

JULIE RRAP

Born 1950, Lismore, N.S.W.

Lives and works in Sydney, Australia and Brussels, Belgium

EDUCATION

1969/71	Bachelor of Arts Degree, University of Queensland, Brisbane
1974	National Art School, East Sydney Technical College, Sydney
1975	Power Worksheds, Fine Arts Department, University of Sydney
1976	Photo-media Department, City Art Institute, Sydney

SOLO EXHIBITIONS (From 2000 - current)

2019	<i>Twisted Logic</i> , ARC ONE Gallery, Melbourne <i>Blow Back</i> , Roslyn Oxley9 Gallery, Sydney
2016	<i>Remaking the World</i> , Roslyn Oxley9 Gallery, Sydney
2015	<i>Remaking the World</i> , The Ian Potter Museum of Art, Melbourne
2014	<i>Rapture: Julie Rrap</i> , Newcastle Art Gallery, Newcastle
2012	<i>Loaded</i> , Roslyn Oxley9 Gallery, Sydney.
2011	<i>Julie Rrap: Off Balance</i> , Lismore Regional Gallery, Lismore, NSW.
2010	<i>360° Self-Portrait</i> , Roslyn Oxley9 Gallery, Sydney. <i>Outerspace</i> , ARC ONE Gallery, Melbourne.
2009	<i>Escape Artist: Castaway</i> , Roslyn Oxley9 Gallery, Sydney.
2007	<i>Body Double</i> , Museum of Contemporary Art, Sydney. <i>Embodied</i> , Newcastle Region Art Gallery, Newcastle.
2006	<i>Fall Out</i> , Roslyn Oxley9 Gallery, Sydney. Gallery, Victoria, Australia.
2005	<i>Soft Targets</i> , ARC ONE Gallery, Melbourne.
2003	<i>Fleshstones</i> , ARC ONE Gallery, Melbourne.
2003	<i>Fleshstones</i> , Visible Art Foundation, installation at Republic at Republic Tower, Melbourne. <i>Pearl Jon</i> , (from the series <i>Flesh Stones</i>), Republic Building billboard project, Visible Art Foundation, Melbourne.
2002	<i>Fleshed Out</i> , Roslyn Oxley9 Gallery, Sydney.
2000	<i>A-R-MOUR</i> , Roslyn Oxley9 Gallery, Sydney. <i>Itch!</i> , Robert Lindsay Gallery, Melbourne.

GROUP EXHIBITIONS

2020	<i>Know My Name</i> , NGA, Canberra <i>Shadow Catchers</i> , AGNSW, Sydney
2019	<i>Mine</i> , MONA, Hobart <i>Bodies of Art: Human Form from the National Collection</i> , NGA, Canberra <i>After Technology</i> , UTS Gallery, Sydney <i>Simon Denny: Mine</i> , Museum of Old and New Art MONA, Hobart <i>In Her Words</i> , Horsham Regional Art Gallery, VIC, touring through Australia 2019 - 2020
2018	<i>With every breath</i> , Blue Mountains Cultural Centre, Katoomba <i>William and Winifred Bowness Photography Prize</i> , Monash Gallery of Art, Victoria <i>Hunter Red: Corpus</i> , Newcastle Art Gallery, Newcastle <i>Voyages in Zig-Zag: The Collection of Erwin Oberwiler</i> , Musée Des Beaux-Arts, La Chaux-de-Fonds, Switzerland <i>Dark Rooms: Women Directing the Lens 1978-98</i> , Griffith University Art Museum, Brisbane <i>National Art- Part 1</i> , National Art School Gallery, Sydney <i>Compass: MCA Collection</i> , MCA, Sydney
2017	<i>Self/Selfie</i> , Ballarat International Foto Biennale Sydney Contemporary, ARC ONE Gallery, Carriageworks, Sydney <i>Every Brilliant Eye: Australian Art of the 1990s</i> , National Gallery of Victoria, Melbourne

