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2005

Coalface; Choreography of War Reportage;
Pathfinder Closing; The Catalyst, Lifting a Helpless
Patient, Sparky the Culture Hero, Ground Control,
Treatment for Hysteria, Artificial Respiration
(Second position); Hydration Tactic - works of art
exhibited in the exhibition Primavera

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Publication Details

M. T. Kelly 2005 Coalface; Choreography of War Reportage; Pathfinder Closing; The Catalyst, Lifting a Helpless Patient, Sparky the Culture Hero, Ground Control, Treatment for Hysteria, Artificial Respiration (Second position); Hydration Tactic - works of art exhibited in the exhibition Primavera Museum of Contemporary Art Sydney Museum of Contemporary Art 7 September - 13 November

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Abstract

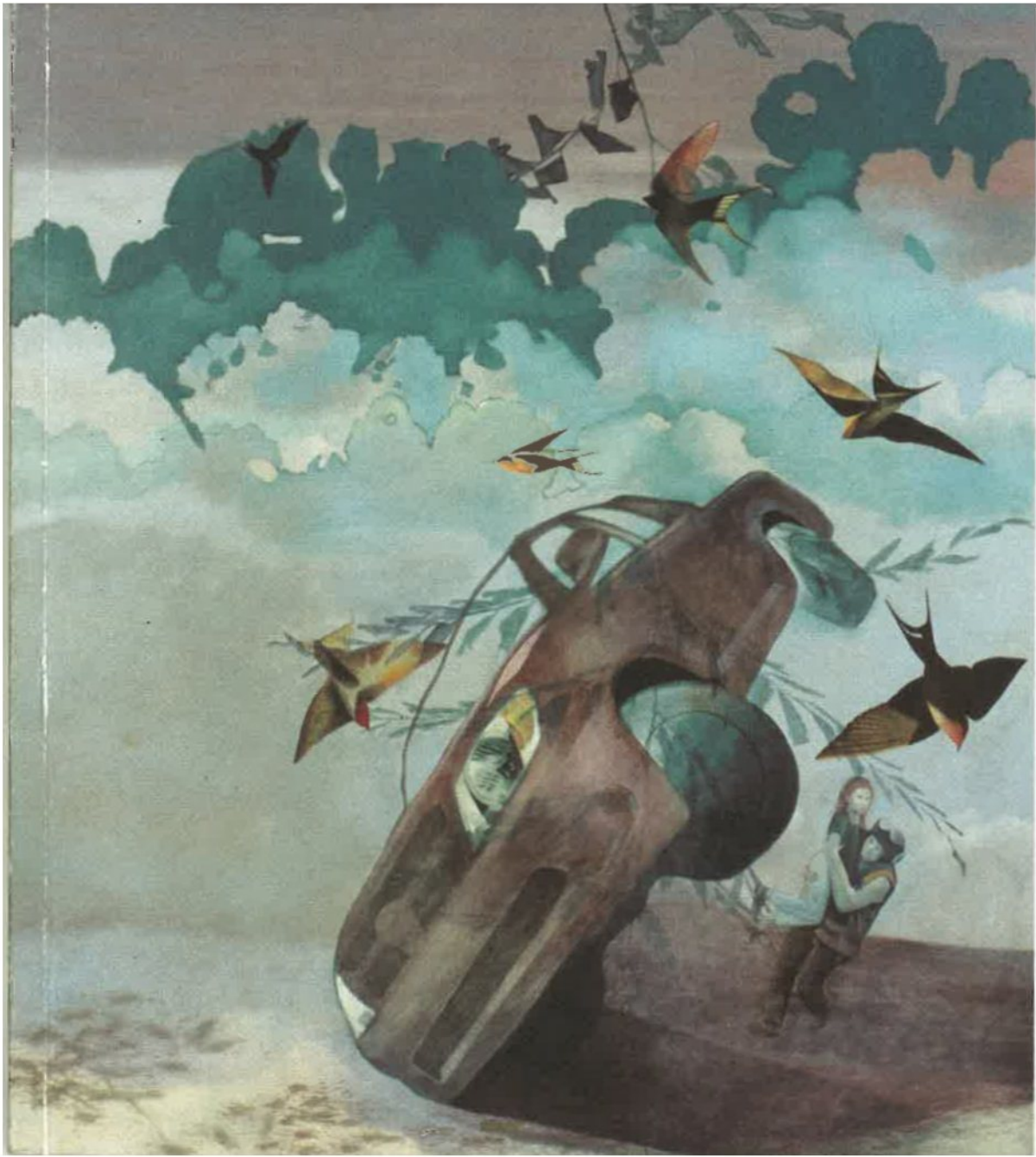
These works dramatise the familiar in order to create a more seductive dimension that might cause the viewer to drift elsewhere. to a stranger place where worlds collapse and intersect. Nature is depicted as transient and ephemeral within ambiguous environments that reverse or rearrange ordered thinking. Humanity is seen as suspended between aid and attack. or support and threat. while also intrinsically linked to the natural world Paradoxical relationships between nature and culture emerge.

