

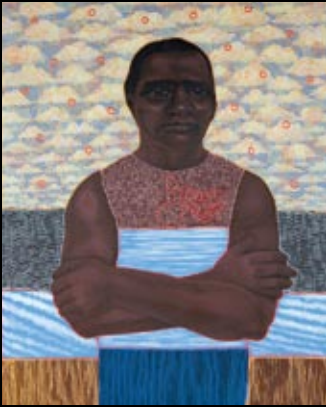
Julie Dowling
Egarra Bearaba
(To Arise from Sorrow)

Opening drinks
Saturday 12 July
3–5 pm

Exhibition
12 July–8 August 2008
Wednesday–Saturday
1–4pm & by appointment

BRIGITTE BRAUN GALLERY





Woorda [Brother]



Narrumba [Sister]



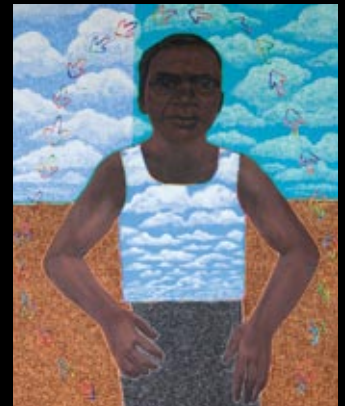
Warnda [Ghost]



Mollie 120x100 cm



Indawong [Star]

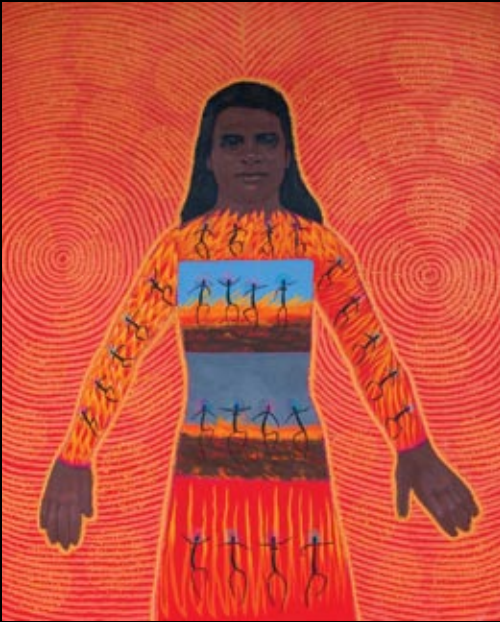


Wootha [Rainbow]

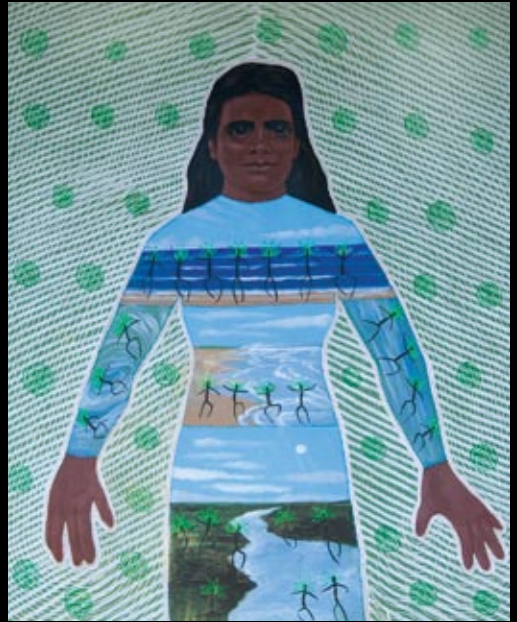
Cover Image: Amazing Grace 160x160 cm

This Page: Smaller Works 91x71 cm

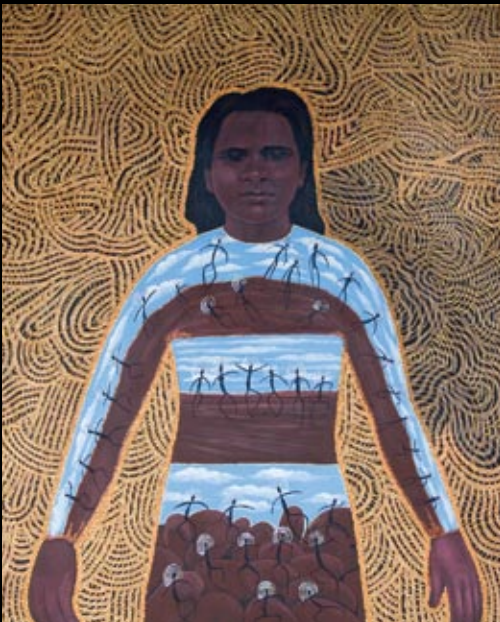
All works painted with acrylic, polymer & ochre on canvas, 2008



The Elements: Wajjanoo (Fire)



The Elements: Ow wa (Water)



The Elements: O-thero (Earth)



The Elements: Windhoo (Air)



