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FOREWORD

Dr Chris McAuliffe, Director, the Ian Potter Museum of Art

Julie Dowling's work forces us to confront an issue that plagues contemporary Australian art; the status of the portrait. Portraiture always provokes debate, especially around the time of the annual Archibald Prize (in which Dowling has been a finalist). It's often said that contemporary portraiture is too conventional in style or too concerned with celebrities. Dowling easily short-circuits the debate. Her portraits acknowledge artistic traditions but sparkle with the artist's unique invention too. She sidesteps celebrities, focussing instead on local heroes and the giants of family history.

Dowling's ability to navigate so skilfully through the depths of tradition and the shallow shoals of contemporary fashions is the sign of a remarkably self-possessed artist. That she does so, as Jeanette Hoorn argues in her catalogue essay, while also addressing the complexities of history, memory, politics and trauma adds significantly to the power of her work. Dowling strives to 'present the unpresentable'; to make past experience concrete in the present, to allow us to see inner life beneath the surface of appearance, to grasp something of another person's culture and experience however different from our own.

We are very proud to present this first major survey exhibition of Julie Dowling's work. We have been able to do so because of Julie Dowling's generous cooperation and through the unstinting support of the artist's representative, Brigitte Braun, as well as thirty-five public and private lenders around Australia. We are extremely grateful too for the support of Sweeney Research for the production of this catalogue, a lasting record of this important exhibition.

Julie Dowling's paintings have been drawn together from seven states and territories and relocated to Melbourne. This physical translation is supported by the knowledge that our guest curator, Associate Professor Jeanette Hoorn, has brought to bear on the art. Her forceful essay shows another kind of skilful negotiation; we are given the ideas that we need to see the depth of the paintings but our emotions are given ample room to move also.
Self-portrait: Djeran 2006, 61 x 92 cm (cat. 60)
Warrilah Melbura ngupli 2004, 150 x 120 cm (cat. 54)
**STRANGE FRUIT: TESTIMONY AND MEMORY IN JULIE DOWLING’S PORTRAITS**

Jeanette Hoorn

Southern trees bear a strange fruit,
Blood on the leaves and blood at the root,
Black body swinging in the Southern breeze,
Strange fruit hanging from the poplar trees.

Pastoral scene of the gallant South,
The bulging eyes and the twisted mouth,
Scent of magnolia sweet and fresh,
And the sudden smell of burning flesh!
Here is the fruit for the crows to pluck,
For the rain to gather, for the wind to suck,
For the sun to rot, for a tree to drop,
Here is a strange and bitter crop.


A painter from Western Australia with Badimaya ancestry on her maternal side, Julie Dowling has a voice as singular and distinctive as that of Billie Holiday in the 1930s when she sang her famous cry against racism, *Strange fruit*. Julie Dowling paints ‘the blues’. She paints her country, her community and her immediate family, uncovering stories of tragedy and great beauty, of violence and compassion. Art school trained, her brilliant hybrid style draws on many sources but her dominant influence is the tradition of European portraiture, in particular the social realist portraiture of the last four centuries. Taking her lead from ‘the greats’ – artists she deeply admires, such as Rembrandt, Goya and Frida Kahlo – her canvases are redolent with sentiment driven by a passion to reveal the injustices of the past and to represent in paint the lives of the people who make up black communities in settler Australia.

Within her paintings a remarkable range of references draw on contemporary and ancient traditions as divergent as the dot and circle of Papunya and Yuendumu, the rock art of the Kimberley, imagery from popular South Asian art and the folk art of Black Madonnas. The principles of icon painting and mural art also have a strong impact on her style. She combines elements from all of these sources, infusing them with some of the formal qualities of surrealism and pop art as well as the graphic style of posters, calendars and postcards, to create her own painterly social realist style. She is a dissident, an artist who some critics want to banish as she presents a parodic art that gently questions what it means to be an Australian today.

Dowling’s political and social commentary bears witness to events in the present and the past which have hitherto remained hidden, creating for the spectator an uncomfortable relationship between art and ethics, and between story-telling and memory which interrupts contemporary understandings of the way things are. I read her art through the body of theory around testimony and witnessing that originally appears in the work of historians dealing with the trauma of the First World War, the Holocaust and the Vietnam War – theory that is now being used by a number of writers in relation to issues surrounding race. Dowling’s paintings occupy a similar position to Toni Morrison’s novels, which combine fiction with archive to produce a private/public history of Afro-America. Her project is auto-ethnographic and finds a ready comparison with that of artists in other media, such as Marlon Fuentes, who also work in auto-ethnographic styles.²
TESTIMONY, ART AND ETHICS

Dowling is sophisticated, urban and convent educated. She is a politically engaged artist whose pictures produce for the spectator an uncomfortable relationship between art and ethics and story-telling and memory that brings into question history itself. Psychoanalytic theory is a useful framework for understanding trauma, for within psychoanalysis, trauma occupies a bedrock position, the possible origin of all psychic states. Freud and Lacan say that the repressed always returns but that reality eludes the subject who lives in its grip. In the art of Julie Dowling, the repetitions and re-enactments of events constitute a type of personal and national drama for the artist. Psychoanalysis has a real place in understanding Dowling’s paintings and this exhibition reads the art of Julie Dowling as a medium through which the traumatic experiences of the artist are repeatedly presented.

In the series entitled Icon to a stolen child, Dowling paints members of the Stolen Generations as black saints, paying homage to the many Indigenous Australians who, from the first years of the arrival of Europeans in Australia, were taken from their families and raised within the white community. Placed in foster homes, in orphanages and in missions, they now constitute what in Australia has become known as the Stolen Generations. In this cycle of some 150 paintings – ten are represented in this exhibition – Aboriginal subjects are represented in images that borrow both from the sacred tradition of icon painting and from popular culture. Dowling’s suffering subjects transcend pain and are depicted in a state of grace. Her paintings relate absolutely to the paintings of Black Madonnas seen in many traditions. Indeed, they reveal a remarkable congruence of sacred iconography alongside popular religious art; for instance the highly decorative elements contained in the votive imagery of the Hindu calendar, or the Mexican retablo. The effect is strangely reminiscent of the posters of Hindu gods and goddesses seen in temples, shops and households in India.

