

*Every day I am a
day older:
Portraiture in the
Griffith University Art
Collection*

16 February - 31 March 2016

Exhibition
Labels

Every day I am a day older

Portraiture in the Griffith University Art Collection

16 February – 30 March 2013

Charting the range of portraiture in the Griffith University Art Collection (GUAC), the exhibition *Every day I am a day older* takes its title from a series of self-portraits by artist David M Thomas (AUS). The exhibition includes historical works held in GUAC, through to contemporary portraiture by Juan Davila (Chile/AUS), Tracey Moffatt (AUS/USA), Mike Parr (AUS), Vernon Ah Kee (AUS), Robert McPherson (AUS) and Dale Frank (AUS), among others, with select loans. Artists's self-portraits, their portraits of other artists, portraits of animals and of architecture provide a rich set of associations through which we can reflect on ideas, debates and contexts that have shaped our conceptions of self, and the way we perceive the beings and things that surround us. It is also a fruitful reflection on the way artworks are acquired and function as public collections grow around shifting areas of interest and research.

In the unwieldy realm of portraiture, it is apparent that each artwork and series is a force unto itself. The context of an exhibition shifts the relationship, however. We cannot help but find specific messages reverberating with other artists's practices. In *Every day I am a day older*, artists take a stand against the weight of problematic, if not violent, visual representations and ideologies. Other portraits reveal how performance and humour, or wit, can be exercised as a strategy to overturn stereotypes. Elsewhere, physical gestures and mark-making are the processes of working through subjectivity, offering striking insight into interior states of being, imagining and feeling.

For a collecting institution, the opportunity to reflect on its own history can throw up curly questions and downright problems. Perhaps one outcome of an exhibition like this, is that the collection has the potential to become self-aware and 'fess up, so to speak, about 'problem' works, and to think about ways of handling issues in productive, meaningful and sensitive ways, rather than deciding to forget or avoid. *Every day I am a day older* states the obvious, but it also accesses deadpan humour and philosophical subjects – driving a wedge into our thinking – about what it means to get older, in increments, and hopefully as we age we'll end up a little wiser.

OSCAR FRISTROM

b.1856, Sweden. d.1918, Brisbane, Queensland, Australia

***An Aboriginal girl* 1894**

oil on canvas image 51.5 x 41.5cm; frame 64 x 53cm

Griffith University Art Collection. Purchased for Mt Gravatt Teachers' College. Acquired by Griffith University Art Collection under amalgamation with BCAE (Mt Gravatt), 1991

Oscar Fristrom was born at Carlskrona, Sweden in 1856, and studied at the Royal Art School, Stockholm. He became a portrait-painter, and then went to sea for a number of years working as a sailor. He emigrated to Queensland, probably in the early 1880s and in 1887 was one of the founders of the Queensland Art Society with Isaac W. Jenner and L.W.K. Wirth. Fristrom specialized in portraits of the Aborigines, and there are examples of his work in the State Galleries in Adelaide and Brisbane." (G. Dutton, "White on Black", Macmillan, Adelaide, p.124). "The sadness is unmistakably present in the very tender painting of a Queensland Aboriginal girl by the Swedish artist Oscar Fristrom, who specialized in painting the natives of Queensland. In these last years of the nineteenth century it was generally accepted, with varying degrees of equanimity, that the Aborigines were a dying race." (ibid., p.57). This painting by Oscar Fristrom is interesting in historical terms, both because Fristrom belonged to an early association of Queensland artists, and because it shows a sympathetic portrait of an Aboriginal girl. It thus gives some indication of differing opinions on the plight of the Australian Aborigines. Another Australian artist, John Dowling, was painting similar pictures around this time in which the Aborigines were portrayed in their native dress, often engaged in traditional activities. Fristrom also presents the girl in traditional dress, with her dilli bag and boomerang. It represents Fristrom's attempt to portray the Aboriginal people as they really were, rather than through romanticised Victorianised images, or as naked savages.

Abigail Fitzgibbons, May 1994

VERNON AH KEE

b. 1967, Innisfail, North Queensland. Kuku Yalanji / Waanyi / Yidinyji / Guugu Yimithirr people

Unwritten 2010

Unwritten 2010

Unwritten 2010

charcoal on paper Size: 76 x 56cm each

Griffith University Art Collection. Purchased 2010

Vernon Ah Kee's art practice features a conceptual use of text, video, photography, drawing and painting and three dimensional works, and is anchored in the artist's own life experiences in this country and his family's history. Vernon's work contains strident critiques of Australian culture, specifically its inherent black/white dichotomy, and his incisive works bring personal and political issues to the fore. The series *Unwritten* was made in reference to the death in 2004 of a young man, Mulrunji, on Palm Island. The haunting, ghost like faces appear to emanate from behind the paper, pressing forward into the gallery spaces with eyes and mouths disturbingly void like. These portraits are non-specific depictions which serve as conduits for us to imagine what evil lies beneath a white sheet, and summons ideas about terrifying facelessness of racism and violence.

Ah Kee was awarded a Doctorate of Visual Art from the Queensland College of Art in 2007. In 2007 he was selected for Culture Warriors, the National Gallery of Australia's inaugural National Indigenous Art Triennial; in 2008 he was selected for Revolutions: Forms That Turn, the 16th Biennale of Sydney and Optimism at Queensland Gallery of Modern Art in Brisbane; in 2009 he represented Australia in the 53rd Venice Biennale in Italy with his CantChant Installation for the ancillary group exhibition Once Removed; in 2010 he was featured in two exhibitions as a member of the proppaNOW artist group in the Adelaide Festival in Putsch at Tandanya Cultural Institute, and in Just Drawn at Linden Centre for Contemporary Arts in Melbourne. Ah Kee has exhibited throughout Australia and internationally, where major institutions have collected his work.

TONY ALBERT

b.1981, Townsville, Australia; Girramay people

Murri J 2006

Type C photograph Size: image 80 x 80.2cm; sheet 126.5 x 105.7cm

Griffith University Art Collection. Purchased 2007

50perCENT 2006

Type C photograph Size: image 80.3 x 80cm; sheet 127 x 105cm

Griffith University Art Collection. Purchased 2007

NOTORIOUS B.E.L.L. 2006

Type C photograph Size: image 80 x 80cm; sheet 127 x 105.5cm

Griffith University Art Collection. Purchased 2007

For his photographic series *Gangsta Supastar*, Tony Albert draws heavily on the languages of global popular culture and commercial portraiture to speak of complex identity issues in contemporary Australian culture. The work's title, a wry reference to his dual heritage, and his styling as a tough cultural hero point to specific awareness and adaptation from other sources, beginning with "50Cent", the stage name of Curtis James Jackson III (one of America's biggest hip-hop stars) and his association with gangs and territory, or 'hoods'.

In performing the role of *50perCENT* in his own series, Daniel Browning notes that Albert is 'an identifiably Aboriginal hip hop artist / gangsta whose posse includes such imaginary personas as Lil Gin, Murri J Blige and Notorious B.E.L.L.'. Each of these figures is enacted in Albert's series by a fellow 'crew' member of the inner-city Brisbane artist collective PROPPAnow, of which the artist is a founding member.

Hip-hop, which began in the U.S and was dominated by black artists, is now a leading global medium (mainstream) where messages pertaining to Indigenous experiences are generated. Albert draws attention to the recent rise of Aboriginal hip-hop and its incarnation as a contemporary means to relate oral traditions. As Bruce McLean states: '50perCENT epitomizes the adoption of this culture by Aboriginal youth in Australia, as in many if not most parts of the world, who feel disenfranchised with and alienated by the dominant culture and its societal structures...In America, the rapper has the power to tell his story through music, and confronts and engages a wide audience with his

politic. In Australia, this voice for Aboriginal people to tell their stories and engage and confront the dominant culture has been created through art. Here Albert finds a way to bring the two together in a witty, engaging and humorous way.'