Icon to a stolen child: Listen



Icon to a stolen child: Fire



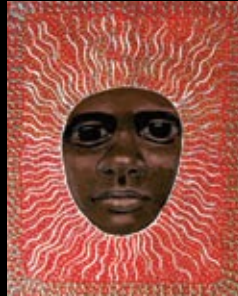
Icon to a stolen child: Song



Icon to a stolen child: Dream



Icon to a stolen child: To Fix



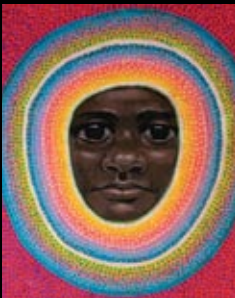
Icon to a stolen child: Orphan



Icon to a stolen child: Ashes



Icon to a stolen child: Fragile



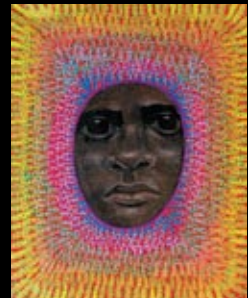
Icon to a stolen child: No Half Caste



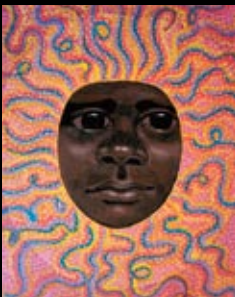
Icon to a stolen child: Alive



Icon to a stolen child: Deep Water



Icon to a stolen child: To Wander



Icon to a stolen child: Bird



Icon to a stolen child: Sunrise



Icon to a stolen child: Far Away



Icon to a stolen child: Baby

Icons: All 25 x 20 cm

BRIGITTE BRAUN GALLERY

4 White Street Windsor
Melbourne 3181 Australia

Gallery hours: by appointment,
During Exhibitions:
Wed - Sat 1 - 4pm
and by appointment

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www.artplace.com.au

Julie Dowling

Biography



Self-portrait – Yanga (Tree) 91 x 71 cm

Born

1969 Subiaco, Badimaya

Education

1992 Bachelor of Fine Art, Curtin University

1989 Diploma of Fine Art, Claremont School of Art, Perth, Western Australia

Solo Shows

- 2008 'Oottheroongoo' (Your Country) Multi Media Installation, Perth Institute of Contemporary Art
- 'Egarrá Bearaba' (To Arise From Sorrow) Brigitte Braun Gallery, Melbourne
- 2007 'Strange Fruit: Testimony and Memory in Julie Dowling's Portraits', The Ian Potter Museum of Art, Melbourne
- 2006 'Widi Boornoo' (Wild Message), fortyfivedownstairs, Melbourne
- 'Contrary Marban (Magic)' Carvana 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

- 2007 Culture Warriors, First National Indigenous Art Triennial, National Gallery of Australia, Canberra touring
- 2006 Prism-Contemporary Australian Art, Bridgestone Museum of Art, Japan 'Dreaming their Way', National Museum of Women in the Arts, Washington USA
- 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, Rijkesmuseum 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 Shirl 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 Australien', 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 exhibition.

Grants & 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 & Reviews

- 2008 A vivid trip back to where it all began, John McDonald, Sydney Morning Herald 12/13 January, p 16+17
- 2007 Strange Fruit Testimony and Memory in Julie Dowling's portraits, Jeanette Hoorn, exhibition catalogue
Testimony from an ancient land, Patrick Hutchings, The Age A2, 21 July
History revised and destroyed, John McDonald, Sydney Morning Herald, 11 August p 16+17
Sunday Arts Sunday 9 September interview with Julie Dowling
- 2006 'Sub-Terrain' John Mateer, Art & Australia, Vol 43, No4, p 596
- 2005 'Julie Dowling', Timothy Morell Australian Art Collector issue 31, page 88
'Moorditj Djurapini', 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, Warridah 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 lasting after virtuosity" Anne Loxley, 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 Mendelssohn, 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 Brauns 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, Melb.

Collections

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

To Arise From Sorrow: the national apology to the stolen generations

By Carol Dowling,
twin sister to the artist

Wonga Bearaba (To Speak of Sorrow)

*Waloo, Ngaioo woolarha we-lurdee abbaia
mala aagoo eebeegoondoo.*

Wajanoo mala, enarra kalla wallee woordoo.

*Moroo yow yanda kalla nyinee kulla
ngai yardaboondoor erringoo ngooroo
wanga ballardalla.*

*Eegarra bearaba, wonga wanjera kalla
woordoo indama.*

*Oorongoo, ngunna oord'bat eewa kalla
nyinneeoo woolarha moonjee garro
yakkara aagoo.*

By and by, I cry for half-caste babies
stolen from their mother's breast milk.

Strangers came to rob, to break and
to pierce hearts.

Scars refused to mend and you and
I see concealed tears of raw fear.

To arise from sorrow, speaking is about
understanding and hearts must open.

Today, our anger is given and your own
crying goes back to their mothers.