The events represented in Dowling’s pictures, although real, take place outside the framework of normative reality. Like the testimony of Holocaust victims, there is no causality in her work. Dowling does not explain or depict events in a conventional framework. She presents striking and powerful images that speak on behalf of a larger event. Trauma, as it is represented in these paintings, has no beginning, middle or end. There is no narrative structure that follows the rules of story-telling, and this absence of structure gives the work the character of ‘otherness’ which is such a strongly defining aspect of her postmodern oeuvre, and which endows the pictures with a quality that places them outside of the strategies of closure. In Bloodlines (2003, p. 23), for example, Dowling, working in a highly realistic mode, presents a farmer and his young son, dressed in the uniform of the Australian squatter, about to begin the tasks of the day as they set to work with their black station hands. Nothing of consequence seems to happen in this picture, but the overall impression conveyed is a feeling of unease. The title of the painting alerts the viewer to the cause of the discomfort: the family’s refusal to recognise their own mixed-race children among their workers.

Julie Dowling, as a survivor herself, lives in a world of unresolved trauma, of events, both historical and present, that have no end and which as far as she is concerned, continue into the present. Dowling repeatedly returns to this iconography, reinforcing the uneasiness. But in this compulsion to revisit and rework through painting can be seen an affirmative response to violation: it presents the means through which the artist can transcend the orbit of her injury. Dowling creates agency for herself and her community through images which are off-key. They present a resemblance to all of their referents and a verisimilitude to none and so unsettle the viewer. Many of Julie Dowling’s paintings produce meaning through oblique references. They uncover events in an historical past which, for a contemporary painter, are, in certain crucial ways, inaccessi-
able. Rather than producing an overabundance of ‘real’ images which might document the violent past she seeks to uncover, Dowling has a postmodern suspicion of the possibility of producing an ‘authentic’ account of the past. She works more in the way identified famously by Frederick Jameson, through taking fragments and focussing on an absent past which ‘hurts’.

Like Billie Holiday’s haunting song about the victims of race crimes in the American south, Dowling’s paintings are a strange fruit that hangs in the tress of the Australian unconscious. Aesthetically they can be understood as distinctly uncanny. In his essay on the uncanny as an aesthetic dimension, Freud defines the uncanny as ‘that class of the frightening which leads back to what is known of old and long familiar.” Dowling’s art is permeated with uncanniness as it uncovers that which was previously hidden, bringing the private and public into collision, throwing the divine and the profane together and generally creating a sense of disturbance and disquiet in the unsuspecting viewer.
Icon to a stolen child: Fetish
1998, 40.5 x 27.5 cm (cat. 7)

Icon to a stolen child: Fire
1998, 40.5 x 27.5 cm (cat. 8)
STRANGE FRUIT
Jeanette Hoom

Melbin 1999, 120 x 100 cm (cat. 25)
ART AND CAPTIVITY: SAVAGE QUEENS

Dowling’s portraits employ tools and strategies that relate directly to those of postcolonial anthropology and auto-ethnography.9 She speaks as a colonised subject whose aim it is to represent herself and her community in a way that engages with colonialism on its own terms. She deliberately draws upon a mix of styles and traditions to produce uncanny effects in a manner resonant with that of a group of emerging artists working internationally in other media. In the films of Marlon Fuentes, a Filipino-American, there are clear parallels.12 Bontoc eulogy traces the life of Fuentes’s grandfather, Marcod, taken to St Louis from the Philippines for the World Fair of 1904. In Fuentes’s film, the trope of melancholia, a theme that dominates many popular films about colonialism, is turned around. Like Fuentes’s recreation of his grandfather, whose story is only partially known, Dowling draws upon the incomplete history of her great-great-grandmother Melbin, who was removed from the Paynes Find area in the mid-west region of Western Australia in 1879 and taken to England in 1881 where she was toured as a ‘savage queen’. In her large portrait Melbin (1999), Dowling restages her great-great-grandmother’s remarkable history,13 in a manner akin to the recreation of Marcod’s story in Bontoc eulogy. Like Fuentes, Dowling relies on the public archive and oral histories to recreate the narrative of her relative, so Melbin too is partly fictional. Melbin combines the traditions of academic painting with collage and pop art, as the artist attaches plastic beads to the highly finished surface of the portrait. Dowling’s surface is a complex web of materials in a remarkable synthesis of colour, line and textures. Here we see her great-great-grandmother in a most uncanny image: dressed in full colonial costume. On her left wrist is a label, attached by a piece of twine, on which is written her name, ‘Melbin’, as though she were an item of luggage. Dowling based the portrait partly on information given by her grandmother Mollie, itself a combination of folklore and fact, in which the circumstances of Melbin’s life are recounted.

Melbin’s upper body is enclosed in a halo, a common feature of Dowling’s portraits as the artist confers sacred status on her subject. This aspect of the composition also heightens the uncanny nature of the image as the mixture of styles and dress is juxtaposed with sacred references which destabilise the composition. Many layers of meaning are conveyed in this portrait of the woman who was toured as a ‘savage queen’. Her portrait conveys the fate which befell her, and exposes the scandalous practice, so much a part of the traditions of the great exhibitions of the late nineteenth and early twentieth centuries, of placing human subjects on show.14 In a later painting, Wondlah Melburna ngupi (2004, p. 4) Dowling restores Melbin to the bush. In an equally arresting composition, Dowling shows her great-great-grandmother in a booka (a kangaroo-skin cloak). ‘She stands on a cold night, navigating by the stars to find water for her people. It is an imagined image of Melbin before white contact, painted in the heroic gestural style of Velasquez, Ingres and Goya.’15
ABOVE Tigermoth 2001, 120 x 100 cm (cat. 34)

RIGHT Veronica, Pat and Tigermoth in Coorow, 1959. Photograph: Mollie Latham
says. But my grief wanted a just image, an image which
would be both justice and accuracy—justesse; just an image,
but a just image. Such for me was the Winter Garden
Photograph.17 Julie Dowling uses photographs of her family
to make a ‘just image’. These are the wounds of her
melancholia. This is the real, played out again and again.

