

**Julie Dowling**  
**Widi Boornoo**  
*(Wild Message)*

Opening drinks  
Tuesday 01.08.06  
5.30-7.30

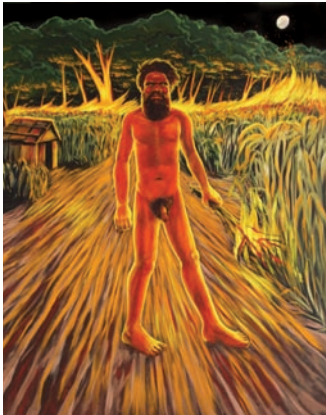
01-12 August 2006  
@ fortyfivedownstairs  
45 Flinders Lane  
Melbourne 3000  
Tue to Fri 11.00-5.00  
Sat 12.00-4.00

**BRIGITTE BRAUN**  
**ART DEALER**

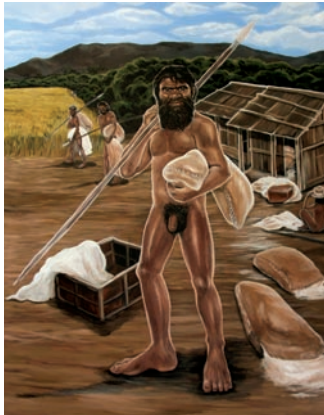




1. Walyer



5. Pemulwuy



6. Sambo (Saturday)



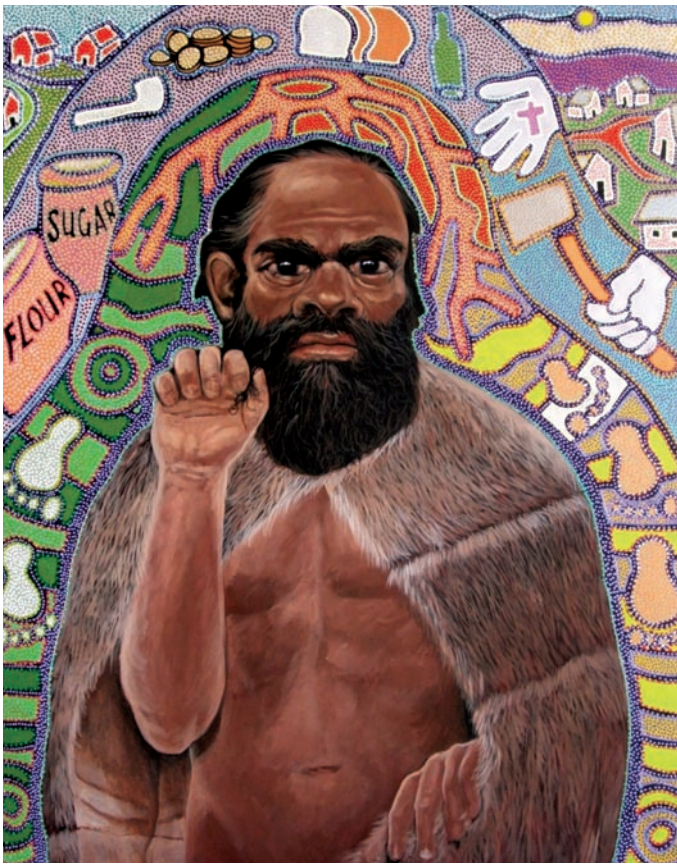
3. Bungaree



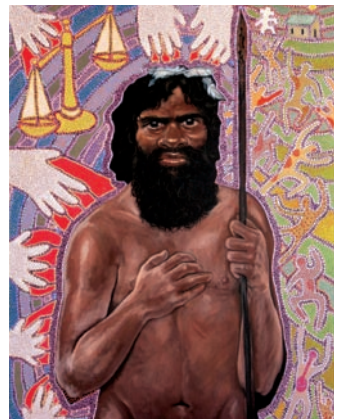
4. Kalkatungu (Kalkadoons)



