

■ MCA ■ UNPACKED

teachers notes

Jane Campion and Drusilla Modjeska selections

MCA Unpacked is an exhibition drawn from the MCA's collections of over 7000 artworks. For this exhibition, seven distinguished individuals were invited to select works that are meaningful to them and reflect their personal interests or professional training. Two selections are included in the QUT Art Museum exhibition: filmmaker **Jane Campion** and writer **Drusilla Modjeska**.



Other selectors for MCA Unpacked were:

- > research scientist Professor Adrienne Clarke;
- > fashion designer Akira Isogawa;
- > Graeme Murphy, Artistic Director of the Sydney Dance Company;
- > magistrate Dr Pat O'Shane;
- > and Dr Evelyn Scott, former Chairperson of the Council for Aboriginal Reconciliation.

Their selections have been displayed at other galleries throughout Australia.

Selectors had access to the MCA's substantial collections of contemporary Australian art and international art, primarily from the 1960s to the present day, as well as collections of Aboriginal art from the Maningrida and Ramingining communities in Arnhem Land.

The aim of the exhibition is to open the MCA's collections up to new interpretations and perspectives. With no curatorial restrictions placed upon the selectors, each display varies in its style, theme and presentation. Essays by each selector outline their approach to the selection process, describing which works they have selected and why. From art storage to gallery floor, MCA Unpacked moves away from the standard museum-curated exhibition, proposing an alternative model for 'unpacking' the visual culture of our time.

Jane Campion

Jane Campion was born in Wellington, New Zealand and emigrated to Australia in 1979 where she studied painting, and then film at the Australian Film and Television School. From the early 1980s she produced several short films that gained recognition in Australia and abroad. Her first feature film, *Sweetie* (1989), premiered at Cannes and received Best Foreign Film, the LA Critics New Generation Award. Subsequent feature films have included *An Angel at My Table* (1990), based on the diaries of Janet Frame; *The Piano* (1992), which received over 30 international awards including a Palm d'Or at Cannes and 9 nominations at the 66th Academy Awards 1993; *The Portrait of a Lady* (1995/6), adapted from the Henry James novel; and *Holy Smoke* (1999). She is the recipient of various awards including the 1999 Women in Hollywood Icon Award in recognition of her contribution to the film industry, and she holds an honorary Doctorate from the University of Wellington and an Associate Professorship from Sydney College of the Arts.



Jane Campion lives and works in Sydney.

In my adventure with MCA Unpacked, I found myself confronted with both the seduction and the shock that good contemporary art consistently delivers. This is how it happened to me.

The first work that I chose for my gallery space was Imants Tillers' *Heart of the wood*. It is a huge, grey-blue tinted painting depicting an eternal passage made of the old knotty wood reminiscent of Grimm's fairy tales. The walls in places are splattered with other images, some holocaustish, others pleasant including a vase of flowers. There are names written on the beams and, large amongst them, Imants Tillers' own name. I was very attracted to the painting. I loved it. I wanted to walk down that corridor, that hall of legend and memory. It looked mythic, interior, heroic and hobbitesque. I imagined it as a passage or a journey into the knowledge of the past, leading or beckoning mysteriously inwards, but to where?

It seems to me that Imants Tillers had assembled his patchwork tunnel with careful labour, small rectangle after small rectangle. A tribute to patience and practice, the final revelation of the whole work achieved by much work and faith.

My reaction to the painting was intuitive and instinctive. I didn't know very much about the artist's method of working, except that he regularly made his large paintings out of small canvases. And sometimes used his own reaction to other paintings as a starting point. I could remember Tillers from my days at art school. I remembered his enormous energy and smile, like he had just put an incredible mix of wholegrain Latvian bread in the oven and it would be ready in about an hour.

Tillers clearly had a personal intention in making the work and I thought it my business as curator to find out. But what I found out completely unsettled me. *Heart of the wood* was an appropriation of German artist Anselm Kiefer's painting, *Germany's Spiritual Heroes* (1973).

It wasn't simply that the work was appropriated, or borrowed from another artist. Tillers' painting is shockingly similar, but more complex and layered. It struck me that *Heart of the wood* was not really Tillers' painting at all, but it wasn't Kiefer's either. I was confused. What had I fallen in love with – an impostor? Words like 'quoting' and 'appropriation' distance the feeling of shock and numbness I felt. I was on another journey, an important rude awakening if the work and I were truly to meet.