- Oliver Cotton Award, Tweed Regional Gallery, Murwillumbah
Under the sun: Reimagining Max Dupain's Sunbaker, Australian Centre for Photography, State Library, NSW
Under the sun: Reimagining Max Dupain's Sunbaker, Monash Gallery of Art
Photography Meets Feminism: Australian Women Photographers 1970s - 1980s, Flinders University Art Museum City Gallery, Adelaide
- 2016 Woollahra Small Sculpture Prize Exhibition, Woollahra Council, Sydney
Light Moves: Contemporary Australian Video Art, RMIT Gallery - NGA, Melbourne
- 2015 *Lurid Beauty: Australian Surrealism and its Echoes*, National Gallery of Victoria
Remain in Light: Photography from the MCA Collections, Museum of Contemporary Art, Sydney.
Mind Shadows, ARC ONE Gallery, Melbourne.
PLAY, Blindsight Gallery, Melbourne
 Sydney Contemporary, ARC ONE Gallery, Carriageworks, Sydney
Dear Sylvia, Australian Centre for Photography, Sydney
- 2014 *Remain in Light: Photography from the MCA Collections*, Ipswich Regional Art Gallery, Western Plains Cultural Centre, Maitland Regional Art Gallery, Bendigo Art Gallery, Artspace Mackay and Hawkesbury Regional Gallery. (Touring until 2015)
Biometrics, New Media Gallery, Anvil Centre, Vancouver
- 2013 *Every day I am a day older: Portraiture from the Griffith University Art Collection*, Griffith University Art Gallery, Brisbane.
Theatre of the World, La Maison Rouge, Paris
Mix Tape 1980's: Appropriation, Subculture, Critical Style, National Gallery of Victoria, Melbourne
- 2012 *Light Sensitive Material: Works From the Verghis Collection*, Lismore Regional Gallery, Lismore.
Volume 1, MCA, Sydney.
Theatre of the World, MONA, Hobart.
Sexes, Performance Space, Sydney.
 Bowness Prize, MGA, Melbourne.
 Blake Prize, S.H. Irving Gallery, Sydney.
 Collection exhibition, AGNSW, Sydney.
Encounters, Glen Eira City Council Gallery, Melbourne
Signal 8: Storm, The Cat Gallery, Hong Kong
- 2011 *Double Vision*, McClelland Gallery and Sculpture Park, Langwarrin, Victoria.
Forever Young: 30 Years of the Heide Collection, Heide Museum of Modern Art, Melbourne.
Journeys, Plimsoll Gallery, Centre for the Arts, Hobart.
Destiny Deacon, Fiona Hall, Bill Henson, Tracey Moffatt, TV Moore, Julie Rrap, Anne Zahalka, Roslyn Oxley9 Gallery, Sydney.
 Jakarta Biennale, Jakarta, Indonesia
- 2010 *The Naked Face: Self-Portraits*, The Ian Potter Centre, National Gallery of Victoria, Melbourne.
 Redlands Westpac Art Prize, Mosman Art Gallery, Sydney.
Redheads and Other Power Chicks & Men Who Sew, Deloitte Foundation New Australian Art Exhibition series, Sydney.
Snapshot: Contemporary Photography from the La Trobe University Art Collection, La Trobe University Art Museum.
Selected works from the Love Collection (curated by Steven Alderton), Casuala
Powerhouse, Sydney Trickster, Curated by Victoria Lynn, Gyeonggi Museum of Modern Art, Seoul.
- 2009 Clemenger Contemporary Art Award, National Gallery of Victoria, Melbourne.
Reframing Darwin: evolution and art in Australia, Ian Potter Museum of Art, Melbourne.
Janet Laurence, Julie Rrap, Guan Wei, ARC ONE Gallery, Melbourne.
- 2008 *50X50 SUMMER SHOW*, ARC ONE Gallery, Melbourne.
 Redlands Westpac Art Prize, Mosman Art Gallery, N.S.W.
 Melbourne Art Fair 08.
- 2007 *Artist Makes Video, Art Rage Survey 1994-1998*, Griffith University, Queensland