7. Winditj



9. Baldy



10. Dundalli



12. Musquito



11. Miago



13. Tunnerminnerwait



14. Windradnyne

- 1 **Walyer** 2006  
acrylic and red ochre  
on canvas  
200x150 cm
- 2 **Yagan** 2006  
*(Cover Image)*  
acrylic and red ochre  
on canvas  
150x200 cm
- 3 **Bungaree** 2006  
acrylic and red ochre  
on canvas  
120x100 cm
- 4 **Kalkatungu**  
*(Kalkadoons)* 2006  
acrylic and red ochre  
on canvas  
120x100 cm
- 5 **Pemulwuy** 2006  
acrylic and red ochre  
on canvas  
120x100 cm
- 6 **Sambo** *(Saturday)* 2006  
oil, acrylic and red ochre  
on canvas  
120x100 cm
- 7 **Winditj** 2006  
acrylic and red ochre  
on canvas  
120x100 cm
- 8 **Jandamurra** 2006  
acrylic and red ochre  
on canvas  
100x120 cm
- 9 **Baldy** 2006  
acrylic, red ochre and  
plastic on canvas  
91x71 cm
- 10 **Dundalli** 2006  
acrylic, red ochre and  
plastic on canvas  
91x71 cm

- 11 **Miago** 2006  
acrylic, red ochre  
and plastic on canvas  
91x71 cm
- 12 **Musquito** 2006  
acrylic, red ochre and  
plastic on canvas  
91x71 cm
- 13 **Tunnerminnerwait** 2006  
acrylic, red ochre and  
plastic on canvas  
91x71 cm
- 14 **Windradine** 2006  
acrylic, red ochre and  
plastic on canvas  
91x71 cm
- 15 **Self portrait: Djeran** 2006  
oil on canvas  
92x61 cm
- 16 **Sable Valet: Jinnie** 2006  
oil, acrylic and  
red ochre on canvas  
30x25 cm
- 17 **Sable Valet: Shilling** 2006  
oil, acrylic and  
red ochre on canvas  
30x25 cm
- 18 **Sable Valet: Tuppance** 2006  
oil, acrylic and  
red ochre on canvas  
30x25 cm
- 19 **Sable Valet: Wool Bill** 2006  
oil, acrylic and  
red ochre on canvas  
30x25 cm



8. Jandamurra



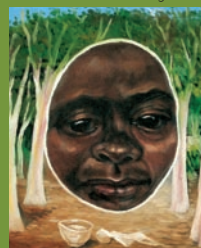
16. Sable Valet: Jinnie



17. Sable Valet: Shilling



18. Sable Valet: Tuppance



19. Sable Valet: Wool Bill

## BRIGITTE BRAUN ARTDEALER

15 Atkinson Close  
Windsor 3181  
+61 3 9521 1517  
041 184 260  
artplace@iinet.net.au  
www.artplace.com.au

# Julie Dowling

## Biography



15. Self portrait: Djeran 2006

### Born

1969 Subiaco, Widi - Noongar

### Education

1992 Bachelor of Fine Art, Curtin University  
 1989 Diploma of Fine Art, Claremont School of Art, Perth, Western Australia

### Solo Shows

2006 'Widi Boornoo' (Wild Message), fortyfivedownstairs, Melbourne  
 'Contrary Marban (Magic)' Caruana Reid, Sydney  
 'Nidja Widi (This is wild)' Works on paper, Brigitte Braun Art Dealer, Melbourne

2005 'Winyarn Budjarri', fortyfivedownstairs, Melbourne  
 Marban Unna' Galerie Seippel, Koeln, Germany

2004 'Warridah Sovereignty', Artplace, Perth, WA

2003 '...Yes, Boss!' fortyfivedownstairs, Melbourne,

2002 '...big womanhead...' Artplace, Perth

2001 'Melbin', Span Galleries, Melbourne

2000 Artplace, Perth,

1999 Festival of Perth, Artplace  
 Adelaide Festival Centre, South Australia

1996 Artplace, Perth

1995 'Secrets About Being Strong', Fremantle Arts Centre, Western Australia

### Selected Group Shows

2006 'Dreaming their Way', National Museum of Women in the Arts,  
 Washington, USA  
 'Right here, right now', National Gallery of Australia, Canberra  
 'Sub-terrain' UWA Perth International Arts Festival, Perth Institute  
 of Contemporary Art  
 'Dancelines', George Adams Gallery, Arts Centre, Melbourne  
 'Land Marks', National Gallery of Victoria

