Choreography of War Reportage; Pathfinder Closing; Dream Weapon; Protean World - works of art exhibited in the exhibition Ten Years of Contemporary Art: The James C Sourris Collection

Madeleine T. Kelly
mkelley@uow.edu.au

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Abstract
Madeleine Kelly's paintings present an inscrutable iconography, drawing on complex associations — from contemporary politics to classical mythology and the artist’s own concern with environmental degradation. While Kelly often engages topical issues, her work is never didactic.

These two paintings were created out of the artist's concern with humanity's dependence on fossil fuels and the devastating consequences this will have. Kelly says she 'investigated the archaeological metaphor and its potential to create new meaning . . . to represent our relationship with the environment, both natural and artificial'. The end result is a persistent sense of foreboding.

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TEN YEARS OF CONTEMPORARY ART
THE James C Sourris AM Collection

VEERAM AH KEZ
TONY ALBERT
JEFF BATES
BRENA BISAN
RICHARD BILL
GORDON BENNITT
VIVIENNE BINNS
CATHERINE BROWN
ROBERT CAHAN
EUGENE CHERUBINO
JON CATTAPAN
JON CIZIK
LOIS ALICE CONNELLY
NORTBY
JUSTINE COOPER
JAMES CUNNINGHAM
GAZETH DOWSE
JOHN DILLIES
LUCY GIBBS
HELGA GROVE
DAVID HAINES
MONA HAYOUN
BILL HENSON
GARY HILL
GORDON HOKKEY
HRYJAE HYOBATES
NATALIA HUGHES
ROBERT HUNTER
TAKASHI HUMURA
JAMES TYNA
TIM JOHNSTON
MADALINE KELLY
PIETER KENNEDY
WILLIAM KENDRIGE
DAVID LABRODE
JOHN KAWAIRIKULU
NAMAPU MAYMURU-WHITE
LAURA MUNJIN
MEENA NANG
ANON ONEILL
NAM JUNE PAIK
PETER PAIGNINI
BOYLAND PILOTTO
SCOTT REDFORD
LINDA REIHANA
LUKE ROBERTS
GAZETH SANDS
SANDRA SELCI
SHELLY SILVER
SIMA SIRAL
WOODY VOLKAK
BELL VIOLA
ANNE WALLACE
WANG XIONGSHU
JUDY WATSON
RUHUIE 张旭辉
JUDITH WRIGHT
YANG YUDONG
YALPI YUNUPINGU
Emerging artists: The current crop

BREE RICHARDS

The James C Sourris, AM, Collection has the overall effect of a contemporary Wunderkammer or cabinet of curiosities. The collection includes works by a number of younger artists in the first ten years of their practice which, on the surface, appear largely unrelated beyond the unifying intelligence of their approach.
The interrogation of the painting project continues with the work of Natasja Hughes, who, since 2002, has been making elegant works that reference both Eastern and Western art history, reflecting an ongoing interest in the aesthetics of decadence and the feminine. Her practice is largely concerned with depicting the body in new ways, drawing imagery from ukiyo-e woodblock prints of Edo-period Japan (1600–1868) and from the fragmented Art Nouveau designs of nineteenth-century British artist Aubrey Beardsley (1872–1898), who was himself inspired by the style of Japanese woodcut, especially by those practitioners who emphasised the grotesque, the decadent and the erotic.

Hughes's interest in the visual pleasure of eye-catching detail is apparent in Placid Lake 2008, part of an ongoing series which draws inspiration from the monochromatic drawings of Aubrey Beardsley. His lyrical illustrations of European fin de siècle decadence are the source material for her large black-and-white oil paintings, which depict fragments from skirts, ruffles and underclothes. In Placid Lake, as elsewhere in the artist's oeuvre, clothing is depicted without wearer, and here these elaborately flouncy fabrics, which still hold the shapes of absent bodies, morph into a mirrored pair of abstract penile forms. These curious shapes are at once object and attractor. A conversation is taking place that an century lady morph into a flaccid male member, bowing politely at the other, engaged in a form of In the process of removing sign from content, Hughes shapes to float within blank fields, and to forest white of Placid Lake lie in Beardsley's unsettled universe, Hughes creates new meaning of deconstruction and reconfiguration. The her presence in her work, yet the primary focus her delicately rendered shape, texture and drapery, exactly the carefully stylised folds and ruffles she references, and in the process enact a clash and concealment. As elsewhere, we find hints a knowingly expressed, and suggestions of that beneath the strictures of Victorian etiquette as way, Placid Lake intonatively the act of looking and by utilizing a compositional style that have abstraction and figuration, Hughes reconfigures as the feminine, the erotic, the grotesque and the...