Hollow Mark

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Abstract
At three metres in height, the figure of a man looms over the viewer. Painted on two fibreglass resin panels with a thin wash of paint in muted, sombre colours, the man is stretched and anamorphically distorted. His elongated legs seem to enable him to reach towards the sky, so it takes a moment to realize that this is a figure with no head or face, an anonymous figure burdened by two heavy bags of books that bend his back and drag his arms groundward.

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Front Cover  Split Unity  2011  oil on polyester  180 x 160 cm

Above  Pitting Against the Core of Me  2011  oil on board  39 x 32 cm
Hollow Mark
Madeleine Kelly

Presented by
Griffith University Art Gallery
Queensland College of Art
226 Grey Street
South Bank
Brisbane Q 4101

7 October – 13 November 2011

Curator: Simon Wright
Essayist: Abigail Fitzgibbons
An Alchemy of Reflection

At three metres in height, the figure of a man looms over the viewer. Painted on two fibreglass resin panels with a thin wash of paint in muted, sombre colours, the man is stretched and anamorphically distorted. His elongated legs seem to enable him to reach towards the sky, so it takes a moment to realize that this is a figure with no head or face, an anonymous figure burdened by two heavy bags of books that bend his back and drag his arms groundward.

This enigmatic figure is painted on both panels of resin as an inverse mirror image or reflection. The metaphor of the mirror is also replicated by the luminous materiality of the fiberglass resin panels, through which it is possible to see shadows and movement, as though in a mythical world beyond the looking glass. Kelly has deliberately kept paint to a minimum on these surfaces in order to highlight this effect. In an early essay by Michel Foucault, Of Other Spaces, the author describes a double movement performed by the mirror, the way it situates the subject in a space that is both real and unreal, a place and a non-place, forcing an examination of subjectivity and self-knowledge:

From the standpoint of the mirror I discover my absence from the place where I am since I see myself over there. Starting from this gaze that is, as it were, directed toward me, from the ground of this virtual space that is on the other side of the glass, I come back toward myself; I begin again to direct my eyes toward myself and to reconstitute myself there where I am.1

The strategy of using the mirror to double, replicate or anamorphically distort an image is one that informs Madeleine Kelly’s latest body of work created for Hollow Mark. Mirrors, as the citation from Of Other Spaces suggests, create what Kelly describes as “a play of difference and interchange” and enable her to “suggest a sense of consciousness turned upon itself”.2 In addition to The Weight of the World, described above, for which Kelly worked with a new medium, the exhibition includes a group of new paintings, a vitrine of found objects and works on paper, and two works on sailcloth. Thematically, this is a very tight body of work, with many of the paintings focusing on a single human or biomorphic figure either mirrored or anamorphically distorted, and placed within a hollowed space of great flux and movement. Alchemical symbolism, which Kelly describes as “rife with dualisms and transformation”, also provides a continuation of her focus on the mirror.3 As in many of her previous paintings, Kelly juxtaposes primordial and postindustrial elements with references to myth, art history, and contemporary culture.

The title of the exhibition, Hollow Mark, is a phrase drawn from a random sentence in Michel Foucault’s Archaeology of Knowledge. With its contradictory implications of something both present and absent, it suggests for Kelly “absences, or gaps in knowledge—ideas that are never recorded by the governing power of history”. She comments: “I am interested in the interstices that arrive somewhere between a hollow and a mark; the perplexing arena where figures and half resolved forms, float out from and into”. A closer look at Weight of the World hints at what some of these gaps or absences might be.

As noted above, The Weight of the World focuses on the figure of a headless man, carrying two satchels of books. The ghostly surfaces of the resin suggest an inverse mirror world, while also resembling bone or layers of skin. Kelly has used expressionist passages of paint in a palette of brown, green, maroon and blue-grey, although the darkness of the colours is counterbalanced by the nature of the material. The titles of the books are important, as they relate to environmental concerns: they include Against the Machine; The End of Nature; Deep Futures; Restoring the Land; The Birth of Plenty; Man, Energy, Society; The Age of Consent; The Party’s Over; State of the World and The Garden of Eichstatt.4

The books allude to issues that concern Kelly, but also represent weight, or a burden of knowledge, as they are substitutes for the figure’s head and mind. Knowledge (here understood as a kind of Cartesian rationalism) has both incapacitated him, and become a crutch he leans upon, a physical part of him.

