

A person is shown from the chest up, wearing a black hood that covers their entire face except for two circular cutouts for eyes. The person's eyes are light-colored and looking directly at the camera. The background is a solid, vibrant pink color. The text 'THE DEVIL HAD A DAUGHTER' is overlaid on the upper part of the image in a white, outlined, sans-serif font.

THE
DEVIL
HAD
A
DAUGHTER



THE
DEVIL
HAD
A
DAUGHTER

Pat Brassington
Tony Garifalakis
Jason Greig
Petr Herel
Dylan Martorell
David Noonan
Mike Parr
Stuart Ringholt
Sally Smart

Curator: Kirrily Hammond

Monash University Museum of Art | MUMA
4 August – 1 October 2011



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Opposite: Tony Garifalakis
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Cover: Tony Garifalakis
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Hapmoniyum V - IV 2011 (detail)

Back cover: David Noonan
Untitled 7 2008 (detail)

FOREWORD

Monash University Museum of Art is delighted to present *The Devil Had a Daughter*, which pulls at the darker threads that run through the medium of printmaking, revealing an inherent capacity for the unsettling and the unstable. As Dr Melissa Miles suggests in her contextual essay commissioned for this catalogue: 'Long disparaged as a lesser sibling of high Art, printmaking's processes of conceptual and material reproduction threaten our most treasured myths of the almost divine creative conception of an original work of art.' This grain of instability – present in the medium since its inception – has contributed to the increasingly vast range of production methods and distribution formats for printmaking. Exhibition Curator Kirrily Hammond covers this expanded field in her selection, so while *The Devil Had a Daughter* presents as a print-focussed exhibition, it includes architectural installations, artists' books, performative works and found printed matter in addition to more traditional forms of printing.

The Devil Had a Daughter has been developed to coincide with 'IMPACT 7: Intersections & Counterpoints', the International Multi-disciplinary Printmaking Conference hosted by Monash University's Faculty of Art & Design from 27-30 September 2011. Alongside this platform for practitioners and researchers to engage in a mutually productive exchange, the exhibition consciously reflects the premises of IMPACT 7, revealing the multiple identities of contemporary print-media.

The Devil Had a Daughter involves newly commissioned works by Dylan Martorell and Sally Smart, recent and in some cases historical work by participating artists, and selected works from the Monash University Collection. We are especially grateful to the participating artists for their work, and their support and contribution to Kirrily Hammond's research and development of this project. We are equally appreciative of the generosity of many lenders to the exhibition for the loan of significant works.

This exhibition has involved considerable research and development, planning and logistics, and I would like to acknowledge Kirrily Hammond for her commitment and professionalism in bringing the exhibition and publication to fruition, and also Francis Parker, Curator – Exhibitions and Patrice Sharkey, Registration and Curatorial Assistant, for their invaluable support of the project. We equally extend our gratitude to catalogue essayist Dr Melissa Miles and poet Anna Krien for their critical insights and reflections upon the field of printmaking and its wider cultural implications. As always, we acknowledge the countless contributions of MUMA's excellent staff and our wonderful team of volunteers. Many thanks also to Shane Carmody, Director, Collections and Access, State Library of Victoria, for officially opening the exhibition.

We look forward to presenting *The Devil Had a Daughter* as a keynote exhibition within the program of 'IMPACT 7'. As a multi-form project encompassing a publication and a series of artists' talks, education and public programs, the exhibition serves to consolidate MUMA's collaboration with the Faculty of Art & Design, and our contribution to professional practice, academic research and community engagement which lies at the heart of MUMA's vision.

The Devil Had a Daughter is presented concurrently with two additional print-related exhibition projects developed by MUMA – the group exhibition *Collected Collaborations* which focuses on the form of the artist's book as archive; and the presentation of Brook Andrew's *Danger of Authority* series, a recent acquisition to the Monash University Collection. We look forward to welcoming conference delegates – and members of the wider community – to this series of exhibitions, and to the ensuing dialogue and debate.