Delete this last paragraph? Tony Albert is a Brisbane-based artist whose family comes from Cardwell, situated in the rainforest area of Far-North Queensland. In 2004 Albert completed a degree in Visual Arts majoring in Contemporary Australian Indigenous Art at Queensland College of Art, and has exhibited extensively since 2000. In 2007 Albert was the recipient of the \$15,000 acquisitive Sunshine Coast Art Prize, in 2008 his work entered the collections of AGNSW and NGA, and in 2009 he ~~will be~~ was included in the Havana Biennale of Contemporary Art.

TONY ALBERT

b.1981, Townsville, Australia. Girramay people

from the series *Blak velvets*

Top row:

***Bush babe* 2007**

***Hey ya* 2007**

***I am you are we are* 2007**

***Am I are you are we* 2007**

Bottom row:

***I am a young austrALIEN* 2007**

***I'm bring'n sexy BLAK* 2007**

synthetic polymer spray paint on found vintage velvet painting

Griffith University Art Collection. Purchased 2007

Tony Albert is a Brisbane-based artist born in North Queensland and member of the PROPPAnow artist collective. His family comes from Cardwell, situated in the rainforest area of far north Queensland. In 2004 Albert completed a degree in Visual Arts majoring in Contemporary Australian Indigenous Art at Queensland College of Art.

Major group exhibitions for 2007 include: The Visitors, Penrith Regional Gallery; the 2007 Arc Biennial, QUT Art Museum; The Revenge of Genres, currently on display at Les Brasseurs in Liege Belgium and Cité International des Arts, Paris; the 24TH Telstra National Aboriginal & Torres Strait Island Art Award, Northern Territory Museum and Thresholds of Tolerance, Australian National University, Canberra. Albert was awarded the 2007 Sunshine Coast Art Prize, receiving an acquisitive prize of \$25, 000 and has works in other institutional collections around Australia, including the National Museum of Australia, Caloundra Regional Art Gallery, Art Gallery of New South Wales.

This group of works (Accs.001162-001167) reflect his awareness of political, historical, environmental and cultural issues still especially relevant to Indigenous people. Provoked by the stereotypical representations of Indigenous Australians in mainstream culture, Albert's paradoxical

wordplay examines cultural alienation and displacement amid the exotification and sexualisation of indigenous peoples. It is no coincidence that the source material for these works comes out of tourist and domestic products for the modern Australian home between the 1950s and 1970s, in that the sentiment that underpinned their production and commodification is still at stake in Albert's work today.

Text by Simon Wright, GAW Director, 2008

GORDON BENNETT

b.1955, Monto, Queensland, Australia

Left to right:

Self portrait #10 2004

Self portrait #20 2004

Self portrait #17 2004

Self portrait #9 2004

mixed media inkjet on gloss Epson paper Size: image and sheet 29.7 x 21cm each

Griffith University Art Collection. Gift of John Citizen Arts Pty Ltd, ATF, The Bennett Family Trust through the Australian Government's Cultural Gifts Program, 2008

In 2004 the Griffith University Art Gallery organised an exhibition and associated publication of Gordon Bennett works on paper titled 'Out of Print: a survey of prints to printouts from 1984 to 2004' [1]. Soon after, the Bennett Family Trust generously donated a large group of works on paper by Gordon Bennett and his alter ego, John Citizen, to the Griffith University Art Collection. This significant gift demonstrates the influence of print media on Bennett's visual and conceptual oeuvre tracking the artist's progression from traditional to new print technologies.

The four self portraits on display entered the collection as part of this larger gift. They demonstrate the artist's ongoing interest in biographical and historical narratives of identity. In addition, these works trace Bennett's increasingly sophisticated use of appropriated imagery as a way of exploring and subverting Australian cultural material that perpetuates colonial assumptions about race and identity.

The numerous and conflicting methodologies referred to in these images, such as painting, print media and collage, at first detract from a sense of cohesive correlation. However, closer inspection reveals a consistent symbolic investigation. In each, a photographic portrait is imbedded amidst layers of digital manipulation. The face is consistently hidden or distorted denying any opportunity for recognition or description. The subject, presumably Bennett, denies obvious interpretations and assumptions associated with traditional portraiture. Instead he reveals a more complex and fractured exploration of identity.

Text by Camille Serisier, Curatorial and Collections Officer, 2013

1. *Out of Print: a survey of prints to printouts 1984 to 2004*, Exhibition catalogue, Griffith Artworks, 2004

PETER BOOTH

b. 1940, Sheffield, England

Insect c. 1983

oil pastel on paper Size: image 17.5 x 26.2cm; frame 29.5 x 38cm

Griffith University Art Collection. Purchased 1983

From the flames of an apocalyptic collapse of civilization to the cold death of the planet, Booth's allegory, in epic fashion, records man's metamorphosis – his biological adaptation to change – within the context of his apparent inability to change spiritually. Man, in this paternal world, seems unable to put aside his greed and violence to avert the aberrant evolutionary trajectory which will result from nuclear cataclysm, unfettered pollution or irresponsible technological progress.¹

This artwork by Peter Booth shows an Hieronymous Bosch-like, hybrid, grotesque creature which is part beetle or flea, and part human. Booth's work often focuses on bizarre Surrealistic 'freaks' derived from his own dreams, either within crowds, or in an isolated landscape.

However, Booth's paintings are also a metaphor for the alienation and loneliness of the individual, the outsider who does not fit in or is different in some way. This painting recalls the story by Franz Kafka of a man who was unexpectedly transformed into a beetle, but was desperately concerned with getting to work on time.

1. Robert Lindsay, in Jason Smith, Peter Booth: Human Nature, National Gallery of Victoria, Melbourne, 2003, p 17

ARTHUR BOYD

b.1920, Murrumbidgee, Victoria, Australia; d.2001, Australia

***Portrait of Lawrence Daws* 1978**

drypoint Size: Plate 50.5 x 40.0cm; frame 83 x 70.9cm

Griffith University Art Collection. Gift of the Queensland Film and Drama Centre, 1978

This etching was printed at the Queensland Film and Drama Etching Studio, where from July 1978 to January 1979 the Queensland Film and Drama Centre ran a Visiting Artists Etching Scheme. Lawrence Daws, as host artist, arranged for a number of distinguished Australian artists to use the etching studio to make plates, and editions of prints were produced by a printer supervised by the host artist. Most of each edition went to the artist, while some were retained by the Centre and made available for sale to organisations with art collections. [para break?] The image draws on a long tradition of a specific type of portrait - that of the portrait of the artist (either a self portrait or, in this case, that made by a fellow artist). Where the self-portrait brings into play the view of the artist as alienated individual and hero, the gesture of ~~the fellow~~ this portrait is a more personal one of friendship. This aspect is emphasised in this portrait because Arthur Boyd is not a portraitist while Lawrence Daws is; Boyd portrays (and thereby pays homage to) Daws as the portraitist. [para break?] It is not a portrait of detailed realism and interestingly draws from Boyd's more typical subject of myth and symbolism. Boyd has emphasised the eyes of Lawrence Daws, the normally hidden viewpoint from which the penetrating observations of the artist and portraitist are made.