Through works such as The Weight of the World Kelly explores themes that have been of continuing interest throughout her practice. These include the finite nature of natural resources, cycles of nature, conflicts over resources and the conflicted relationship between humans and the natural environment. In the works selected for Hollow Mark she has found an “archaeology of being” a valuable vein of investigation, as it allows her to offer a “counter-narrative”, an “alternative to the materialistic implications of industrial progress”.5

In many of the works in this exhibition, symbols of transformation are combined with contemporary references to politics, or to mining, to the primordial and the post-industrial. Most contain references to local scenes or to objects the artist has collected, as well as references to art historical and other sources, but—recontextualised—they combine to form a multi-layered and compelling aesthetic language. Natural elements like bones, fallen tree trunks, natural sponges and water contrast with

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1 Michel Foucault, “Of Other Spaces (Des Espace Autres)” (1967), first published, Architecture /Mouvement/ Continuite, October, 1984
2 Madeleine Kelly, emails to the author May-Sept 2011. All subsequent quotes by the artist, unless other indicated, are from these emails.
3 This doubled space is also one she explored in her “crevice” paintings. See Abigail Fitzgibbons, ‘Madeleine Kelly, The Crevice’, Arlink, vol 30, no.4, Dec 2010, p.85
4 These books have an autobiographical element as Kelly photographed them on the bookshelves of a close relative.
symbols from the mining industry and economic indications. If some elements have an autobiographical element, others (such as the mining tools in Dirty Money, or, in Split Unity, the hybrid phoenix-jet planes) are indicative of her reflections on contemporary politics.

A three-fold approach towards mirroring becomes apparent in the paintings. The first is a doubled, reflected image created through the use of bowed Perspex mirrors. The second is anamorphism, which traditionally requires a mirror to create a perspectival distortion. Anamorphism also creates a second point of view articulated against the single viewpoint of linear perspective. The third type of mirroring presents a doubled point of view, or binocular focus, either in framing the image or within the image itself. These uses of the mirror allow her to explore notions of perception and subjectivity, and the boundaries between nature and culture. I would like to turn now to some of the paintings and examine how mirroring contributes towards the meaning of the works.

In Finders Keepers Kelly situates a solitary male figure amid an ominous landscape in which sky and sea share the same oppressive, leaden colour. The figure is drawn from a Renaissance alchemical illustration, although here he is anamorphically stretched and decentered. Euclidean, perspectival lines cross the ocean, creating an irregular grid. The man is fishing or salvaging an object from the ocean, revealed as a deflated, compressed globe. The globe is a symbol of knowledge of the world, artificially mapped and composed, and here it is exposed as a construct, crushed and submerged. Kelly’s use of anamorphosis here implies that our view of nature and the world is a distorted one, from a particular perspective. On a second level, the work suggests that attempting to grasp and own nature, to patent and contain it, will only result in it slipping from our grasp, irremediably damaged. As in The Weight of the World, the figure is bowed and crippled, this time not by knowledge alone but by greed and desire. Kelly’s use of perspective here also points to the way she treats space throughout the works in the exhibition. She comments:

In these works I have specifically tried to present things as though they have been sliced across time. Their distorted compositions are an affect of a pulling or pushing of gravity, of time, they destabilize, they decentralise, but they rely on central focus to do this.

In The Weight of the World, Kelly depicts the same figure from front and rear against a translucent material, and inverts the titles of the books he carries, removing a single, ideal focal point available to the viewer. This relates to her strategy of including a doubled point of view or binocular focus in the paintings. In Hollow Mark two paintings make this strategy particularly evident. Two tree trunks, each a mirror reflection of the other, dominate the centre of the image in Disguise the Limit. Kelly photographed the trunk at Murphy’s Creek in 2011 following the devastating floods that occurred there. She was attracted to the trunk for its formal, anthropomorphic properties, and its resemblance to bone. When the mirrored forms intersect, they suggest a mask-like configuration and confuse the boundaries between nature and culture. The blank, empty spaces where eyes would be simultaneously create a doubled or binocular focus for the viewer to occupy, while also suggesting a kind of blindness. The hollowed and collapsed forms convey a landscape suffering ecologic blight and upheaval, emphasized by the rapid, vertiginous brushstrokes. The small figure of a man wearing a business suit in the foreground scatters leprechaun gold rather than grain, exposing the economic base of the scene. Kelly comments:

The text in the painting states ‘disguise the limit’, and is a conversion of a well known saying ‘the sky’s the limit’, which suggests that there is no limit to growth. Our view through the ‘disguise’ (the actual pair of hollows in the painting) reveals collapse rather than growth.

