriginal Artists Co-operative, Sydney
Urban belonging: the raw edge, Art Gallery of Western Australia, Perth
- 1994 *Small spaces*, Galerie Düsseldorf, Perth
- 1993 *Hatched national graduate show*, Perth Institute of Contemporary Arts

GRANTS, AWARDS AND RESIDENCIES

- 2006 Fellowship, Aboriginal and Torres Strait Islander Arts Board, Australia Council
Honorary Doctorate in Literature, Murdoch University, Perth
- 2001 People's choice award, Telstra National Aboriginal and Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory, Darwin
- 2000 Mandorla Art Award, Mandorla Centre of Inner Peace, Perth
Painting award, 17th Telstra National Aboriginal and Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory, Darwin
- 1998 Grant, Aboriginal and Torres Strait Islander Arts Board, Australia Council
Studio residency, Curtin University of Technology, Perth
- 1995 Grant, Visual Arts Board, Australia Council

SELECTED COLLECTIONS

Adelaide Festival Centre
Art Gallery of South Australia, Adelaide
Art Gallery of Western Australia, Perth
Artbank
Banyule City Council, Victoria
Charles Sturt University, New South Wales
City of Bunbury, Western Australia
City of Joondalup, Western Australia
City of Wanneroo, Western Australia
Curtin University of Technology, Perth
Edith Cowan University, Perth
Flinders University, Adelaide
The Kelton Foundation, California
Kerry Stokes Collection, Perth
King Edward Memorial Hospital for Women, Perth
Murdoch University, Perth
Museum and Art Gallery of the Northern Territory, Darwin
Museum of Western Australia, Perth
National Gallery of Australia, Canberra
National Gallery of Victoria, Melbourne
National Native Title Tribunal, Sydney
New Norcia Monastery, Western Australia
Reconciliation Council of Australia, Canberra
Royal Perth Hospital
Town of Vincent, Western Australia
University of Southern Queensland, Toowoomba
The University of Western Australia, Perth

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Woldendorp, R & J Stringer, *Western Australian artists in residence*, Sandpiper Press, Perth, 1995.

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———'Unfinished business', *Warridah sovereignty*, Artplace, Perth, 2003.
———'We are bosses ourselves', ... *Yes, Boss!*, Artplace, Perth, 2003.
———'Moorditj djurapin (Strong love)', *Winyarn budjarri (Sorry birth): birth's end*, Brigitte Braun Art Dealer, Melbourne, 2005.
———'Bal goort gootun gunyuing (Her heart has broken)', *Widi boorno (Wild message)*, Brigitte Braun Art Dealer, Melbourne, 2006.
Pedersen, A, *Bur-ran-gur-ang (court out) – women and the law*, Lawrence Wilson Art Gallery, the University of Western Australia, Perth, 1995.
Radok, S (ed.), *Holy holy holy*, Flinders University, Adelaide, 2004.
Seippel, R (ed.), *Art Australia: zeitgenössische Kunst*, Kulturstiftung Schloss Agathenburg, Germany, 2003.
Starr, B, 'New orbits in Australian painting', *It's a beautiful day. New painting in Australia: 2*, Art Gallery of New South Wales, Sydney, 2002.
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JOURNAL AND MAGAZINE ARTICLES AND REVIEWS