- College of Art, Brisbane.
Revolutions - Forms That Turn, Biennale of Sydney, Sydney, Curated by Carolyn Christov-Bakargiev.
 Turbulence: the 3rd Auckland Triennial, Auckland, New Zealand science as art project, Garven Institute, Sydney.
Glimpse: Inside Gold Coast City Art Gallery's Collection, Gold Coast City Art Gallery, Surfers Paradise, Qld.
- 2006 *People's Choice*, Wollongong City Gallery.
- 2005 *Beyond Real*, Australian Centre for Photography, Sydney.
Bones of the Skin; the denaturalisation of the body, curated by Lia McKnight, Breadbox Gallery, Northbridge, WA, Australia, July 2005.
Girls Girls Girls: Images of Feminity, Banyule Art Collection, Bendigo Art Gallery.
Girls Girls Girls: Images of Feminity, Banyule Art Collection, McClelland Gallery Sculpture Park, Langwarrin, Victoria.
- 2004 *The Female Nude*, Monash Gallery of Art.
Proof, ARC ONE Gallery, Melbourne.
The Dead Travel Slow, collaboration with George Alexander, Maria Cruz, Zina Kaye, Jacky Redgate and Cathy Vogan, Artspace, Sydney, Nov 2004.
Penumbra: Images of Light and Darkness, McClelland Gallery and Sculpture.
2004: Australian Culture Now, Australian Centre for the Moving Image and The Ian Potter Centre, National Gallery of Victoria Australia, Melbourne.
Flesh Pool, ARTV: produced with the assistance of ACMI and SBS independent, Australian Centre for the Moving Image, Melbourne and screening throughout 2004 on SBS Television.
Julie Rrap, Jacky Redgate, Rose Farrell and George Parkin: Constructed Photographs from the Eighties, ARC ONE Gallery, Melbourne.
Strike a Pose, Lake Macquarie City Art Gallery, Lake Macquarie, New South Wales
- 2003 *Shang-ri La*, Artspace, Sydney.
 Citigroup Private Bank Australian Photographic Portrait Prize, Art Gallery of NSW, Sydney.
Parthenogenesis, Ivan Dougherty Gallery, Sydney.
 National Sculpture Prize 2003, National Gallery of Australia, Canberra.
- 2002 *Fieldwork: Australian Art 1968 - 2002*, National Gallery of Victoria, Federation Square, Melbourne.
Love at First Sight: Self-made Women, Centre for Contemporary Photography, Melbourne.
2nd Sight Australian Photography in the National Gallery of Victoria, NG of Victoria, Melbourne.
Petgreen, BLOCK, Sydney.
Julie Rrap, Overstepping, billboard, Hero apartments, 118 Russell St, Melbourne, The Visible Art Foundation.
Other Views: an exhibition from the Griffith Univ. Art Collection, Griffith University, Nathan, Queensland.
- 2001 Helen Lempriere National Sculpture Award 02, Melbourne.
Figure, The Plimsoll Gallery, Centre for the Arts, Hobart, Tasmania.
 Hermanns Art Award, Winner, Sherman Galleries Hargrave, Sydney, touring regional galleries.
Sometimes bed is not an option, Roche Contemporary Art Prize, PCL Exhibitionists AG. Sydney.
- 2000 *Triggered*, First Draft, Sydney.

AWARDS

- 2018 Finalist, William and Winifred Bowness Photography Prize, Monash Gallery of Art, VIC
 2016 Woollahra Small Sculpture Prize, Finalist.
 2014 Bowness Photography Prize, Finalist

- 2009 Winner, University of Queensland National Artists' Self-Portrait Prize
 2008 Winner, Redlands Westpac Art Prize
 Fellowship Grant, V.A.C.B., Australia Council
 2001 Hermanns Art Award, Winner, Sherman Galleries Hargrave, Sydney
 Roche Contemporary Art Prize, Highly Commended
 1995 Multi-Year Fellowship Grant, V.A.C.B., Australia Council
 1989 Fellowship Grant, V.A.C.B., Australia Council
 1988 Artist's Residency, L'Ecole des Beaux Arts, Grenoble, France - Artists Exchange
 1987 Project Grant, V.A.C.B., Australia Council
 1986 Artist's Residency, Cité des Arts, Paris
 Power Institute, University of Sydney
 1984 Materials Grant, V.A.C.B., Australia Council
 1983 Lady Fairfax Open Photography Award, Art Gallery of New South Wales
 1982/3 Artist's Residency, Besozzo Studio, Italy: V.A.C.B., Australia Council

