

Gynaecology Couch



Dormitory



Gynaecology Couch, 1992

Dormitory, 2011

Absence Minded

Using photographs as source material, **Julie Roberts (b. 1963)** creates paintings that address the power that medical and social institutions have over the body. Human figures, though suggested, are often conspicuously omitted.

Take a closer look

Note the rich surfaces of thickly applied paint in contrast to the smooth areas where it is difficult to discern the artist's hand. These variations add an expressive, human element to her precise renderings of sterile implements and interiors.

In her own words

"I've always felt strongly about justice, about talking about when something isn't right.... Maybe one day I'll feel I've earned the right to a landscape or a pure abstract painting."

Who knew?

Growing up in Wales, Roberts drew objects in the nursing home where her mother worked and spent time in a morgue-turned-shelter for women and children. While pursuing her MFA, she visited the Glasgow Royal Infirmary to sketch hospital equipment and furniture.

Julie Roberts, *Gynaecology Couch*, 1992; Oil and acrylic ground on canvas, 83 $\frac{7}{8}$ x 72 inches; National Museum of Women in the Arts, Gift of Heather and Tony Podesta Collection; Photo by Lee Stalsworth

Julie Roberts, *Dormitory*, 2011; Oil on linen, 46 $\frac{1}{8}$ x 53 $\frac{3}{8}$ inches; National Museum of Women in the Arts, Gift of Heather and Tony Podesta Collection; Photo by Lee Stalsworth