Disciplines

Arts and Humanities | Law

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Madeleine Kelly

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EXHIBITION
BY YOUNG
AUSTRALIAN
ARTISTS

First published on the occasion of the exhibition
Primavera 2005: exhibition by young Australian artists

Museum of Contemporary Art, Sydney
7 September–13 November 2005
Curator: Felicity Fenner
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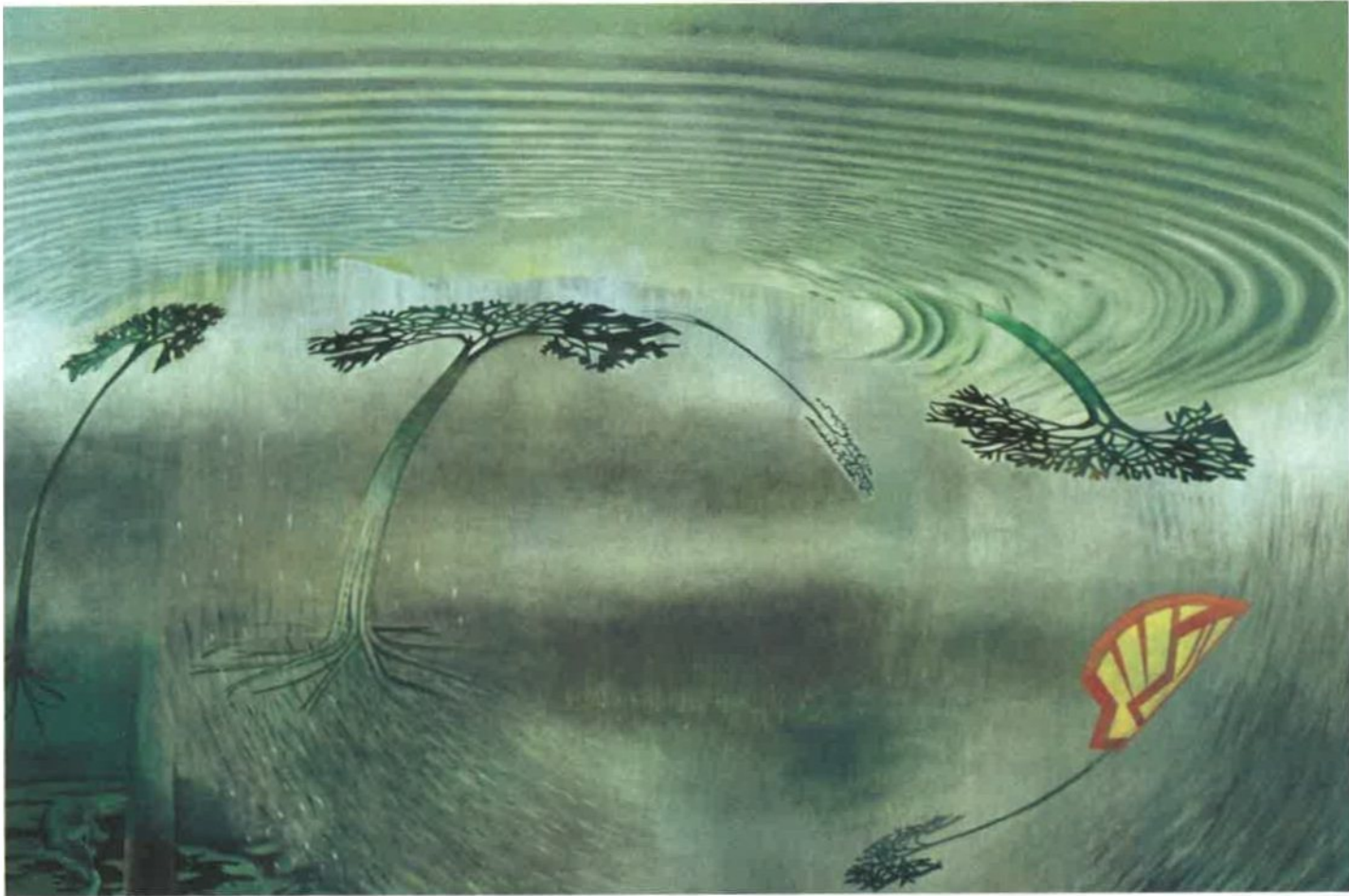
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Cover image: Madeleine Kelly
Pathfinder Closing, 2005 (detail)
oil on canvas, 240 x 188 cm
Private collection, Brisbane
© 2005 Madeleine Kelly, Licensed by Viscopy 2005
Photograph: John O'Brien

