

Julie Dowling

'Mirnuwa Wagu-Showing Home'

Romanticism was widely used in early colonial art in Australia emphasizing Rousseau's theory of the 'noble savage'. These early power relations must be highlighted so that we can see how nationalism and imperial sentiment were constructed. As an First Nation person, I feel that it is important to understand colonial art practices brought here and how they can be used for decolonisation. By using the colonial romantic imagery of Aboriginal people as a tool, I can inform non-Aboriginal people of the denial of Aboriginal culture in current representations of Australian history.



'Babanyu - Friend'

November 2014

Acrylic, Red ochre and Plastic on Canvas

51 x 92cm

Text: None

Symbols:

Painting:

I wanted to paint these two women walking through the city of Perth for the first time in the mid 80's.

I painted them wearing club cloths as if they were on their way to a disco or night club for after hours entertainment and gathering.

This painting comes from a suite concerning early historical interactions and present day lives of First Nation people allowed back into Perth city after 1957.

I wanted to show individuals entering the city in pairs as is this is often the case.

Symbols:

Resource Text:

(2014) Badimaya Dictionary, joint partnership between Bundiyarra Irra Wangga Language Centre and Yamaji Languages Aboriginal Corporation, Western Australia.
<http://bundiyarraonlinestore.shop033.com/p/8799258/badimaya-dictionary.html>



'Gurdurdu Yuga – Falling in Love'

November 2014

Acrylic, Red ochre and Plastic on Canvas

51 x 92cm

Text: None

Painting:

Symbols:

Resource Text:

(2014) Badimaya Dictionary, joint partnership between Bundiyarra Irra Wangga Language Centre and Yamaji Languages Aboriginal Corporation, Western Australia.

<http://bundiyarraonlinestore.shop033.com/p/8799258/badimaya-dictionary.html>

<http://en.wikipedia.org/wiki/Whadjuk>



'Gula - Close'

November 2014

Acrylic, Red ochre and Plastic on Canvas

51 x 92cm

Text: None

Painting:

Symbols:

Resource Text:

(2014) Badimaya Dictionary, joint partnership between Bundiyarra Irra Wangga Language Centre and Yamaji Languages Aboriginal Corporation, Western Australia.

<http://bundiyarraonlinestore.shop033.com/p/8799258/badimaya-dictionary.html>

<http://www.creativespirits.info/australia/western-australia/perth/perths-aboriginal-history>

<http://www.abc.net.au/news/2014-07-11/noongar-maps-of-perth-city-released/5589910>



'Yaabaya – Going Wrong'

November 2014

Acrylic, Red ochre and Plastic on Canvas
51 x 92cm

Text: None

Painting:

Symbols:

Resource Text:

(2014) Badimaya Dictionary, joint partnership between Bundiyarra Irra Wangga Language Centre and Yamaji Languages Aboriginal Corporation, Western Australia.

<http://bundiyyarraonlinestore.shop033.com/p/8799258/badimaya-dictionary.html>

<http://www.bgpa.wa.gov.au/kings-park/visit/history/aboriginal-history>

<http://www.noongar.org.au/images/pdf/forms/IntroductiontoNoongarCultureforweb.pdf>

http://en.wikipedia.org/wiki/Swan_Brewery

<http://www.noongarculture.org.au/coolbaroo-league/>

<http://www.noongarculture.org.au/escape-from-racism-at-the-coolbaroo-club-dances-film-clip/>



'Marda – Stone'

November 2014

Acrylic, Red ochre and Plastic on Canvas

51 x 92cm

Text: None

Painting: I wanted to show an image of a young woman who was taken from her community and made to be a servant in Perth and the surrounding area.

The woman to the right is the girl on the left but now aged in her 70's reflecting on her attitudes and anger during her service.

I did the painting as a euphemistic phrase used to describe wanting to "chuck a stone..." at her boss for being cruel or demanding.

Symbols: back image in orange shows wietch(emu) to the left and jardi(goanna) to the left. The Central blue pictograph shows a domestic house that the girl on the left works at.

Resource Text:

(2014) Badimaya Dictionary, joint partnership between Bundiyarra Irra Wangga Language Centre and Yamaji Languages Aboriginal Corporation, Western Australia.

<http://bundiyarraonlinestore.shop033.com/p/8799258/badimaya-dictionary.html>

<http://www.noongarculture.org.au/impacts-of-law-post-1905/>

http://en.wikipedia.org/wiki/History_of_Perth,_Western_Australia

<http://uwap.uwa.edu.au/products/settlers-servants-and-slaves-aboriginal-and-european-children-in-nineteenth-century-western-australia>



'Dyigurlanyabaya- Being Shy'

November 2014

Acrylic, Red ochre and Plastic on Canvas

51 x 92cm

Text: None

Painting: I wanted to show the very first time two young men go into the city to view the Derbal Yerrigan (Swan River) for the first time for themselves from the perspective of the jetty in Perth and then taking the boat to South Perth.