2005-6 'Australië, het land en de mensen, Rijksmuseum voor Volkerkunde,  
 Leiden, Holland

2005 'The Human Image by Indigenous and non-Indigenous Artists',  
 Kluge-Ruhe Collection, University of Virginia USA

2004 'Colour Power', National Gallery of Victoria, Melbourne  
 'Terra Alterius- Land of Another', Ivan Dougherty Gallery,  
 University of NSW, Paddington,  
 'Holy Holy Holy', Flinders University and Adelaide Festival, touring nationally  
 'Spirit & Vision: Aboriginal Art', Sammlung Essl, Vienna

2003 'Places that Name Us' Kate Challis RAKA Award The Ian Potter  
 Museum of Art, Melbourne  
 The 2003 Portia Geach Memorial Award, S.H Ervin Gallery, Sydney  
 'ART AUSTRALIA-Zeitgenössische Kunst', travelling exhibition, Germany  
 'Heat', Noosa Regional Gallery

2002 'Urban Blackness', Noosa Regional Gallery, Queensland, Australia  
 'it's a beautiful day' New Painting in Australia: 2. Ian Potter Museum,  
 Melbourne, and Art Gallery of NSW  
 Archibald National Portrait Prize - Art Gallery of NSW, Australia  
 'Native Title', National travelling exhibition  
 'Spirit Country', Gantner Myer collection of contemporary aboriginal  
 art, Melbourne Museum

2001 Blake Prize, touring exhibition  
 Federation, National Gallery of Australia, Canberra, ACT (Touring exhibition)  
 Bunbury Biennale, Bunbury, Western Australia  
 Archibald National Portrait Prize - Art Gallery of NSW

2000 'Beyond the Pale' - Adelaide Biennale, Art Gallery of South Australia  
 'Mum Shirt Tribute Exhibition'-Boomalli Aboriginal Arts Co-operative, Sydney  
 Doug Moran National Portrait Prize-Finalists touring exhibition, touring AUS  
 Mandorla Religious Art Award - Moores Building, Fremantle, WA  
 'Side by Side', Art Gallery of WA  
 'Across', Canberra School of Art, National Touring exhibition  
 Mornington Peninsula Works on Paper Prize, Mornington Peninsula, NSW

1999 'Aboriginal Kunst aus West Australian', Galerie Gaswerk,  
 Schwabach, Germany  
 'Ceremony, identity & community', South African National  
 Gallery, Capetown

1998 Kate Challis RAKA Award, Ian Potter Museum of Art, University of Melbourne

1998-05 15th - 22nd National Aboriginal & Torres Islander Art Award,  
 NT Museum & Art Gallery,  
 'Ceremony, Identity and Community' Flinders Art Museum Gallery,  
 Adelaide, Australia

1997 Gabrielle Pizzi Gallery at Art Fair Cologne, Germany  
 'Daughters of the Dreaming', Art Gallery of Western Australia

1996 'Out of Australia', curated by John Stringer, PICA, Perth  
 'H.J Wedge and Julie Dowling', Gallery Gabrielle Pizzi, Melbourne, VIC

1995 'Urban Belonging: The Raw Edge', The Art Gallery of WA, Perth  
 'On a Mission', Boomalli Aboriginal Arts Coop, Chippendale, Sydney  
 11th National Aboriginal & Torres Strait Islander Art Award',  
 NT Museum Art Gallery, Darwin  
 'bur-ran-gur- ang (court out) - Women and the Law', Lawrence Wilson  
 Gallery, University of WA

1993 National Graduate Degree Show, Perth Institute of Contemporary Art,  
 travelling exh.

## Grants and Awards

- 2006 Honorary Doctorate in Literature, Murdoch University, Perth WA  
Australia Council Fellowship
- 2003 Finalist RAKA Award
- 2002 Finalist Archibald Prize
- 2001 The People's Choice Award; Telstra National Aboriginal and Torres Strait Art Award
- 2001 Finalist - Archibald Portrait Prize
- 2000 Winner - Mandorla Award for Religious Art  
Winner (Painting) - 17th National Aboriginal & Torres Strait Islander Art Award  
Finalist - NAIDOC Aboriginal Artist of the Year  
Finalist - Doug Moran National Portrait Prize
- 1998 Australia Council Development Grant  
Artist in Residence, Curtin University  
Finalist RAKA Award
- 1995 Australia Council Development Grant.