Beth Jackson, August 1991

JUAN DAVILA

b.1946, Santiago, Chile, South America

***Portrait of Bungaree* 1991**

watercolour, pen, ink and pencil over photo-silk screen print

Griffith University Art Collection. Gift of the artist, courtesy Kalli Rolfe Contemporary Art, Melbourne, 2010

image 121.4 x 80.2cm; sheet 121.4 x 80.2cm; frame 262 x 178cm

An artist of international standing, Juan Davila burst onto the Australian scene in the 1980s with his lurid and often confronting version of appropriation. An important avant-garde artist in Chile in the 1970s-80s, he has continued to expand and develop his practice to reflect on the parallels between national, sexual and racial identity in Chile and Australia, and to address the legacies of a colonial history. Davila's significance was acknowledged in a solo exhibition at the Museum of Contemporary Art, Sydney, in 2006, and by the inclusion of twelve works in the prestigious international art survey Documenta XII in 2007.

Davila's resistance to fixed meanings and singular identities (whether sexual, social, authorial or racial) has been a fundamental concern of his practice. This concern is played out across the various mediums and techniques he employs, from the early photo-collages, to 1980s appropriation, to the engagement with Latin American culture, to the references to narrative history painting and postcolonial perspectives. As Guy Brett pointed out, the "essence [of Davila's practice] lies in crossing boundaries between geographies, histories and discourses to find their secret links and common problems". (1)

Portrait of Bungaree 1991 is one of several works addressing the legend of Bungaree, an Australian aborigine whose story has entered colonial history through accounts by white settlers. In Dávila's works he appears in numerous guises and situations. He represents Davila's fascination with protagonists who hide behind a mask or disguise, or who negotiate two apparently opposing worlds. Like two other figures that reappear in the artist's practice - the Latin American cartoon character Verdejo and the figure of the transvestite - Bungaree embodies a certain mode of polymorphous identity. He is a go-between, a mimic, who flourishes due to his ability to negotiate diverse environments and circumstances.

In contemporary accounts, Bungaree (sometimes described as a 'chief' or 'king') was said to be the leader of a group of Broken Bay aborigines. One of the few aboriginal people to receive recognition

from white settlers as an individual, he mediated between whites and his own people. Often he would greet ships arriving in Port Jackson, dressed in cast-off military clothing. More than 17 colonial artists represented him, with the best known depiction attributed to Augustus Earle.

In *Portrait of Bungaree* he is the archetypal 'savage'. Shown with a Latin American hermaphroditic angel (the giant foot comes from Brazilian artist Tarsila do Amaral's works celebrating indigeneity; the wings from Spanish colonial paintings of armed angels) he is surrounded by a lace border reminiscent of folk art from the region as well as religious or votif images. Beneath his feet are the words 'pensee sauvage', the title of Claude Levi-Strauss's infamous book known in English as *The Savage Mind*. Intentionally kitsch, this colourful, decorative work conveys Dávila's own sense of the parallels between Australian and Latin American Indigenous peoples and their treatment in Western culture. Combining references to popular culture, literature, anthropology and craft, the intentional patchwork of cultural references at play in this image challenges clichéd representation of the "exotic other".

(1) Guy Brett, 'Nothing has been settled' in Guy Brett and Roger Benjamin (eds), *Juan Davila, Museum of Contemporary Art* (exhibition catalogue), 2006, p.4

DESTINY DEACON

b.1957, Maryborough, Queensland; K'ua K'ua and Erub/Mer peoples

Teatowel - I seen myself 1991-95

laser transfer on linen Size: image 57 x 90cm

Griffith University Art Collection. Purchased 1996

With her powerfully coined "blak" humour, Deacon engages in critically reappraising the culturally embedded stereotypes of Aboriginal women. In doing so, Deacon's work consists of deploying various kitsch ephemera; including black dolls and other racist memorabilia to enact and recreate scenes evocative of Australia's history of racial violence, subjugation and discrimination. Historically, Aboriginal families and communities often owned and collected such memorabilia because it was the only source of public representation of Aboriginal people available to them. Thus the black dolls of childhood represent a precious and personal symbol for identification while at the same time being one of the most effective instruments of assimilation. [para break?] The title statement 'I seen myself' takes on a powerful and haunting resonance. In placing herself or 'black dolls' into the photo/work, Deacon disables the power that these images have previously had in defying white views of black women. The photographic technique furthermore helps to establish her identity and individuality as a muted protest against oppression. As Deacon declares herself; "Photography is white people's invention. Lots of things seem really technical, for example the camera and the darkroom. Plus it's expensive. Plus I think it's not fair that only white people should be the only ones who can do 'photography'. I've started taking the sort of pictures I do because I can't paint...and then I discovered it was a good way of expressing some feelings that lurk inside. Taking pictures is hard yakka for me". (Clare Williamson "Blakness Blak City Culture") [para break?] Deacon's iconography is based on a merging consolidation of popular culture and Aboriginal and Torres Strait Islander issues and heritage. In her more iconoclastic pieces Deacon employs her personal armoury of kitsch props as means to give both new light to old relics and to critically reinscribe tacky representations of Aboriginality. Often mini dioramas and cameo appearances by friends shot on polaroids are enlarged and then manipulated in bubble jet, inkjet and laser prints. In *Teatowel / I seen myself* Deacon has literally transferred the photographic images of a black doll and that of an unidentified aboriginal woman onto the surface of a tea towel. The photographs are affixed initially to a background representing the Aboriginal flag and float on the towels surface like a crudely superimposed design. The relationship between these components is operational on a number of levels. Not only does the tea towel symbolise woman's domestic enslavement, but furthermore it is an object so often used in the exploitation of aboriginal designs and images for commercial purposes.

Sam Jensen & Beth Jackson, May 1999

ROSE FARRELL

b 1949, Brisbane, Queensland, Australia.

GEORGE PARKIN

b.1949, Corowa, New South Wales, Australia; d.2012, Melbourne, Victoria, Australia.

***The Annunciation from Repentance* 1988**

type C photograph Size: image 127.0 x 163.5cm; frame 184.2 x 140.6cm

Griffith University Art Collection. Purchased from the artists with the assistance of the Commonwealth Government through the Visual Arts/Crafts Board of the Australia Council, its arts funding and advisory body, 1989

Rose Farrell and George Parkin have re-created the biblical scene of the Annunciation – the scene in the New Testament when the Virgin Mary was told by the Archangel Gabriel that she would become the mother of God. The elaborate theatrical scene with live actors shows Mary with a book, the Archangel, and the white dove which symbolises the Holy Spirit. The image draws upon the long tradition of Catholic icons of the Virgin Mary. As both a photograph of an actual contemporary event and an icon of the past, the image is both real and staged. The placement of live actors within an historical, and for many sacred, text reveals the continuing power of such icons in contemporary societies and also the ways in which we, as actors, may become scripted into dramas which pre-exist us. The artists explore the generation of collective meanings and significances from visual representations.

