2008

Heavy Heavenly Bodies

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Publication Details
M. T. Kelly 2008 Heavy Heavenly Bodies Brisbane, QLD Milani Gallery 9 July - 25 July
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Abstract
The works in ‘Heavy Heavenly Bodies’ suggest liminal encounters through blurred or hidden identities of forms, many figures are forsaken but for ghosts. A family processes food under the image of the doomsday clock, a lone Jewish settler challenges Israeli security officers at the settlement of Amona (the painting is based on Oded Balilty’s winning Pulitzer photograph), and a line of women dressed in national flags reflect current international alliances.

Keywords
heavy, bodies, heavenly

Disciplines
Arts and Humanities | Law

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This creative work is available at Research Online: http://ro.uow.edu.au/lhpapers/968
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09/07/2008 - 25/07/2008