## Publications and Reviews

- 2006 'Sub-Terrain' John Mateer, *Art & Australia*, Vol 43, No.4, p 596
- 2005 'Julie Dowling', Timothy Morell *Australian Art Collector* issue 31, page 88  
'Moorditj Djarapin, Carol Dowling, Winyarn Budjarri exhibition catalogue June  
'Julie Dowling's Strange Fruit', Jeanette Hoorn, *third Text*, Vol19, issue 3, p283
- 2004 'The Power of Protest', Simon Blond, *Weekend Extra*, The West Australian, July 17  
'Family Story Shows Personal is Political', Ted Snell, *The Australian*, July 1  
Interview, Ted Snell & Sian Prior, *The Deep End*, Radio National, June 30  
'Too cool for school', Ted Snell, *The Weekend Australian*, p18, June 5-6  
'Holy Holy Holy', Nick Waterlow, pg25&26, *Art Monthly Australia*, #170 June  
'Unfinished Business', Carol Dowling, *Warridai Sovereignty exhibition catalogue*  
'Julie Dowling's Melbin and the Captivity Narrative in Australia'  
Jeanette Hoorn, *Futures Exchange ACH 23/04* p 201
- 2003 Barbara Alms p7, Ralph P Seippel p 22, Peter Hill p 46 *ART AUSTRALIA* exhibition catalogue  
'We are bosses ourselves...' Carol Dowling, "...Yes, boss!" exhibition catalogue, *Artplace*  
'Review' Ted Snell, *Art & Australia*, Vol.40 #3, page 499-500
- 2002 "All ages show leaves one lusting after virtuosity" Anne Loxley, [www.smh.com.au](http://www.smh.com.au), Nov. 27.  
'You beauty!' Peter Hill, exhibitions section p26, *The Sydney Morning Herald*, 22-28 Nov.  
'Happy 30th, you mad little beauty' Ted Snell, Art sections p15, *The Australian*, Nov. 22nd  
'Art round-up: Perth' David Bromfield, *Art Monthly*, # 153, September  
'Deep Pockets', Ted Snell, *Artlink*, Volume 22 # 3  
'The New Artplace', Andrew Nicholls, *Artlink*, Volume 22 # 3  
Native Title Business, *Contemporary Indigenous Art*, exhibition catalogue it's a beautiful day, *New Painting in Australia: 2*, Bala Starr, exhibition catalogue  
'Wisdom, humour and solidarity', Ted Snell, *Arts* p21, *The Weekend Australian*, July 13-14th  
'Being a big Womanhead' Carol Dowling, ...big womanhead... catalogue, *Artplace*  
'A Different Way to the Future', Judith McGrath, *Australian Art Collector*, issue 19, pg 37-40