The journey, I began to realise, was sincere. It was about art, about the artist and about myself. I realised I had stepped into *Heart of the wood* and like the painting itself I was in a space, a corridor, a rip-off of a room, deep perhaps with no end, and layered and complex with tributes to yet more artists. Understanding this painting began to feel like the work of disseminating meaning and knowledge in the world – exhausting, endless, yet coaxing and intriguing.

I decided I would go to regional New South Wales and try and meet him. I wanted to understand more about *Heart of the wood* and about Tillers as an artist.

Another artist whom I sought to contact was John Mawurndjul, an artist whose work looked fantastical to me. His two large bark paintings *Nawarramulmul* (Shooting star spirit) and *Nialyod* (Female rainbow serpent) had a visual appeal and a sense of coherence that I had no key into. Dreamtime, Aboriginal dreaming, what is it? I love dreams, I love sleep, I love waking

sleeps, I love the feeling of dream and nightmare in Tillers' painting as well, but Aboriginal painting, and John's painting, was extremely foreign to me. So here I am, planning a trip to Maningrida in Arnhem Land where I may or may not run into John and may or may not meet up with a translator through which to talk with him. It all sounds so suitably, dreamily real and unreal.

Do you find out about Art by asking the artist? Yes and no and maybe – for me, a work is the encounter, an evocative catalyst for venturing into the real world, into myself, into the artist and back again. There are no obligations of course, but for me my MCA display has become a real life adventure in Art. Like another painting in my display by Stephen Bush, *In search of style*, I see myself humorously exposed as a woefully prepared art explorer, a bad Davy Crockett seeking meaning, mystery and experience in Art, who will pose, travel, and study.

Questions:

None of the selectors for MCA Unpacked have professional interests within an art gallery or museum – they work in fashion, film, writing, science, dance, law or social justice. What sort of interests would you draw on to choose the works for an exhibition like 'MCA Unpacked'?

.....

.....

.....



Scene from Campion's film 'The Piano'

Jane Campion's experience with 'MCA Unpacked' made her curious about one of the artist's whose work she selected. She made a film of them. Which artist would you want to make a film about? (They don't have to be in the exhibition.) What aspect of the artist would you focus on in your film?

.....

.....

Drusilla Modjeska has always been interested in art. Her part fact, part fiction book, *Stravisky's lunch*, is about the lives of two Australian women artists, Stella Bowen (1893-1947) and Grace Cossington Smith (1892-1984). Choose two artists work in the exhibition. Write a short note to them about their work.

.....

.....

.....

.....

Drusilla Modjeska

Drusilla Modjeska was born in England in 1946 and emigrated to Australia in 1971. Her books include *Exiles at Home* (1981), *Poppy* (1990), *The Orchard* (1994) and, as editor, *Sisters* (1993) and *Secrets* (1997) with Amanda Lohrey and Robert Dessaix. Her most recent book, *Stravinsky's Lunch* (1999), is the recipient of various awards including the Literature Society's Gold Medal, the Nita B Kibble Award, the NSW Premier's Award for Non-Fiction 2000 and the Bookseller's Choice Award for 2000. She has also taught writing and literary studies at the University of Technology, Sydney and is a regular contributor of articles and reviews to the Australian Review of Books, Sydney Morning Herald and The Age. She is currently a Research Fellow at Sydney University.

Drusilla Modjeska lives and works in Sydney.



In searching through the MCA storeroom, the first images I was drawn to were of vessels: jugs, bowls, dilly bags, bottles. In a culture that encourages us to gulp everything down, I wanted to choose things that might slow us into a more contemplative frame of mind. The vessel is a versatile and ambiguous image. It pours and it holds; it contains and it nourishes; it can be full or empty. Inviting us to think about the relationship between its surface or containing skin and what is held within, it gestures to the interplay within ourselves between the visible and the hidden, the known and the unknown. And of course it is an image that is often seen as feminine.

In Ulay & Abramovic's *Saturday*, the imagery is unmistakable: the finely balanced Chinese ceramic urn represents the feminine element, while the Japanese knot represents the masculine. Rosalie Gascoigne's enamel bowls and jugs, rescued from rubbish tips, were once in daily use. In *Set Up* (1984) she has given their worn-out shapes, still bearing the traces of other lives, a new existence as art. The dilly bags from the Maningrida Collection of Aboriginal Art, woven by women as collecting bags, have come into the gallery as art objects and yet are inseparable from their origins in everyday life. The bottles of Jenny Watson's *Bottled Memories* might have come from a dump. Their shapes are the shapes of bottles from a grandmother's dressing table or a discarded medicine cabinet. Inside are memory fragments and glimpses; in one we can see the artist asleep in 'the agony room' with curtains across the door

like stage curtains, leaving us to ponder whether they lift onto dream, or the day.