The Annunciation is the biblical moment at which 'the Word was made flesh'. In this image, Rose Farrell and George Parkin collapse the distinction between the Word and the Flesh. If the sacred is that which lies beyond representation, and the concept of a divine creates an hierarchical order (the highest of which is the spirit the lowest of which is the flesh), then Farrell and Parkin's work seems to point to the limits of representation. Perhaps any representation whether it be icon, word, testament, the body, or even a vision of the spirit, is a profanation, an idolatry. The crisis of 'realism' is a postmodern condition. The modernist tradition of this century has been continually concerned with presenting new ways of seeing – surrealist, cubist, expressionist, etc –, rejecting traditional realism in favour of the belief in a heightened 'reality' seen through the unique eyes of the individual, gifted artist who re-presented the world in his/her own way. That the language used can create the user as much as vice versa; that the individual is a socio-political construct, historically born into an increasingly specialising, heirarchising, efficient social mechanism; that art movements are at the mercy of political and economic dictates which thrive on the profit of the 'new'; that post-industrial forms of communication – film, television, video, photography – have superceded the notion of a unique object; but that these discourses of power nevertheless continue to privilege realist modes of

seeing, constructing ever-more convincingly the modern simulacrum; these are postmodern 'realities'. [para break?] Hence the artist, who is representer [representative?] of a no-longer unique vision, is trapped within the codes of representation – seduced by the photograph but aware of the impotence of his/her own gaze, infinitely reproducible, commodifiable, labelled. Postmodern imagery plays on the desire for realism, for seduction, for reflection, while painfully illuminating the simulacrum. This image is a reproduction of a reproduction. "The annunciation" is presented with all its cultural baggage. In fact the aims of the artists seem to be an exploration of and a fascination with the power inherent in such loaded, iconic images.

Beth Jackson, August 1989

DALE FRANK

b.1959, Singleton, New South Wales, Australia

Self portrait as a guilty tongue and in-store elf 1982

pencil on paper Size: image 183.0 x 129.5cm; frame 194 x 139cm

Griffith University Art Collection. Purchased with the assistance of the Commonwealth Government through the Australia Council, its arts funding and advisory body, 1984

From 1981 onwards, Dale Frank has worked on a series of large vortex-like self portraits, drawings on paper, of which he says: "The paper is for me at the time the peripheral of perception. Portraits, not about me rather about energy ... the paper goes up on the wall, no sketches, no structure plan of how it's going to look. Visually I put a mark that is close to where the centre ought to be, then spread out from there. It seems to evolve" ¹. Supporting this notion, Paul de Groot states, "Frank always works on the borderline between reality and fantasy, between his personal world and a wide range of hermetic references – magical and cabbalistic references ... Doppelgangers, self portraits in disguise, populate Frank's world – hallucinatory disintegrations, double images, mirror effects..." ².

Writing for the catalogue of a solo exhibition of Frank's work at the University of Melbourne in 1984, Paul Taylor reflects on Frank's swirled self-portraits:

"The face is the frontier of an art of appearance, a contemporary art steeped in the mirror, the reflective ions which swarm in the gap between the pond and our gaze. Reality is perceived as a ripple effect, the way the world renders itself in concentric circles when we, as children, spun ourselves around on the spot. No more body, just a perceiving intelligence, is at the centre of the vortex, and each being and object would be a vortex unto itself." ³.

Needs a closing sentence, possibly biographical?

[lisa has edited referencing for style]

1 Frank, D. in Lindsay, R. 1983, *Vox Pop into the Eighties*, National Gallery of Victoria, Melbourne, p.27.

2. de Groot, P. 1984, *Dale Frank*, University of Melbourne Gallery, Melbourne

3. Taylor, P. 1984, *Dale Frank*, University of Melbourne Gallery, Melbourne

Elizabeth Dickson (Bessie) GIBSON (1868-1961)

b. 1868, Ipswich, Queensland, Australia d. 1961, Brisbane, Queensland.

Portrait in Chinese Costume c1940s

oil on canvas board Size 77 x 63cm / Acc000092Q

Griffith University Art Collection. Acquired under amalgamation with Queensland College of Art, 1992

We need to check credit line for this work

NO ESSAY – Naomi to write text

GONKAR GYATSO

b.1961, Lhasa, Tibet

Top row:

My Identity: 1 (Tibetan Robe) 2003 2003

My Identity: 2 (Painter in Communist China) 2003 2003

Bottom row:

My Identity: 3 (Refugee Artist) 2003 2003

My Identity: 4 (London Studio) 2003 2003

digital photographs Size: image 56.6x 70.6cm each

Griffith University Art Collection. Donated by the artist, Gonkar Gyatso, 2012

In the artist's recent exhibition publication, *Gonkar Gyatso: Three Realms*, Simon P Wright states that 'Gyatso is best aligned with Pop's absorptive capacity and openness, and its ability to innovate among cultures as resonant with Gyatso the artist, his processes and work.' Gyatso has a Tibetan and Chinese background, and it was while studying Chinese calligraphy in Beijing that he became aware of the significance of his Tibetan heritage and the effect of the Cultural Revolution in forbidding the appearance of arts, often tied to religion in Tibet, and he later sought out training in traditional Buddhist *thangka* or scroll painting, moving to Dharamsala, India, before moving again, this time to London. There Gyatso established the first Tibetan contemporary art association, called the Sweet Tea House, and his work subsequently has become known for thoughtful political works that employ imagery iconic with Tibet, China and Euramerican consumer society. The plural perspectives that Gyatso draws on in his art has been applied to his critical reflection on his role as an artist in particular ages and contexts.

This series of photographs presents Gyatso in the role of artists in their studio but at different times in Tibet's history, and his own. Maura Reilly describes in her essay 'Gonkar Gyatso: "[A] product of occupied-Tibet"' that these phases are: 'before the arrival of the Han Chinese in Tibet (prior to 1950); during the Cultural Revolution (1966-76); during his exile in Dharamsala (1992-96); and finally, after his arrival in London in 1996. In each instance, he is shown as an artist, seated, cross-legged in a meditative Buddhist pose, and staring blankly out at the viewer. He sits alongside an easel painting, with his 'tools' beside him. (Incidentally, and poignantly, the four paintings on display were all produced by Gyatso specifically for the *My Identity* series.)²

1. Simon P Wright, from *Three Realms: Gonkar Gyatso*, Griffith University Art Gallery, Brisbane, 2012, p. XXXX

2. Maura Reilly, 'Gonkar Gyatso: "[A] product of occupied-Tibet"', in *Three Realms: Gonkar Gyatso*, p.13

MARIA KOZIC

b.1957, Melbourne, Victoria, Australia

Self-portrait from The Bicentennial Folio 1987

colour photoscreenprint

Griffith University Art Collection. Purchased 1988

image 60.8 x 47.9cm; sheet 77.2 x 56.9cm; frame 81 x 65.5cm

As Philip Brophy wrote for the catalogue that accompanied the National Gallery of Australia's Bicentennial Folio, "Sliding into a marginalised crevice in the history of self-portraiture, Maria Kozic chooses to explore notions of the author/performer rather than the ideals of the creator/craftsman. As such her self-portrait falls close to the 'represented self' in works like Yves Klein's anthropometries, Vito Acconci's solo performances, Andy Warhol's screenprints or even Chris Burden's bodily limitations. Though the connections might appear historically flagrant, Kozic shares with those artists a similar sense of theatre, of projecting the self, of executing the self and evoking all consequent death metaphors inherent in the creative act.

Picture the common recourse by the photographed subject to holding an object in front of them while having their picture taken: child with toy, hunter with game, father with child, etc., where the object is intended to virtually dematerialise the photographic force and redirect the viewer's gaze elsewhere within the photographic portrait. It is also an active displacement of the self: take this, not me, for it is the real me. Kozic's self-portrait behaves and performs in a like fashion, accentuating this recourse by hiding behind a mask. But what at first appears to be a romantic portrayal of insecurity, naivety and innocence is in fact a deliberated statement on how the self is defined by its status as subject in relation to its objects. The mask is not simply a chosen object, an obscure object of desire, but a surface that covers the visage of the self, that obliterates the identity of the self by a mode of material suffocation.