- 2001 "The Double life of Julie Dowling", Victoria Laurie, *The Weekend Australian Magazine*, 11.11.  
'The Flash of Brilliance', Candice Silverman, *Art* pg 4+5, *The Sunday Times*, April 29th  
'Cultural Reflection', David Bromfield, *The Big Weekend*, *The West Australian*, August 4th  
Australia's 50 most collectable artists, *Australian Art Collector*, issue 15
- 2000 'Why Nostalgia Corrupts', David Broomfield, *The West Australian*, Nov.11  
'Beyond the Pale', Doreen Mellor, *Art and Australia Magazine*, May  
'Mind the Gap', *Arts Review*, *The Weekend Australian*, March 18  
'Unflinching Portraiture', Bruce James, *Australian Art Collector*, issue 14 Oct-Dec  
'Humour, humanity abound', David Bromfield, *The West Australian*, 17th June  
'Seven sins is not a sorry affair', Ted Snell, *The Australian*, 16th June  
'Art can reveal but never resolve', Humphrey McQueen, *Art Monthly* April  
'Festivals King Hit', Bruce James, *The Sydney Morning Herald*, 11th March  
'Art indigenous & incredible', Ruth & Vincent Megaw, *Adelaide Advertiser* 6.3.  
'A Sorry Story', Joanna Mendelsohn, *The Bulletin*, March  
'Strong Woman', Stephanie Radock, *Broadsheet* vol 29, no.1 Autumn  
'Contemporary Challenge', Paul Lloyd, *Adelaide Advertiser*, Feb. 26
- 1999 'Shock of colours', Christine Nicholls, *Adelaide Advertiser*, 29.12  
'Private eyes', Victoria Laurie, *The Weekend Australian*, Review Arts, 11-12  
'Butcher Cherel Janangoo, Julie Dowling, Julie Gough', Judith McGrath, *Artlink*, 19:2  
'History and memory', Philippa O'Brien, *Artlink*, 19:1, May
- 1998 'Grandmother's mob & the stories', Lavinia S Ryan, *Artlink*, 18:1, pp.45-47.
- 1997 'Shooting stars-Brigitte Braun's Artplace', Dorothy Erickson, *Artlink*, 17:3 Dec  
'Inside the Visible', Barbara Bolt, *Real Time*, April-May, pp. 6-7  
'Daughters of the Dreaming', Ted Snell, *The Australian*, 7 February.
- 1996 'Sisters act', Victoria Laurie, *The Bulletin Arts*, *The Bulletin*, 19 Nov  
'An urban aboriginal artist and her sense of family', Anna Herriman, *Periphery*, No. 28
- 1995 Artist in Residence, John Stringer, *Sandpiper Press*, Perth  
'Julie Dowling-Cultural Communion', Carol Oakes, *Artlink*, Vol.15, No.2&3.  
'Festival neglects the visual arts', Dorothy Erickson, *Artlink*, Vol15, No.2 &3  
'bur-ran-gur ang - Women and the Law', School of Architecture and Fine Art, UWA  
'Singular Women: reclaiming spinsterhood', Jocelyn Scutt, *Artemis*, Melbourne

## Collections

National Gallery of Australia, Art Gallery of WA, Curtin University, University of Western Australia, Berndt Museum of Anthropology Edith Cowan University, Murdoch University, Artbank, Royal Perth Hospital, King Edward Memorial Hospital, Hyphema - Perth, National Native Title Tribunal, Kent-McNeil Inc. Canada, Sir James and Lady Cruthers, Dr Ian & Sue Bernadt, Kerry Stokes, Carrillo Gantner, Charles Sturt University, Kelton Foundation California, New Norcia Monastery, Flinders University, University of Southern Queensland, City of Wanneroo, Town of Vincent, City of Joondalup, Museum and Art Gallery of the Northern Territory, Reconciliation Council of Australia, National Gallery of Victoria, Bunbury Regional Gallery, Museum of Western Australia, Art Gallery of South Australia, Adelaide Festival Centre, City of Banyule

## **Bal goort gootun gunyuing** *(Her heart has broken)*

**By Carol Dowling,**  
**twin sister to the artist**

On Barrack Street in Perth stands a statue of Captain Stirling – the first Governor of Western Australia. Earlier this year, at night, someone cut it down at the ankles with an angle-grinder. Receiving little news coverage, the incident brought much laughter to my family and community. This reaction was prompted by what happened a few years before to the statue of Stirling's nemesis, the Noongar resistance fighter, Yagan. Its head was severed and stolen four times, each time a new head had to be fashioned and replaced. This vandalism had a cruel symbolism for the Noongar community because at that time, Yagan's preserved severed head was still lost in Britain. It was intimidating and significant because it is rare to have statues acknowledging early Noongars resistance fighters. It is fair to say that most Wudjulas (non-Aboriginal Australians) know more about Native American warriors like Geronimo and Crazy Horse than about Yagan, Jandamarra or Walya. This reality prompted my sister, Julie Dowling to dedicate this exhibition entitled Widi Boornoo, (meaning 'Wild Message' or "Angry Message") to the dynamics and tensions created in early colonial engagements in Australia.