What I respond to in all these works is that they capture something of the deep rhythms of life. I love their quality of intimacy, their modesty, their textures and colours, their blend of memory and daily life.

The Spanish artist Antoni Tàpies has said many times "that we should treat our lives and nature as material with which to make the most beautiful work of art." For him the flat surface of the paper can be like the surface of a wall confronting the student of meditation. The wall is a screen for the play of the mind; the scuffs and marks can transform into images pregnant with meaning before they dissolve back into the wall, and become scuffs and marks once more. I chose these lithographs from his *Berlin Suite* because I love their colour and texture, because I can feel in them the intelligent breeze of a mind at work and because I was in Berlin two years ago and perplexed.

Perhaps because words are my trade, I also found myself drawn to art that uses words, even single letters. Tàpies' private patternings are like secret messages, or cryptic texts. Like Jenny Watson's *Bottled Memories*, they connect the inner world of the artist to the inner language of the viewer. Piece the letters in Watson's bottles together and you can make floating words. The words of Colin McCahon could be the graffiti of a madman or the hymn of a sage, giving expression to the

inexpressible. I chose *This day a man is...* because I do not know why it moves me, but it does.

In making this selection, I was guided by my response to the image rather than the name of the artist with two exceptions. I was so thrilled to find Ben Nicholson and Barbara Hepworth in the collections. I have included etchings by them as homage, a bow of respect. Their shapes, their play with form and the flat surface of the paper are like underpinnings, a starting point and a place to return to.

Ben Nicholson and Barbara Hepworth make the second couple in this selection. They shared a studio before they married in 1938, but unlike Ulay and Marina Abramovic who worked together for 12 years, they did not produce joint work. Hepworth worked mainly as a

sculptor, Nicholson as a painter, yet in these etchings one can see that something was going on that drew their work towards each other; the influence, it seems, travelled both ways. Indeed Hepworth was one of the triggers for Nicholson's early interest in abstraction. In 1934 she wrote that she felt emotion could best be represented in abstract terms. She didn't want to produce a horse, she said, that was forever trying to smell the air with a nose carved of stone. For her, it was the act of contemplation that mattered, keeping "our sense of mystery and our imagination alive" and allowing the artist to "project... some universal or abstract vision of beauty."

Finally, in allowing your mind to play over these walls, do not neglect the *Goshawk*, keeping watch like a talisman, or a blessing.

Questions:

Drusilla Modjeska selected 'vessels: jugs, bowls, dilly bags, bottles.' She enjoys these things because 'In a culture that encourages us to gulp everything down, I wanted to choose things that might slow us into a more contemplative frame of mind'. She has even used the image of vessels on her book (see right).

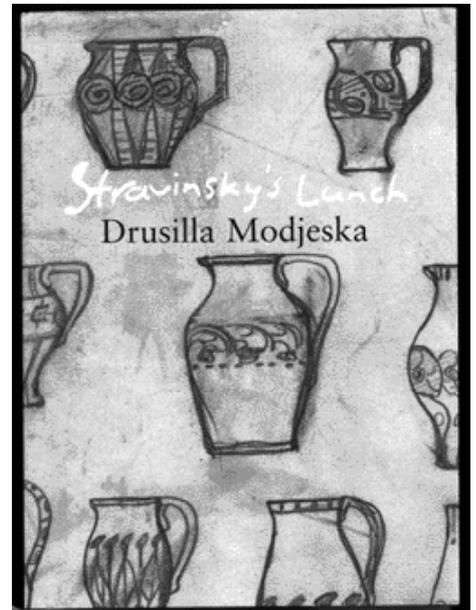
What sort of objects do you like?

.....

What is it about those things that you like?

.....

.....



If you could select only three works of art from this exhibition to have on display, what would they be?

1.

2.

3.

If you could leave out three works of art from this exhibition, what would they be?

1.

2.

3.