Like Disguise the Limit, Dirty Money is also based on an anthropomorphised watery landscape, with a biomorphic figure in the foreground. This enigmatic figure derives from a natural sponge the artist found at Broome’s Head in Northern New South Wales, and she has used anamorphosis to double and transform it. Through their joined “arms” falls, or passes, a faceted jewel-like object which Kelly describes as a “crystal mineral structure”. The background is formed by a forked waterfall, based on Fairy’s in Cairns. There is also something anthropomorphic and sensuous about the twisting waterfall, with its glittering surface highlighted by silvery aluminium paint. Crystalline facets in shimmering green make up its walls, while more of the jewel-like objects float around it, representing the material wealth of the earth. In the lower right corner, a crossed hammer and mining pick are displayed. Kelly uses these symbols to denote “the fall of natural resources through the arms of humans”; “the sponge people act as ambassadors for the natural world, but also signify people taking or receiving resources from the earth”. Sponges are a curious life-form, and also one of the oldest, having existed since prehistoric times. Kelly is aware of the complexity surrounding mining issues, since the Australian economy relies heavily on these resources, yet mining also depletes and damages the

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5 The term is of course drawn from Faucault’s classic text The Archaeology of Knowledge, first published in 1969 and translated into English in 1972.
6 The most famous example is Hans Holbein’s The Ambassadors (1533), which has famously been discussed by Jacques Lacan. Anamorphism has a double nature, as it parodies and questions linear or central point perspective, while also obliquely referencing and relying on it.
7 The same menacing figure appears once again in The Grotesque, a smaller work with fiery overtones that reflects on rhinoceros horn poaching. Both The Grotesque and Seal Clubbers (not discussed in this essay) deal with perceptions that nature can be owned, contained. Rhino horns sell for more than their weight in gold, while seal clubbing is an annual sport in Canada and other parts of the world.
environment. The image is framed by two overlapping circles, once again suggesting a binocular or double focus, and echoing the mask-like formation in *Disguise the Limit*.

Doubling, mirroring and anamorphic distortion is apparent, in multiple senses, in *Oil Skippers Reduced to a Beat*. Against a sombre, dimensionless background, three skeletal figures float. Intimately conjoined in a circular motion, each figure is composed of turtle bones that Kelly scavenged on a Redlands beach, outside Brisbane. If one imagines bowed Perspex mirrors placed to either side of the central figure, it is possible to see how each figure anamorphically reflects the other. But the process of mirroring extends beyond this relationship, as Kelly also intended the painting as a reflection on Velasquez’s famous painting *Las Meninas* (1656), with the three figures here echoing those of the Infanta and her two maids in waiting. The contrast of light and shade—the warm hues of the bones, and the oily, dark background, also evoke Velasquez’s shadowy painting. In *Oil Skippers*, death and life are conflated, as are nature and culture. That the three figures are frozen in the act of skipping—a cycle of perpetual motion—suggests the eternal cycles of nature which are beyond history but also subject to disruption by human agency.

One of the most iconic interpretations of *Las Meninas* was by Michel Foucault, and concerned the relationship of gazes between the different subjects; by echoing the composition of *Las Meninas*, *Oil Skippers* also nods to Foucault’s interpretation. Kelly describes the painting as follows:

Arranged as though floating in space in a circular constellation, two anamorphic figures bracket a central subject who is their centre, and who they might arguably decentre. Ironically, this skipping trio, a rhythmic beat of bones devoid of pulse, relocates life to its extreme edges. The trio’s fictitious skeletal structure stresses the process of ordering, classifying and categorising living things and their component parts, but refutes the empirical truth of human skeletal structures. Reason is both reinforced and denied, the central subject is but a node in a network, a fragment of a possibly unknowable whole.

Archaeology in its classic sense is the discipline which reads the past, through its material remnants, such as bones and relics, and Kelly nods to this reading here. The theme of bones, the strata of the earth, the dimension of discovery and circular motion, are ones that continue throughout the other works in the exhibition.

