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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

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Publication Details

M. T. Kelly 2011 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 Queensland Art Gallery/Gallery of Modern Art Brisbane, QLD Gallery of Modern Art 12 November 2011 — 19 February

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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.

Keywords

era2015

Disciplines

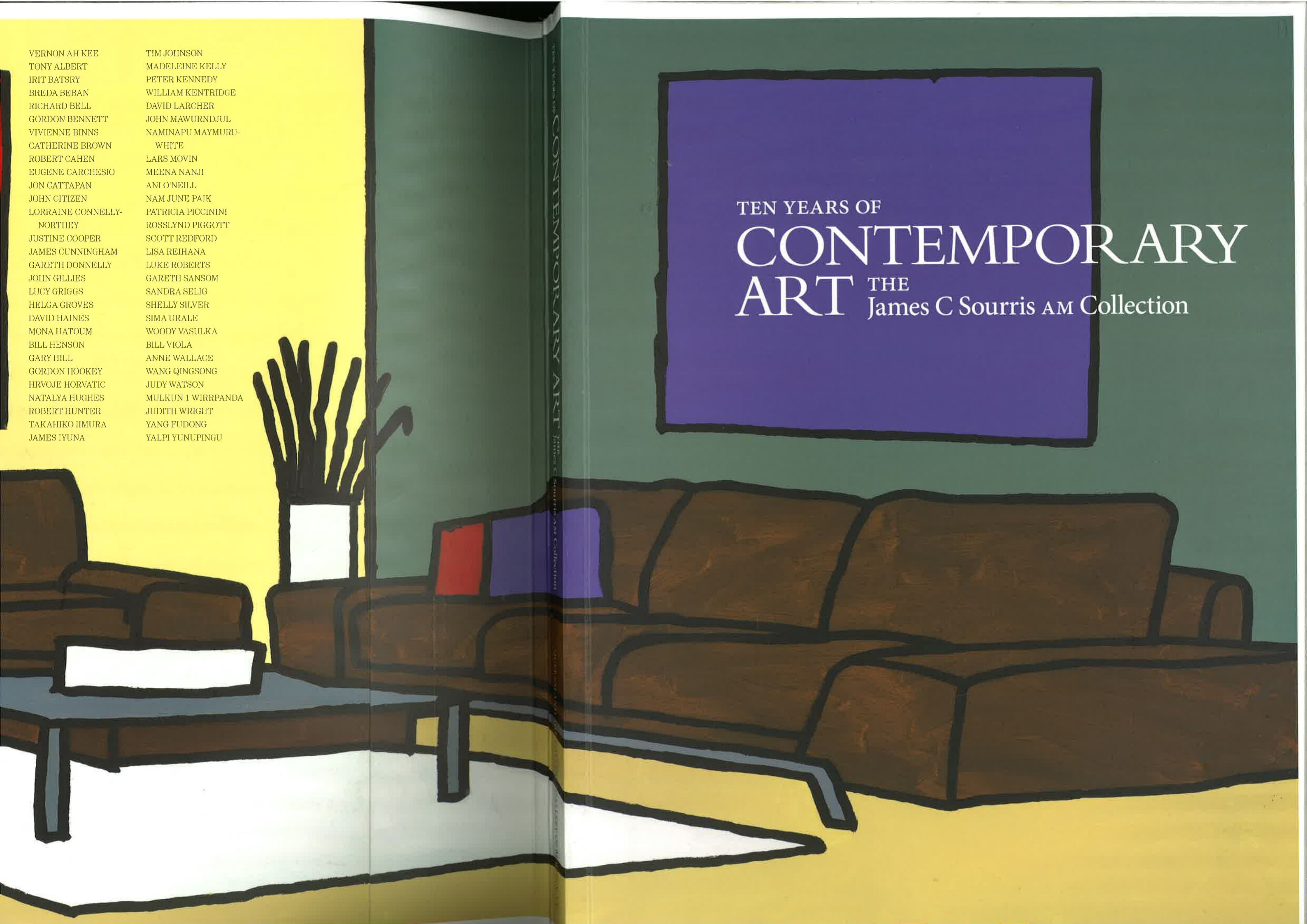
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VERNON AH KEE	TIM JOHNSON
TONY ALBERT	MADELEINE KELLY
IRIT BATSRY	PETER KENNEDY
BREDA BEBAN	WILLIAM KENTRIDGE