SELECTED PUBLICATIONS

- 2017 'Max Dupain's Sunbaker: Australian artists respond to celebrated photograph - in pictures', The Guardian, 8 February 2017
- 2015 Victoria Lyn, 'Rrap remakes the world', The Age, August 6, 2015
- 2012 Amelia Jones, 'Time passing upside down - Julie Rrap's 360 degree self-portrait', Art Essay, Art & Australia, 49 No.3, pp.476-477
 Victoria Lynn, 'Body Double', MCA Collection Volume One, (Sydney: MCA, 2012) pp404-412
 Mnemosyne, David Hansen, 'Catalogue: Theatre of the World,' MONA, p. 26
 Julie Rrap, 'Catalogue, Volume 1', MCA, Sydney, p.403 -412
 Time Passing 'Upside Down- Julie Rrap's 360 Degree Self-Portrait', Amelia Jones, Art and Australia, Vol 49, No. 3, Autumn 2012.
 'The Evolution of the MCA', Mindfood June 15, 2012 p.3
 '101 Contemporary Australian Artists', Melbourne: National Gallery of Victoria, Melbourne p.182 -183
- 2011 Adrian Parr and Michael Zaretsky, 'New Directions in Sustainable Design', (London and New York: Routledge, 2011) pp.9, 10
 Lenore Manderson, 'Surface Tensions: Surgery, Bodily Boundaries and the Social Self' California: Left Coast Press, 2011) p. 236, 259, 260 and cover
- 2010 Anne Marsh, 'Look: Contemporary Australian Photography since 1980', Macmillan Publishers
 "Julie Rrap", Art Collector Magazine, Issue 52: April - June 2010 p. 122-23
 "Caught in a Tangled web of Mystery and Suspense", The Melbourne Age, review by Dan Rule, 12 May 2010
 Jacqueline Millner, "Articulating the unspeakable: The feminist photography of Julie Rrap and Anna Ferran" in Conceptual Beauty (Sydney: Artspace, 2010) pp135-143
 Amanda Rowell, "Julie Rrap - Off Balance (Exhibition Catalogue)", Lismore Regional Gallery, September-October, 2011
 Tracey Clement, 'Julie Rrap; She's Back', The Art Life, July 23, 2010, <http://theartlife.com.au/?p=3217>
- 2009 Blair French and Daniel Palmer, Twelve Australian Photo-Artists, Piper Press, Sydney
- 2008 'Current, Contemporary Art from Australia and New Zealand', Art and Australia (eds.), Sydney, p284
 Christov-Bakargiev, Carolyn. (ed.) 2008 Biennale of Sydney: Revolutions - Forms That Turn, exh.cat. Thames & Hudson: Australia
 Joanna Mendelsohn, 'Julie Rrap: Body Double,' Art and Australia, volume 45, number 3, p470
 Kit Wise, 'Looking Back: Solo Shows', Frieze, January - February 2008, p.136
 Tracey Clement, 'Julie Rrap, Liking the New Old You,' COFA, Art & Design, Summer 2008, Issue 20, pp14-15