■ MUSEUM OF CONTEMPORARY ART ■

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MADELEINE KELLY

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MADELEINE KELLY

Ground Control 2004

oil on canvas

128 x 193 cm

Collection Griffith Artworks, Brisbane

© 2004 Madeleine Kelly

Licensed by Viscopy 2005

Photograph: John O'Brien

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MADELEINE KELLY

Coalface 2004

oil on canvas

131.5 x 185.5 cm

Collection Churchie Anglican

Grammar School, Brisbane

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Photograph: John O'Brien

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MADELEINE KELLY

Choreography of war reportage 2002

oil on canvas

185 x 174 cm

Private collection, Brisbane

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Photograph: John O'Brien

These works dramatise the familiar in order to create a more seductive dimension that might cause the viewer to drift elsewhere, to a stranger place where worlds collapse and intersect. Nature is depicted as transient and ephemeral within ambiguous environments that reverse or rearrange ordered thinking. Humanity is seen as suspended between aid and attack, or support and threat, while also intrinsically linked to the natural world. Paradoxical relationships between nature and culture emerge.

Inspired by the myths Claude Levi-Strauss examined in his book The Raw and the Cooked, I have used animals as metaphors for human behaviour. In these Brazilian myths, the deer represents water and conversely is diametrically opposed to fire, hence its role smouldering fire or pumping water. However, the paintings add a contemporary dimension to these ancient myths by examining an extreme form of cooking: the combustion of fossil fuels.

Each of these works contains mediations between raw nature (oil) and cooked nature (its burning). While each painting's subject is that of transformation (from nature to culture), the paintings are equally objects of transformation. The content of one painting may be perceived as the inverse of another. In Ground Control (2004), ancient club moss, a fern-like plant that was the basis of what constitutes much of our fossil fuel reserve today, is transformed into a consumable, Shell Oil. In Coalface (2004), coal is burnt and consumed. This system allows me to create an open narrative between works that is logical without being overly didactic.

Madeline Kelly 2005