Notorious mass murderer, cannibal and necrophile Ed Gein made masks and body suits out of the skin stripped from the bodies of his victims and wore them around the house like most people wear tracksuits. As such he dwelled within the material confines of his objects, obliterating his self under their skin. Kozic's self-portrait – like the bulk of her artwork – maintains a similar balance between subject and object, centring on the erotic of losing oneself to the tactility of life - in this case, a badly printed child's mask from Taiwan. And like Gein, nothing is being hidden or concealed here, for in the theatre of life – in the theatrical displacement required for coming to terms with the self – the self is simultaneously executed in its projection and projected in its execution."¹

[lisa has edited referencing for style]

1. Brophy, P 1988, "Maria Kozic" in Butler, R (ed.) *Prints by Twenty-Five Australian Artists: The Bicentennial Folio*, Australian National Gallery & Australian Bicentennial Authority, Canberra

LINDY LEE

b.1954; Brisbane, Queensland, Australia

Untitled 1987

Untitled 1987

Untitled 1987

photocopy on paper

Griffith University Art Collection. Purchased 1987

Size: image 28.3 x 21.3cm; sheet 41.9 x 29.7cm frame 62 x 48.7cm x 4.0

Beth Jackson's reading is pretty full on, and not very formal in style, it reads a little like notes - Lisa

The photocopied portrait (from an old master, possibly Holbein), is successively defaced, or masked, by the graffiti-style ink wash. The male gaze of the portrayed figure, the source of the portrait's power, has been subverted. Freud's argument links the act of seeing to anal activity, which he sees as expressing a desire for mastery or for the exercise of power over one's (libidinal) objects, a desire that underlies later (phallic or Oedipal) fantasies about phallic (masculine) power. Thus the gaze enacts the voyeur's desire for sadistic power, in which the object of the gaze is cast as its passive, masochistic, feminine victim. Luce Irigaray, in her deconstruction of Freud, exposes Freud's construction of the feminine – as castrated male, or as lacking a visible penis, the clitoris being perceived as an inferior penis – as his own phallogocentric denial of difference / desire for the same. Thus the female difference is perceived as an absence or negation of the male norm. Irigaray claims that patriarchal discourse situates woman outside representation: she is absence, negativity, the dark continent, or at best a lesser man. In patriarchal culture the feminine as such is repressed; it returns only in its 'acceptable' form as man's specularised Other. The initial photocopy is a reproduction, a reflection – both an act of female mimicry and the male gaze encountering only itself. The subsequent ink washes seem a metaphor for the female void – anarchistic, nonsensical, 'hysterical', caught in the specular logic of patriarchy. There is no individual artistic persona for this postmodern female artist.

Beth Jackson, August 1989

ROBERT MacPHERSON

b.1937, Brisbane, Queensland, Australia

Mammal-mammal (Untitled) 1979/80

ink on paper and found object

seventy sheets, each 29.5 x 21.0cm

Griffith University Art Collection. Purchased 1985

As Ingrid Periz wrote in her catalogue essay for Robert Macpherson's 1989 exhibition at Brisbane's Institute of Modern Art, "MacPherson ~~has extended this~~ [extends the] principle of determination much further, arriving at a notion of inherency whereby artistic choices are limited by the nature of the tools at hand. (MacPherson's paintings constantly remind us that the hand is the first tool.) This limitation of choice provides a systematic means of generating work, while the notion of inherency has been used to explore, often with some humour, the material bases of painting. [para break?] MacPherson will thus exhibit brushes, whose handles have been dipped in paint as part of their process of manufacture, as paintings along with paint samples and all types of signage. Scrutinizing the brush as the principle (sic) tool of the painter, he finds in microcosm the elemental world - animal (in the bristle), vegetable (in the handle) and mineral (in the banding). The relationship of artist to brush is one of mammal to mammal, most often the pig. MacPherson makes these observations matter-of-factly with no trace of a mythologising intent. Rather than attempt to invest in painting some legacy of spirit by way of recourse to essences, MacPherson presents this work as a slightly wry statement of fact in which the workmanlike nature of painting, whether that of the artist, the ship painter or the sign writer, is shown to have its basis in shared gestures and materials. [para break?] ... Indeed one would wish that the simplicity of this explanatory model be deceptive, hiding some other meaning or connection which might be given in (art) history or in the artist's biography. This connection could be called 'reference' but the bracketing of those appurtenances should alert us to the fact that this is what MacPherson would present as another conceptual system; a fiction like that which holds language together for the purposes of meaning and that which grounds the taxonomy of science for the purpose of ordering knowledge. MacPherson himself employs such systems and constructs others of a more fanciful nature – the elemental world contained in the paintbrush and the painting process determined by its tools. While these systems appear fully reconcilable within the domain of art, and thus liable to the same charge of solipsism levelled at formalism, MacPherson's gaze is always directed towards that which this domain would deny. This is the materiality of process, the limitations of the body and of tools, and the operation of language as a system claiming correspondence between name and thing, title and work."¹

[lisa has edited referencing for style]

1. Periz, I. 1989, *A Rectangle is a Container*, Institute of Modern Art, Brisbane

TRACEY MOFFATT

b.1960, Brisbane, Queensland, Australia

***Something More #1* from the series 'Something More' 1989**

Cibachrome photograph Size: image 100.5 x 135.6cm; frame 105.0 x 139.8cm

Griffith University Art Collection. Purchased with the assistance of the Commonwealth Government through the Australia Council, its arts funding and advisory body, 1989

Tracey Moffatt's famous image, from the series also titled "Something More" deals with filmic and media constructed notions of pleasure, fulfilment and desire. Her image has been described as 'a glossed unreality, beneath which are glimpsed the political issues of sexual and racial discrimination, repression and stereotyping'. [why is there no reference for this quote? Where is it from? Beth Jackson's original notes on work?]

The clichéd nature of this scene conflates representations of good and evil, societal expectations (including roles for women) and various art mediums and genres (painting and photography, self-portraiture and landscape). By example, the daydreamy 'innocence' of the artist's pose and its cinematic trope of a desire for escapism is staged against a background of alcohol, violence and 'loose' morality. The work also refers to traditions within Australian art history by using an Albert Tucker painting as the backdrop of the "stage" set. Ultimately, as with much of Moffatt's work, we are not being sermonised with an answer or directive out of what looks to be a morality tale, but left hanging with several possible endings, or something more than we might expect...

Tracey Moffatt is a graduate of Queensland College of Art, Griffith University. She is an internationally acclaimed artist and filmmaker and, in 2012, her work was the subject of a major film exhibition at The Museum of Modern Art (MoMA) in New York – a first for any Australian artist.

JOHN NIXON

b.1949, Sydney, New South Wales, Australia

Self-portrait (architectonic composition) 1984

gouache on wove paper

Griffith University Art Collection. Purchased 1984

Self-portrait (architectonic composition) 1984

gouache on wove paper

Griffith University Art Collection. Purchased 1984

Self-portrait (architectonic composition) 1984

gouache and pencil on wove paper

Griffith University Art Collection. Purchased 1984

Self-portrait (architectonic composition) 1984

oil, crayon and charcoal on cream

Griffith University Art Collection. Purchased 1984

Self-portrait (architectonic composition) 1984

oil and charcoal on cream cardboard

Griffith University Art Collection. Purchased 1984

Each work size: Image 18.5 x 14.0cm Frame 19.4 x 15.0cm x 2.3

NOTE THE DIFFERENT MEDIUM INFORMATION

It is interesting to note that artists of late modernism were very much concerned and educated with situating themselves within a modernist tradition, citing the influence of individual, heroic predecessors. These works of John Nixon's belong to conceptual or post-object art which was deconstructive of the status of the art object, invoking a deskilling of technique – evident in these works in their repetition and their informality. Yet despite the many devaluations of the images, their cultural references are not denied. Indeed the reference to Malevich is a genuine one. [para break?] Conceptual artists dealt with the construction of a phenomenological space. So while most European art was considered culturally overburdened and over determined, artists such as Malevich (and Klein and Fontana) were hailed as 'influences', as references to a new tradition of phenomenological praxis. As too were the American minimalists with their concerns of the effect of light on materials and surfaces, demonstrating important connections between Minimalism and

Conceptualism (through Nixon's concern for media, ~~however-informed,~~ and his use of repetition,) which are often interpreted oppositionally. The construction of this phenomenological space governs Nixon's idea of the self-portrait – both the artist and his art are no more than a series of experiential constructions.

