

## **Julie Dowling**

### **1. Bloodlines, 2003**

acrylic, red ochre & plastic on canvas, 120x150cm

**\$20000**

Depicts a landholder and his young son meeting a group of stockmen who work for them. The landholder's son is about to pick his first horse to ride. The boy has his arms crossed just like his older black half-brother standing in front of him. A tension exists between them because it is obvious that the younger son will inherit their father's wealth. The landholder's young son represents the transitional nature of the relationship white men had with Indigenous workers. The Indigenous son represents the injustice and defiance of his positioning between these two worlds and presents the reality they lived through. It is obvious how much work and care these stockmen put into training these horses because the horses come into the homestead area without bridles – a sign of utmost trust of their trainers. There is also a faint hope that these power relations will change in the next generation symbolised by the farmer's young son who mirrors his black brother.

## **Julie Dowling**

### **2. The Paper Dress, 2003**

acrylic & red ochre on canvas, 150x120cm

**\$18000**

This picture is about the young girls who were educated in missions and homes to sew by using white crepe paper. They would make amazingly elaborate creations to demonstrate their skills. Such skills were taught to them so that they could be placed into homes as domestic servants. This picture shows how this young girl yearns for pretty things like dresses that she could not buy and a lifestyle that she is not groomed for - an equal member of Australian society.

## **Julie Dowling**

### **3. The Navigator, 2003**

acrylic, red ochre & plastic on canvas, 121x100cm

**\$16500**

This work deals with a modern situation within some Native Title claimant groups where negotiations with mining companies has meant that members of the Aboriginal claim group are employed with the mine that uses their land. However, many of these mines do not give high paid jobs such as Navigator to Aboriginal people from the claim group. I wanted to show a modern fictitious figure. He is holding a walkie-talkie. There are burnt trees from his country on his reflective safety coat and the spirits of jardi (goanna) surrounds him. Within the bodies of these jardi are dead landscapes. They all encircle the Navigator as he walks through a tunnel. This means that he must not only navigate the white economic world but also his beliefs of honouring the land. A navigator usually tells where to drill and where to lay dynamite for drilling.

## **Julie Dowling**

### **4. Self Portrait: Flash, 2003**

acrylic, red ochre & plastic on canvas, 121x100cm

**\$16500**

This self-portrait depicts the artist in the style of a biblical 'Saint John, the Baptist' - a saint prophet immersed in water with traditional symbols of waterholes called Ngapi throughout her body. The streams of blood fall through her arms to her fingertips. A great river circles around her head from horizon to horizon. Her head is suspended on a field of multi-coloured dots. Her internal organs for her stomach and heart are exposed. 'Flash' within the Noongar community is a reference for somebody who is 'too big for their boots'.

## **Julie Dowling**

### **5. At Risk of Dog Bite, 2003**

acrylic, red ochre & plastic on canvas, 100x121cm

**\$16500**

Julie has taught art in all forms of prisons and detention centres in her career. The term used to title this work comes from an expression made by inmates serving life terms sentences to describe how long they have been away from home. Many believed that if they returned home their own camps dogs would bite them because they have been away for a long time. The boss in this picture is the Non-Indigenous justice system that incarcerates high numbers of our men and women through the use of mandatory sentencing and the avoidance of customary law. This is also a statement about Aboriginal Deaths in Custody.

**Julie Dowling****6. White with One, 2003**

acrylic &amp; red ochre on canvas, 121x100cm

**\$15000**

This picture uses a contemporary phrase to describe how to make a cup of tea with milk and one teaspoon of sugar. It shows a domestic servant girl presenting the viewer with a tea tray as a symbol of how the tray comes between this girl and white society. This young girl was given low expectations and for many like her, she was not paid and was taken from her family and her community. They were trained to never be equal members of Australian society. They were classed as servants forever.

**Julie Dowling****7. The Stone Pickers, 2003**

acrylic, red ochre and plastic on canvas, 120x90cm

**\$15000**

When WA was first building its economy in the South West of the state, Noongar labour was used to clear land for agriculture. Men, women and children were all used to pick out stones and boulders to clear fields. This economic exploitation saw these families demoralised, dispossessed from their land, and their minds and bodies broken through hard labour. They were in every sense powerless because they had no claim to land according to the colonialists. It puts a face to the many Indigenous people in this country who were forced to work unpaid and unacknowledged to build the nation's economy but never benefiting from their labour. Instead, their story was not written in history books and today we are stereotyped as bludgers and drains on the economy we helped to build.

**Julie Dowling****8. Sorry, 2003**

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

**\$15000**

This work is dedicated to those writers of Quadrant journal who say that genocide is too strong a word to describe the stolen generations. It depicts a mother who has received a letter telling her that the daughter she has been trying to find died of heart failure before she could be reunited with her. This situation was not of their making. Without official acknowledgement that such policies continue to affect the lives of my family and many others in my community, the suffering will continue for generations to come.

**Julie Dowling****9. Yes, Boss!, 2003**

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

**\$15000**

This is a portrait of my nephew, Brandon. It is a comment about our community's strength that comes from the land. Inside Brandon's body is a sunrise scene over the desert. Brandon will grow up as a strong black kid in Australia.