Tigermoth (2001) is based on a childhood photograph of her
mother. Veronica is represented as a carefree young girl with
the accoutrements of her youth: a cubby-house containing
her sister, and the family pet, Tigermoth. Tigermoth was
Dowling’s great-grandmother’s last kangaroo dog and was
old when Veronica came to Coorow to live with her mother
Mollie. Tigermoth, the artist has stated, ‘shows the transition,
within my own family, from being able to feed themselves
with hunting and gathering to the welfare system’.18

Most European Australians take their family history for
granted. They have no need to trace it because it is self-
evident. But for many Aboriginal people their family history
resembles that of a people living in a war zone: fractured,
incomplete and dispersed. As Henrietta Fourmile has
pointed out, for many Aboriginal people, the only existing
photographs of deceased family members are contained in
public collections. The State has made the private lives of
their relatives an object of study while they themselves have
not even a photograph in their possession with which to
remember them privately.19

PHOTOGRAPHS AS AIDE-MÉMOIRES

Family photographs function as aide-mémoires to help
retrieve Julie Dowling’s lost history. Family occupies a central
place in Aboriginal communities, a point Anna Haebich,
distinguished historian of Aboriginal history, has argued.

Overlapping circles of extended family lie at the heart of the
lives of most Aboriginal Australians. Networks of family relation-
ships determine day-to-day activities and shape the course of
destinies. From an early age Aboriginal Australians learn who
belongs to whom, where they come from and how they should
behave across a wide universe of kin. These are highly valued and
integral components of Aboriginal cultural knowledge. And yet,
these same familial systems have been the site of repeated attacks
by successive waves of Australian Governments, tearing at the
very heart of Aboriginal life.16

The circumstances that formed her family’s life and history
are the strongest force propelling Julie Dowling to paint.
Central to this process are photographs from family albums.
These are frequent images in her paintings, sometimes
structuring the composition. Veronica, Tigermoth, Money —
before pension day and The savages were all generated from
family photographs. Like Roland Barthes, Dowling wants to
make the photograph speak. Using snaps taken in child-
hood, the artist wishes to remember the lives of the subjects
in the context of the everyday. Barthes was in mourning for
his mother when he wrote Camera lucida. He used a photo-
graph of her as a child to sustain him during his period of
loss. He wrote: ‘‘Not a just image, just an image’’, Godard

Below: Jesus loves Mollie 1996, 73 x 125 cm (cat. 15)

Right: Mollie Latham aged seventeen in the grounds of St Vincent’s Foundling Home, Perth, c. 1935. Photographer unknown
The Grand Matriarchs

Dowling’s grandmother Mollie Latham is the subject of an extended cycle of paintings in the artist’s œuvre. In the painting Jesus loves Mollie (1996, p. 11), her grandmother is seated in the right foreground. She is recovering from the stroke that she suffered in 1993. Her body is surrounded by an aura. In the left foreground is Mollie as a young woman dressed in a white frock. This vignette is taken from a photograph of Mollie in the artist’s collection in which she appears dressed as a smiling young girl with a statue of the virgin. The words of a well-known children’s hymn, Jesus loves me, are inscribed at the centre of the canvas.

Mary (2001) shows her great-grandmother, the daughter of Melbin and Edward and the mother of Mollie, as a young girl working in the pastoral industry in the Gascoyne area of Western Australia. Mary presents a proud and beautiful figure. Accompanied by a dingo – Australia’s wild dog – she has caught a goanna for food, or ‘bush-tucker’. The painting is reminiscent of representations of Diana the huntress or of Mary Magdalene in the wilderness. The artist drew inspiration from Murillo’s The Esquilache Immaculate Conception (1652) from which the picture takes its baroque atmosphere. This fine painting, overlaid with references to Western mythical and religious traditions, renders the familiar unfamiliar, endowing the painting with a haunting uncanniness. Aboriginal people were among the most efficient and expert workers in the pastoral industry, providing some of the best shearsers and shepherds. Their role as pastoral workers has not been recognised in the national history, which celebrates Anglo-Celtic labour. Many Australians are not aware that historically, Aboriginal people worked in a wide range of occupations in the pastoral industry. Jillaroo (2001, p. 30) and Jacky-Jacky (2001, p. 22) represent Aboriginal people of the Gascoyne as shearsers and boundary riders, while Biddy the midwife (2003, p. 29) pays homage to the unrecognised black midwives of the outback who worked side by side with white nurses.
Mary 2001, 150 x 120 cm (cat. 33)
Repetition and mimesis are also central features of Dowling’s oeuvre as she reiterates certain motifs and themes in a manner that is clearly strategic. In the Icon to a stolen child cycle for example, a portrait of a black face, realistically rendered, is surrounded by an abstract, colourful, geometric composition that often includes beading and plastic. By representing, over and again, the anguished faces of her community in these highly finished and decorative compositions, her work has the effect of bearing witness. These figures resemble the images of saints in the work of Greek or Russian icon painters, their expressions signifying suffering but also transcendence. They produce a most uncanny impression. In this heterogeneous blend of artistic traditions the language of high art meets popular culture, producing a powerfully hybrid effect.