Bolt, B, 'Inside the visible', *RealTime*, April 1997.
Herriman, A, 'An urban Aboriginal artist and her sense of family', *Periphery*, no. 28, 1996.
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———'Julie Dowling's "Strange fruit": Testimony and the uncanny in contemporary Australian painting', *Third Text*, vol. 19, no. 3, 2005.
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Laurie, V, 'Sisters act', *The Bulletin*, November 1996.
 McGrath, J, 'Honest dialogue', *The Western Review*, August 1996.
 ———'Strengthening the bonds', *The Western Review*, March 1997.
 ———'Butcher Chere! Janangoo, Julie Dowling, Julie Gough', *Artlink*, vol. 19, no. 2, 1999.
 ———'A different way to the future', *Australian Art Collector*, no. 19, 2002.
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 Morrell, T, 'Australia's 50 most collectable artists', *Australian Art Collector*, no. 31, 2005.
 Nicholls, A, 'Perth Festival: unfolding from the margins', *RealTime*, April 1999.
 ———'Cultural directions', *Shout*, July 2002.
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 Raddock, S, 'Strong woman', *Broadsheet*, vol. 29, no. 1, 2000.
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 ———'Review', *Art & Australia*, vol. 40, no. 3, 2003.
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Backhouse, M, 'Preserving a sense of community', *The Sun Herald*, 25 June 2001.
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 ———'Festival offers visual lucky dip', *The West Australian*, 20 February 1999.
 ———'Humour, humanity abound', *The West Australian*, 17 June 2000.
 ———'Why nostalgia corrupts', *The West Australian*, 11 November 2000.
 ———'Cultural reflection', *The West Australian*, 4 August 2001.
 Cook, R, 'Judgement day', *The West Australian*, 13 July 2002.
 Faulkner, J, 'Our new icon', *The Age*, 21 October 2002.
 Fitzharding, J, 'In translation', *The Sunday Times*, 4 July 2004.
 Grishin, S, 'Right here, right now', *The Canberra Times*, 2 June 2006.
 Hill, P, 'You beauty!', *The Sydney Morning Herald*, 22 November 2002.
 Hoffmann, J, 'Henry a finalist', *The Koori Mail*, 26 June 2002.
 ———'... Yes, Boss!', *The Koori Mail*, 21 May 2003.
 Ingram, T, 'A powerful display of Aboriginal art', *The Australian Financial Review*, 22 April 2004.
 James, B, 'Festival's king hit', *The Sydney Morning Herald*, 11 March 2000.
 Khadem, N, 'Fresh talent goes beyond the dots', *The Age*, 1 June 2006.
 Knight, D & L Low, 'This year's Archibald Prize is an open field', *The Sydney Morning Herald*, 30 May 2002.
 Laurie, V, 'Private eyes', *The Weekend Australian*, 11 December 1999.
 ———'The double life of Julie Dowling', *The Weekend Australian*, 10 November 2001.
 Lloyd, P, 'Contemporary challenge', *The Adelaide Advertiser*, 26 February 2000.
 Maier, H, 'Way beyond the promised land', *The Courier Mail*, 15 September 2005.
 Miller, N, 'Show examines women and law', *The West Australian*, 9 March 1995.
 Nicholls, C, 'Shock of colours', *The Adelaide Advertiser*, 29 December 1999.
 McDonald, J, 'Living canvases blossom abroad', *The Sydney Morning Herald*, 8 July 2006.
 Megaw, R, 'Art indigenous and incredible', *The Adelaide Advertiser*, 6 March 2000.
 Palmer, S, 'Picture of popularity', *The West Australian*, 3 July 2002.
 ———'In person', *The West Australian*, 20 July 2002.
 Schwartz, L, 'A faith-to-history mission', *The Age*, 3 June 2005.
 Smith, N, 'Dowling unmoved by fame', *The West Australian*, 7 July 2004.
 Snell, T, 'Daughters of the Dreaming', *The Australian*, 7 February 1997.
 ———'Seven sins is not a sorry affair', *The Australian*, 16 June 2000.
 ———'Wisdom, humour and solidarity', *The Weekend Australian*, 13 July 2002.
 ———'Happy 30th, you mad little beauty', *The Australian*, 22 November 2002.
 ———'Too cool for school', *The Weekend Australian*, 5 June 2004.
 ———'Family story shows personal is political', *The Australian*, 1 July 2004.
 Silverman, C, 'The flash of brilliance', *The Sunday Times*, 29 April 2001.
 Williams, G, 'Two of us', *The Sunday Times*, 8 August 2004.
 Zampatti, L, 'Dowling's stories make an impact', *The Post*, 17 June 2000.