- Ingrid Periz, 'Julie Rrap - 50 Most Collectable Artists,' Australian Art Collector, Issue 43, January - March 2008, pp180
- 2007 John McDonald, 'Naked truth behind the buzz,' The Sydney Morning Herald, October 27-28, 2007, p16-17
Julie Ewington, 'Turbulence Across the Ditch: The Third Auckland Triennial,' Eyeline, Number 64, pp34-37
Victoria Lynn, Body Double, exhibition catalogue, Museum of Contemporary Art, Sydney
Joyce Morgan, 'Oh, you are offal: body of work makes mischief with stereotypes', The Sydney Morning Herald, Tuesday, August 28, 2007, p. 11
Joanna Mendelssohn, "Julie Rrap: her own woman", Photofile, No. 81, Spring 2007, pp. 34 - 37.
John Hurrell, "Mixed commotions: Turbulence: the 3rd Auckland Triennial", Art Monthly Australia, July 2007, Number 201, pp. 24 - 28.
Victoria Lynn, 'Julie Rrap', Turbulence: the 3rd Auckland Triennial exh. cat., Auckland Art Gallery Toi o Tamaki, Auckland, p. 98
science as art, project catalogue, Garvan Institute, Sydney
- 2006 Blair French, 'Julie Rrap: Soft Targets', Eyeline, No. 59, Summer 2005 - 2006, pp 36-39
- 2005 Sunanda Creagh, 'Julie Rrap and Tony Clark', in Spectrum, The Sydney Morning Herald, March 4-5, 2006, p. 29
People's Choice, Wollongong City Gallery exhibition catalogue p. 46
Victoria Lynn, Julie Rrap: Soft Targets, ARC ONE, exh. cat., Melbourne
"Art Gallery: Recent exhibitions selected by Victoria Lynn," Art & Australia, Autumn 2005, Vol 42, No. 3, p. 441
- 2004 Gallerie d'Art & Co, "A Bocca Aperte: In Australia 'arte riesce a togliere il fiato"
Tracey Clements, "Critic's Picks: Julie Rrap," Sydney Morning Herald, November 5 - 11, 2004, p. 31 (Metro)
Robert McFarlane, "When the suffering doesn't stop," Sydney Morning Herald, Tuesday, November 2, 2004, p. 13 (Metropolitan)
2004: Australian Culture Now (exh. cat.), ed. Dr Charles Green, Australian Centre for the Moving Image and The Ian Potter Centre, National Gallery of Victoria Australia, Melbourne, p. 190
Sandy Edwards, "The Eighties in Retrospect," Photofile #71, Winter 2004, p. 58 - 61
Glenis Israel, senior artwise: visual arts 11 - 12, book 2, John Wiley & Sons, Qld. pp. 139 - 143
Glenis Israel, senior artwise: visual arts 7-10, 2nd edition, John Wiley & Sons, Qld. pp. 166 - 169
- 2003 Megan Blackhouse, "Flesh taking form," The Age, 9th August 2003,
Hannah Fink, "Julie Rrap," See Here Now: Vizard Foundation Art Collection of the 1990s, editors Chris MacAuliffe and Sue Harvey, Ian Potter Museum of Art, Thames and Hudson (Australia) Pty Ltd, Victoria, p. 124, 125
Ewen McDonald, "Julie Rrap," Monash University Collection: Four Decades of Collecting, ed. Jenepher Duncan and Linda Michael, Monash University and Monash University Museum of Art, Victoria, 2003, p. 84
Adrian Parr, "Stone into Flesh," Artlink, vol. 23 no. 3, p. 58 - 59
Julie Rrap, "Julie Rrap", National Sculpture and Prize exhibition Catalogue, 2003.
Ewen McDonald, "The ever-expanding field," Monash University Collection: Four Decades of Collecting, ed. Jenepher Duncan and Linda Michael, Monash University and Monash University Museum of Art, Victoria, 2003, p. 32 - 36
Margaret Plant, "The Journey from Field to Fieldwork 1968 - 2003," Eyeline # 51, Autumn - Winter, 2003, p. 44 - 46
Zara Stanhope, "Take a Good Look at My Face, Love at First Sight: artists and their relationship with the camera," Eyeline # 51, Autumn - Winter, 2003, p. 26 - 29
Peter Hill, "Focus on the Big Picture," Sydney Morning Herald (Spectrum), May 24-25, p. 12, 13