Max Delany
Director, MUMA



Jason Greig
The Devil had a daughter 2006

MACABRE IMAGININGS AND THE SHAPE-SHIFTING PRINT

Melissa Miles

Printmaking's capacity for mimicry, hybridisation and reproduction make it ideally suited to representations of the fantastic, the macabre and the grotesque. Incongruous forms and strange couplings, like the Minotaur's human body and bull head, form a seamless marriage on the etching plate or lithographer's stone. The fusion of the comic and the horrific that characterises the grotesque mirrors the meeting of other apparent contradictions in printmaking, such as the human and the machine, the original and the copy, and the hand-made and the replicated. Layers of meanings, narratives and associations are gathered and compressed in prints, which in turn bear the marks of their heterogeneous lineage. Long disparaged as a lesser sibling of high Art, printmaking's processes of conceptual and material reproduction threaten our most treasured myths of the almost divine creative conception of an original work of art. 'The devil had a daughter' indeed in printmaking, and what a fertile daughter she was.

Historically, printmaking's aptitude for reproduction made it a powerful tool for the dissemination of macabre and theatrical images loaded with political satire and social critique. The series of etchings *The Miseries of War* by the baroque printmaker Jacques Callot is just one such body of work. Published in 1633 in response to the French invasion of Callot's home of the Duchy of Lorraine during the Thirty

Years War, the series makes dramatic use of printmaking. Callot's vision of soldiers pillaging and burning towns and convents, being arrested and executed by their superiors, lynched by local people, or surviving to live as crippled and drunkard beggars, offers a stark account of the experience and legacy of war.

War and our inhumanity are themes that similarly pervade Francisco Goya's terrifying series of eighty aquatint etchings, *Los Caprichos* 1799. The winged demons, deformed ogres, lumpish men with contorted mask-like faces and ghoulish women roasting an infant on a fire are amongst the figures that populate Goya's series. In many ways, these figures embody Mikhail Bakhtin's notions of grotesque realism and the carnivalesque. According to Bakhtin, by suspending established truths, expectations and conventions, the carnivalesque may reveal the contingency of life, and open up a realm in which the people may regenerate the moral order of everyday life.¹ Originally featured in Goya's series as allegories that condemn the follies, prejudices, superstitions and ignorance of his fellow Spaniards, these freakish figures have since burrowed into the psyches of artists and writers and through them have lived on in countless contexts and forms. Exaggerated expressions, distorted faces, deep shadows and processions of ghouls are summoned regularly to speak the unspeakable, while the

dramatic contrasts in scale and tone afforded by printmaking convey the warped sense of time and narrative experienced in traumatic events.

The ambiguities and uncertainties that mark Goya's work had immense appeal for the French and British Romantics, who embraced printmaking in their revolt against the 18th century age of reason. The political and social turmoil of Europe after the French Revolution of 1789, subsequent Napoleonic Wars and the rationalism of Enlightenment thought led Théodore Gericault, Eugène Delacroix and William Blake to harness the possibilities of printmaking to delve into the world of emotions, anxieties, dreams and hidden desires. Tendencies towards the mysterious and the gothic in Romanticism were reinvented in the late nineteenth century by the Symbolists Odilon Redon, Gustave Moreau and Félicien Rops, who were particularly adept at taking recognisable iconography, drawn from the mass of art historical references and symbols, and making it strange.

The grotesque looms large in the history of printmaking. Also evident in literature in the work of Dostoevsky, Kafka and Joyce, the grotesque offers a potent blend of the fearful and the ludicrous, and reflects an uncertain world in which the harmless can transform into a threat in an instant. Like a fetish, the grotesque is ambivalent – its comic aspects can both arouse and disarm anxiety. This convergence of the comic and the repellent can be found in the prints of the French political satirist Honoré Daumier, who made more than 4,000 lithographs, mainly for newspaper illustrations, in which disgust, immorality and impropriety are invoked as a means of political expression. Some of Daumier's most biting visual puns took aim at the social and political role of the King in the July Monarchy. An enormous pear-shaped Louis-Philippe spewing waste was a recurring motif that used visual excess to transgress the limits of the corrupt social system. References to the gross corpulence of king and clergy punctuate the history of printmaking, where

these urinating, defecating and vomiting figures are turned into spectacles designed to ridicule those in power.