Julie Dowling is represented by
 Brigitte Braun Art Dealer, Melbourne

CATALOGUE OF WORKS IN THE EXHIBITION

Dimensions are given
as height before width

1. **Jesus loves Mollie** 1996
synthetic polymer paint, red and yellow ochre and blood on canvas
73 x 125 cm
Private collection, Melbourne
2. **St John Pat** 1996
synthetic polymer paint, red ochre and blood on canvas
91 x 61 cm
Curtin University of Technology Art Collection, purchased 2000
3. **The wet nurse** 1996
synthetic polymer paint, red ochre and blood on canvas
86 x 73 cm
Collection of Mr and Mrs David Blenkinsop, Perth
4. **Budimia broken hearts** 1997
synthetic polymer paint, red ochre and blood on canvas
142 x 122 cm
Kerry Stokes Collection, Perth
5. **Icon to a stolen child: No** 1997
synthetic polymer paint, red ochre and blood on canvas
45.5 x 35.5 cm
Private collection, Melbourne
6. **Icon to a stolen child: Blood** 1998
synthetic polymer paint and red ochre on canvas
37.5 x 27.5 cm
Collection of Vivonne Thwaites
7. **Icon to a stolen child: Fetish** 1998
synthetic polymer paint and red ochre on canvas
40.5 x 27.5 cm
Private collection, Perth
8. **Icon to a stolen child: Fire** 1998
synthetic polymer paint and red ochre on canvas
40.5 x 27.5 cm
Royal Perth Hospital Art Collection
9. **Icon to a stolen child: Ghost** 1998
synthetic polymer paint and red ochre on canvas
40.5 x 27.5 cm
Private collection, Melbourne
10. **Icon to a stolen child: Perth** 1998
synthetic polymer paint and red ochre on canvas
40.5 x 27.5 cm
Private collection, Melbourne
11. **Icon to a stolen child: Resurrection** 1998
synthetic polymer paint and red ochre on canvas
40.5 x 27.5 cm
Private collection, Melbourne
12. **Icon to a stolen child: Self-portrait** 1998
synthetic polymer paint and red ochre on canvas
40.5 x 27.5 cm
Private collection, Melbourne
13. **Icon to a stolen child: Sunbeam** 1998
synthetic polymer paint and red ochre on canvas
40.5 x 27.5 cm
Private collection, Melbourne
14. **Like night and day** 1998
synthetic polymer paint, red ochre and plastic on canvas
120 x 100 cm
Private collection, Melbourne
15. **Andrew: The lost boy (from the series 'Family')** 1999
synthetic polymer paint and red ochre on canvas
46 x 35 cm
Private collection, Melbourne
16. **Aunties with cards** 1999
synthetic polymer paint and red ochre on canvas
100 x 120 cm
Hyphema Collection, Perth
17. **Elizabeth: The free (from the series 'Family')** 1999
synthetic polymer paint and red ochre on canvas
46 x 35 cm
Private collection, Melbourne
18. **George: The blind (from the series 'Family')** 1999
synthetic polymer paint, red ochre and blood on canvas
46 x 35 cm
Private collection, Melbourne
19. **Her father's servant** 1999
synthetic polymer paint, red ochre and blood on canvas
100 x 120 cm
National Gallery of Australia, Canberra
20. **Icon to a stolen child: Teacher** 1999
synthetic polymer paint, red ochre and plastic on canvas
40 x 30 cm
Private collection, Melbourne
21. **Melbin** 1999
synthetic polymer paint, red ochre and plastic on canvas
120 x 100 cm
Cruthers Collection of Women's Art at the University of Western Australia, Perth
22. **Mollie: No talk (from the series 'Family')** 1999
synthetic polymer paint, red ochre and plastic on canvas
46 x 35 cm
Private collection, Melbourne
23. **Money – before pension day** 1999
synthetic polymer paint and red ochre on canvas
107 x 83.5 cm
State Art Collection, Art Gallery of Western Australia, Perth
24. **Ronnie: The neurotic (from the series 'Family')** 1999
synthetic polymer paint and red ochre on canvas
46 x 35 cm
Private collection, Melbourne
25. **Self-portrait: City girl (from the series 'Family')** 1999
synthetic polymer paint and red ochre on canvas
46 x 35 cm
Private collection, Melbourne
26. **The ungrateful** 1999
synthetic polymer paint and oil on canvas
100 x 120 cm
Artbank Collection
27. **Authentic** 2000
synthetic polymer paint and red ochre on canvas
120 x 100 cm
Collection of the artist, Perth