Dowling infuses her work with religious references as she documents the impact of the missions and churches on the lives of Aboriginal people. All the saints in her pictures are black in a nice reversal of the sacred history that formed a central part of her childhood in which saints were always white. The faces of Dowling’s saints are also full of courage and grace. By using the conventions of icon painting in a local setting, Dowling creates an uncanny and strangely evocative effect. In this series the artist returns time and again to her disenfranchised countrymen and women, to the fate of those who were taken away, to the victims of a racist law and order system, to her grandmothers whose culture was destroyed.

Her cycle of black saints shows that this is how it was, and that this is how it still is. Her canvases are court-rooms in which she bears witness. They are documents that entrap the artist and the viewer, that cannot speak of the traumas they represent. Instead they repeat them, searching for a way to externalise the events, away from those who suffer and those who survive. There is no intrusive manipulation of documentary truth, no figuring of actual traumatic events, but, instead, a representation of the transcendence that these events have produced. In Icon to a stolen child: Blood (1998), a black face surrounded by a bright red circular lace pattern recalls Frida Kahlo’s self-portraits. This face also appears on a field of ochres and browns, suggesting the configurations of bark painting, but here it stands in a sea of blood red, representing the life of the saint here portrayed. This uncanny imagery provokes the viewer to contemplate the meaning of conventional religious iconography and compassion as it calls on the viewer to feel the pain the artist experiences.
St John Pat 1996, 91 x 61 cm (cat. x)
The age limit was extended to twenty-one, a step which had profound consequences for Aboriginal people and one which was not taken in other Australian states. As Anna Haebich and others have argued, this ensured a more extreme seclusion and segregation of Aboriginal people from the white community than occurred elsewhere in Australia.

In Dowling’s widely reproduced painting, The ungrateful (1999), a young white woman sits surrounded by her adopted Aboriginal children for a family portrait, all dressed in their Sunday best. The expressions and body language of this multiracial family belie, in a very subtle manner, the impression of a close family that such portraits are supposed to convey. There is almost nothing to signify trouble except the slightly stiff comportment of the figures and an absence of any sense of camaraderie between them. This is a Stolen Generations family, whose members have been forced together by the Church and the State and in which no one is happy.

The history of missions, particularly those of the Roman Catholic Church, is central to the story of white settlement in Western Australia and is powerfully and broadly represented in Julie Dowling’s growing oeuvre. Following the failure of the Anglican and Wesleyan missions established in the 1840s, the Catholic Church had the field to itself in Western Australia. The Spanish Benedictine monastery headed by Bishop Salvado at New Norcia became one of the most successful missions in the history of Catholicism. From the late nineteenth century the Church worked in tandem with the State to implement legislation governing the lives of Aboriginal people. In 1905, the West Australian Parliament passed the Aborigines Act, empowering the State to regulate the employment and sexual lives of Aboriginal people and to institutionalise mixed-race children. The Chief Protector of Aborigines became the legal guardian of all Aboriginal children up to the age of sixteen. In 1936 the...
Papunya Tula. Strokes and the background is painted in the dots of the black flag. The figure is delineated in bold brush and black, the traditional colours of Aboriginal Australia and popular sacred images. The palette is red, orange, yellow and black, the traditional colours of Aboriginal Australia and of the black flag. The figure is delineated in bold brush strokes and the background is painted in the dots of Papunya Tula.

The painting is a tribute to John Pat, an Aboriginal man who died in custody in the Broome ‘lock-up’ in 1983 after he assisted a friend who was being arrested by the police. In the painting John Pat has been beatified. He points to his heart in the classic gesture of the saint in a way that is both ironic and intended as a commemorative gesture. His body merges seamlessly with the groundwork of the painting, presenting an uncanny melding of the victim’s earthly body with the spirit of Aboriginal Australia.²³

Julie Dowling’s paintings are magnificent works of art that combine archival material, oral and family histories with a spiritual and fantastic dimension that produces a whole new genre of portraiture. Her work reconfigures the meaning of Strange Fruit in a unique and powerful way that reminds us of the trouble that is at the heart of the dream of pastoral Australia.²⁴

ENDNOTES

3 In the Federation series (2001) in the National Gallery of Victoria, the artist has produced a cycle of paintings to ‘commemorate Federation’ (the federation of the Australian states into the Commonwealth of Australia in 1901). In a series of canvases, each one representing a particular decade, a ‘black’ history of the twentieth century is presented.
7 Mary of Dowling’s paintings are accompanied by artist’s statements. See <http://www.artplace.com.au>.
9 Nicholas Roeg’s film Walkabout (1971) has a powerful scene at the end of the film in which David Gulpilil’s character is seen hanging inert in a mango tree in the outback.
19 Meaute Fournié has written widely on the issues of ownership of cultural property in Australia. See for example, Aboriginal heritage legislation and self determination’, Australian–Canadian Studies, nos 1–2, vol. 7, 1989, pp. 45–61.
21 Artist’s statement.
24 Some of the arguments presented here have been published in my article, ‘Julie Dowling’s “Strange fruit”: Testimony and the uncanny in contemporary Australian painting’, Third Text, vol. 19, no. 3, 2005, pp. 287–98.
PLATES

George: The blind (from the series ‘Family’) 1995. 48 x 35 cm (cat. 18)
BELOW
The savages 2005, 120 x 150 cm (cat. 56)
Veronica 2005, 142 x 91 cm (cat. 57)
Jacky-Jacky 2001, 120 x 100 cm (cat. 29)

Bloodlines 2003, 120 x 150 cm (cat. 39)
ABOVE The Mrs ... 2001, 100 x 120 cm (cat. 32)