As new printmaking technologies have developed, so too has the means through which these biting commentaries find form. Like printmaking, photography is a medium of reproduction, multiplication and distribution, and is a particularly apt medium for the industrialised world. For the German Dada artists, Hannah Hoch, George Grosz and John Heartfield, montages and collages fashioned from the mass media offered a compelling means of representing the failings of modernity after the First World War. Figures sliced from the press, patched and refashioned in collages stood in for the fractured body politic of Weimar Germany and the disfigured faces and broken bodies of returned soldiers. Social and political anxieties were further suggested by the unusual spatial relationships in Dada photomontages that warp relationships between large and small or near and far, compress space and confound the structuring logic of perspective.

It is curious that the sheer pervasiveness of the grotesque, theatrical, allegorical and macabre throughout pre-modern and modern culture never seems to undercut their potency. From the public persona of bands like Slipknot, Insane Clown Posse and Marilyn Manson to the characters of Tubbs Tattsyrup and Papa Lazarou from the squeamishly dark British comedy series, *The League of Gentlemen*, it seems that our penchant for the macabre and the grotesque shows no sign of abating. Whether this endurance is the product of the manifest absurdity of the world, our recurrent sense of alienation from our environments or a strange glitch in our psychological makeup is open to debate. Contemporary printmakers too play an important role in this discussion, and like their predecessors align the macabre and theatrical with distinctly contemporary concerns.

The continual reproduction of monstrous, hybridised forms throughout the history of

printmaking offers a striking analogy to the constant reproduction of the medium itself. Endlessly splitting and reconstituting itself, the immense diversity of recent printmaking has lead some critics to go as far as decrying the end of the medium and the emergence of a new 'post medium condition'.² As printmakers embrace digital technologies, book-making, photocopies, cheap mass reproductions and fine art monoprints, theorists and artists strive to reassess the role of printmaking in this expanded field. *Contemporary Impressions*, a journal produced by Print Alliance in the mid 1990s, lay the foundations for this new discourse by reframing printmaking's ease in appropriating an existing visual language according to postmodern critiques of art, authorship and originality. Printmaking's mode of collaborative production, amongst its other qualities, was celebrated for undermining outmoded notions of the original and unique work of art as an expression of the artist's subjectivity.³ In an attempt to define the apparently indefinable characteristics of postmodern printmaking, Hugh Merrill disposed of the body entirely, proposing that the print is no longer a material object or technique but a theoretical language of changing ideas.⁴

Printmaking's expanded field continues to grow as contemporary practitioners respond to the proliferation of image culture and the fast paced development of new media technologies. A new generation of printmakers mix mechanical, chemical and digital means, with results that are neither digital nor analogue. While some practitioners embrace digital modes of image reproduction and manipulation, others produce room-sized architectural installations, engage with performativity or relational aesthetics and participate in global discourses. However, although these hybridised practices may have altered the language of printmaking, claims for a dematerialising 'post medium' condition ultimately take a step too far.

Far from being the victim of extinction or dissolution into an elusive spectre, the matter

of the medium continues to play a vital role in mediating the content of prints and determining the shape and texture of their meanings. The deep matt shadows that are inked into prints continue to deepen their macabre content, and the imperceptible deformations of the paper made by plates, blocks and stones still operate as a curious 'analogue of mental space'.⁵ The key to approaching this diverse species in its vast, open field is to remain wide-eyed to its variety and keenly observant of its detail. The full spectrum of printmaking will soon reveal itself to you, in all of its devilish glory.

Dr Melissa Miles is a Lecturer in the Theory Program, the Department of Fine Arts, Faculty of Art & Design, Monash University.

- 1 Mikhail Bakhtin, *Rabelais and his World*, Indiana University Press, Bloomington, 1984, p.34.
- 2 *Art in the Age of the Post-Medium Condition*, Thames and Hudson, London, 2000.
- 3 The first issue of the journal included Ruth Weisberg's efforts to apply critical theory to printmaking: Ruth Weisberg, 'Critical theory and the print: new criteria for print qualities in the expanded field', *Contemporary Impressions*, vol. 1, no. 1, Spring 1993, pp.10-12. Weisberg had earlier applied structuralism to printmaking in 'The Syntax of the Print: In Search of an Aesthetic Context', *The Tamarind Papers*, vol. 9, Fall 1986, pp.52-60. In this essay, Weisberg focused on printmaking's functions, processes and materials in order to define a medium specific theoretical framework.
- 4 Cited in Weisberg, 'Critical Theory and the Print', p.10.
- 5 Richard S. Field, 'Sentences on printed art', *Print Collector's Newsletter*, vol. 25, no. 5, November-December 1994, pp.171.