- Stuart Koop, "Fieldwork: Australian Art 1968 - 2002, Broadsheet, vol. 32, no. 1, March, April, May, p. 8 - 11
- Anne Loxley, "Gems behind the verbiage," Sydney Morning Herald (Metropolitan), Wednesday, April 9, p. 14
- 2002 Catriona Moore, "Photo-Documentary's Fluctuating Fortunes," Value Added Goods: Essays on Contemporary Photography, ed. Stuart Koop, Contemporary Centre for Photography, Melbourne, 2002, p. 27 - 33
- 2nd Sight Australian Photography in the National Gallery of Victoria, exh. cat., National Gallery of Victoria, Melbourne, 2002, p. 95
- 2001 Peter Skinner, "Funk and Functionality", Architecture Australia, vol 90 no.1
- 1999 Artist pages, Photofile #56
- Sebastian Smee, "Pore Show," The Sydney Morning Herald, February 23
- Benjamin Genocchio, "Return to Gender," The Australian, February 26
- Dr Felicity Haynes, "Julie Rrap," Art & Australia, vol 36 no 3
- 1998 Catriona Moore, George Alexander, Sam Schoenbaum, Terence Maloon, Julie Rrap, Piper Press Publications
- Bruce James, "Flashes in the Can," The Australian's Review of Books, June
- Shane Rowlands, "Bent virtual," RealTime 26, August-September
- 1997 'Body' catalogue, Art Gallery of New South Wales, Sydney
- 1996 Terence Maloon, Julie Rrap, Art & Australia, Vol. 33, No. 4, Winter
- 1995 Anne Kirker, Clare Williamson, The Power to Move, Aspects of Australian Photography, Queensland Art Gallery, 1995, p26
- Linda Williams, Review: A.C.C.A., Melbourne, Art & Text, No. 52
- Juliana Engberg, Review: A.C.C.A., Melbourne, Art & Australia, Summer
- 1994 Victoria Lynne, Minimalism and its Shadows, Art & Australia, Summer Vol. 32
- 1993 Cornelia Lauf, Permanent New Wave, Art + Text, No 44, January
- Catriona Moore, Indecent Exposures, Allen & Unwin
- Wim Delvoye, Global Art: Julie Rrap Flash Art, No. 173, November/December
- 1992 Juliana Engberg & Ewen McDonald edits., Binocular: Focusing, Writing, Vision
- Dominique Aubé, Review at Galerie de L'Ecole, Rouen, Art Press, No. 168, April
- Gary Sangster, Julie Rrap: Seeing Double, Artefactum, No. 44, Summer Belgium
- Dirk Pultau, Julie Rrap, Jaarboek '92, Belgium
- 1990 Terence Maloon, Readings, Art + Text, No. 37 September
- Dirk Pultau, Review at Joost De Clercq, Ghent, Belgium, Artscribe, Nov/Dec
- 1988 Leslie Stern, Stepping In, Art & Text, No. 29, June- August 1987/88
- Victoria Lynn, Secret Strategies/Ideal Spaces, Photofile, Summer
- 1987 George Alexander, Julie Brown-Rrap, Australian Bi-Centennial Perspecta Catalogue, Art Gallery of New South Wales, Sydney (& translated into German)
- 1986 Ingrid Perez, Reading a Thiefs Journal, Photofile, Winter
- C. Moore & E. Ennis, Photography in Australia, AfterImage, Vol 14, No. 12, Sept.
- 1984 George Alexander, Julie Brown: Persona & Shadow, George Paton Gallery Catalogue, Melbourne
- 1982 John Delacour, Julie Brown's Disclosures in Context, Out of the Biennale, Art Network, No. 7, Spring

PUBLICATIONS BY THE ARTIST

- 1994 'Bill Viola', Art + Text (review), No. 47, January
- 'Gabriel Orozco', Art + Text (review), No. 48, May
- 1993 'Post-Human Show, Lausanne, Switzerland', Art + Text (review), No. 44 January
- 'Ricardo Brey', Art + Text (review), No 45, May
- 1992 'Identikit (Facing Others in the Antipodes-A Possible Portrait)', L'Ecole D'Art, Rouen

'Strangers in Paradise', National Museum of Seoul, Korea (cat. essay)

COLLECTIONS

Art Gallery of New South Wales, Sydney
Art Gallery of Queensland, Brisbane
Art Gallery of South Australia, Adelaide
Art Gallery of Western Australia, Perth
Museum of Contemporary Art, Sydney
National Art Gallery, Wellington, New Zealand
National Gallery of Australia, Canberra
National Gallery of Victoria, Melbourne
Central Queensland Art Purchase, Rockhampton Art Gallery
College of Fine Arts, Sydney
Gold Coast City Art Gallery
Griffith University, Brisbane
I.C.I., Contemporary Art Collection
Melbourne University Gallery, Melbourne
Monash University Art Gallery Collection, Melbourne
Monash Gallery of Art, City of Monash Collection
Wollongong City Gallery, Wollongong
Private Collections: Australia, Belgium, Netherlands, Switzerland, Italy, France, U.S.A.