Yagan's head was returned to his family and his land. However, he has not been laid to rest. Community yarns say that

Yagan's body cannot be found meaning it is impossible to send him back to the Dreaming. Some Noongars say Yagan's spirit has started to walk at night through Kings Park and Herrison Island as if his is searching. They say he will keep walking his country until his people have justice. Elders are moorditj wangin (yarning strongly) together about how important it is to pay respect to a man who has become a legend. His story is very important because such resistance fighters have shaped our contemporary Aboriginal consciousness. We express pride for our warriors and the ways they opposed colonialism. We reach across the generations, trying to understand what had happened to our people, feeling what we have in common with them and where we differ, so that we can see who we are and see what we might become. We need particular freedoms. These include the freedom to navigate the dynamics, the positioning and the trajectory of resistance.

Many of us 'dispossessed mob' are still negotiating our rights to sovereignty with those in power. We see the dominant cultural majority disregard our oral histories as 'anecdotal evidence'. This is the luxury of the coloniser. Our version of history is unimportant to the 'history wars' debate. It is the insecurity, uncertainty and doubt about the foundations of our nation that consumes them. It is about who can belong in this land. It is also about the insecurity they feel in their relationship between themselves and us as Indigenous people. There is doubt about who 'we' are as Australians together. By giving a face to resistance fighters, scouts/guides, and first contact engagements with early colonisers, Julie makes a statement about current issues and engagements between Indigenous and non-Indigenous Australians. By negotiating resistance

and the nature of dispossession, we can all see in Julie's work the alternative to a singular version of history.

In Julie's painting about Jandamarra we are faced with the dilemma of choosing sides. His death marked the end of large-scale, organised violent resistance by Aboriginal people in Australia. This work is comment on the power of white man's money in our lives today and what it does to our people by making us turn against ourselves. Similarly, the painting of the only woman warrior in this exhibition correlates with violence in our communities today. Sold into slavery to sealers, Walya escaped to lead resistance in Tasmania. Known as the Amazon of Van Diemens Land, she was a keen shot with her Fowler rifle. She gave guns to her band of male warriors and in this painting, she appeals to you to be part of her raiding party. Walya was never captured but tragically, it was one of her own men who killed her. Misogyny is another poison that has infected the men in our communities.

There is also a work about the life of Tommy Winditch which speaks about the many guides who enabled Wudjulas to travel and claim this country as theirs. The guides received little or no reward. Those who judge Aboriginal people today do so from a position of power based on the birthright stolen from Aboriginal people and their descendents. Even the descendents of these early guides are dispossessed and colonised. In contrast, with the tribute painting to Yagan of the Wajuk Noongars, we see a triumphant man supported by his community. It is about the strength of resistance his life embodied and whether this dynamic continues to shape our engagements with non-Aboriginal people.

And yet the story and symbolism of warriors such as Yagan's is lost to the broader non-Aboriginal society. Julie

and I have found that many non-Aboriginal people are surprised that Aboriginal people had ever resisted invasion at all. It is hoped that the complexity and enormity of these early engagements can become discussed and that these stories be imbedded into the Australian psyche rather than just the triumphant colonial enterprise. Today, newborn Aboriginal baby boys are being named Yagan and Jandamarra. This comes from the belief that our fight for freedom is not lost. By respecting the lives of our ancestors their spirit of freedom lives on in our children.

*We hunger for the loss of our lands and we continue to struggle for repossession. We continue our demands for our birthrights. We struggle for the rights of our children to their own culture. They have the right to learn about our religion and our struggle and they need to be instructed by us in the ways in which this world makes sense to us. We'll tell them the stories about our ancestor spirits, their travels and their adventures. And about morality and the attitudes that we have towards all living things in our world. We can make them strong. (Flick 200:65)*

## References

- Flick, B. in Hocking, B. (ed) (2005) *Unfinished Constitutional Business?: Rethinking Indigenous Self-determination*, Aboriginal Studies Press, Canberra
- Bridge, P.J. (ed) (1982) *Aboriginal Perth, Bibbulman Biographies & Legends* by Daisy Bates, Hesperian Press, Perth.

## Note

Title of this paper refers to the reason given for the death of Fanny Bulbuk, a Noongar Kayang (elder). Fanny was arrested and beaten many times in Perth colony for breaking down the doors of settlers houses with her joonda (club). She did so to follow her ancestor women's dreaming tracks.