RIGHT Self-portrait: Black bird 2002, 120 x 100 cm (cat. 37)
Mt Magnet 2001, 150 x 120 cm (cat. 33)
LEFT: Henry 2002, 120 x 100 cm (cat. 35)
BIDLY: Biddy the midwife 2003, 60 x 40 cm (cat. 38)
Jillaroo 2001, 100 x 120 cm (cat. 30)
I object no. 2 2004, 60 x 30 cm (cat. 45)
I object no. 3 2004, 60 x 30 cm (cat. 46)
I object no. 10 2004, 60 x 30 cm (cat. 53)
I object no. 4 2004, 60 x 30 cm (cat. 47)
Her father's servant. 1999, 100 x 120 cm (cat. 19).
Pamulaway 2006, 120 x 100 cm (cat. 59)
Yagan 2006, 150 x 200 cm (cat. 61)

Bungaree 2006, 120 x 100 cm (cat. 58)
JULIE DOWLING: BIOGRAPHY AND BIBLIOGRAPHY

BIOGRAPHY

Badimaya. Born Perth 1969, lives Perth

STUDIES
1995 Associate Diploma in Visual Arts Management, Central Metropolitan College of TAFE, Perth
1992 Bachelor of Fine Art, Curtin University of Technology, Perth
1989 Diploma of Fine Art, Claremont School of Art, Perth

SELECTED SOLO EXHIBITIONS
2006 Gemma morran (mapu), Caruana & Reid Fine Art, Sydney
Njii apu (This is a wedding), Brigitte Braun Art Dealer, Melbourne
Wuli boorkoo (I'll tell you), Brigitte Braun Art Dealer at fortyfivedownstairs, Melbourne

2005 Morben merj (Sunset), Galerie Seippel, Cologne, Germany
Winyarn bujam (Sorry birth): birth's end, Brigitte Braun Art Dealer at fortyfivedownstairs, Melbourne

2004 Warrirrnga with Bengu, Artpace, Perth
2003 … to, Beul, Artpace, Perth
2002 … big waterhole, …, Artpace, Perth
2001 Melba, Span Galleries, Melbourne

2000 Julie Dowling, Artpace, Perth
1999 Festival of Perth, Artpace

Julie Dowling, Adelaide Festival Centre
1996 Julie Dowling, Artpace, Perth
1995 Secrets about being strong, Fremantle Arts Centre, Western Australia
SELECTED GROUP EXHIBITIONS

2006
Dwelling (via 99), National Museum of Women in the Arts, Washington, US
Land reads: Indigenous art at the National Gallery of Victoria, the Ian Potter Centre; NGV Australia, Melbourne

Prior: contemporary Australian art, Bridgewater Museum of Art, Tokyo
Right here, right now: National Gallery of Australia, Canberra
Stories: coming, spirit, knowledge and politics, Lake Macquarie City Art Gallery, New South Wales

Sub-tape, Perth Institute of Contemporary Arts

2005
AustraliA, Het land en de man, Rijksmuseum voor Volkenkunde, Leiden, Holland

Davidson: Contemporary Indigenous art inspired by Bangango Dance Theatre, George Adams Gallery, Melbourne


22nd Telstra National Aboriginal and Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory, Darwin, and tour

2004
Centre power: Aboriginal art post 1984, the Ian Potter Centre; NGV Australia, Melbourne, and tour

Hol`ol `oj, Adelaide Bank 2004 Festival of Arts, Flinders University City Gallery, Adelaide, and tour

Spirit & vision – Aboriginal art, Sammlung Eul, Vienna

21st Telstra National Aboriginal and Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory, Darwin, and tour

Tama arikari: Land of another, Joan Doughty Gallery, the University of New South Wales, Sydney

2003
Art Australia, Kunsthalle Blumen Apothebenburg, Germany, and tour

Hest, Neena Regional Gallery, Queensland

Native title business, National Museum of Australia, Canberra, and tour

Places that name us: RAKA Award: contemporary Indigenous visual arts #3, the Ian Potter Museum of Art, the University of Melbourne

The Portia Geach Memorial Award, SH Ervin Gallery, Sydney

Synergy, Drill Hall Gallery, Australian National University, Canberra

20th Telstra National Aboriginal and Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory, Darwin, and tour

2002
Archibald Portrait Prize, Art Gallery of New South Wales, Sydney, and tour

It’s a beautiful day. New painting in Australia #2, the Ian Potter Museum of Art, the University of Melbourne, and Art Gallery of New South Wales, Sydney

Love your arn, Frereinati Arts Centre, Western Australia

19th Telstra National Aboriginal and Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory, Darwin, and tour

Urban blinding, Neena Regional Gallery, Queensland

2001
Archibald Portrait Prize, Art Gallery of New South Wales, Sydney, and tour

The Blake Prize: Religious Art, SH Ervin Gallery, Sydney, and tour

Barang Bennet, Western Australia

City of Joondalup Invitation Art Award, Western Australia

Federation, National Gallery of Australia, Canberra, and tour

Mine own occupation, Mardang Arts Centre, Western Australia

Spirit country, Melbourne Museum

18th Telstra National Aboriginal and Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory, Darwin, and tour

2000
Arree: Indigenous art and culture, Canberra School of Art Gallery, Australian National University, and tour

Beyond the pole, Adelaide Biennial of Australian Art, Art Gallery of South Australia

Doug Moran National Portrait Prize, State Library of New South Wales, Sydney, and tour

Moderate Art Award, the Museum Building, Fremantle, Western Australia

Mai Shiu – The sacred trust of memory tribute exhibition, Boomalli Aboriginal Artists Co-operative, Sydney

Shy by side, Art Gallery of Western Australia, Perth

17th Telstra National Aboriginal and Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory, Darwin, and tour

1999
Aboriginal Kuri #2, Museum and Art Gallery of the Northern Territory, Darwin, and tour

Dreaming their way, National Gallery of Australia, Canberra, and tour

Bonganno dancers, the Moores Building, Fremantle, Western Australia

Generations: the risky years of fighters and singers, Lawrence Wilson Art Gallery, the University of Western Australia, Perth

16th National Aboriginal and Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory, Darwin, and tour