Notes on the artists:

Stephen Bush

Stephen Bush's paintings are reminiscent of the style of nineteenth century landscape painting. The Melbourne-based artist has, in effect, turned art history into a costume drama. The landscape of *In Search of Style* has made a space, a backdrop for the culturally constructed individual. The centre stage figure has taken on the identity of another era, Bush is there to mock the distance of history by reproducing it in his own image. Bush's muted grey palette in *The Lure of Paris # 5* is evocative of the tableau, sepia photography or a nineteenth century travel postcard. The handsome character of Babar the Elephant (who moved from the jungles of Africa to Parisian civilisation) gazes from a cliff top, abseils to the rocks below and humorously recalls landscape painting of the colonial period. In both paintings the frame of Bush's landscape has created an opulent pictorial history, an archive that lures the viewer inside.

Sandro Chia

Sandro Chia was born in Florence, Italy in 1946. He is known for his painting, drawing, printmaking and sculpture. In the late 1970s, he made a return to painting, and quickly established himself among a group of artists known as the *Transavanguardia*. His large, vibrantly coloured oil paintings celebrate man's sensuality, animal vitality and closeness to the natural world. His paintings often feature larger than life male figures imbued with an enigmatic sense of mission that can be seen as manifestations of the artist's own identity.

Tony Clark

Tony Clark has always seemed at a distance from his contemporaries because he situates himself within the history of decorama rather than the linearity of traditional art history. His investigation of the decorative arts has led him down winding paths that link English Chinoiserie and military camouflage, Islamic architecture and American pop culture. He has a keen sense of how abstract embellishment dislodges itself from one context and then unravels itself in another, creating transversal connections. His paintings in MCA Unpacked reference the seventeenth century French artist Claude Lorrain.

Rosalie Gascoigne (image above right)

Rosalie Gascoigne is a highly acclaimed New Zealand-born artist who began her artistic career in her late fifties. She held her first solo exhibition in 1974. Largely self-taught and inspired by the physical environment surrounding her in Canberra, Gascoigne used found objects and recycled materials in her art. Road signs, fruit packing crates, pieces of salvaged driftwood, and household items were given new life



within her paintings, sculptures and installations. Often presented in a grid format, with little or no ornamentation, these works evoke the vast, open expanses of the Australian landscape, sometimes from an aerial view. Gascoigne's choice of titles for her artworks is often personal and associative. *Set Up* comprises a selection of well-used, enamelled kitchen utensils, presented on weathered panels of wood. Intended to be walked around and viewed from all angles, this work reflects the artist's characteristic use of recycled objects and her interest in creating new visual environments and meanings out of the everyday.

Barbara Hepworth

Barbara Hepworth was one of the world's foremost sculptors. She discovered her passion for art as a young child and continued her love of art through formal study. While on a postgraduate fellowship in Italy, Hepworth worked with master stonecarvers. Back in London, Hepworth was one of a small group of pioneering sculptors committed to exploring abstraction. She had her first solo exhibition in 1928 and, by the early 1930s, had developed her mature style: a sensuous kind of organic abstraction, sometimes incorporating strings, wires, coloured paint, or holes piercing the sculpted form. During the 1950s Hepworth's reputation grew exponentially: she was represented in the Venice Biennale and won a first prize at the Biennial exhibition in São Paulo.

Ralph Hotere

Ralph Hotere has exhibited since the early 1950s and is a greatly respected artist in Aotearoa New Zealand. Shaped by distressing family associations with WWI and his response to the Vietnam War, Hotere's political conscience sharpened in the late 1960s as did his creative focus. An exemplar was found in Ad Reinhardt, whose so-called 'Black Paintings' prompted Hotere's own series with this title. The artist's Maori heritage and personal religious beliefs find form through these subtle, serial variations on painting and mark-making. These qualities have been eloquently sustained over some thirty years. Recent wall relief works also incorporate corrugated aluminium and discarded building materials, which trace the artist's close relationship with his homeland. Concern for the welfare of the land of Aotearoa has promoted Hotere to political activism and has continually fed the artist's imagination.

