

**Julie Bartholomew**

**Education**

- 2006 Doctor of Philosophy, College of Fine Arts, University of New South Wales, Sydney, NSW
- 1998 Master of Visual Arts, Sydney College of the Arts, University of Sydney, Sydney, NSW
- 1995 Graduate Diploma of Visual Arts, Sydney College of the Arts, University of Sydney, Sydney, NSW
- 1988 Ceramics Post Certificate, National Art School, Sydney, NSW

**Solo Exhibitions**

- 2008 *Markings*, Uber Gallery, Melbourne, VIC
- 2007 *Transitional Bodies*, Shepparton Art Gallery, Shepparton, VIC
- 2006 *Wrapt*, Tin Sheds Gallery, University of Sydney, Sydney, NSW
- 2006 *Rapt and Branded*, Ivan Dougherty Gallery, Sydney, NSW
- 1999 *Spin*, Object Gallery, Customs House, Sydney, NSW
- 1998 *Zerso Bodies + One*, Sydney College of Fine Arts, Sydney, NSW

**Group Exhibitions**

- 2009 *Zhongjian: Midway*, touring China, 2009 and Australia, 2010
- 2008 *From Mao to Now*, Olympic Park, Sydney, NSW
- 2008 *Narratives*, Sabbia Gallery, Surry Hills, NSW
- 2008 *20/10 China China*, Shanghai Arts and Crafts Museum, Shanghai, China
- 2007 *Alice at the Allport*, Museum of Fine Arts, State Library of Tasmania, Hobart, TAS
- 2006 *Woollahra Small Sculpture Prize*, Woollahra Council, Woollahra, NSW
- 2006 *Greenhorns*, Australian Galleries, Paddington, NSW
- 2005 *SCArt*, Ceramic Art Gallery, Paddington, NSW
- 2002 *Sidney Myer Ceramics Award*, Shepparton Gallery, Shepparton, VIC

- 2002 *The 1st World Ceramic Biennale 2001*, Korea
- 2000 *Histories in the Making*, Ivan Dougherty Gallery, Sydney, NSW
- 1999 *This Way Up*, Object Galleries, Customs House, Sydney, NSW
- 1997 *Emergent Bodies*, Tin Sheds Gallery, University of Sydney, Sydney, NSW
- 1996 *A Matter of Weight*, touring regional NSW galleries, 1997, NSW

**Awards, Grants and Residencies**

- 2009 Asialink, Taiwan Residency, Taipei Artist Village, Taiwan
- 2007 PWS Residency, Experimental Sculpture Factory, Jingdezhen and Shanghai
- 2007 Australia/China Council Residency, Redgate Gallery, Beijing
- 2006 Winner, Gold Coast International Ceramics Award
- 2006 New Work Established Artist, Australia Council for the Arts
- 2004 Tokyo Studio, Australia Council, Japan
- 2002 Australian Post-Graduate Award for PhD
- 1999 New Work Emerging Artist, Australia Council for the Arts

**Collections**

- Shanghai Arts and Crafts Museum, Shanghai, China
- Shepparton Art Gallery, Shepparton, VIC
- Gold Coast Art Gallery, Bundall, QLD
- WOCEK International Ceramics Collection, Korea
- Renwick Alliance, Washington, USA
- University of Western Sydney, Macarthur, NSW
- Reserve Bank, Auckland, New Zealand

**JamFactory Contemporary Craft and Design**

19 Morphett Street, Adelaide, South Australia 5000, Tel +61 8 8410 0727, [www.jamfactory.com.au](http://www.jamfactory.com.au)  
 Gallery Manager: Margaret Hancock, Gallery Assistant: Kara Growden

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Cover image: Louis Vuitton boots, 2008, porcelain and photographic decals, 28 x 8 x 24 cm each. All photography by Julie Bartholomew





My studio practice is based upon a long-term interest in bodies as a site for the expression of social and cultural change. The relationship between bodies and an increasingly commodified global culture is central to my sculptural practice. It focuses on how individuals negotiate and express their world through body change practices as expressions of ethnicity, gender and cultural capital, mapped out as exteriorisations of self.

*Global Markings* consists of two significant periods of work. The earlier work is represented by three series titled *I am*, *Rapt* and *Markings*. Commenting on fashion, global consumer culture and identity, these porcelain objects are formed from a combination of slip casting and hand building. The 'sampling' of functional everyday objects, such as boots and handbags, and their transference into the ceramic medium, affects a denial of their functionality. The loss of an object's practical use, together with a surreal-like morphing with body parts, encourages other associations and meanings.

*I am* series playfully satirises elite-branding, and the fetishist impulse often stimulated by visual media culture, to enhance one's identity by adorning the body with expensive products. A desire to 'wrap' the body in elite-branding has been pushed to an extreme so that bodies have lost their distinct and separate identities, morphing instead, into a favoured pairs of Louis Vuitton boots or a Chanel handbag.

Left: *Vuitton Dynasty*, 2008, Louis Vuitton handbag and boots, porcelain and photographic decals, life-size, Opposite from top: *NIKE Dynasty*, 2008, Nike shopping bag, shoes and hat, porcelain and photographic decals, life-size, *NIKE Dynasty*, (detail) 2008, Nike hat, porcelain and photographic decals, life-size

*Rapt* consists of upright arms and legs cast from women's bodies ranging in age from 7 to 70 years. Some of these limbs appear to be struggling against the seamless veneer of consumerism 'wrapped' like packaging around their body parts. Others celebrate consumerism with uplifted gestures. These porcelain sculptures are casts from actual bodies that make visible wrinkles, veins and imperfections. This aspect of the work contrasts with the polished and homogenised 'white skin' of consumerism.

*Markings* comprise three *petite* porcelain hands. The flesh of each body part has been branded by a logo carved into the clay surface that describes a hollowed out body rather than a body of essence. These hands appear to be made up of layers of flesh intermingled with packaged identities.

Recent works titled *The Vuitton Dynasty* and *NIKE Dynasty* traverse the boundaries of art and sociology. These objects focus on the dynamic inter-change between global branding and the changing identity of Chinese women. My investigations during residencies in Beijing and Shanghai revealed that the consumption of global forces of commodification is not simply an imposition of one force upon the other. The impact of branding is often disrupted and reinterpreted by the deliberate and playful misuse of global language, logos and the co-existence of traditional and contemporary forms of body presentation. *The Vuitton Dynasty* and *NIKE Dynasty* express disruption through the co-existence of Song Dynasty imagery embedded within popular elite-products. They refer to past and present body modification practices that are relevant within the context of a country experiencing rapid modernisation and exposure to global values within a very short time. These recent porcelain objects refer to the *compression of time* in relation to Chinese female identity.

Dr Julie Bartholomew