Place, power, post-colonial: challenging perceptions of place, Global Arts Link, Ipswich, Queensland

1998
Dreaming, identity and community, South African National Gallery, Cape Town

Generations: the risky years of fighters and singers, Lawrence Wilson Art Gallery, the University of Western Australia, Perth

15th National Aboriginal and Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory, Darwin, and tour

Good news, good times, the Ian Potter Museum of Art, the University of Melbourne

Landscape, Charles Short University, Bathurst, New South Wales

14th National Aboriginal and Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory, Darwin, and tour

Shred, story, song, Rijksmuseum voor Volkenkunde, Leiden, Holland

13th Telstra National Aboriginal and Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory, Darwin, and tour

At home, the Ian Potter Centre: NGV Australia, Melbourne

12th Telstra National Aboriginal and Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory, Darwin, and tour

Shred, story, song, Rijksmuseum voor Volkenkunde, Leiden, Holland

11th Telstra National Aboriginal and Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory, Darwin, and tour

Shred, story, song, Rijksmuseum voor Volkenkunde, Leiden, Holland

10th Telstra National Aboriginal and Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory, Darwin, and tour

9th Telstra National Aboriginal and Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory, Darwin, and tour

8th Telstra National Aboriginal and Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory, Darwin, and tour

7th Telstra National Aboriginal and Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory, Darwin, and tour

6th Telstra National Aboriginal and Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory, Darwin, and tour

5th Telstra National Aboriginal and Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory, Darwin, and tour

4th Telstra National Aboriginal and Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory, Darwin, and tour

3rd Telstra National Aboriginal and Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory, Darwin, and tour

2nd Telstra National Aboriginal and Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory, Darwin, and tour

1st Telstra National Aboriginal and Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory, Darwin, and tour
GRANTS, AWARDS AND RESIDENCIES

2006
Fellowship, Aboriginal and Torres Strait Islander Arts Board, Australia Council
Honorary Doctorate in Literature, Murdoch University, Perth

2001
People’s choice award, Telstra National Aboriginal and Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory, Darwin

2000
Mandorla Art Award, Mandorla Centre of Inner Peace, Perth
Painting award, 17th Telstra National Aboriginal and Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory, Darwin

1998
Grant, Aboriginal and Torres Strait Islander Arts Board, Australia Council
Studio residency, Curtin University of Technology, Perth

1995
Grant, Visual Arts Board, Australia Council

SELECTED COLLECTIONS
Adelaide Festival Centre
Art Gallery of South Australia, Adelaide
Art Gallery of Western Australia, Perth
Artbank
Bayside City Council, Victoria
Charles Sturt University, New South Wales
City of Busselton, Western Australia
City of Joondalup, Western Australia
City of Wanneroo, Western Australia
Curtin University of Technology, Perth
Edith Cowan University, Perth
Flinders University, Adelaide
The Kelton Foundation, California
Kerry Stokes Collection, Perth
King Edward Memorial Hospital for Women, Perth
Mandurah University, Perth
Museum and Art Gallery of the Northern Territory, Darwin
Museum of Western Australia, Perth
National Gallery of Australia, Canberra
National Gallery of Victoria, Melbourne
National Native Title Tribunal, Sydney
New Norcia Monastery, Western Australia
Reconciliation Council of Australia, Canberra
Royal Perth Hospital
Town of Vincent, Western Australia
University of Southern Queensland, Toowoomba
The University of Western Australia, Perth

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———‘Bal goort gootun gunyuing (Her heart has broken)’, Widi boorno (Wild message), Brigitte Braun Art Dealer, Melbourne, 2006.
Pedersen, A, Bur-ran-gur-ang (court out) – women and the law, Lawrence Wilson Art Gallery, the University of Western Australia, Perth, 1995.

JOURNAL AND MAGAZINE ARTICLES AND REVIEWS
Herriman, A, ‘We are bosses ourselves’, Widi boorno (Wild message), Brigitte Braun Art Dealer, Melbourne, 2005.
———‘Widi boorno (Wild message)’, RealTime, April 1997.
———We are bosses ourselves’, Widi boorno (Wild message), Brigitte Braun Art Dealer, Melbourne, 2005.
———The Kelton Foundation, California
Kerry Stokes Collection, Perth

THE UNIVERSITY OF WESTERN AUSTRALIA, PERTH
Julie Dowling is represented by
Brigitte Braun Art Dealer, Melbourne

McQueen, H, ‘ Art can reveal but never resolve’, Art Monthly Australia, April 2000.
Nicholls, N, ‘ Fresh talent goes beyond the dots’, The Age, 1 June 2006.

