

Dr. Julie Bartholomew

EDUCATION

2002-6 Doctor of Philosophy, COFA, UNSW, Sydney
 1998 Master of Visual Arts, SCA, University of Sydney
 1995 Graduate Diploma of Visual Arts, SCA, University of Sydney
 1988 Ceramics Post Certificate National Art School, East Sydney
 1986-87 Ceramics Certificate National Art School, East Sydney
 1975-80 Bachelor of Arts, Fine Arts, University of Sydney
 1980 Graduate Diploma of Education, Sydney Teachers College

PROFESSIONAL POSITIONS

2000-06 COFA, School of Design Studies, UNSW
 1997-00 Sydney College of the Arts, University of Sydney
 1997-01 University of Western Sydney, Macarthur
 1991-97 National Art School, East Sydney

RESIDENCIES

2007 Australia China Council Residency, Beijing and Jingdezhen, China
 2004 Australia Council, Tokyo Studio, Japan
 1999 Resident Scholar, Sydney College of the Arts, University of Sydney
 1990 Resident, University of Tasmania, Launceston, Tasmania
 1989 Resident, School of Art, Otago Polytechnic, Dunedin, New Zealand

SOLO EXHIBITIONS

2007 Transitional Bodies, Shepparton Gallery, Victoria
 2006 Wrapt, Tin Sheds Gallery, University of Sydney
 Rapt & Branded, Ivan Dougherty Gallery, Sydney
 Double Click, Brisbane City Gallery, Brisbane
 2002 Spin, Object galleries, Customs House, Sydney
 1999 Zeros Bodies + Ones, SCA, University of Sydney
 1998 Reclamation, Arthouse, Launceston, Tasmania

SELECTED GROUP EXHIBITIONS

2007 *Fom Without Function*, Brenda May Gallery, Sydney
 2006 Woollahra Small Sculpture Prize, Woollahra Council Chambers
 Group Show, Australian Galleries, Paddington
 2005 *Trace*, COFA Exhibition/Performance Space, UNSW, Sydney
 SCArt, Ceramic Art Gallery, Paddington, Sydney
 Hobart City Art Prize, Tasmanian Museum, Hobart
 Gold Coast Ceramic Art Award, Gold Coast City Art Gallery
 2004 *Forty*, Object Galleries, Sydney
 2003 *The Australian & New Zealand Context*, Campbelltown City Gallery
 Intersection, SCA, University of Sydney
 28th Alice Craft Acquisition Exhibition
 2002 *The Body in Question*, COFA, UNSW, Sydney
 2002 *Sidney Myer Ceramics Award*, Shepparton Gallery, Victoria
 2001 *The 1st World Ceramic Biennale 2001*, Korea

2000 *Histories in the Making* Ivan Dougherty Gallery, Sydney
 2000 *Sidney Myer Ceramics Award*, Gallery 101, Melbourne
The Australian Context, Campbelltown City Gallery, Sydney
 1999 *ThisWay Up*, Object galleries, Customs House, Sydney
 1998 *utility?* SCA Gallery, University of Sydney
 1997 *Emergent Bodies*, Tin Sheds Gallery, University of Sydney
Home Brand, curator & exhibitor, Casula Power House, Sydney
 1996-97 *A Matter of Weight*, Wollongong, Goulburn, Lismore, Orange, Campbelltown, Wagga Wagga Regional Galleries
 1995 *Interlock*, Artspace, Sydney

GRANTS AND AWARDS

2006 Gold Coast Ceramics Award, \$10,000
 Australia Council for the Arts, \$20,000 New Work Establish
 Australia-China Council Residence Award, 2006-7
 2002-5 Australian Post-graduate Award for PhD
 2003 Australia Council for the Arts, Tokyo Studio, Japan
 1999 Australia Council for the Arts, New Work
 1997 NAVA, Marketing Grant Scheme

PUBLICATIONS

2004 *In the pacific rim:international artist residencies* by Ian Were, Object Magazine 45
 Double Click by Julie Bartholomew, Review by Jane Gallagher, Craftculture, www.craftculture.org/review/gallagher1.htm
 Ceramics, The Australian Context, Ceramic Art & Perception, N38
 1999 *The galleries*, Bronwyn Watson, Sydney Morning Herald, 21 September, p15
Morphingwith Porcelain, Object Magazine, no.3/99,
Utility, Object Magazine, no.1/ 99,
 1998 *Will the Real Body Stand Up?* Pottery in Australia, Autumn
 1997 *Craft & Contemporary Theory*, Edited by Professor Sue Rowley
 1996 *A Matter of Weight*, Nine Australian Craft Artists
 1993 *Cultural Fragments*, Ceramic Art & Perception, No 11

COLLECTIONS

Shepparton Art Gallery, Victoria.
 WOCEK International Ceramics Collection, Korea
 Renwick Alliance, Washington, U.S.A
 University of Western Sydney, Australia
 Reserve Bank, Auckland, New Zealand
 National Art School, Sydney, Australia
 Otago Polytechnic, Dunedin, New Zealand
 Private Collections in Australia, New Zealand, America & Japan

Board Member, Object, Australia's New Design Centre, Surry Hills, Sydney
 President, Australian Ceramics Association, Sydney



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Cover image: Yoriko 2005, Porcelain
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transitional bodies

Julie Bartholomew

April 20 - May 27
 SHEPPARTON ART GALLERY



Lisa 2005, photomedia



Toyama 2005, photomedia

transitional bodies

While in Tokyo I spent many hours sitting on trains moving through the Yamamoto or inner city subway circuit. This is a continuous loop that traverses the major commercial suburbs of Tokyo. I began to understand that Tokyo train travel is precious "time-out" for its citizens. Although the carriages and views through the train windows are filled with advertising imagery, many passengers use this time to close their eyes and sleep, even while standing with one hand holding the support handle. Train travellers often keep their eyes closed for the duration of their trip having developed an instinct for waking-up at their stop. **Julie Bartholomew 2006**

As Bartholomew suggests, Transitional Bodies refers to bodies that are 'in transit' and between destination points. Also inferred is that transitions are occurring on and around the female body; how it is fashioned, accessorised, modified and represented. Following on, these physical and visual changes relate to transitions in perception and understanding. Consequently the women in this major installation are not only 'in transit' but the site of a transition in the configuration of the female form and how it manifests cultural ideas of beauty, control and identity.