In *Split Unity* two mirrored figures holding flags are poised back to back against a landscape of rushing brushstrokes in white, red, yellow and blue. Intersecting with the flags held by the women are two other flags illustrating a hybridised creature conjointing the form of a phoenix (an alchemical symbol of rebirth and growth) with fighter jets. Kelly has identified the fighter jets as a Nighthawk and a Rafale. The jets have been used in military operations in sites of conflict and countries rich in natural resources throughout the Middle East. The hybridised form of the phoenix-jet conflates nature and culture, suggesting the conflicted relationship between the two. Flags are a symbol of national identity, while the phoenix (signifying rebirth through fire) could refer to energy and consumption. Writing of this work, Kelly comments:

Severely posed and anamorphically drawn out, the image spatially focuses on identity, creating a field of co-existence, reflexivity and paradox. This emphasis on transformation, reflection, the skewing of things, is deliberately confrontational, as are the contrasts between the severe figuration and the painterly ground.

The paradoxical title, a “unity” split apart, combined with the diverse symbols, conveys the sensation of an ominous occurrence, of conflict between material and immaterial worlds. This revelation of imminent event is also suggested in the post-apocalyptic landscape of *The Presence*, a companion piece to *Split Unity*. This painting is devoid of human figures, although the central totem-like pole, which divides the landscape in two, outlines forms evocative of human faces seemingly imprisoned in this narrow space. Malevich-like crosses float against a textured landscape of grey, green and brown.

In *Plastic Continuity* the single figure of a girl or woman is located in a swirling, transformative space bathed in a yellow-green light. The space suggests a convex mirror world, although in alchemical symbolism a yellow circle represents alchemical gold or the sun, and implies the circulation of matter. The girl’s form is idealized and simplified, hovering between the generic and the ideal. Her skirt ripples around her legs, and her muscular, elongated arms are bare, drawing attention to the oversized metal implement in her hands. Around her, crystalline geometric forms are scattered as though moving in an eddying wind, while in the sky strange, amorphous figures with long, threatening red fingernails float.

In *Disguise the Limit* the single girl, recently uprooted by the girl, still clings to the metal nail she holds. *Plastic Continuity* was partially inspired by Kelly’s reading of Foucault’s *Archaeology of Knowledge*.
Knowledge, in which he critiques the idea of an “ordered, teleological, and continuous history” that serves to make “human consciousness the original subject of all historical development and all action”. Kelly writes of this painting that the central figure is “excavating” and “peeling back the layers of the past”, “undoing all these things that seemed to be linked to the whole project of progress”. The ghostly figures are based on characters from Straw Peter, a German book of cautionary moral fairy tales, anamorphically distorted to form a “membraneous layer around an ‘enlightened’ core”.

The white ghost like figures with their long fingernails and business suits represent the weight of history and the establishment and subsequent commodification of identity. If monocular, single-point perspective is related to this conception of the human subject as the centre of the world, Kelly’s use of alchemical symbolism (with its emphasis on duality and transformation), as well as her use of the mirror to double and destabilise the subject, offers a counter-narrative to this fiction.

The undermining of received or accepted knowledge is also the subject of a textual work painted on sailcloth, stretched on a standard stretcher. Knowledge relates formally to a number of paintings in the exhibition, utilizing the same three dimensional block letters that appear in Disguise the Limit and replicating the fighter-jets of Split Unity, this time in a hybrid botanical form. Kelly describes the painting as follows:

> The word knowledge is rendered in finely painted crosses in tones of black and white within the spaces of the grided fabric. The word is arranged as a right angle, visually breaking the horizon into a vertical decline, and also dividing the word into its component parts, namely ‘know’ and ‘edge’. The arrangement suggests that what is known about things is always at the edge of what we don’t know or what we may have lost. The painterly detail at the base of the image features flora native to Australia-squashed eucalyptus buds.

Kelly’s use of the sailcloth form, combined with her use of native flora, suggests a critique of concepts of nationhood and national identity. “Knowledge” is literally destabilised, breaking into two parts, and falling over the edge, heading to the base of the canvas where disordered nature appears in abundant form. As in the Weight of the World, knowledge once more is portrayed as both a burden and a construct.