Symbols: The symbol in blue is the Derbal yerrigan. The symbol in orange and red is symbolic of connection to ancestors.

Resource Text:

(2014) Badimaya Dictionary, joint partnership between Bundiyarra Irra Wangga Language Centre and Yamaji Languages Aboriginal Corporation, Western Australia.

<http://bundiyyarraonlinestore.shop033.com/p/8799258/badimaya-dictionary.html>

http://en.wikipedia.org/wiki/Timeline_of_Aboriginal_history_of_Western_Australia

http://en.wikipedia.org/wiki/Mends_Street_Jetty



'Gardanhaguwa – Looking at

November 2014

Acrylic, Red ochre and Plastic on Canvas

51 x 92cm

Text: None

Painting: Many First nation people have met and fell in love at the Perth train station with each other if not many train stations in the south west of WA.

I wanted to show the moment in how Noongar people in particular look at each other when falling in love.

Symbols: back ground in red and blue shows the Perth Train station with train, building and train rails. The central background image is of wietch(emu) circling about the figures.

Resource Text:

(2014) Badimaya Dictionary, joint partnership between Bundiyarra Irra Wangga Language Centre and Yamaji Languages Aboriginal Corporation, Western Australia.

<http://bundiyarraonlinestore.shop033.com/p/8799258/badimaya-dictionary.html>

http://en.wikipedia.org/wiki/Perth_railway_station

http://en.wikipedia.org/wiki/List_of_closed_Perth_railway_stations



'Mardubaya – Growing Up'

November 2014

Acrylic, Red ochre and Plastic on Canvas

51 x 92cm

Text: None

Painting: I wanted to show two young women wearing land rights t-shirts about to start a rally march through the tree lined streets of Perth.

Symbols: The background images in blue are of the symbols for trees. The central area around the figures in yellow are jardi (goanna) which symbolises the slow line of movement of a large group of people in a rally.

Resource Text:

(2014) Badimaya Dictionary, joint partnership between Bundiyarra Irra Wangga Language Centre and Yamaji Languages Aboriginal Corporation, Western Australia.

<http://bundiyarraonlinestore.shop033.com/p/8799258/badimaya-dictionary.html>

<http://www.noongarculture.org.au/glossary/noongar-word-list/>

<http://www.noongarculture.org.au/spirituality/>

<http://en.wikipedia.org/wiki/Noongar>



'Bundara Barrba – Morning Star Lighting Up'

November 2014

Acrylic, Red ochre and Plastic on Canvas

51 x 92cm

Text: None

Painting: I wanted to paint an image of the two different reactions to the city Christmas lights in the faces of two boys. The boy on the left is quietly bemused at the access while the other boy in red is admiring of the festivities and attractions of the city.

Symbols:

Resource Text:

(2014) Badimaya Dictionary, joint partnership between Bundiyarra Irra Wangga Language Centre and Yamaji Languages Aboriginal Corporation, Western Australia.

<http://bundiyarraonlinestore.shop033.com/p/8799258/badimaya-dictionary.html>

<https://slwa.wordpress.com/2007/11/07/have-the-perth-christmas-lights-changed-since-1955/>



'Ngadadya Gurdurdu – Playing Heart'

November 2014

Acrylic, Red ochre and Plastic on Canvas

51 x 92cm

Text: None

Painting: I wanted to make an images that celebrated the emergence of First Nation theatre in Perth which talked about our experience to the world. I've shows two individuals falling in love who are diverse in experience but sharing in a moment of admiration. The male figure is an actor the young woman an audience member. Both are seated n the audience of a theatre.

Symbols:The background in aqua is the Derbal yerrican (Swan River). The figures in the central background are people sitting behind them in the audience in the form of mimi or wiru spirits.

Resource Text:

(2014) Badimaya Dictionary, joint partnership between Bundiyarra Irra Wangga Language Centre and Yamaji Languages Aboriginal Corporation, Western Australia.

