

## **Julie Dowling**

### **1. Matriarch;Auntie Dot, 2002**

acrylic, red ochre & plastic on canvas, 150x120cm

**\$18000**

This painting shows my great auntie Dorothy Latham (nee. Nannup) out in the bush picking everlasting flowers.

Auntie Dot married my grandmother's brother Frank at Mogumber Mission and they had nine children together. Her people are Nyoongah and Bibulman tribes from the central southwest towns of WA.

When Uncle Frank died in 1968 she took on the role to raise her children and grandchildren by herself. I wanted to paint her a heroine figure on a symbolic field of flowers.

## **Julie Dowling**

### **2. Matriarch;Mollie, 2002**

acrylic, red ochre & plastic on canvas, 150x120cm

**\$18000**

This painting shows my grandmother Mary 'Mollie' Dowling (nee. Latham).

I wanted to paint 'Nana' the way I remember her before her debilitating stroke in 1993.

She is my matriarch and she still is the centre of decision-making and care for her children, grandchildren and now great grandchildren.

Before her stroke she was widely known as a force to be reckoned with. Her ability to feed, cloth and shelter is legendary to her family.

I wanted to show her swimming in the waters of Lake Moore, the place where she was born on the shore of.

A true indigenous Australian matriarch, she supported my sick wudjulah grandfather Robert Dowling until he died at the early age of 53 and raised her children and others children right up until today.

## **Julie Dowling**

### **3. Matriarch;Auntie Elsie, 2002**

acrylic, red ochre & plastic on canvas, 150x120cm

**\$18000**

This painting shows my great Aunty Elsie Latham (nee. Galbriath) standing in the heat haze of Broome.

Aunty Elsie was one of four sisters (Galbriath) who married four brothers (Latham) from the small town of Coorow in the central Gascoyne Region of WA. She married my grandmother's brother Uncle Arthur.

When Uncle Arthur died along with her oldest son Dennis she took on the role of matriarch to the family in Broome.

The traditional language is the different tribal names in the Kimberley. She is the daughter of 'Melba' the first child in the state to be born of an indigenous/Afghan union.

The symbols are of Wietch (emu), Yonga (kangaroo), Ngupi (water) and Jardi (goanna).

## **Julie Dowling**

### **4. Yorga; suite of 5 works: Ngupi (rain, water) Nyarlu (storm) Warru (fire)**

#### **Moorditj (strong/good/beautiful) Djurapin (love), 2002**

acrylic and red ochre on canvas, suite of 5: 30x120cm each

**\$16000**

These five nudes are inspired by five very strong forces in our community and it also focuses on the physicality of women in our community. It also deals with the imposition of the notion of 'shame' about our bodies as indigenous women and objects of colonial desire.

I do not think our ancestors felt shame for their bodies but rather a sense of modesty. Intrinsicly I wanted to represent our women's bodies as having connection to country and spirituality. I am filtering the image of indigenous women without echoing renaissance art and women who were viewed as slaves, noble savages and erotic objects by artists such as Rousseau, Ingres, Gauguin and Manet. Each of these images are painted with red ochre found on the edge of a gold mine near Mt Gibson ranges in my great-grandmother's traditional country near Paynes Find.

Nyarlu (Storm)

Moorditj (strong/good/beautiful)

Djurapin (love)

Warru (fire)

Ngapi (water)

## **Julie Dowling**

### **5. Warriedah (the Wedge-tailed Eagle), 2002**

acrylic, red ochre & plastic on canvas, 100x120cm

**\$15000**

This painting makes comment on the great cultural chasm that exists between generations of indigenous families. It shows a young girl dressed in 'gang bang' street wear that has become popular to many of our children. The attraction is in the great impact that this mainstream media image of black people in power mainly Rap and Hip-Hop artists from the USA and the UK.

Most children are disinterested in indigenous knowledge as they have been heavily influenced by music videos on TV and radio. I wanted to show a grandmother sitting in her house interpreting what her granddaughter is gesturing as a traditional dance of the Warriedar (the wedge tail eagle) but which is a typical gangster Rap pose illustration of the 'West Coast Rule' sign used by drug dealers in Los Angeles, USA.

## **Julie Dowling**

### **6. The Visitors, 2002**

acrylic, red ochre and plastic on canvas, 100x120cm

**\$15000**

This painting illustrates the situation which exists for many woman within our community and which my family still is coming to terms with, the separation between family living in remote communities and those who move into suburbia within regional areas such as Perth or Geraldton.