Beth Jackson, June 1990

MAURICE ORTEGA

b.1964, Mexico City, New Mexico, United States of America; arrived in Australia 1989

from the 'BILLBOARDS' series 2002

digital print Size: image 125.5 x 190cm / frame 134.5 x 197cm x 4.5

Griffith University Art Collection. Gift of the artist, 2003

Ortega's image re-enacts a possible scene from 'the arrival', using role-reversal, a new timeframe and setting (Queensland's Gold Coast), and a wry postcolonial awareness of contemporary political issues such as migration, race relations and an indigenous history of prior occupation. Importantly, it also references art, photography and fashion.

Issues of servitude, power and ownership are simultaneously masked and made explicit by elements of fashion, while the whole re-creation is actually appropriated from an unpublished image by Helmut Newton made in December 1971 for French Vogue. The image depicts a tall, white woman dressed in a brilliant white pantsuit and topped by a white pith helmet who strides across a vast orange desert. Following behind her is a black African woman dressed in traditional, brightly coloured flowing robes and turban holding the woman's baby, also swaddled in white garments.

By placing himself in the main role of the business-suited, confidently striding figure who is followed by a harassed, bent-over man wearing casual surfwear and burdened with the artist's luggage, Ortega seeks to show the possibility that political, racial and economic structures exist and can be identified in any 'system', such as mass media, fashion and art.

Ortega graduated with a Masters of Visual Arts in Photography from Queensland College of Art, Griffith University in 2003, when this work was produced. This work was entered into the 2003 Thiess Art Prize at the QCA Gallery, and was subsequently gifted to the Griffith University Art Collection by the artist.

HAROLD PARKER

b.1873, Aylesbury, Buckinghamshire, England; d. 1962, Brisbane, Queensland, Australia

Head of a boy undated

marble Size 54 x 28cm x 31 / Acc 000119Q

Griffith University Art Collection. Acquired under amalgamation with Queensland College of Art, 1992

Harold Parker is considered by some ‘the son of Queensland sculpture’[1]. Born in England during 1873, he arrived in Brisbane three years later where he settled with his family. Parker began his studies at the Brisbane Technical College in 1888, before moving to London where he was a student at the City Guild Art School from 1896 to 1902.[2] He made his name in 1908 with a striking marble depiction of Ariadne, which received great attention and was later purchased by the Tate Gallery. He went on to complete a notable commission for the facade of Australia House in London, before returning to Australia in 1930 to settle permanently.

He is well known for exploring and encouraging the use of Rockhampton marble by Australian sculptors.[3] By supporting the introduction of local stone, Parker helped bring the traditional techniques and skills of marble carving into the Australian artistic repertoire.

A great fan of Rodin, Parker’s works are imbued with emotive energy and technical skill. In ‘Head of a Boy’ Parker demonstrates this mastery of emotive three dimensional form. As the neck of the subject twists away from the viewer, the soft surfaces and gentle features provide a relaxed and intimate platform of engagement. Walking around this sculpture we experience a sense of fleshy physicality at odds with the material reality of this work.

Text by Camille Serisier, Curatorial and Collections Officer, 2013

1. Salon Institute of Architects of NSW Journal, Volume no 1. March /April 1913
2. Alan McCulloch, Encyclopedia of Australian Art, Volume ii L-Z
3. William Moore, Harold Parker’s Sculpture, Art in Australia, February 15, 1931

MIKE PARR

b. 1945, Sydney, New South Wales, Australia

Geghena E Reghena (perspective as sword and ceiling), Geghena (self-portrait as a dream)

1983

charcoal Size: sheet 183.8 x 272.0cm / Acc 000276

Griffith University Art Collection. Purchased with the assistance of the Commonwealth Government through the Australia Council, its arts funding and advisory body, 1984

Geghena E Reghena (perspective as sword and ceiling), Geghena (self portrait as a dream) This work is one of several closely related drawings by Mike Parr which deals with complex issues of personal and social identity. In each work Parr has employed an asymmetrical format which hovers between abstraction and representation – a large, bifurcated self portrait appears on the left and a field of gestural scribbling on the right. In *Geghena...* a phallic form, which may be seen as a detached arm, emerges from these markings. Parr's earlier performance works often involved the mutilation of his congenitally deformed left arm, reinforcing the autobiographical nature of the work and the artist's particular obsession with the precarious plight of the human body.

Biographical paragraph?

Beth Jackson, February 1992

LUKE ROBERTS

b.1952 Alpha, Queensland, Australia

Bearded Frida 1992

watercolour on paper image 27.3x27.8cm, frame 49.0x48.0cmx3.0 / Acc 000590

Griffith University Art Collection. Purchased 1993

This work, from a series of Frida portraits, was chosen [ambiguity: chosen for purchase or chosen for exhibition?] to partner the work "Christ and Kahlo". In this portrait it is as if Christ and Kahlo have become one person, which may be seen as symbolising a union of oppositions – masculine and feminine, day and night, left and right, and so on – as described in the commentary for that work. [para break?] Roberts' sympathies with Frida Kahlo and her art lead him to seek historical links with her life and person. Roberts' practice, like Kahlo's, has origins in surrealism, and also relates to autobiography (though in a much more oblique way than Kahlo's). The artist's own inspiration for the image relates to his cameo appearance in Tracey Moffatt's film "Bedevil" (1993). Moffatt invited Roberts to appear as Kahlo in the film but at the time Roberts had a beard. The performance was to go ahead as a bearded Frida, but at the last minute the beard was shaved off.

Beth Jackson, May 1993

LUKE ROBERTS

b.1952 Alpha, Queensland, Australia

1 + 1 = 8 1989-2001

Top row, left to right:

[Two Fridas], [Ned + Nun], [Kelly + Kahlo], [Ned en Nederlandse]

Second row, left to right:

[Untitled + Untitled], [Lovers], [Crawford + Kahlo], [Pieta]

Bottom row, left to right:

[Ned + Nolan], [Nana + Ned], [Frida + Ned], [Christ + Kahlo]

12 Giclee prints Size: (each) sheet 32 x 30 frame 62 x 55

Griffith University Art Collection. Gift of The Paul Eliadis Collection under the Australian Government's Cultural Gifts Program, 2007

This work comprises one "posed" image from a selection of 12 of the artist's performance works conducted between 1988 and 1993. By adopting "female" personae's, such as Frida Kahlo and Pope Alice, Roberts questions gender stereotyping and the "Ned Kelly" series questions notions of "nationhood" in contemporary Australia.