Maria Kozic

'Someone years ago would have painted landscapes. It's the same thing. I'm living in the city and painting what's immediately around me ... I've got nothing personal against landscapes. ... Most of my stimulus comes from the media. Not just television ... Movie books and things ... I try not to put too much of myself into it. Like I don't want to change an image I really love. I want to use it without any distortion.' (Based on an interview with Maria Kozic, 1986)

John Mawurnjul

John Mawurnjul was born in about 1952. A Kuninjku (Eastern Kunwinjku) speaker, he belongs to the Kurulk clan, the Balang subsection and is an outstanding bark painter. Mawurnjul was taught to paint by his elder brother Jimmy Njiminjuma and instructed in ritual matters by his father Anchor Kulunba. His work is notable for its *rarrk* (cross-hatching technique) variations. By subdividing the body of a food animal or major ancestral being into small sections joined by dotted subdivisions, the artist makes a grid in which various infill devices are used: parallel lines, white on white cross hatching, alternating coloured lines, lines of white dashes, over-dotted diagonals and herringbone patterns. The direction of the cross hatching is not predictable or uniform, but ever changing. Since 1988, Mawurnjul has broken the confines of the iconic system of representation and has painted a number of metaphysical landscapes in which his world view is mapped in terms of abstract designs related to the Mardayin ceremony.

Ben Nicholson

Ben Nicholson was born in England in 1894. Both his parents were painters. His first solo show was held in London in 1922. Shortly thereafter he began abstract paintings influenced by Synthetic Cubism. From 1931 Nicholson lived in London and his association with Barbara Hepworth who he married in 1934 and Henry Moore dates from this period. Nicholson made his first wood relief in 1933. After moving to Cornwall in 1939 the artist resumed painting landscapes and added colour to his abstract reliefs. In 1945–46 he turned from reliefs to linear, abstract paintings. Nicholson moved to Castagnola, Ticino canton, Switzerland, in 1958 and began to concentrate once more on painted reliefs.

Wally Lipuwanga

Wally Lipuwanga is a Rembarnga artist and singer. He was born in 1945 and lives and works in Ramingining, Central Arnhem Land, Northern Territory. While wooden funerary objects are well-known, carved wooden figures are a relatively recent development in indigenous art of northern Australia. By the end of the 1970s, Lipuwanga and his brothers had begun to create a new form of idiosyncratic sculptures in wood, which included renditions of human skulls, bones, complete skeletons of animal figures and wooden versions of everyday objects. The *Whistle duck* belongs with this genre.

Antoni Tàpies

Antoni Tàpies was born in 1923 in Barcelona. In the early 1950s he lived in Paris. His early works were influenced by Paul Klee and Joan Miró and were Surrealist in style. He turned to abstraction in 1953, and began working in mixed media, considered his most original contribution to art. Tàpies extended the notion of collage and was one of the first to create works of art in this way. He frequently added clay and marble dust to his paint and used waste-paper, string and rags. From about 1970, influenced by Pop art, he began incorporating more substantial objects into his paintings, such as parts of furniture. Tàpies's ideas have had worldwide influence on art, especially in the realms paintings, sculpture, etchings and lithography.

Imants Tillers

Australian painter Imants Tillers came to prominence in the early 1970s. In the 1980s his works were characterised by the use of many small canvas-boards presented in a grid, and by their focus on themes of art history and originality, or authenticity. Tillers 'appropriates' images, taking them from other sources (including art catalogues and magazines) and re-presenting them within his own works to create new meanings and associations. Tillers numbers each board: the individual panels in *Heart of the Wood* are numbered 5339 to 5502 on their reverse side.

Heart of the Wood is based upon a painting by the German artist Anselm Kiefer, entitled *Germany's Spiritual Heroes* (1973). This work depicted the interior of Kiefer's studio attic in an old schoolhouse – a symbolic storehouse for memory and the past – and the names of historical figures from German literature and art. Curator and art historian Mark Rosenthal has written of Anselm Kiefer's *Germany's Spiritual Heroes*: "The interior is at once a memorial hall and crematorium. Eternal fires burn along the wall as if in memory of the individuals, but the lower edge of the painting is darkened in a manner that suggests it has been singed. This highly flammable wooden room is in danger of burning, and with it Germany and its heroes will be destroyed....Kiefer's attitude about a Germany whose spiritual heroes are in fact transitory and whose deeply felt ideals are vulnerable is not only ambivalent but also sharply biting and ironical...these great figures and their achievements are reduced to just names, recorded not in a marble edifice but in the attic of a rural schoolhouse." Tillers' painting contains further art historical references in the form of visual 'quotes' from the paintings of German artist Georg Baselitz (in an image of a man at the right side of the composition) and Australian Margaret Preston (in a vase of native Australian flowers). Tillers also added his own name to the painting, in woodgrain lettering inspired by a Latvian children's book. Like Kiefer, Tillers grew up in the wake of the Second World War. His Latvian parents migrated to Australia in the late 1940s, several years before his birth. In its array of visual quotes and references, *Heart of the Wood* suggests a sense of cultural displacement – between Europe of the past, and Australia now. Tillers' use of appropriation also invites reflection on the history of art in Australia, its relationship to Europe, and the possibility of new forms of cultural expression.