The young woman standing (in green shirt) is the new mother to the baby (in white blanket). She stands in front of her fibro suburban home while the rest of the group are her extended family coming to visit the new member of the family for a brief time.

## **Julie Dowling**

### **7. Self portrait; Black Bird, 2002**

acrylic, red ochre and plastic on canvas, 120x100cm

**\$**

In this self-portrait, I tried to analyse myself as a woman fully grown. I was investigating my spirituality again and was inspired by the black crow, which is sometimes known as a messenger.

The Text in my body is all the tribal names including Badimia, Yamatji, Nyoongah as well as Wudjula in a repetitive way. Some of the text is rubbed or eroded out – feeling like I am on my own as a purveyor of my culture. I was also expressing what it is like to be fair-skinned and practicing my culture especially about how culture is ephemeral. I am depicted to be once holding the messenger and it then flies away whenever I do my artwork. The viewer can see my feeling written on my face.

## **Julie Dowling**

### **8. Woman Head, 2002**

acrylic and red ochre on canvas, 120x100cm

**\$13500**

This painting shows the viewer a scenario of a typical 'woman head' trying to steal a quandong fruit from her grandmother's hand while her mother looks on.

This painting borrows from the renaissance images of the Virgin Mary visiting her mother St. Anne.

This picture also makes comment on fair skinned children in our family. The more hidden message of racial tension that exists between wudjulah and indigenous values situated within my own family and others.

## **Julie Dowling**

### **9. The prodigal, 2002**

acrylic, red ochre, & plastic on canvas, 120x100cm

**\$13500**

This picture is a representation of how our women can become isolated from their own spirituality. This piece centres on a Garden of Eden created through additions to the drugs heroin or speed. The women's mother is depicted in her body leading her towards an older power within herself. The gaudy gold and the lyrics from Elton John's song 'Goodbye Yellow Brick Road' reflects Dorothy from the Wizard of Oz in her journey to find the city of Oz and discovering that it is not as it appears. The woman in this piece has just had a 'hit', which is represented by the strange enlarged emu tracks representing speed, and the garish everlasting flowers running around her head. There is also a man and a woman walking away from her in an ally. She feels power when she hits up with the drug but in her body she wants to live back in the ways of her mother. This work concerns the worst of distractions in Wudjula society and how it keeps us from our spirituality and family. The woman in this picture is thinking of returning to her country and is yearning for an escape. This image is posing the question of whether she will make that decision to return home.

## **Julie Dowling**

### **10. Going Home: Long Shadow, 2002**

acrylic, red ochre and plastic on canvas, 100x120cm

**\$12000**

This painting illustrates the story of a friend of mine who met her birth mother for the first time last year.

Her people are from Geraldton and she was taken away to South Australia when she was two months old.

When she returned she found out she was the second oldest of four and that she had a huge extended family from all over the state of WA. Her mother would take her every afternoon to the beach to talk and play with others in her family. This painting positions the viewer from her wudjulah husband's perspective and her niece looks on in suspicion while handing her aunty a shell. Her mother walks on pointing at the shadows telling her that it will be dark soon.

I wanted to reflect to the viewer the experience of finding family in a happy instant.

## **Julie Dowling**

### **11. Spirit woman, 2002**

acrylic and red ochre on canvas, 120x100cm

**\$12000**

This picture shows a friend of mine who practices indigenous healing methods to other women and their children.

She believes in the traditional healing powers of bush medicine and the involvement of ancestors within everyday life.

I wanted to show her relaxed with the spirits of her ancestors in order to reflect the hidden aspects of indigenous woman's belief from within our community and the more intangible aspects of spirituality between the spirit/physical worlds.

**Julie Dowling****12. Sisters, 2002**

acrylic and red ochre on canvas, 60x60cm

**\$3500**

This picture is about two sisters from one family. It captures the expression of one sister when she is asked by her friends not to have her fair skinned sister hang out with them. It is about the instant reaction to that dilemma.

**Julie Dowling****13. Reunion, 2002**

acrylic and red ochre on canvas, 60x60cm

**\$3500**

Re-union

This work shows an aged mother with her daughter and her niece. The fairer cousin has come to visit (to the far right). The centre girl is the daughter who is vouching to her mother to accept and welcome her fairer relative back home. The fair cousin shows relief that her cousin is making things alright for her.