The major installation work in this exhibition consists of four female figures that have been cast from actual women; Lisa, Yoriko, May and Michelle, and constructed from doll-like parts that fit together. They represent beyond themselves as individuals to malleable, contemporary bodies in motion through the tunnels of a super city. The women sit on a bench seat as though travelling on a subway, while a montage of still photographic imagery scrolls right to left over the bodies speeding up and slowing down, inferring train travel. A sound track of base white noise is heard in step with the motion of the rolling imagery, all of which propels the still, sleeping women forward. The projection is a composite of beauty product advertisements and actual women interviewed and photographed by the artist during her Australia Council Residency in Tokyo during

2004. In the projection the diagesis created by the seamless, rolling images of beautifully branded bodies, is interrupted by static images of real women. The later jar the viewer awake, alerting us to the fact that the seductive meta-narrative is not real and that a subversion is taking place here.

Bartholomew identifies bombardment of public and private spaces by global brand-names and cosmetic products as promoting Western ideals of beauty as 'white', and the women appear victims of this 'Westernisation'. Yet whiteness is also akin to Japanese traditions surrounding Geisha dating back to the Heian Era (794-1185 AD), which in turn, may have developed from cultural gazing to China and/or Europe. The global city is fractured by many different bodies and the presence in the group of a Caucasian woman, Michelle, reflects this. Of course in the West the inverse is promoted via tanning and skin darkening treatments. Ideals of beauty are informed by tendency to romanticise otherness and the porcelain bodies in this work become complicit in this. On the other hand, the women are not seeing or listening to these messages, and importantly, they are not 'performing' for any gaze, but sitting comfortably, held within their own internal thoughts, dreams, memories. While the female body is a site for the marketing of global industries these bodies are not figured as homogenised clones but represented as thinking, feeling, dreaming beings. A deliberate conflict operates in Bartholomew's work which enables her to identify the female body as both complicit and passive and also unengaged and dissident. The women's bodies are also configured in doll like sections, a reference to a tradition in Tokyo of the making of life-size dolls, and a reminder of discourse around the female body as a place where battles of power and control are acted out. This work identifies a shift in the battle for control of the female body, away from feminisms which rendered conflict along gender lines, and post-colonialism along coloniser and colonised, to a

new battle between the consumer and global capitalism. These relations of power over the 'body which consumes', cleverly configures individualism as being expressed through purchasing decisions or the actions of consumption. Subversion of traditional or mainstream bodies is a constant process of transition, as capitalism and consumers chase each other around a culturally, political sphere of representation and depiction. Lisa, 2005, Toyama 2005 and the images that intersect in the Transitional Bodies projection, depict women on the fringes of society; unconventional bodies that are a vital force amongst aspects of Tokyo's youth. These artworks depict women experimenting with body change practices as a way of expressing autonomy. Consequently the doll-like configuration of the women's bodies not only raise to mind questions of power and control, but in turn reference the option of modification as demonstrated by the piercings, tattoos, fashioning of facial and head hair, utilised by the women in these images.

Consequently, the malleable postmodern body may be perceived as complicit with an increasingly consumer oriented world, and also actively utilising options for re-figuration as presented by the beauty industry, by means of subversion of that industry's core narratives and values.

This theme of how the female body operates as a site for capitalisation, absorption, resistance, and cultural colonisation is taken up in the rest of the exhibition. Smaller, sculptural works are presented much like products in a department store aiming to create veneration and awe in the shopper. These sculptures are perfect porcelain white, fragile and rarefied, they are out of bounds. Thereby Bartholomew utilises the very strategies at play in the consumer culture she critiques. This is reflective of the art world's appetite for cultural criticism, as though in sinicism we may find reprieve. Illuminating beauty I & II consists of cast instruments used for cosmetic surgery positioned within a silicon rubber



White Project, Transitional Bodies 2005

bed which allows a hidden light to shine from beneath. Here the coveted translucency of polished porcelain collides with associations of pain, and the knowledge that these are instruments for the cutting and reshaping of the body. I am series consists of three porcelain works displayed on clean, glass topped display tables where cast parts of women's bodies are squeezed and squashed into fashion accessories. In a similar way, Product consists of body impressions that have been compressed and squeezed to fit inside designer cosmetic bottles, inferring the extreme processes of body modification. Markings consists of three petite, porcelain hands each branded with a logo carved into the surface of the skin. Here the hollowed emptied body has become intermingled with brand identities. Finally Wrapt consists of ten, upright standing hands and legs presented on two long glass topped tables. While the hands and feet are presented as actual casts, the legs and arms of these pieces look to be wrapped or stockinged. In this way these animated body parts are like mannequins in a state of permanent rapture, while the detail of wrinkles, veins and folds act as a counterpoint for the polished veneer of the shop window.

Kirsten Lacy
Curator



TOP Yves Saint Laurent 2005, Porcelain
BOTTOM I am Louis Vuitton 2005, Porcelain



TOP I am Manolo 2005, Porcelain, I am Coco 2005, Porcelain
BOTTOM Selection from Product Series 2005, Porcelain