Anselm Kiefer
Deutschlands Geisteshelden
[Germany's Spiritual
Heroes], 1973
oil and charcoal on burlap
mounted on canvas

Ulay, Marina Abramovic

The history of European performance art is inextricably linked to the artists Ulay and Marina Abramovic. After doing a number of performances separately, they decided to work together in 1976. This fruitful period in which Ulay and Marina worked together, lasted till 1988. From the beginning of their collaboration they saw themselves as an 'androgynous entity' uniting the antitheses of male and female. When Abramovic and Ulay decided to work together, after each doing several performances separately, their individual quests for identity merged – two persons working as one artist.

Jenny Watson

Jenny Watson was born in Melbourne in 1951. She started exhibiting in Europe in 1991, after a fifteen year career in Australia. She represented Australia at the Venice Biennale in 1993 and has since then had multiple exposure on both sides of the Atlantic. Her work is diaristic and intimate, containing references to her own experiences and sometimes including personal objects. She has developed an interest in personal language, psychology, significant images and the deconstruction of the contemporary painting format. 'Jenny Watson is an artist who can give expression to women's gestures, feelings, dreams, melancholy, memories, childhood, through an artistic language which is both intimistic and brute.' (Monica Pini)

Textile Works from Maningrida

Maningrida is located at the tip of central Arnhem Land, at the mouth of the Liverpool River, in the Northern Territory. Established in 1949, it is the largest of the Aboriginal communities in Arnhem Land and encompasses many different language groups. It is also recognised as an important centre for artistic production. Bark painting, wood carving and weaving have flourished in Maningrida for several decades, becoming a vital means of cultural expression and a source of income for the community. Weaving in Maningrida is largely (although not entirely) produced by women of the community. These fibre works are often made using pandanus palm leaves, vegetable fibres and feathers spun into a tightly twisted thread. Natural dyes give them their colours, from soft earthy tones to bright reds and purples. Woven baskets and bags like those on display are used to gather bush food for daily consumption including bush yams, berries, snails and native honey. They are significant in particular ceremonies associated with ancestral beings. Mimi women are depicted with the traditional conical-shaped 'dilly bag' worn around the head in rock paintings. The weavers of Maningrida combine function with beauty, and are continually extending the barriers of their craft. If you look closely you will see traditional forms and patterns in each woven object. These objects reveal the ingenuity of the women, their uniqueness and ability to maintain strong links with the past.

Jane Campion selections

Imants Tillers

Born 1950 Sydney. Lives and works Cooma, New South Wales

Heart of the wood (1985)

oilstick, oil, synthetic polymer paint on 338 canvas boards
Museum of Contemporary Art, J W Power Bequest, purchased 1985

Sandro Chia

Born 1946 Florence, Italy. Lives and works New York, United States, and Montalcino, Italy.

Idiots 1981

oil on canvas
Museum of Contemporary Art, J W Power Bequest, purchased 1986

John Mawurndjul

Born 1952. Kuninjku language. Lives Milmilgkan, near Maningrida, Central Arnhem Land, Northern Territory.

Nawarramulmul (Shooting star spirit) (1988)

ochres and synthetic polymer on bark
Museum of Contemporary Art, purchased with funds donated by Mr and Mrs Jim Bain, 1989

John Mawurndjul

Born 1952. Kuninjku language. Lives Milmilgkan, near Maningrida,

Central Arnhem Land, Northern Territory.

Nialyod (Female rainbow serpent) (1988)

ochres and synthetic polymer on bark
Museum of Contemporary Art, purchased with funds donated by Mr and Mrs Jim Bain, 1989

Stephen Bush

Born 1958 Coolac, Victoria. Lives and works Melbourne

The lure of Paris #5 1994

oil on canvas
Museum of Contemporary Art, gift of Loti Smorgon and Victor Smorgon, 1995

Stephen Bush

Born 1958 Coolac, Victoria. Lives and works Melbourne.