As Luke Roberts stated in 1989, "The series of photographs 1+1=3 [should this be changed to say 8?], which I have been working on for some time now, is an alternative to the pile up of signs, overlaid upon signs, to be found in my individual works. This crowding, cramming in of meaning has a basis in my own dualism. The numbers you can't get away from, 1+1, the binary opposition. Night and day, black and white, life and death, belief and unbelief, positive and negative. Within my own name are the signifiers of these opposites. My initials L.R. (left / right). The first and last letters in my name (the alpha and the omega, if you like) L and S, LS, Alice. Luke as light, that is meaning light, resonating in Lucifer, with its implications of darkness. We as humans, as part of the light of this world, which is part of Eternal Light, the only true source of light. Photography in its harnessing of infinitesimal amounts of this light, divine light, allows a glimpse into another world, which is of this world, but remains outside our grasp ...Through the Looking Glass. ... When she was a little girl, before the accident, before she married Rivera, Frida Kahlo used to pose for photographs 'en travestie' (cross-dressed). Even for family photographs. Photographs, incidentally, taken by her father, a professional photographer. Frida was his favourite. She later painted his portrait from a

photograph; the camera is prominently displayed in the painting. ... [para break?] As an artist, my work seeks life and triumph in what has often been an alienating environment. I create my own environments. My photographs are environments. They are in a sense where we are, and if we could walk on from here, where would we get to. They are stills from films from that never existed or never finish, with myself as director, producer and one of the leading players, playing one of the leading players. The works play on words; Frida + Ned, being Kahlo and Kelly. Ned + Georgia, being N. Kelly and O'Keefe, Ned + Nun, Ned + Nana, Ned + Ninja, Kelly and Kachina. [either we do not have the full set of these works or Roberts is referencing people not in the images on purpose?] They speak of the other, the other person, the other culture, the other me, the alternative to a patriarchal view. ... By using Frida and Ned I am dealing with peripheral cultures (that of Australia and Mexico) represented by flesh and blood figures, who have taken on the proportions of myth and who represent the struggle of each country to gain identity, Ned with his armour, Frida with her folkloric Mexican dress; statements of the vitality of peasant culture. ... Religion and cross-dressing have always been part of my art." ¹

Luke Roberts' intense textual interplay is an attempt to synthesise the binary oppositions of patriarchal thought. That is, the association of opposites – day and night, right and left, life and death and others with the masculine and the feminine. In producing these oppositions, which lie at the heart of Western thought, women have been excluded and deprived of power. Women are the passive to the masculine active, they are the natural to the masculine cultural, they are the intuitive to masculine logic, they are in short, the 'other'. Homosexuals and ethnic and racial minorities have been forced into similar marginalised positions. Roberts uses Frida Kahlo as an empowered feminine, a marginalised figure able to renegotiate the centre. His use of Christianity is for deconstructive ends, symbolising and subverting the Western patriarchal traditions, while also genuinely imbuing his works with hope and spiritualism.

Beth Jackson, February 1992

1. Roberts, L. 1989, M.O.C.A. Bulletin, Issue 26, November 1989, pp.10-11.

William ROBINSON

b.1936, Brisbane, Queensland, Australia

Self portrait 1976

oil on board Size: image 63.0 x 48.5cm, frame 67.5 x 53.2cm / Acc 000354Q

Griffith University Art Collection. Acquired under amalgamation with Queensland College of Art, 1992

****No proper text. Need more text****

Artist William Robinson was presented with an Honorary Doctorate from Griffith University in recognition of his contribution to the Arts on the 6th September [what year?] at the Brisbane Convention and Exhibition Centre

Julie RRAP

b.1950, Lismore, New South Wales, Australia

Virago 1984 image 190.2 x 100.9cm frame 194.5 x 105.0cm x 4.5 / 000316

Madonna 1984 image 193.8 x 100.9cm frame 198.2 x 105.2cm x 4.5 / 000317

colour photographs

Griffith University Art Collection. Purchased 1985

** Lisa has edited up to here Monday 4/03/13**

"Edvard Munch, forerunner of expressionism, propagandist of the silent scream, and the silent space between man and woman, sets the meditation for these nine panels, entitled *Persona and Shadow*. Munch inhabited an agoraphobic world of sick children and syphilitic mothers, where light poured into Norwegian fjords like blood from a butcher's pail. For the bachelor-machine of Munch, the life-force took the form of sexually aggressive femininity. Woman as vampire, as trap, as wound-gateway to death, framed in warping, buckling colours smeared on with a spatula. *Virgin-Mother-Whore*: these are the classical codes of the social order that women are made to disappear into; the fantasy blueprint for sanctifying, pacifying and conquering what has always been seen as a threat to the future of the patriarchal cycle of Father-Son-Capital. Julie Brown [Rrap] is the thief of Munch, perhaps even the sodomiser of Munch. She breaks the links in the symbolic chain which govern social relations, troubles the rhetoric of stereotyped roles, which along with commodities and language, stockpile power in order to ensure the continued subordination of women in the world." (George Alexander, "*Persona and Shadow*", ex. cat., Roslyn Oxley9, Sydney, 22 August - 8 September 8, 1984.)

The discursive site for these images is the female body. Through its fragmentation, Rrap inserts her feminist dialectic which deconstructs the wholeness and truth of the represented socio-political stereotypes (*Madonna*, *Virago*). The wholeness of these visions is derivative of the phallogocentric notion of truth which denies difference. The dialectic which Rrap achieves through the panelled bodies, the masculine attire (tie, shoes and especially the phallic, monocular camera) in the '*Virago*' image, disrupts the gaze, inserting the notion of difference. In Lacanian/Kristevan terms she speaks with the hysterical feminine language of the semiotic (or Imaginary) which pre-exists the subject and re-negotiates the phallogocentric structures of the Symbolic Order. Hal Foster writing on Barbara Kruger aptly correlates Rrap's aims and methodology in these works: "The stake of her art is here made explicit: the positioning of the body in ideology. Thus the imperative in her work to contest the stereotype, for, as Craig Owens has noted, it is in the stereo-type that the 'body is apprehended by language, taken into joint custody by politics and ideology.'" Thus too the insistence in her address

on the here and now, on the spatial and temporal relations of the lived, for it is precisely this bodiliness which traditional western art conspires with stereotypical mass culture to efface. (Norman Bryson: 'Western painting is predicated on the disavowal of diectic reference, on the disappearance of the body as site of the image, and this twice over for the painter and for the viewing subject.')

In her work Kruger resists this disavowal of the body, for with it goes a disavowal of the productive, of the transformative – in short, of the individual in process and of history subject to change. At the same time, she rejects the manipulation of the female body as an image for masculine delectation." (Hal Foster, "Recodings: Art, Spectacle, Cultural Politics" , Bay Press, Seattle,1985, pp.114-5.)

Beth Jackson, September 1989

DAVID M THOMAS

b. 1967, London; arrived in Australia 1973

(Untitled self portraits) from the series *Everyday I am a day older* 1992

12 digital prints on matt rag paper

image 24.8 x 15.5cm

sheet 29 x 21cm

Griffith University Art Collection. Donated through the Australian Government's Cultural Gifts Program by David M Thomas, 2012

002369.01-12

from the series *Everyday I am a day older* 1992-96

(Untitled self portrait) 1996 Durablex

Dimensions H x W x D cm

(Untitled self portrait) 1996 New kids on the block

Dimensions H x W x D cm

(Untitled self portrait) 1996 small wood block

Dimensions H x W x D cm

(Untitled self portrait) n.d. Ocean Breeze 30 day Fan cartridge

Dimensions H x W x D cm

(Untitled self portrait) n.d. Mr J E Nixon Frequent Flyer

Dimensions H x W x D cm

(Untitled self portrait) n.d. Opal Laser

Dimensions H x W x D cm

(Untitled self portrait) n.d. Blue Liquidex, brown wood

Dimensions H x W x D cm

(Untitled self portrait) n.d. Dorothea Lange, Damaged girl

Dimensions H x W x D cm

(Untitled self portrait) n.d. orange

Dimensions H x W x D cm

(Untitled self portrait) n.d. yellow and black

Dimensions H x W x D cm

Untitled painting project n.d. Gimp Mask

Dimensions H x W x D cm

Untitled painting project n.d. yellow talking

Dimensions H x W x D cm

(Untitled self portrait) 1996 from *Every day I am a day older* 50 Olympic wallets