**Julie Dowling****14. Grannie, 2002**

acrylic and red ochre on canvas, 50x50cm

**\$2600**

This work illustrates the admiration of a grand-daughter for her grandmother. It also speaks about the importance of Grannies in our community.

**Julie Dowling****15. Gale with lipstick, 2002**

acrylic and red ochre on canvas, 50x50cm

**\$2600**

This work tells the story of when a young girl has lipstick put on her for the first time and how pretty she thinks she is. It is a fleeting moment for this child and speaks about the projection of wudjula ideals of beauty upon our own indigenous sense of womanhood.

**Julie Dowling****16. Standin-Up;1969 (triptych), 2002**

acrylic & red ochre on canvas, 30x40cm

**\$5500**

Standin' Up: 1969; 1986; 2002

Each year of this triptych is a part of a series of situations facing women who are friends grappling with domestic violence. Each one mirrors the moment when women or children have chosen to escape these situations.

1969:

A woman is having a cup of tea with her friend. It shows their two faces suspended over an empty kitchen. The woman on the right is the victim of abuse and the woman on the left is her friend.

**Julie Dowling**

**16. Standin-Up;1986 (triptych), 2002**  
acrylic & red ochre on canvas, 30x40cm

\$

1986:

This shows two young women outside of a house at nighttime. Their expressions mirror the moment when they decided to leave the house to escape violence. The background is black and white depiction of their abandoned empty house.

**Julie Dowling**

**16. Standin-Up;2002 (triptych), 2002**  
acrylic & red ochre on canvas, 30x40cm

\$

2002:

This shows two young girls being kicked out of their home and it shows the empty street they are walking down.

**Julie Dowling**

**17. Yorga; Rain, 2002**  
acrylic, red ochre & plastic on canvas, 40x30cm

**\$2200**

This picture shows one of my friends in a rainstorm. Her character is marked by the way she brings great joy and calm to those she meets. She works in a child welfare department in the South West of WA.

**Julie Dowling**

**18. Yorga; Sleep, 2002**  
acrylic, red ochre & plastic on canvas, 40x30cm

**\$2200**

This picture shows the daughter of friend, while she is sleeping, in front of the fire. The fire is seen as a great healer to many people in our community and is the gathering point and location of our schools of learning. Many oral histories are passed down throughout the generations while a fire is burning.

This picture asks a question to the viewer about our children and the culture that they miss out on in so many families.

**Julie Dowling**

**19. Yorga; River, 2002**  
acrylic, red ochre & plastic on canvas, 40x30cm

**\$2200**

This picture shows one of my cousins. She lives in Victoria Park near the Swan River which is her family's traditional home. She remembers her grandmother telling her about how the old women of the tribe would walk the Canning and Avon Rivers down to the Swan River Basin to have huge meetings every two years or so. It was where the big families would trade and have singing and dancing to bring on better food for their children.

When the Wudjulah colonials came most of their families were moved to Bassendean and further north into missions so many of the stories were lost to her family.

I wanted to have her face as the centre of a different kind of meeting place. A place where generations of Nyungar people have joined within her blood.

**Julie Dowling****20. Yorga; Scar, 2002**

acrylic, red ochre & plastic on canvas, 40x30cm

**\$2200**

This picture shows one of my friends who has survived many operations in this past year. Her main hobby is to photograph rainbows. She has always had a spiritual connection with her mother who she lost to pneumonia when she was a girl. When her mother died she walked outside of the house and a rainbow came out and she thought it was her mother's spirit saying 'djurapin'(love) to her from the other place.

**Julie Dowling****21. Yorga; Jardi (goanna), 2002**

acrylic, red ochre & plastic on canvas, 40x30cm

**\$2200**

(Jardi means Goanna in Badimia language)

This picture shows one of my cousins 'Jen' who is spiritually connected to the goanna as her creation being. She lives just outside of Cue in the southern Goldfields of WA.

When the rains come to her country she follows the goanna star patterns as they fall in the sky to the south of the nearby hills out of town. When the largest star begins to rise again then it's time to travel to her father's country. This is the only spiritual journey that her family has to the country as her mother, grandmother and great grandmother were all taken to Moore River Native settlement in the 30's and a lot of culture went when they died.

**Julie Dowling****22. Yorga; Sun up, 2002**

acrylic, red ochre & plastic on canvas, 40x30cm

**\$2200**

This picture describes the feeling that my cousin feels with every day dawn. She feels great hope that indigenous people will one day own land and be wealthy, happy and free.

I wanted to express hope and joy at seeing the sun come up over the Darling Ranges here in Perth.