Another new medium Kelly uses in the exhibition is the vitrine. This display case offers found objects and drawings which were an influence on Kelly while she was creating these works. Semi-autobiographical in nature, the vitrine recalls both a wunderkammer of mysterious treasures, and a conceptual display. A few of the items included in the display are: exquisite A4 watercolour stencils of Marcel Duchamp’s rotoreliefs, which illustrate transformation, light and motion; biomorphic and anthropomorphic natural elements such as turtle bone, a natural sponge, sand blown wood and driftwood; collages on tracing paper made from product labels; a collage of a Spanish painting of an angel flanked by two bowed Perspex mirrors; a detail from Velasquez’s Las Meninas framed by a circular object, a print of a Rafale aircraft, used in US stealth operations in Afghanistan and Iraq; and a circle of yellow paint with formal resemblance to the cavernous space of Plastic Continuity. The vitrine, with its fascinating and diverse selection of objects and curios, brings to mind Foucault’s description of the Chinese encyclopaedia with its curious, nonsensical taxonomy. These random items, however, came together to create many of the works in the exhibition. As Kelly comments:

> Like many of us, I am inspired by and romanticise the most incidental of things and these become the substance of my work: found objects, photographs I have taken, a patch of a painting, natural artefacts, cultural artefacts (often weathered and disfigured by the elements).

As the vitrine demonstrates, Kelly is something of a bricoleur, picking up and discarding numerous ideas and objects—from theoretical texts on alchemy and poststructuralism, to natural sponges and turtle bones—and it is not possible to say one set of theories has determined or influenced her work. Using a wide variety of pictorial sources, she inventively blends history, myth and the present into heightened and overlapping new reality. Her work creates a tension between the poetic and allegorical in art, and its potential for questioning the ingrained habits and “truths” of society.

Abigail Fitzgibbons was formerly Curatorial Officer at Griffith Artworks / Griffith University Art Gallery, and now lives in Chile with her family.
# Exhibited Works

## Paintings

<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Seal Clubbers</td>
<td>2011</td>
<td>oil on board</td>
<td>43 x 70.5 cm</td>
<td></td>
</tr>
<tr>
<td>The Grotesque</td>
<td>2011</td>
<td>oil on board</td>
<td>34 x 41 cm</td>
<td></td>
</tr>
<tr>
<td>Pitting Against the Core of Me</td>
<td>2011</td>
<td>oil on board</td>
<td>39 x 32 cm</td>
<td></td>
</tr>
<tr>
<td>Plastic Continuity</td>
<td>2011</td>
<td>oil on polyester</td>
<td>180 x 270 cm</td>
<td>TEWRR Collection</td>
</tr>
<tr>
<td>Dirty Money</td>
<td>2011</td>
<td>oil on polyester</td>
<td>170 x 110 cm</td>
<td></td>
</tr>
<tr>
<td>The Presence</td>
<td>2011</td>
<td>oil on polyester</td>
<td>180 x 160 cm</td>
<td></td>
</tr>
<tr>
<td>Split Unity</td>
<td>2011</td>
<td>oil on polyester</td>
<td>180 x 160 cm</td>
<td></td>
</tr>
<tr>
<td>Disguise the Limit</td>
<td>2011</td>
<td>oil on polyester</td>
<td>95 x 180 cm</td>
<td></td>
</tr>
<tr>
<td>Oil Skippers Reduced to a Beat</td>
<td>2011</td>
<td>oil on polyester</td>
<td>240 x 190 cm</td>
<td></td>
</tr>
<tr>
<td>Finders Keepers</td>
<td>2011</td>
<td>oil on polyester</td>
<td>68 x 135 cm</td>
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## Sailcloth Works

<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
<th>Medium</th>
<th>Dimensions</th>
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<tbody>
<tr>
<td>Knowledge</td>
<td>2011</td>
<td>acrylic, sailcloth</td>
<td>183 x 137 cm</td>
</tr>
<tr>
<td>Structure for Evermore</td>
<td>2011</td>
<td>motors, lights, sailcloth, sponges</td>
<td>180 x 270 cm</td>
</tr>
</tbody>
</table>