28. **Boongaree 2001**
synthetic polymer paint, red ochre and plastic on canvas
120 x 100 cm
Private collection, Melbourne
29. **Jacky-Jacky 2001**
oil and red ochre on canvas
120 x 100 cm
Private collection, Melbourne
30. **Jillaroo 2001**
synthetic polymer paint, oil, red ochre and plastic on canvas
100 x 120 cm
Collection of Shane Michael Pavlinovich, Perth
31. **Mary 2001**
oil on canvas
150 x 120 cm
State Art Collection, Art Gallery of Western Australia, Perth. Purchased by Contemporary Art Group, Art Gallery of Western Australia Foundation, 2002
32. **The Mrs ... 2001**
synthetic polymer paint and red ochre on canvas
100 x 120 cm
Private collection, Melbourne
33. **Mt Magnet 2001**
synthetic polymer paint, red ochre and plastic on canvas
150 x 120 cm
Collection of Geoffrey and Pamela Duncan, Western Australia
34. **Tigermoth 2001**
synthetic polymer paint, red ochre and plastic on canvas
120 x 100 cm
Private collection, Western Australia
35. **Henry 2002**
synthetic polymer paint and red ochre on canvas
120 x 100 cm
Collection of Henry Reynolds, Launceston
36. **Mary and Richard 2002**
synthetic polymer paint, red ochre and plastic on canvas
40 x 30 cm
Private collection, Perth
37. **Self-portrait: Black bird 2002**
synthetic polymer paint, red ochre and plastic on canvas
120 x 100 cm
Private collection, Melbourne
38. **Biddy the midwife 2003**
synthetic polymer paint, red ochre and plastic on canvas
60 x 40 cm
Lavery Collection, Sydney
39. **Bloodlines 2003**
synthetic polymer paint, red ochre and plastic on canvas
120 x 150 cm
Collection of the Malone family, Melbourne
40. **Making her mark 2003**
synthetic polymer paint, red ochre and plastic on canvas
84 x 66 cm
Private collection, Melbourne
41. **Black Madonna: Omega 2004**
synthetic polymer paint, red ochre and plastic on canvas
120 x 100 cm
Private collection, Melbourne
42. **The citizen king 2004**
synthetic polymer paint and red ochre on canvas
100 x 120 cm
Private collection, Melbourne
43. **The gauntlet 2004**
synthetic polymer paint, red ochre and plastic on canvas
120 x 100 cm
Private collection, Melbourne
44. **I object no. 1 2004**
synthetic polymer paint and red ochre on canvas
60 x 30 cm
Collection of Beverly Wilcher, Sydney
45. **I object no. 2 2004**
synthetic polymer paint and red ochre on canvas
60 x 30 cm
Banyule City Council Art Collection
46. **I object no. 3 2004**
synthetic polymer paint and red ochre on canvas
60 x 30 cm
Private collection, Melbourne
47. **I object no. 4 2004**
synthetic polymer paint and red ochre on canvas
60 x 30 cm
Private collection, Melbourne
48. **I object no. 5 2004**
synthetic polymer paint and red ochre on canvas
60 x 30 cm
Collection of Robin and Patricia Blackman, Queensland
49. **I object no. 6 2004**
synthetic polymer paint and red ochre on canvas
60 x 30 cm
Collection of Beverly Wilcher, Sydney
50. **I object no. 7 2004**
synthetic polymer paint and red ochre on canvas
60 x 30 cm
Banyule City Council Art Collection
51. **I object no. 8 2004**
synthetic polymer paint and red ochre on canvas
60 x 30 cm
Collection of Beverly Wilcher, Sydney
52. **I object no. 9 2004**
synthetic polymer paint and red ochre on canvas
60 x 30 cm
Collection of Susan and Michael Croudace, Perth
53. **I object no. 10 2004**
synthetic polymer paint and red ochre on canvas
60 x 30 cm
Private collection, Melbourne
54. **Warridah Melburra ngupi 2004**
synthetic polymer paint and red ochre on canvas
150 x 120 cm
Cruthers Collection of Women's Art at the University of Western Australia, Perth
55. **Budjarri Maroubra 2005**
synthetic polymer paint and red ochre on canvas
100 x 120 cm
Private collection, Melbourne
56. **The savages 2005**
synthetic polymer paint, red ochre and plastic on canvas
120 x 150 cm
Private collection, Brisbane
57. **Veronica 2005**
synthetic polymer paint, red ochre and plastic on canvas
142 x 91 cm
Private collection, Melbourne
58. **Bungaree 2006**
synthetic polymer paint and red ochre on canvas
120 x 100 cm
Collection of Jim and Nasia Bossinakis, Melbourne
59. **Pemuluwuy 2006**
synthetic polymer paint and red ochre on canvas
120 x 100 cm
Collection of Ken and Lisa Fehily
60. **Self-portrait: Djeran 2006**
oil on canvas
61 x 92 cm
Cruthers Collection of Women's Art at the University of Western Australia, Perth
61. **Yagan 2006**
synthetic polymer paint and red ochre on canvas
150 x 200 cm
State Art Collection, Art Gallery of Western Australia, Perth

**STRANGE FRUIT: TESTIMONY AND
MEMORY IN JULIE DOWLING'S PORTRAITS**

Guest curator: Jeanette Hoorn

Published by the Ian Potter Museum of Art,
the University of Melbourne, on the occasion of the exhibition
Strange fruit: Testimony and memory in Julie Dowling's portraits,
21 July to 14 October 2007.

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be displayed in the exhibition. – Jeanette Hoorn

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