**Julie Dowling****23. Yorga; Sun down, 2002**

acrylic, red ochre & plastic on canvas, 40x30cm

**\$2200**

This picture shows an anonymous woman who is known by my family. She has just lost her sister to alcohol and she thinks about how every day with every sunset marks another day without her family. Her son is also an alcoholic and has moved away and her other son is in jail for BE (Break & Enter)

I wanted to express her age and weary face as symbolic of the sun making darkness come. Where did her childhood take her? Why was she taken from her mother? What is her future?

**Julie Dowling**

**24. Yorga; Blood, 2002**

acrylic, red ochre & plastic on canvas, 40x30cm

**\$2200**

This picture shows another anonymous woman who is a friend of my aunty and is questioning her heritage. Is she English or Indigenous?

Many in our community are faced with the challenge of identity and race relationships within their families.

Her mother is Aboriginal from the north of WA and her father is English. Her father didn't want his children to know indigenous knowledge but her mother taught her language and culture in secret.

Now as a woman with children of her own she is questioning the way she was brought up within Perth and wants to trace her family through her mothers family.

**Julie Dowling**

**25. The Dancer, 2002**

acrylic, red ochre on canvas, 40x30cm

**\$2200**

This picture shows a friend of a friend who was a dancer and singer in Rodeos throughout the Darwin to Queensland touring groups of the 1960-70's. I wanted to express her persona and spirit within a small work.

She is a beautiful woman because of her strength and pride.

**Julie Dowling**

**26. Matchmaker, 2002**

acrylic, red ochre & plastic on canvas, 40x30cm

**\$2000**

From an early age many young girls in the Nyungah community are born matchmakers between their friends. It is bad magic to pick a girl for your brother and worse to arrange a sister with a fella. It usually happens with non-related friends and other non-related friends and has a long social history within this urban community.

I wanted to show a young matchmaker pointing out a potential boy from a long distance.

I remember the many and varied ways that I was introduced to boys as a young teenager and the experience is getting pretty rare today.

**Julie Dowling**

**27. The Marban (magic), 2002**

acrylic, red ochre on canvas, 40x30cm

**\$2000**

This picture shows a young girl within my family who is a spirit caller. Her skills are in seeing spirits at night and dreaming about things to come. Marbun is a spiritual awakening, which only occurs with elders in places such as Roebourne and Meekatharra, but as there is no similar word, which describes this magic in Perth, so the local Nyungah mob says "Marbun" who call on spiritual ancestor beings to guide them.

She is a beautiful young woman in our community because she has this power.

**Julie Dowling**

**28. Finding my mother, 2002**

acrylic, red ochre on canvas, 40x30cm

**\$2000**

This picture sets within a first persons viewpoint the experience of meeting your mother for the first time.

I wanted to show the viewer what might occur if you are white looking and find your mother is darker and indigenous.

Many in our community are finding this experience a difficult one as there is racism on both sides to the acceptance of fair skinned relatives journeying back towards their dispossessed cultures and kin.

**Julie Dowling**

**30. Standin-Up;Val, 2002**

acrylic, red ochre & plastic on canvas, 30x20cm

**\$1200**

Standin' Up: Series of 18 icons

This series deals with the situations of 18 separate women and female children who are victims of domestic and family violence. Each image reflects the moment when each woman has decided they have had enough.

**Julie Dowling**

**31. Standin-Up;Cathy Ghost, 2002**

acrylic & red ochre on canvas, 30x20cm

**\$1200**

Standin' Up: Series of 18 icons

This series deals with the situations of 18 separate women and female children who are victims of domestic and family violence. Each image reflects the moment when each woman has decided they have had enough.

**Julie Dowling**

**32. Standin-Up;Elsie, 2002**

acrylic, red ochre & plastic on canvas, 30x20cm

**\$1200**

Standin' Up: Series of 18 icons

This series deals with the situations of 18 separate women and female children who are victims of domestic and family violence. Each image reflects the moment when each woman has decided they have had enough.

**Julie Dowling**

**33. Standin-Up; Janet, 2002**

acrylic, red ochre & plastic on canvas, 25x25cm

**\$1200**

Standin' Up: Series of 18 icons

This series deals with the situations of 18 separate women and female children who are victims of domestic and family violence. Each image reflects the moment when each woman has decided they

**Julie Dowling**

**34. Standin-Up;May, 2002**

acrylic, red ochre & plastic on canvas, 25x25cm

**\$1200**

Standin' Up: Series of 18 icons

This series deals with the situations of 18 separate women and female children who are victims of domestic and family violence. Each image reflects the moment when each woman has decided they have had enough.