## Light Works

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<tr>
<th>Title</th>
<th>Year</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Details</th>
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</thead>
<tbody>
<tr>
<td>Weight of the World</td>
<td>2011</td>
<td>oil on fibreglass resin</td>
<td>two panels; each 300 x 100 cm</td>
<td></td>
</tr>
<tr>
<td>Lux n Lumen</td>
<td>2009</td>
<td>lightbox</td>
<td>Private Collection</td>
<td></td>
</tr>
<tr>
<td>Polar Candle</td>
<td>2009</td>
<td>lightbox</td>
<td>Private Collection</td>
<td></td>
</tr>
<tr>
<td>Edgar Street</td>
<td>2009</td>
<td>lightbox</td>
<td>38 x 47 cm</td>
<td>Collection of Ross and Bianca Pottinger</td>
</tr>
<tr>
<td>The Jaguar's Descent</td>
<td>2009</td>
<td>lightbox</td>
<td>49 x 33 cm</td>
<td></td>
</tr>
</tbody>
</table>

## Vitrine

<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
<th>Details</th>
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<tbody>
<tr>
<td>The End and the Beginning</td>
<td>2011</td>
<td>a selection of &quot;rotorelief&quot; watercolours on paper by the artist with found images/illustrations, and objects including bones and wood.</td>
</tr>
</tbody>
</table>

## Installation

<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
<th>Medium</th>
<th>Dimensions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Erscheinen (to appear)</td>
<td>2010</td>
<td>installation; timber, foamcore, light</td>
<td>dimensions variable</td>
</tr>
</tbody>
</table>

All works appear courtesy of the artist, Milani Gallery and, where indicated, private lenders.
Weight of the World
2011
oil on fibreglass resin
two panels;
each 300 x 100cm
Left  Oil Skippers Reduced to a Beat
2011
oil on polyester
240 x 190 cm

Above  Disguise the Limit
2011
oil on polyester
95 x 180 cm
Left  Dirty Money
2011
oil on polyester
170 x 110 cm

Below  Finders Keepers
2011
oil on polyester
68 x 135 cm

Right  The Presence
2011
oil on polyester
180 x 160 cm
Left  Dirty Money  
2011  
oil on polyester  
170 x 110 cm

Below  Finders Keepers  
2011  
oil on polyester  
68 x 135 cm

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a selection of rotorelief watercolours
on paper by the artist with found
images/illustrations, and objects
including bones and wood.
Above  The End and the Beginning 2011 a selection of rotorelief watercolours on paper with found images/illustrations and objects including bones and wood.
Above  Structure for Evermore
2011
motors, lights,
sailcloth, sponges
180 x 270 cm
Above  Dream Weapon
2010
oil and aluminium paint on polyester
110 x 170 cm
(not in exhibition)

Far Right  Erscheinen (to appear)
2010
installation; timber, foamcore, light
dimensions variable
Above Left  Erscheinen (to appear)
2010
installation; timber, foamcore, light
dimensions variable

Left and
Right  Erscheinen (to appear) (details)
Above Left  Lux n Lumen  
2009  
lightbox  
Private Collection

Above Right  Polar Candle  
2009  
lightbox  
Private Collection

Below Right  Edgar Street  
2009  
lightbox  
38 x 47 cm  
Collection of Ross and  
Bianca Pottinger

Far Right  The Jaguar’s Descent  
2009  
lightbox  
49 x 33 cm
Madeleine Kelly

Tertiary Education

2001 Bachelor of Secondary Education, Griffith University
1999 Bachelor of Visual Arts with First Class Honours in Fine Art, Queensland College of Art, Griffith University

Solo Exhibitions

2011 Hollow Mark, curated by Simon Wright, essay by Abigail Fitzgibbons, Griffith University Art Gallery
2010 The Crevice, Milani Gallery, Brisbane
2008 Heavy Heavenly Bodies, Milani Gallery, Brisbane
2007 Dreams of Utopia, Gadens Lawyers, Brisbane
2006 The Elephants’ Shelter, May, Bellas Milani Gallery, Brisbane
2005 Between Expansion and Collapse, April, Bellas Milani Gallery, Brisbane
2003 Pursuit of the Prizefighter, September, Soapbox Gallery, Fortitude Valley
2003 Grounds for Entropy, August, Redlands Art Gallery, Redland Shire
2003 Fossilphilia, March, Metro Arts, Brisbane
2001 Anatomy of a Metaphor, Modus Studios, Fortitude Valley
1999 Eclipse, Development Space, Metro Arts