RICHARD BELL	DAVID LARCHER
GORDON BENNETT	JOHN MAWURNDJUL
VIVIENNE BINNS	NAMINAPU MAYMURU-
CATHERINE BROWN	WHITE
ROBERT CAHEN	LARS MOVIN
EUGENE CARCHESIO	MEENA NANJI
JON CATTAPAN	ANI O'NEILL
JOHN CITIZEN	NAM JUNE PAIK
LORRAINE CONNELLY-	PATRICIA PICCININI
NORTHEY	ROSSLYND PIGGOTT
JUSTINE COOPER	SCOTT REDFORD
JAMES CUNNINGHAM	LISA REIHANA
GARETH DONNELLY	LUKE ROBERTS
JOHN GILLIES	GARETH SANSOM
LUCY GRIGGS	SANDRA SELIG
HELGA GROVES	SHELLY SILVER
DAVID HAINES	SIMA URALE
MONA HATOUM	WOODY VASULKA
BILL HENSON	BILL VIOLA
GARY HILL	ANNE WALLACE
GORDON HOOKEY	WANG QINGSONG
HRVOJE HORVATIC	JUDY WATSON
NATALYA HUGHES	MULKUN I WIRRPANDA
ROBERT HUNTER	JUDITH WRIGHT
TAKAHIKO IIMURA	YANG FUDONG
JAMES IYUNA	YALPI YUNUPINGU