**Julie Dowling**

**35. Standin-Up;Penny, 2002**

acrylic, red ochre & plastic on canvas, 25x20cm

**\$1000**

Standin' Up: Series of 18 icons

This series deals with the situations of 18 separate women and female children who are victims of domestic and family violence. Each image reflects the moment when each woman has decided they have had enough.

**Julie Dowling**

**36. Standin-Up;Francine, 2002**

acrylic, red ochre & plastic on canvas, 25x20cm

**\$1000**

Standin' Up: Series of 18 icons

This series deals with the situations of 18 separate women and female children who are victims of domestic and family violence. Each image reflects the moment when each woman has decided they have had enough.

**Julie Dowling**

**37. Standin-Up;Rabina, 2002**

acrylic, red ochre & plastic on canvas, 25x20cm

**\$1000**

Standin' Up: Series of 18 icons

This series deals with the situations of 18 separate women and female children who are victims of domestic and family violence. Each image reflects the moment when each woman has decided they have had enough.

**Julie Dowling**

**38. Standin-Up;Tara, 2002**

acrylic, red ochre & plastic on canvas, 20x20cm

**\$800**

Standin' Up: Series of 18 icons

This series deals with the situations of 18 separate women and female children who are victims of domestic and family violence. Each image reflects the moment when each woman has decided they have had enough.

**Julie Dowling**

**39. Standin-Up;Mary, 2002**

acrylic, red ochre & plastic on canvas, 20x20cm

**\$800**

Standin' Up: Series of 18 icons

This series deals with the situations of 18 separate women and female children who are victims of domestic and family violence. Each image reflects the moment when each woman has decided they have had enough.

**Julie Dowling**

**40. Standin-Up;Violet, 2002**

acrylic, red ochre & plastic on canvas, 15x15cm

**\$400**

Standin' Up: Series of 18 icons

This series deals with the situations of 18 separate women and female children who are victims of domestic and family violence. Each image reflects the moment when each woman has decided they have had enough.

**Julie Dowling**

**41. Standin-Up;Shir, 2002**

acrylic, red ochre & plastic on canvas, 15x15cm

**\$400**

Standin' Up: Series of 18 icons

This series deals with the situations of 18 separate women and female children who are victims of domestic and family violence. Each image reflects the moment when each woman has decided they have had enough.

**Julie Dowling**

**42. Standin-Up;Sandra, 2002**

acrylic, red ochre & plastic on canvas, 15x15cm

**\$400**

Standin' Up: Series of 18 icons

This series deals with the situations of 18 separate women and female children who are victims of domestic and family violence. Each image reflects the moment when each woman has decided they have had enough.

**Julie Dowling**

**43. Standin-Up;Sarah, 2002**

acrylic, red ochre & plastic on canvas, 18x13cm

**\$400**

Standin' Up: Series of 18 icons

This series deals with the situations of 18 separate women and female children who are victims of domestic and family violence. Each image reflects the moment when each woman has decided they have had enough.

**Julie Dowling**

**44. Standin-Up;Lorraine, 2002**

acrylic, red ochre & plastic on canvas, 18x13cm

**\$400**

Standin' Up: Series of 18 icons

This series deals with the situations of 18 separate women and female children who are victims of domestic and family violence. Each image reflects the moment when each woman has decided they have had enough.

**Julie Dowling**

**45. Standin-Up;Cherille, 2002**

acrylic, red ochre & plastic on canvas, 18x13cm

**\$400**

Standin' Up: Series of 18 icons

This series deals with the situations of 18 separate women and female children who are victims of domestic and family violence. Each image reflects the moment when each woman has decided they have had enough.

**Julie Dowling**

**46. Standin-Up;Kathleen, 2002**

acrylic, red ochre & plastic on canvas, 15x10cm

**\$300**

Standin' Up: Series of 18 icons

This series deals with the situations of 18 separate women and female children who are victims of domestic and family violence. Each image reflects the moment when each woman has decided they have had enough.

**Julie Dowling**

**47. Standin-Up;Doreen, 2002**

acrylic, red ochre & plastic on canvas, 15x10cm

**\$300**

Standin' Up: Series of 18 icons

This series deals with the situations of 18 separate women and female children who are victims of domestic and family violence. Each image reflects the moment when each woman has decided they have had enough.