By Carol Dowling

April 2008

The sorry address made by Prime Minister Kevin Rudd on the 13th February 2008, will go down in history as one of the most authoritative and influential parliamentary orations of all time in Australia. It not only raised awareness of the plight of victims of the stolen generations era but it also set a sacred and unquestionable precedence on how he, as head of state, believes his parliamentary colleagues, in fact all Australians, ought to engage with Indigenous Australians. His eloquent and culturally sensitive words undoubtedly facilitated the lifting of the heavy emotional load from the frail shoulders of those beautiful, resilient stolen generations' victims who listened throughout Australia on that day.

Our dear grandmother, Mary Dowling (nee Latham) was twelve when she was taken from her mother and placed into Saint Joseph's Orphanage in Wembley. Until she was twenty-one, our 'Nana' saw her mother once. During the entire time she was at Saint Joseph's she received minimal education and worked in the laundry. She starched, pressed, mended, sorted, washed by hand, wrung by hand, ironed by hand and folded hundreds and hundreds of garments and bedding for the priests, nuns and residents of Catholic institutions in Perth. She worked in a team of 12 girls working long hours, day in and day out breaking the monotony with prayer and harsh disciplining by the nuns. In Julie's painting entitled 'Mollie', we see our grandmother as a weary 21 year old hanging out bed sheets with a nun supervising her work. When she left the orphanage, the Catholic Church arranged work for Nana as a washer woman. A washer woman was the work this intelligent and creative woman was designated to be capable of doing. All her hopes and dreams were not allowed to be entertained and she was not expected to rise above her station. This was preordained simply because of the colour of her skin.

As her grand-daughters, it has been really important for us to return to country to re-connect with who remained behind. Early last year, through the assistance from the Australia Council, we were able to return to Coodingnow, our grandmother's country.

It was here that we met with members of the Clinch family, who are our relatives, and they helped to repair some of the cultural dislocation that occurred when Nana was taken away. To put it simply, we were welcomed to sacred women's places and walked in the footsteps of our ancestors.

This exhibition is a product of the journey and reflects the power of that experience for Julie as a Badimaya woman today. The title of this exhibition, "Eegarra Bearaba - To Arise From Sorrow" reflects the process of what a stolen child and their descendents struggle to do on a daily basis. This process is to strengthen identity, culture and connections to country.

We would look for any pretext to push this great wrong to one side, to leave it languishing with the historians, the academics and the cultural warriors, as if the Stolen Generations are little more than an interesting sociological phenomenon. But the Stolen Generations are not intellectual curiosities. They are human beings, human beings who have been damaged deeply by the decisions of parliaments and governments. But, as of today, the time for denial, the time of delay, has at last come to an end. (Rudd, Hansard 13/02/08)

The series of four entitled *The Elements: Fire, Air, Water and Earth* all reflect the profound experience of this extensive journey to country. For many philosophies throughout the world, the classical elements were used to explain patterns in nature. It specifically refers to a state or phase of matter. For Badimaya spirituality, as with other spiritual beliefs, there is also a fifth element which is the spirit of the 'self'. Julie painted the elements to make comment on how the self gains direction in life. The Badimaya sensibility about the land, the water, about fire and the sky (namely the stars and the weather) all reflect the creation of an internal compass that builds the spirit and the soul. Similarly, the self portrait *'Amazing Grace'* mirrors the culmination of the journey back to country and the strengthening of Julie's spiritual self. As if reflecting the end of her journey, this work depicts her feelings of resolution and peace. It is also influenced and inspired by the

British film *'Amazing Grace'* which tells the story of William Wilberforce. Wilberforce led the successful campaign to end the global slave trade in the 1800s. Such debates were raging during the time when Badimaya people were being subjected to cruel treatment by white squatters. This painting is about forgiveness for such deeds inflicted upon Badimaya people and the healing that comes from understanding what happened to one's ancestors.

The national apology, however inadequate, was aimed at righting past wrongs. It was also aimed at building a bridge between Indigenous and non-Indigenous Australians – a bridge based on a real respect rather than a thinly veiled contempt. Our challenge for the future is now to cross the bridge and, in so doing, embrace a new partnership between Indigenous and non-Indigenous Australians. Julie's series *Icon to a Stolen child* embraces that, and as part of that partnership, how important it is for the Stolen Generations to trace their families. This link with family and country, if at all possible, is about providing dignity to their lives.

The core of this partnership for our shared future is also to close the gap between Indigenous and non-Indigenous Australians on life expectancy, educational achievement and employment opportunities. Julie's paintings entitled *Brother, Sister, Star, Ghost, and Rainbow*, all document the emotional and practical ways the national apology guides us so that such challenges can be addressed. Saying sorry does not overnight stop the pain caused from being taken from your family and your culture. Nor can it erase the memories and experiences that scar many members of the Stolen Generations. But it is a start of a new chapter. Now is the time for us to write a new future for all Australians so that no child will grow up to be discriminated against because of their race or the colour of their skin. All children will have the same opportunities to achieve and be the best they can be.

This exhibition is dedicated to our two beautiful little Noongar boys. May they grow into strong and proud warriors for their people! Alla na goaloo! *That very thing is beautiful!*