Group exhibitions

2011 New Psychedelia, University of Queensland Art Museum, curated by Sebastian Moody
Australia Felix, Crane Arts Philadelphia USA, curated by Ross Woodrow
2010 The Ipswich House: Heritage house portraits by contemporary Queensland Artists, Ipswich Art Gallery, curated by Michael Beckmann
Tiny Little Wonderful Worlds, South Bank Parklands, curated by Pat Hoffe
BABELProjekt, Woodford Folk Festival, curated by Pat Hoffe
Other Misconceptions, Level ARI, Newstead, Brisbane, curated by Jo Di Ball
To Freeze, To Prick, To Cook, The Wandering Room
Temperature 2, Museum of Brisbane, curated by Frank Mc Bride
The Brisbane Line, The Narrows, Melbourne, curated by Ross Woodrow

2008 Woodford Folk Festival, Carnivale Illuminata
Stan and Maureen Duke Art Prize, Gold Coast City Art Gallery, Gold Coast Arts Centre

2007 Twenty Twenty, Museum of Brisbane, Brisbane QLD, curated by Frank Mc Bride
Voiceless: I feel therefore I am, Sherman Galleries, Sydney NSW, curated by Charles Green

2006 ABN Amro Emerging Art Award, Finalists Exhibition, Sydney NSW
Colonial to Contemporary: Queensland College of Art 125 Years. Dell Gallery, Queensland College of Art, Griffith University, curated by Timothy Morrell
Primavera (Touring variant) Muswellbrook Regional Arts Centre, Muswellbrook, NSW curated by Felicity Fenner
Animals and Allegory, QUT Art Museum, Brisbane, QLD, curated by Simone Jones,

2005 Primavera 2005: Exhibition by Young Australian Artists, Museum of Contemporary Art, Sydney, curated by Felicity Fenner
Arc Biennial, Lingua Franca Exhibition, Brisbane City Hall

2004 Blur: Reality and Realism in Picture Making Cleveland Gallery and Dell Gallery @ Queensland College of Art, curated by Steven Alderton
Brett Whiteley Traveling Art Scholarship Finalists Exhibition, Brett Whiteley Studios, Sydney
A Place for Reflection, Redland Art Gallery
The Churchie National Emerging Art Prize, Brisbane

Bibliography

Abigail Fitzgibbons, ‘Madeleine Kelly: The Crevice’, Artlink, vol 30, no. 4 December 2010, pg 85
Kate Stewart, ‘Fairy Knoll: Madeleine Kelly’, Exhibition Catalogue The Ipswich House: Heritage house portraits by contemporary Queensland Artists, pg 26–30

2009 Timothy Morrell, ‘Queensland: The Unreal Australia’, Exhibition catalogue Temperature Two, pg 15


Barbara Flynn, ‘Madeleine Kelly, Emerge and Review’, A Look into the UBS Australian Art Collection, pg 54–55
Awards, prizes and grants

2011  Australia Council New Work Established Grant
2007  Artist in residence, Gadens Lawyers, Brisbane
2007  Arts Queensland Project Grant
2006  Metro Arts Artist in Residence (March – October 2006)
2004  Australia Council Arts and Crafts Paris Studio Residency Grant. Taken up in July, August and September 2005
2004  Winner, The Churchie National Emerging Art Prize
       Judge: Dr Rex Butler
2003  Arts Queensland Project Grant
2001  Arts Queensland Project Grant
1998  Melville Haysom Memorial Art Scholarship,
       Queensland Art Gallery (Studio Residency from
       20 August – 20 December 1999)

Collections

Queensland Art Gallery I Gallery of Modern Art
Griffith University Art Collection, Brisbane
University of Queensland Art Museum
Artsbank, Sydney
The Paul Eliadis Collection of Contemporary Art
TEWRR Collection, Brisbane, UK
Gadens Lawyers, Brisbane
KPMG Corporate Collection, Sydney
UBS Art Collection, Sydney
Various private collections in Australia
Hollow Mark: Madeleine Kelly was published to coincide with the exhibition of the same name at Griffith University Art Gallery, 7 October – 13 November, 2011.

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Back Cover  Oil Skippers Reduced to a Beat (detail)
2011
oil on polyester
240 x 190 cm

Above  Disguise the Limit (detail)
2011
oil on polyester
95 x 180 cm