Stuart Ringholt
Circle books 2005 (detail)

THE DEVIL HAD A DAUGHTER

Kirrily Hammond

A thread of allegorical, theatrical and macabre imagery runs throughout the history of printmaking. It is woven through the grotesque and infernal imagery of late medieval times, the romanticism and mystery of the 19th-century Symbolists, and the anarchic disruptions of Dada photomontage. Drawing on this rich historical tapestry of gothic imagery, this exhibition borrows its name from Jason Greig's monoprint *The Devil had a daughter* 2006.¹ The title also alludes to the misguided notion that printmaking, like a daughter, is the inferior offspring of contemporary art production. This exhibition features various forms of printmaking such as the artist's book, performative works, found print-media and architectural embellishment, as well as longer standing print traditions, with an aim to open up the definition of 'printmaking' towards an expanded understanding of its pervasive role and form in contemporary art practice.

It is perhaps not surprising that New Zealand artist Jason Greig admits a predilection for horror films, which combines with an appreciation of death metal, Greek mythology, Edgar Allan Poe, Francisco Goya and Odilon Redon to form a potent source of inspiration for his dark, gothic prints. His dreamlike imagery has an apocalyptic atmosphere of dread, where mysterious creatures of the night occupy an otherworldly domain. Greig's use of monoprinting and photocopy release allows him to take a free,

gestural approach to his compositions, as well as create a gritty tonal aesthetic. His prints combine contemporary gothic culture and timeless evocations of very personal imaginings.

The origins and evocative qualities in Greig's work can be traced back to Redon and the romantic aspirations of the Symbolist movement of the late 19th century. Redon once said 'My drawings suggest and cannot be defined. They determine nothing. Like music, they spirit us into the equivocal world of the indeterminate'.² Symbolist artists sought to capture elusive, abstract notions such as moods, emotions and ideas through their highly subjective interpretations of the world around them. Images of nature, figures and cityscapes all became vehicles to express the artists' inner worlds. Memory, emotion and imagination were brought together in idiosyncratic works of art that are both fanciful and beautiful. In looking at subsequent generations of artists such as Grieg who pursue similar philosophical interests, it becomes clear that these are enduring concerns.

Tony Garifalakis has also maintained a longstanding interest in morbid and melancholy aspects of popular culture, particularly the iconoclasm of youth-driven 'death metal' and 'black metal' musical subcultures. *Hello doomsday* 2005-06 is an irreverent series of collages constructed from a heady mix of satanic references and imagery from fashion advertising.

Each collage is reproduced via photocopy on brightly coloured paper, creating a rainbow compendium of the macabre. In several works Garifalakis has superimposed the faces of naked, pregnant bodies with skulls – memento mori images in which unearthly visions of life and death are both disturbing and humorous. Other collages from the same series are reminiscent of gory horror films in their depictions of teenage cadavers, cheek to bone, kissing passionately. Garifalakis' collages undermine the slick, seductive language of advertising through the choice of darkly humorous, discordant imagery and the use of lo-fi, ubiquitous photocopies.

In 2008 and 2010 Garifalakis created two series of paintings on found film and advertising posters titled *Cover ups* and *Bad scene* respectively. In both suites the artist obscured the original imagery with black enamel paint, leaving only a few clues of the underlying content. These new compositions, reconfigured according to Garifalakis' destructive logic, feature eyes gazing eerily from dark voids whilst at the same time incorporating reflections of the viewer in their dark glossy surfaces. This process of defacement transforms previously innocuous advertising posters into disquieting and somehow inherently evil images. Combining elements of painting and erasure, gesture and subtraction, these works have a lively, irreverent and iconoclastic pitch in the tradition of graffiti, adusting and détournement. They draw on elements from popular media and street culture as a means to create a collision between painting and print-media.