<http://bundiyarraonlinestore.shop033.com/p/8799258/badimaya-dictionary.html>

<http://www.waapa.ecu.edu.au/courses-and-admissions/our-courses/disciplines/aboriginal-theatre>

<http://www.creativespirits.info/aboriginalculture/arts/aboriginal-theatres>

<https://yirrayaakin.com.au/>



'The Bull Paddock'

November 2014

Acrylic, Red ochre and Plastic on Canvas

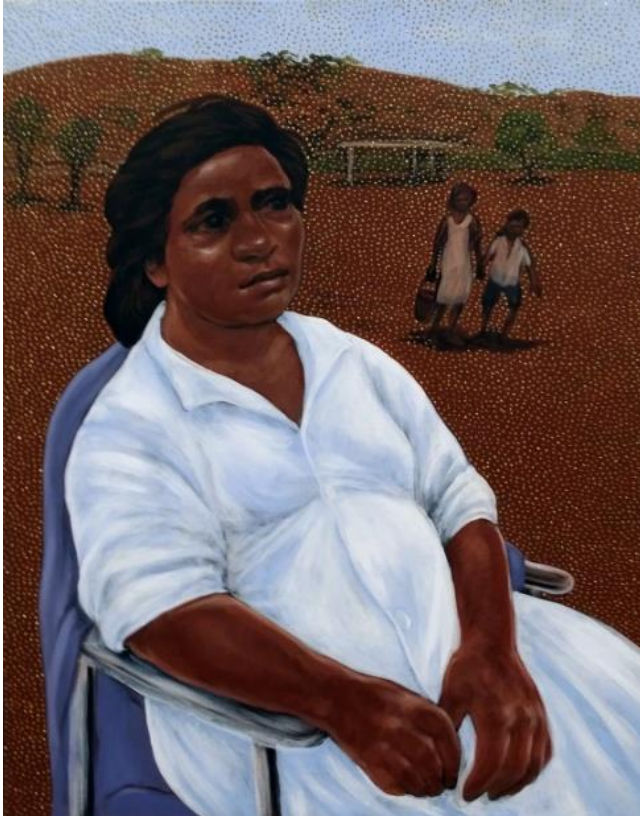
76.5 x 61cm

Text: None

Painting: This is a historic picture I wanted to paint showing an individual holding a new object and wearing a new form of clothing allocated to him at the Bull Paddock. The Bull Paddock was the area where all Noongar people in the Perth area were pushed to first after their direct dispossession of the city. The man wears a Booka(kangaroo cloak) with a bone pin. He also wears a hair strand head dress showing his senior lore warrior status in amongst his kind folk.

Symbols: Either side of figure are two symbols for camp sites. Both Camps signify the Bull Paddock(left) and Miller's Cave(right).

Resource Text: <http://www.noongar.org.au/images/pdf/misc/FinalReportwebLR.pdf>



'Bugulabaya – Deeply Thinking'

November 2014

Acrylic, Red ochre and Plastic on Canvas

76.5 x 61cm

Text: None

Painting: Many woman and men from Noongar country traded with Badimia Nation over thousands of years.

This image shows a woman pregnant from the Badimia Nation to her Noongar husband as was my great great-grandmother Melbin to a Noongar man named Ninghan Fred Winnmar who famously escaped from Rottnest Island prison (Wudjemup). This woman sits and ponders what is happening to those around her and about the future of her children around her.

Symbols:None

Resource Text:

(2014) Badimaya Dictionary, joint partnership between Bundiyarra Irra Wangga Language Centre and Yamaji Languages Aboriginal Corporation, Western Australia.

<http://bundiyarraonlinestore.shop033.com/p/8799258/badimaya-dictionary.html>

http://www.bushheritage.org.au/cdr_history/cultural/after_contact.html



'Dhadhadya – Strong'

November 2014

Acrylic, Red ochre and Plastic on Canvas

76.5 x 61cm

Text: None

Painting: This images shows a young man possibly 16 years old about to enlist in WW1 or has already enlisted to fight overseas.

Many Badimia and Noongar men and young men fought in WW1 and in other conflicts across the world. I wanted to make comment also about the present day attitudes to First Nation youth by those prejudice against our courage and potential for great good.

Symbols: None

Resource Text:

(2014) Badimaya Dictionary, joint partnership between Bundiyarra Irra Wangga Language Centre and Yamaji Languages Aboriginal Corporation, Western Australia.

<http://bundiyarraonlinestore.shop033.com/p/8799258/badimaya-dictionary.html>

<http://www.noongarculture.org.au/war-service/>

<http://www.noongar.org.au/images/pdf/forms/IntroductiontoNoongarCultureforweb.pdf>



'Dyunduwara – Teenage Girl'

November 2014

Acrylic, Red ochre and Plastic on Canvas

76.5 x 61cm

Text: None

Painting: This painting talks about The Swan Native & Half Caste Mission established in Perth 1880 -1920. The school was established for those girls and young women who were deemed exceptional in intelligence. I wanted to show this young woman kicking off her shoes to stand on the earth and they rest on the grass to the left of the figure.