In search of style 1989

oil on canvas
Museum of Contemporary Art, gift of Loti Smorgon and Victor Smorgon, 1995

Maria Kozic

Born 1957 Melbourne. Lives and works Melbourne.

Left

Manster (the painting of Dorian Grey) 1986

Right

Manster (Wolf man) 1986

Synthetic polymer paint on wood
Museum of Contemporary Art, gift of Loti Smorgon and Victor Smorgon, 1995

Tony Clark

Born 1954 Canberra. Lives and works Melbourne.

Clark's Myriorama (1995)

Oil on canvas boards
Museum of Contemporary Art, gift of Loti and Victor Smorgon, 1995

Drusilla Modjeska selections

Jenny Watson

Born 1951 Melbourne. Lives and works Brisbane, Queensland

The bottled memories (1-5) 1988

from the portfolio **Aus Australien**
etching, aquatint and gouache
Museum of Contemporary Art, purchased 1989

Barbara Hepworth

Born 1903 Wakefield, Yorkshire, England.

Lived and worked St. Ives, Cornwall. Died 1975 St. Ives.

Moon landscape 1973

lithograph
Museum of Contemporary Art, gift of the Institute of Contemporary Prints, 1976

Ulay & Marina Abramović

Born 1943 Solingen, Germany. Lives and works Amsterdam, The Netherlands. Born 1946 Belgrade, Yugoslavia. Lives and works Amsterdam, The Netherlands and Paris, France.

Saturday (1987)

colour polaroid
Museum of Contemporary Art, J W Power Bequest, purchased 1988

Antoni Tàpies

Born 1923 Barcelona, Spain. Lives and works Barcelona.

The Berlin Suite 1975

Ten colour lithographs

Anticlockwise

Venetian Cross

Campins

M

Ochre Cord

Handkerchief

Crossed Tapes

Museum of Contemporary Art, J W Power Bequest, purchased 1982

Antoni Tàpies

Born 1923 Barcelona, Spain. Lives and works Barcelona.

The Berlin Suite 1975

Ten colour lithographs

Anticlockwise

4P

Two Hearts

Brown Cross

Cataluna

Museum of Contemporary Art, J W Power Bequest, purchased 1982

Rosalie Gascoigne

Born 1917 Auckland, New Zealand. Lived and worked Canberra.

Died 1999 Canberra.

Set up 1984

synthetic polymer paint on wood, enamelware
Museum of Contemporary Art, purchased 1995

Ben Nicholson

Born 1894 Denham, Buckinghamshire, England.

Died 1982 England.

Untitled 1968

etching on paper

Museum of Contemporary Art, gift of Mr Oscar Edwards, 1979



Installation view, MCA, Sydney

Ralph Hotere

Born 1931 Mitimiti, New Zealand. Lives and works Port Chalmers, New Zealand.

Left

Te Ara (The Way) 1984

felt-tipped pen, synthetic polymer paint, corrugated stainless steel, lead on laminate and wooden frame

Museum of Contemporary Art, purchased J W Power Bequest, purchased 1984

Right

Black Widow circa 1983

synthetic polymer paint, hessian and brass on wood

Museum of Contemporary Art, purchased J W Power Bequest, purchased 1984

Glen Watson

Rembarrnga people. Was visiting Borlkdjam outstation, Central Arnhem Land, Northern Territory.

(pandanus palm dilly bag)

Museum of Contemporary Art, Sydney and Maningrida Arts & Culture with financial assistance from the Aboriginal and Torres Strait Islander Board of the Australia Council

Minnie Manarrjala

Born 1929. Nakkara language. Lives Maningrida, Central Arnhem Land,

Northern Territory

(pandanus palm dilly bag)

Museum of Contemporary Art, Sydney and Maningrida Arts & Culture with financial assistance from the Aboriginal and Torres Strait Islander Board of the Australia Council

Minnie Manarrjala

Born 1929. Nakkara language. Lives Maningrida, Central Arnhem Land,

Northern Territory

(pandanus palm dilly bag)

Museum of Contemporary Art, Sydney and Maningrida Arts & Culture with financial assistance from the Aboriginal and Torres Strait Islander Board of the Australia Council

Wally Lipuwanga

Born 1945. Balngara-Rembarrnga people, Dhuwa moiety.

Lives and works Ramingining, Central Arnhem Land, Northern Territory.

Whistle Duck circa 1984

ochres and synthetic polymer on wood

Museum of Contemporary Art, J W Power Bequest, purchased 1984