Stuart Ringholt displays a similarly healthy disrespect for printed matter in his installation of artist's books titled *Circle books* 2005. In this work an old-school display case contains a collection of glossy picture books, each of which have been carefully altered by the artist. Once 'normal', sometimes familiar faces have been sliced and reconstructed by Ringholt so that facial features are askew, eyes and mouths are upturned, and things are generally not quite right. Ringholt's circular excisions are simple acts of

vandalism that create grotesque images of bodily dismemberment in the Dada and Surrealist traditions of photomontage. The work transforms a random collection of second-hand books into subversive works of art that force us to question the sanctity of the printed book in relation to traditions of collage and montage. The work also reflects the artist's irreverent, existential sense of humour and penchant for the absurd that is prevalent throughout his practice.

Since the early 80s, Mike Parr has generated a large and significant body of work investigating various forms of self-portraiture, which is singular in its scope and unsurpassed among Australian artists. As David Bromfield notes, 'Parr has established a reputation as one of the most innovative printmakers ever seen in Australia'.³ His work is at once performative, technical and experimental, with the form of printmaking itself allowing the proliferation and repeated reflection of self-imaging. It is from this sustained project of self-analysis that two related works in the exhibition have emerged, *Alphabet/Haemorrhage: 100 breaths* 1998 and *Bardot-Stalin* 2000. Both works feature a remarkable series of one hundred self-portrait etchings in which the artist undertakes an exhaustive process of scrutinising his own face, stretching and collapsing his physiognomy, exploring all possible permutations. Parr conceives of printmaking as a primary rather than interpretive medium, describing it as a means to 'facilitate drawing rather than simply representing drawn images'.⁴ This can be seen in the development that occurs throughout the series, where the quality of the etched line reflects the artist's tortuous search for identity. As Bromfield further notes, 'it became clear that printmaking was not another form of deathly frozen reproduction, but a vital starting point for new discoveries'.⁵ The repetitive nature of printmaking under-writes Parr's ongoing project of self-exploration and is critical to the conceptual basis of his work, as he explains: 'Repetition in a way breaks down the staring or paranoid qualities of my imagery. Socialises it.'⁶

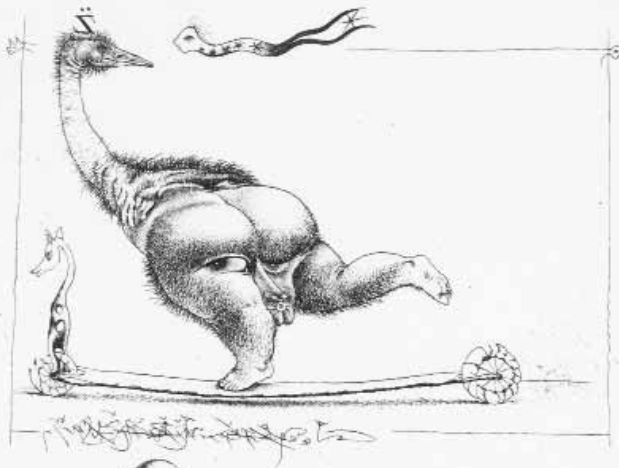
The one hundred etchings of the artist's face appear as temporary masks in his performance *Alphabet/Haemorrhage: 100 breaths* 1998, which was filmed at the Moderna Museet, Stockholm. This twelve-minute film features Parr seated in front of the camera with 100 etchings beside him as he grasps each self-portrait one after the other, sucking them to his face by inhaling in quick succession. In an unspoken conversation with the audience, Parr offers alternate views of himself, whilst the 'real' artist is seen to gradually reach a state of near hyperventilation. In *Bardot-Stalin* 2000 the one hundred etchings are printed in a ghostly, unfinished grid that is overlaid with bold, gestural lines of lift ground aquatint that incorporate the artist's familiar profile and face, with his one arm raised to the viewer. In leaving one edge of the grid unprinted, there is a suggestion of an unfinished project, that Parr's quest to represent the self will continue to haunt and captivate the artist, and proliferate into the future.