**Julie Dowling****10. Playing Dead, 2003**

acrylic &amp; red ochre on canvas, 91x122cm

**\$13500**

As Indigenous people, it is widely accepted within our communities that there is huge diversity within our population. This can be diversity of culture, language, and appearance. In this picture, we see a fella from the bush (in the cowboy hat) who has come down from the north. He seeks solidarity or wants to just yarn with blackfellas from the city. 'Playing dead' is an expression that people from remote communities say about these city mob who appear afraid or in awe of people from the bush. What this painting is trying to do is speak about the ways the city makes blackfellas conform to wudjula expectations. The distances between us as Indigenous people are now not just economic but also cultural. The city assimilates powerfully and to some extent so does the bush. This picture is about the desire to unite while still being pressured to conform to white values. Who is boss to us today?

## **Julie Dowling**

### **11. Slave series; The Nugget, Topsy, Tommie, 2003**

acrylic, red ochre & plastic on canvas (set of 3), 60x20cm  
**\$6000**

This is a series of three iconic images showing the roles allowed for Aboriginal people during the early 1900's to demonstrate their positioning within the broader Australian society of the time.

#### **'The Nuggett'**

**Text:** Australian national anthem.

This painting depicts a bantamweight boxer in a defensive stature, his hands bandaged as if in a publicity photograph. 'Nugget' represents the carnival boxing tent tradition that toured many parts of Australia where Aboriginal participants were paid low wages and dreamed of greatness.

#### **'Topsy'**

This painting depicts a housemaid in domestic uniform holding a pink feather duster standing to attention as if in front of her mistress waiting for instruction. 'Topsy', 'Tuppence', 'Mollie' and 'Jinny' were all names given to many young girls who were raised in missions.

#### **'Tommie'**

This painting depicts a station hand standing in front of a windmill and the entrance to a mine shaft. Above his head is a helicopter and below his feet are lines of a ploughed field. 'Tommie' represents the men and women who worked in isolation from family and paid in rations.

## **Julie Dowling**

### **12. The White Man, 2003**

acrylic, red ochre & plastic on canvas, 60x40cm  
**\$4200**

This iconic image of an indigenous man standing leaning against his own handmade fence. He holds an empty tin mug in front of his homestead representing the many indigenous people within Western Australia who purchased land in an effort to retain their connection to country. These landowners were eventually squeezed out of viable production by racist government policy. Many of these people sold up their interests for little money and watched their native landscapes turn into flat pasture fields and natural watercourses developed over thousands of years turned into plains of salinity.

## **Julie Dowling**

### **13. Biddy the Midwife, 2003**

acrylic, red ochre & plastic on canvas, 60x40cm  
**\$4200**

This is a picture of a well-known midwife through the Gascoyne region of Western Australia who aided in the delivery of many black and white babies. She is shown here standing as an icon in a station garden holding bush medicine. Around her head is a landscape covered with layers of dots, which bleed into the foliage of a frangipani tree. Biddy Winmar was known to my great grandmother and assisted her giving birth to nine children. She was a close relative of my family who still practised birthing traditions carried down through generations of women.

## **Julie Dowling**

### **14. Warrior, 2002**

acrylic, red ochre and plastic on canvas, 40x30cm  
**\$2500**

These are psychological studies in the form of icons representing archetypal people in my community. Warrior concerns the depiction of a single person coming to terms with themselves in contemporary society while still reflecting a history as tribal men. There are four warrior figures floating around the central portrait. The head of the warrior is arranged in a 'Christ-like' symbolism.

## **Julie Dowling**

### **15. Untitled (Green eye), 2002**

oil, acrylic, red ochre and plastic on canvas, 40x30cm  
**\$2500**

This image examines the notion of 'femme fatale' in relation to Indigenous women. It represents the tensions that exist in the physical and spiritual planes between Indigenous men and women. It is a study of the stereotype of the 'dangerous' black woman in the non-Indigenous gaze.

**Julie Dowling****16. Theda, 2002**

oil, acrylic and plastic on canvas, 40x30cm

**\$2500**

Theda is a pastoral station located on the Drysdale and the Morgan River in the Kimberley. This station holds the best-known examples of 'Bradshaw Rock Art' in the region. They are dated over 17,000 years old. Using biblical symbolism, this work is a psychological study of a woman from this country.

**Julie Dowling****17. The seventh sister, 2002**

acrylic, red ochre and plastic on canvas, 40x30cm

**\$2500**

The story of the seven sisters within Indigenous Australian belief involves the story of the youngest sister falling from the skies to drink from a water hole. The sacred waterhole she drank from was the resting place of a male spirit who chased her and her sisters creating the landscape as he chased them back into the sky. The youngest sister was captured and became the mother to Aboriginal people of the Kalgoorlie area. This painting shows the six sisters resting under the chin of the seventh. Behind the sister's head is a representation of the sun.

**Julie Dowling****18. Melba, 2002**

oil, acrylic and plastic on canvas, 40x30cm

**\$2500**

This painting represents 'Melba' who was the first child born of Afghan and Aboriginal parents in Western Australia as told to me by my great Uncle George Latham. Melba is represented within a halo of coloured dots. Her face is still and contemplative. This painting was inspired by pictures of Mary Magdalene as depicted by artists, Raphael and De Vinci.

**Julie Dowling****19. Walya (Walpiri = Earth), 2003**

oil and plastic on canvas, 40x30cm

**\$2500**

The word Walya is Warlpiri for Earth. This picture represents what land means to women who have been dispossessed and are trying to find connection to their family's country. Using biblical representation of the virgin Mary as seen by the artist, Franz Halz and Holbein.