TEN YEARS OF
CONTEMPORARY
ART THE
 James C Sourris AM Collection





Emerging artists: The current crop

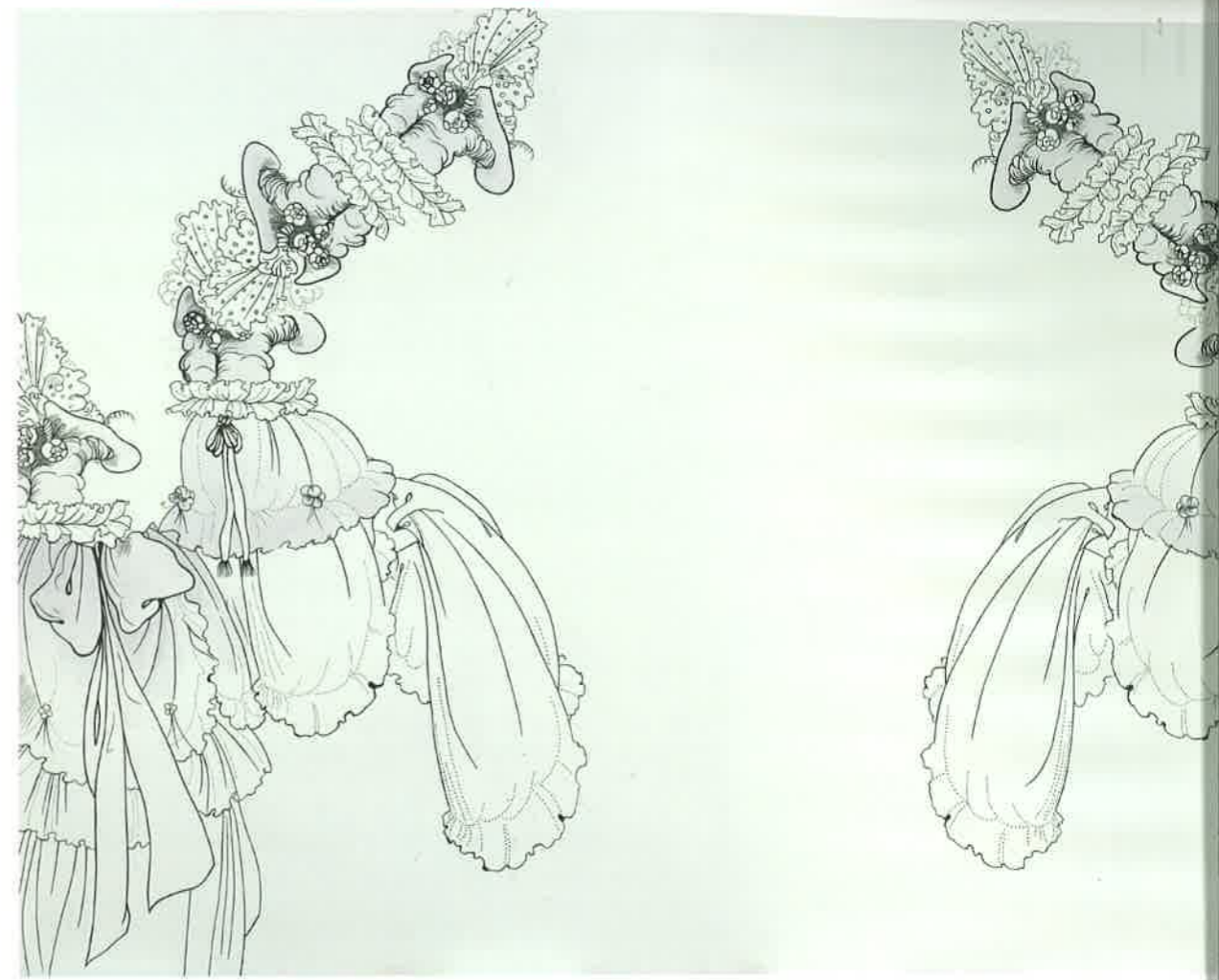
BREE RICHARDS

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.

Madeleine Kelly
Australia b.1977
Pathfinder closing 2005
Oil on canvas
240.2 x 188.3cm
Acc. 2010.441



Madeleine Kelly
 Australia b.1977
Choreography of war reportage 2002
 Oil on canvas
 185 x 174.2cm
 Acc. 2010.440