Dimensions H x W x D cm

Every day I am a day older briefcase 1998

35 cigarette packets inside a man bitter briefcase

Dimensions H x W x D cm

Credit line for loaned works:

Collection: the artist

LISA FINISHED HERE Monday 11th Feb

Hiram TO

b.1964, Hong Kong

***Casual victim* 1991**

type C photograph, printed card

Photograph: 157.0 x 103.0cm / Frame 169.3 x 115.2cm x 1.8; card: sight 25.0 x 33.0cm / Frame 38.0 x 46.0cm x 1.8

Griffith University Art Collection. Acquired with the assistance of the Commonwealth Government through the Australia Council, its arts funding and advisory board, 1991

000538.01 and 000538.02a.b

Hiram To has 'allowed' the camera to record the real, not tampering with the photographic process in any (fine art) way. The photograph appears as a mirror to reality, facilitating a detailed view, preserving a moment in history. This type of photography rarely belongs in the realm of 'high' art and belongs more commonly to the media – nature photography for calendars, wildlife books, journalism etc. This constructed discourse on the kitsch is reinforced by the two card reproductions to be exhibited with the work. Hiram To features himself as the central figure, dressed as a porter/guide for Club World whose sign he displays. Thus the image is a type of self-portrait – casting the artist in the modern role of tour guide. The detail of To's costume, the timelessness of its style and the sensitivity of his expression create a 'universal' image, lying outside of time. The nostalgia which saturates the image possibly refers to the indigenous surroundings of Hong Kong (the vertical hillside of oriental trees in the background). The kitsch text, "Club World", refers to Western tourism and the transformation of indigenous cultures into Western spectacle and profit. Beth Jackson, April 1991

**Following information has been taken from <http://www.oneaspace.org.hk/exhibitions/9.htm>
'One Suitcase per Person One Suitcase Per Person Nov 24, 2011 - Jan 31, 2012; 1a space, Hong Kong**

Born in Hong Kong, Hiram To left the city in his teens, spending extended periods between Scotland and Australia before returning as a resident. During his time in Australia, To's unique and often unexpected installation works gained recognition, which led to invitations to exhibit at the Camden Arts Centre and The Winnipeg Art Gallery, making him one of the first Chinese-origin contemporary artists to be mounting solo shows at a British contemporary art museum and a Canadian state gallery. To's work tackles the nature of changing identity and its coded relationships with the mass media and personal/public interface. Taking references from a wide variety of sources such as

literature, film, music, popular culture and art, he creates multi-layered works that embrace and challenge the way that identity is constructed or fragmented. Using imagery from the 1955 film *Soldier of Fortune*— the first Hollywood film released in the United States which was shot in Hong Kong— To creates new landscapes teeming with the lost romance of the Orient. Merging with views of the Peak Tram overlooking Hong Kong harbour and Aberdeen floating with sampans are images of flower arrangements, To's *Fortune Landscapes* not only depict a bygone era, but also references faded aspirations and the artists' own familial recollections.

UNKNOWN

Sir Samuel Griffith n/d

photograph on cloth

Image 131.5 x 170.5cm / Frame 153.0 x 191.0cm x 8.0

Griffith University Art Collection. Acquired XXXX

000034R

Naomi to write text

Jenny WATSON

b.1951, Melbourne, Victoria, Australia

Chestnut with yellow/green headband from Horse series no. 3 1973

oil on canvas

Image 182.3 x 241.8cm

Griffith University Art Collection. Purchased for Mt Gravatt Teachers' College. Acquired under amalgamation with BCAE (Mt Gravatt), 1991

000471

For Jenny Watson, the horse has remained a recurring personal symbol throughout her career as a painter, during which she has produced numerous psychological self-portraits. "Chestnut with yellow/green headband from Horse series no.3 " was painted the year after Watson had left art school, and expresses the tension that many artists felt at the time between abstraction and figuration. Watson writes: "When I was at the Gallery School it was very exciting because it was the time when people were saying, Is painting dead? Can you still paint? ... It was really marvellous and that attitude has gone on to my work. Even though my work is painting, its what I call conceptual painting." (Graeme Sullivan, "Seeing Australia: views of artists and artwriters", Annandale: Piper Press, 1994, p. 51). "The mood and energy of the time we are in is very important to my thinking. It calls for a clarity of intellect and a work of art must demonstrate something, an idea, a thought, a philosophy, not just be a painting. ...Being an artist is not about making paintings, it's demonstrating something really important with the form of painting, or sculpture, or object. " (ibid., p. 54). Her early paintings of horses, such as this one, were executed in a hyper-realist or new-realist manner, though in her later work they have become more expressive and naive in style. For Watson, the horse is a personal metaphor for woman, its 'shapely body, elegant legs and long hair' representing an archetypically sensual and female image. The horse in "Chestnut with yellow/green headband" is on display, like a race horse, raising analogies with women who are always on display before men, and looked at as objects of beauty. This reading is reinforced by Watson's own view of her work as expressing a particular 'female sensibility', viewing the world in a direct, personal way rather than from a detached, objective position. Abigail Fitzgibbons, April 1995

Paul WRIGLEY

b.1973, Brisbane, Queensland, Australia

Meter Maid 2011

Synthetic polymer paint on canvas

painting 198.3 x 142.5cm x 3.7cm , 5kg (weight)

Griffith University Art Collection. Acquired 2011

002054

Lisa

Anne ZAHALKA

b.1957, Sydney, New South Wales, Australia

The gentleman 1995

colour ilfachrome print, digital image

Image 100.0 x 74.6cm / Frame 104.2 x 79.2cm x 3.7

Griffith University Art Collection. Acquired with the assistance of the Commonwealth Government through the Australia Council, its arts funding and advisory body, 1995

000724

"The Gentleman" is from a body of work entitled "Gesture" where Anne Zahalka re-presented images from the canons of religious art, portraiture and identified areas within the mass media (such as politics and advertising), in order to highlight the role which hand gestures play in the communication of thought and power. As economic and social forces eroded the power of the Church, lay and court society started to develop new codes of behaviour. While not having the social embeddedness of previous religious codes they achieved wide use, personifying those who possessed or aspired to power and position. This is clear in the use of gesture in portraiture and in images requiring the depiction of power, both financial and intellectual. Zahalka's analysis of the construction of meaning is both reverential and critical. It contains the signs and symbols of Post Modern theory; identity formation, the gaze, mass culture. Here Zahalka links strongly with the concerns of one of her influential colleagues, the artist Cindy Sherman." (Jim Logan, "Language and meaning of gesture in Western representation", *Gesture: Anne Zahalka, ex. cat.*, 1994). Zahalka has captured the rich, ornate, plush quality of the original painting and its associations with aristocratic wealth, lineage, power, and prestige. However, she has translated it into the modern media of photography and digital technology, linking this history to contemporary aesthetics of seduction and hyper-realism – advertising, mass media, mainstream cinematography. Contemporary technologies have enabled 'the gentleman' to appear headless, causing a dislocation between power and 'head of state', between object and sign. The gesture exists between these domains, as human presence bearing the individual fingerprints, and also a code of behaviour, sign and symbol of social status.

Beth Jackson, February 1996.

Michael Zavros

b. 1974, Australia

Self portrait 1996

Naomi to write text