Symbols: two camp sites symbolising the Derbal Yerrigan area and where the Mission is located.

Resource Text:

(2014) Badimaya Dictionary, joint partnership between Bundiyarra Irra Wangga Language Centre and Yamaji Languages Aboriginal Corporation, Western Australia.

<http://bundiyyarraonlinestore.shop033.com/p/8799258/badimaya-dictionary.html>

[http://en.wikipedia.org/wiki/Matthew_Hale_\(bishop\)](http://en.wikipedia.org/wiki/Matthew_Hale_(bishop))

<http://www.noongarculture.org.au/missions/>



Yadya – Skin'

November 2014

Acrylic, Red ochre and Plastic on Canvas

76.5 x 61cm

Text: None

Painting: This painting shows a woman getting read for a dance in the late 1960's

Symbols:

Resource Text:

(2014) Badimaya Dictionary, joint partnership between Bundiyarra Irra Wangga Language Centre and Yamaji Languages Aboriginal Corporation, Western Australia.

<http://bundiyarraonlinestore.shop033.com/p/8799258/badimaya-dictionary.html>

http://jashm.press.illinois.edu/7.3/7-3Contemporary_Fisher154-160.pdf



'Gardanganda – Waking Up'

October 2014

Acrylic, Red ochre on Canvas

100 x 120cm

Text: None

Painting: This painting shows a family of iritja or messengers lighting warning fires for those approaching from the east. On seeing horses the man sits to ponder the vision in front of him while the woman holds her wana (digging stick) ready in case of danger. This picture is about the first time John Forrest and others encroached in Badimia country across sacred Lake Moore.

Lake Moore is symbolic and symbolic as it taught people across the country about the importance of preservation as a part of meditation to be part of nature rather than destroying it.

The Beemurra is a sacred symbol which connects to a great creator spirit which created the earth.

Symbols: None

Resource Text:

(2014) Badimaya Dictionary, joint partnership between Bundiyarra Irra Wangga Language Centre and Yamaji Languages Aboriginal Corporation, Western Australia.

<http://bundiyyarraonlinestore.shop033.com/p/8799258/badimaya-dictionary.html>

http://en.wikipedia.org/wiki/John_Forrest

http://www.bushheritage.org.au/cdr_history/cultural/contact.html

http://www.bushheritage.org.au/cdr_history/tracksandroads/explorers.html

<https://www.facebook.com/groups/BadimiaLandRights/>



'Wadjemup'

November 2014

Acrylic, Red ochre and Plastic on Canvas

100 x 120cm

Text: None

Painting: I wanted to show the moment when 6 warriors escaped from Wadjemup for the first time.

I wanted too paint all 6 surviving the crossing to make shore. From left to right; Helia, Buoyeen, Mollydobbin, Tyoocan, Goordap and Cogat.

“Six Aboriginal prisoners were sent to Rottnest Island in August 1838 under the superintendence of Mr. Welch and a small military force:^[10] Helia, for murder; Buoyeen, for assault; Mollydobbin, Tyoocan, Goordap, and Cogat, for theft.^[11] All six escaped shortly after their arrival by stealing Thomson's boat. Helia drowned during the crossing, but the others apparently survived.” Source: Wikipedia

Symbols: Around the mens legs is the symbol of wietch(emu) as all the men were moving off to get back to their country.

http://en.wikipedia.org/wiki/Rottnest_Island

<http://wadjemup.blogspot.com.au/2010/01/jones-toshiba-2-3-2009-12-02t122000z.html>

<http://www.perthnow.com.au/news/western-australia/nyoongar-push-to-rename-rottnest-to-wadjemup/story-e6frg13u-1225942657478?nk=c6a82f1c301c0f1d2c27ad2c66e21b68>

<http://www.noongarculture.org.au/language/>
<http://www.noongarculture.org.au/wp-content/uploads/2013/07/Noongar-Dictionary-Second-Edition.pdf>



'Justice Wiru - Spirit'

November 2014

Acrylic, Red ochre and Plastic on Canvas

100 x 120cm

Text: None

Painting: This images shows a protest rally for rights and social justice marching through the streets of Perth. There are figures of people I grew up knowing in the rights movement. To the left Selina, Bobbo .dec, Bobbo Jr(child) and Robert Eggington (holding the 'Justice' flag left), Robert Riley .dec (in glasses) holding flag. To the far right are three wiru spirits (one holding the left of the Stolen Children banner) and under the banner two ghost wiru of children removed from their families.