NEWSPAPER ARTICLES AND REVIEWS
——— ‘ … Yes, Boss!’, The Koori Mail, 21 May 2003.
Knight, D & L Low, ‘ This year’s Archibald Prize is an open field’, The Sydney Morning Herald, 30 May 2002.
——— ‘ Family story shows personal is political’, The Adelaide Advertiser, 1 July 2004.
| 1.       | Jesus loves Mollie | 1996 | synthetic polymer paint, red and yellow ochre and blood on canvas | 73 x 125 cm | Private collection, Melbourne |
| 2.       | St John Pat       | 1996 | synthetic polymer paint, red ochre and blood on canvas           | 91 x 61 cm  | Curtin University of Technology Art Collection, purchased 2000 |
| 3.       | The wet nurse     | 1996 | synthetic polymer paint, red ochre and blood on canvas           | 86 x 73 cm  | Collection of Mr and Mrs David Blenkinsop, Perth |
| 4.       | Budimia broken hearts | 1997 | synthetic polymer paint, red ochre and blood on canvas           | 142 x 122 cm | Kerry Stokes Collection, Perth |
| 5.       | Icon to a stolen child: No | 1997 | synthetic polymer paint, red ochre and blood on canvas           | 45.5 x 35.5 cm | Private collection, Melbourne |
| 6.       | Icon to a stolen child: Blood | 1997 | synthetic polymer paint and red ochre on canvas                  | 45.5 x 35.5 cm | Collection of Vivonne Thwaites |
| 7.       | Icon to a stolen child: Fetish | 1997 | synthetic polymer paint and red ochre on canvas                  | 45.5 x 35.5 cm | Private collection, Perth |
| 8.       | Icon to a stolen child: Fire | 1998 | synthetic polymer paint and red ochre on canvas                  | 45.5 x 35.5 cm | Royal Perth Hospital Art Collection |
| 9.       | Icon to a stolen child: Ghost | 1998 | synthetic polymer paint and red ochre on canvas                  | 45.5 x 35.5 cm | Private collection, Melbourne |
| 10.      | Icon to a stolen child: Perth | 1998 | synthetic polymer paint and red ochre on canvas                  | 40.5 x 32.5 cm | Private collection, Melbourne |
| 11.      | Icon to a stolen child: Resurrection | 1998 | synthetic polymer paint and red ochre on canvas                  | 40.5 x 32.5 cm | Private collection, Melbourne |
| 12.      | Icon to a stolen child: Self-portrait | 1998 | synthetic polymer paint and red ochre on canvas                  | 40.5 x 32.5 cm | Private collection, Melbourne |
| 13.      | Icon to a stolen child: Sunbeam | 1998 | synthetic polymer paint and red ochre on canvas                  | 40.5 x 32.5 cm | Private collection, Melbourne |
| 14.      | Like night and day | 1998 | synthetic polymer paint, red ochre and plastic on canvas         | 120 x 100 cm | State Art Collection, Art Gallery of Western Australia, Perth |
| 15.      | Andrew: The lost boy | 1998 | synthetic polymer paint, red ochre and blood on canvas           | 46 x 35 cm   | Private collection, Melbourne |
| 16.      | Aunty with cards   | 1999 | synthetic polymer paint and red ochre on canvas                  | 40.5 x 35 cm | HighLeaves Collection, Perth |
| 17.      | Elizabeth: The free | 1999 | synthetic polymer paint and red ochre on canvas                  | 100 x 120 cm | Actors Collection, Melbourne |
| 18.      | Ronnie: The neurotic | 1999 | synthetic polymer paint and red ochre on canvas                  | 40.5 x 35 cm | Private collection, Melbourne |
| 19.      | Self-portrait: City girl | 1999 | synthetic polymer paint and red ochre on canvas                  | 40.5 x 35 cm | Private collection, Melbourne |
| 20.      | The ungrateful     | 1999 | synthetic polymer paint and red ochre on canvas                  | 100 x 120 cm | Artbank Collection |
| 21.      | Authentic          | 2000 | synthetic polymer paint and red ochre on canvas                  | 120 x 100 cm | Collection of the artist, Perth |

Dimensions are given as height before width.
28. *Boongaree* 2001
synthetic polymer paint, red ochre and plastic on canvas
120 x 120 cm
Private collection, Melbourne

oil and red ochre on canvas
150 x 120 cm
Private collection, Melbourne

30. *Killara* 2001
synthetic polymer paint, oil, red ochre and plastic on canvas
100 x 120 cm
Collection of Shane Michael Pavlinovich, Perth

31. *Mary* 2001
oil on canvas
150 x 120 cm
State Art Collection, Art Gallery of Western Australia, Perth. Purchased by Contemporary Art Group, Art Gallery of Western Australia Foundation, 2002

32. *The Mrs …* 2001
synthetic polymer paint and red ochre on canvas
100 x 120 cm
Private collection, Melbourne

33. *M Maggie* 2001
synthetic polymer paint, red ochre and plastic on canvas
150 x 120 cm
Collection of Geoff Geffin and Pamela Duncan, Western Australia

34. *Tigernorth* 2001
synthetic polymer paint, red ochre and plastic on canvas
120 x 120 cm
Private collection, Western Australia

35. *Henry* 2002
synthetic polymer paint and red ochre on canvas
120 x 120 cm
Collection of Henry Reynolds, Laureate

synthetic polymer paint, red ochre and plastic on canvas
40 x 30 cm
Private collection, Perth

synthetic polymer paint, red ochre and plastic on canvas
120 x 100 cm
Private collection, Melbourne

37. *The Citizen king* 2004
synthetic polymer paint, red ochre and plastic on canvas
120 x 100 cm
Private collection, Melbourne

38. *The gauntlet* 2006
synthetic polymer paint and red ochre on canvas
60 x 30 cm
Collection of Beverly Wilcher, Sydney

synthetic polymer paint, red ochre and plastic on canvas
64 x 66 cm
Private collection, Melbourne

40. *Black Madonna: Omega* 2004
synthetic polymer paint, red ochre and plastic on canvas
120 x 100 cm
Private collection, Melbourne

41. *The gauntlet* 2004
synthetic polymer paint and red ochre on canvas
120 x 100 cm
Private collection, Melbourne

42. *The gauntlet* 2004
synthetic polymer paint and red ochre on canvas
60 x 30 cm
Collection of Beverly Wilcher, Sydney

43. *Self-portrait: Djiran* 2006
oil on canvas
61 x 92 cm
Cruthers Collection of Women’s Art at the University of Western Australia, Perth

44. *The savages* 2005
synthetic polymer paint, red ochre and plastic on canvas
120 x 150 cm
Private collection, Melbourne

45. *Budjarri Maroubra* 2005
synthetic polymer paint and red ochre on canvas
100 x 120 cm
Private collection, Melbourne

46. *The gauntlet* 2004
synthetic polymer paint and red ochre on canvas
60 x 30 cm
Private collection, Melbourne

47. *I object no. 6* 2004
synthetic polymer paint and red ochre on canvas
60 x 30 cm
Private collection, Melbourne