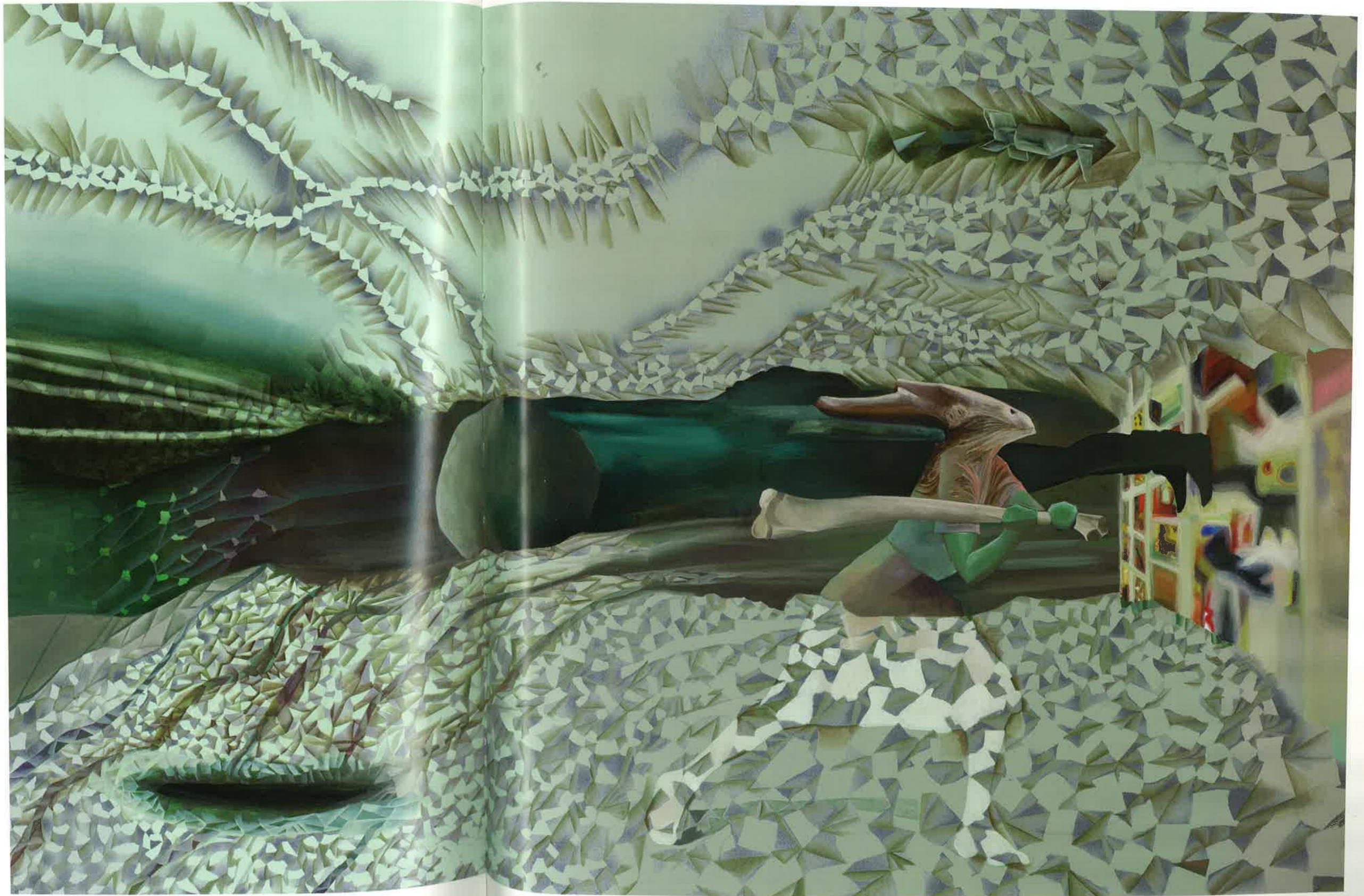
The interrogation of the painting project continues with the work of Natalya Hughes, who, since 2002, has been making elegant works that reference both Eastern and Western art history, reflecting an ongoing interest in the aesthetics of decadence and the feminine. Her practice is largely concerned with 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 woodcuts, 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 *Flaccid 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 *Flaccid 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

Natalya Hughes
 Australia b.1977
Flaccid Lake 2008
 Oil on linen
 200 x 300cm
 Acc. 2010.176

attractive. A conversation is taking place that sees a nineteenth-century lady morph into a flaccid male member bowing politely at the other, engaged in a form of dialogue. In the process of removing sign from context, Hughes shapes to float within blank fields, and to function

While the origins of *Flaccid Lake* lie in Beardsley's unsettled universe, Hughes creates new meanings through a process of deconstruction and reconfiguration. The human presence in her work, yet the primary focus here is the delicately rendered shape, texture and drapery. She references, and in the process enacts a dialogue of concealment. As elsewhere, we find hints of the knowingly expressed, and suggestions of that which is hidden beneath the strictures of Victorian etiquette and, in this way, *Flaccid Lake* intensifies the act of looking and by utilising a compositional style that hovers between abstraction and figuration, Hughes reconfigures the image as the feminine, the erotic, the grotesque and the





Madeleine Kelly
 Australia b,1977
Protein world 2010
 Oil on canvas
 170.5 x 110cm



Catherine Brown
 Australia b,1967
Shapes and bench 2010
 Synthetic polymer paint on canvas
 152 x 105cm