Symbols: on the ground emerging into the sy is the symbol for multiple wiru (spirits).

Resource Text:

(2014) Badimaya Dictionary, joint partnership between Bundiyarra Irra Wangga Language Centre and Yamaji Languages Aboriginal Corporation, Western Australia.

http://www.kooriweb.org/foley/essays/essay_2.html

[http://en.wikipedia.org/wiki/Rob_Riley_\(Aboriginal_activist\)](http://en.wikipedia.org/wiki/Rob_Riley_(Aboriginal_activist))

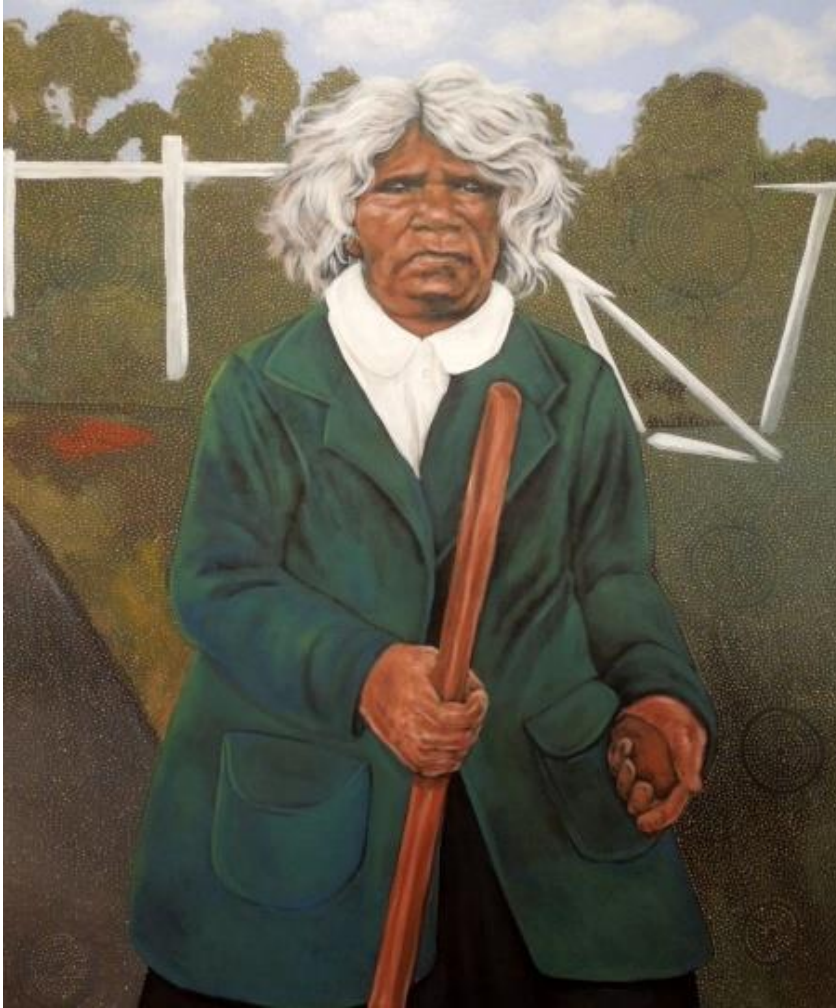
<http://www.dumbartungaboriginalcorporation.org/>

[http://en.wikipedia.org/wiki/Mimi_\(folklore\)](http://en.wikipedia.org/wiki/Mimi_(folklore))

<https://www.facebook.com/NyoongarTentEmbassy>

<http://www.nyoongartentembassy.com/>

<https://www.facebook.com/VotenoToConstitutionalChange/photos/a.353446334725850.77935.350355421701608/679687552101725/?type=1&theater>



'Fanny Balbuk Yooreel'

November 2014

Acrylic, Red ochre and Plastic on Canvas

120 x 100cm

Text: None

Painting: I wanted to paint Balbuk Yooreel because I've heard about her for many years now. The one story I remember the most is of her smashing down fences to get ocher and walking through yards to gather food in East Perth and across the city. She was born in 1907 and would carry a long wana (digging stick) with her. Her mother is buried under government House and she would yell at those inside to give her sacred land back to her.

Symbols: There are 7 meeting sites symbolising the seven sisters dreaming.

<http://www.nyoongartentembassy.com/fanny-balbuk-yooreel.html>

http://www.nma.gov.au/exhibitions/first_australians/resistance/fanny_balbuk

http://www.perth.wa.gov.au/sites/default/files/documents/Fighting%20for%20families,%20country,%20rights%20and%20recognition_0.pdf