48. *I object no. 5* 2004
synthetic polymer paint and red ochre on canvas
60 x 30 cm
Collection of Robin and Patricia Blackman, Queensland

49. *I object no. 6* 2004
synthetic polymer paint and red ochre on canvas
60 x 30 cm
Collection of Beverly Wilcher, Sydney

50. *I object no. 7* 2004
synthetic polymer paint and red ochre on canvas
60 x 30 cm
Banyule City Council Art Collection

51. *I object no. 8* 2004
synthetic polymer paint and red ochre on canvas
60 x 30 cm
Collection of Beverly Wilcher, Sydney

52. *I object no. 9* 2004
synthetic polymer paint and red ochre on canvas
60 x 30 cm
Collection of Susan and Michael Croudace, Perth

53. *I object no. 10* 2004
synthetic polymer paint and red ochre on canvas
60 x 30 cm
Private collection, Melbourne

54. *Warrijah Marjilla ngupi* 2004
synthetic polymer paint and red ochre on canvas
150 x 120 cm
Cruthers Collection of Women’s Art at the University of Western Australia, Perth

55. *Self-portrait: Djeran* 2006
oil on canvas
61 x 92 cm
Cruthers Collection of Women’s Art at the University of Western Australia, Perth

56. *Pemulwuy* 2006
synthetic polymer paint and red ochre on canvas
120 x 100 cm
Private collection, Melbourne

57. *Yagan* 2006
synthetic polymer paint and red ochre on canvas
150 x 200 cm
Collection of Ken and Lisa Fehily

58. *Mary* 2006
synthetic polymer paint and red ochre on canvas
120 x 100 cm
State Art Collection, Art Gallery of Western Australia, Perth

59. *The citi…* 2004
synthetic polymer paint and red ochre on canvas
60 x 30 cm
Private collection, Melbourne

60. *Self-portrait: Djiran* 2006
oil on canvas
61 x 92 cm
Cruthers Collection of Women’s Art at the University of Western Australia, Perth

61. *Banyule City Council Art Collection* 2006
synthetic polymer paint and red ochre on canvas
100 x 120 cm
State Art Collection, Art Gallery of Western Australia, Perth

oil on canvas
61 x 92 cm
Cruthers Collection of Women’s Art at the University of Western Australia, Perth

63. *Pemulwuy* 2006
synthetic polymer paint and red ochre on canvas
120 x 100 cm
Private collection, Melbourne

64. *The citi…* 2004
synthetic polymer paint and red ochre on canvas
60 x 30 cm
Collection of Susan and Michael Croudace, Perth

oil on canvas
61 x 92 cm
Cruthers Collection of Women’s Art at the University of Western Australia, Perth

66. *I object no. 1* 2004
synthetic polymer paint and red ochre on canvas
60 x 30 cm
Collection of Beverly Wilcher, Sydney

67. *I object no. 2* 2004
synthetic polymer paint and red ochre on canvas
60 x 30 cm
Banyule City Council Art Collection

68. *I object no. 3* 2004
synthetic polymer paint and red ochre on canvas
60 x 30 cm
Private collection, Melbourne

69. *I object no. 4* 2004
synthetic polymer paint and red ochre on canvas
60 x 30 cm
Private collection, Melbourne

70. *I object no. 5* 2004
synthetic polymer paint and red ochre on canvas
60 x 30 cm
Private collection, Melbourne

71. *I object no. 6* 2004
synthetic polymer paint and red ochre on canvas
60 x 30 cm
Private collection, Melbourne

72. *I object no. 7* 2004
synthetic polymer paint and red ochre on canvas
60 x 30 cm
Banyule City Council Art Collection

73. *I object no. 8* 2004
synthetic polymer paint and red ochre on canvas
60 x 30 cm
Collection of Susan and Michael Croudace, Perth

74. *I object no. 9* 2004
synthetic polymer paint and red ochre on canvas
60 x 30 cm
Collection of Susan and Michael Croudace, Perth

75. *I object no. 10* 2004
synthetic polymer paint and red ochre on canvas
60 x 30 cm
Private collection, Melbourne

76. *Warrijah Marjilla ngupi* 2004
synthetic polymer paint and red ochre on canvas
150 x 120 cm
Cruthers Collection of Women’s Art at the University of Western Australia, Perth

77. *The Savages* 2005
synthetic polymer paint, red ochre and plastic on canvas
120 x 150 cm
Private collection, Brisbane

78. *Veronica* 2005
synthetic polymer paint, red ochre and plastic on canvas
120 x 100 cm
Private collection, Melbourne

79. *Bunyaree* 2006
synthetic polymer paint and red ochre on canvas
120 x 100 cm
Collection of Jim and Noa Bossannah, Melbourne

80. *The gauntlet* 2004
synthetic polymer paint and red ochre on canvas
60 x 30 cm
Private collection, Melbourne

81. *The gauntlet* 2004
synthetic polymer paint and red ochre on canvas
60 x 30 cm
Private collection, Melbourne

82. *Self-portrait: Djeran* 2006
oil on canvas
61 x 92 cm
Cruthers Collection of Women’s Art at the University of Western Australia, Perth

83. *Banyule City Council Art Collection* 2006
synthetic polymer paint and red ochre on canvas
100 x 120 cm
State Art Collection, Art Gallery of Western Australia, Perth

84. *Self-portrait: Djeran* 2006
oil on canvas
61 x 92 cm
Cruthers Collection of Women’s Art at the University of Western Australia, Perth
STRANGE FRUIT: TESTIMONY AND MEMORY IN JULIE DOWLING’S PORTRAYS

Guest curator: Jeanette Hoorn

Published by the Ian Potter Museum of Art, the University of Melbourne, on the occasion of the exhibition Strange fruit: Testimony and memory in Julie Dowling’s portraits, 21 July to 14 October 2007.

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