Whilst living in Paris in the 1970s, Petr Herel embarked on a project that was to evolve and morph over the next four decades, taking on a life of its own. The central body of work is an exquisite series of etchings titled *Borges sequel*, inspired by three stories from Jorge Luis Borges' *Fictions* 1944.⁷ The ten prints in the series are not direct illustrations of Borges' short stories (which in themselves are 'notes on imaginary books'⁸), rather they act as a sequel to the combined texts. They demonstrate Borges' evocative prose and express the artist's imaginative responses, which range from the macabre to the overtly erotic. Demonic creatures populate the images, as genitalia are transformed into dancing ducks and stringed instruments. With his finely attuned aesthetic Herel renders the subtlest of details in fine etched lines and soft ground, encouraging careful exploration of the weird and wonderful figures of his imagination. Precursors of Herel's unique imagery can be traced back as far as the grotesque imagery of the 15th century, when the decorative ornamentation of texts evolved, leading to the invention of fantastic creatures

that combined human and animal elements.⁹ The depiction of extraordinary creatures has appealed to the imagination of many artists throughout history, from Hieronymus Bosch (1450-1516), Pieter Bruegel (c.1525-69), Arent van Bolten (1573-1633) and Francisco Goya (1746-1828), and continues to the present day with the work of artists featured in this exhibition.

Herel's practice is informed by a wide-ranging and diverse knowledge of literature, and a particular interest in Aristotle, Novalis, Arthur Rimbaud, Franz Kafka, Charles Baudelaire and Guillaume Apollinaire.¹⁰ It is apt then that French publisher Robert Dutrou approached poet, artist and musician Jean Tardieu to write an accompanying text in response to Herel's prints. Titled *The truth about Monsters Letter to a visionary engraver* 1980,¹¹ the text forms part of Herel's more recent artist's books *The truth about monsters* 2007 and *Séquelle* 2009. In a project that spans forty years – from Herel's initial working drawings for *Borges sequel* that date from 1969 to the related artist's book published in 2009 – Herel has created a series of works that demonstrate the cyclical nature of inspiration that is possible between visual art and literature, and the cyclical evolution of imagery that printmaking can facilitate. In Herel's case, the devil had a daughter, a granddaughter and a great granddaughter.

Literature and music are important influences on Dylan Martorell's multidisciplinary practice, which encompasses printmaking, installations and musical performance. He names an eclectic array of writers (J. G. Ballard, William S. Burroughs, Comte de Lautréamont, H. P. Lovecraft and Amos Tutuola) whose work encompass Surrealism, science fiction and folk tales, as being influential on his practice. Martorell's predilection for a wide range of sound art and experimental music is evidenced by his regular contributions to the local experimental music scene over the last decade. *Hapmoniym V-IV* 2011 is a newly commissioned installation for Monash University Museum of Art's light well gallery, and is derived from an expansive,



Petr Herel
Borges sequel 1977-1978 (detail)

highly detailed drawing of organic forms that has been digitally printed to cover the surface of the gallery wall. Digital printing enables Martorell to scale the work to architectural proportions, and thereby envelope the viewer in a world of fantastical creatures and meandering plant-like organisms. Martorell's images relate directly to his practice as a musician through the rhythmic patterns that develop throughout his compositions, and he likens their evolution to 'polyrhythmic growth'.¹²

Theatrical figures inhabit David Noonan's enigmatic work *Untitled 1* 2008. In this large collage of found, screen-printed imagery, there appears a gathering of old-worldly creatures reminiscent of the conspiratorial goblins in Goya's *Duendecitos* from the *Los Caprichos* series of 1799. The dark folds of their cloaks meld together in the shadows of the sepia toned light – they could equally be goblins or characters from a play, lit from stage left. A sense of the theatre pervades Noonan's works through his use of historical, figurative imagery that often incorporates elaborate costumes or references to gothic film and fiction. His poetic photographic montages are created from printed jute and linen, materials that give the works a rich surface texture and serve to unify the found imagery. The raw linen provides warm, fleshy tones for Noonan's grotesque characters, who smile at the viewer and seem to imply an unknowable and sinister narrative is at work behind the scenes. Noonan's work has a distinctive nostalgic sensibility that is achieved through the artist's use of image sampling and photomontage combined with an almost retro aesthetic. Screen-printing enables him to meld imagery from different eras and diverse sources to create figurative compositions that are enigmatic yet somehow familiar.

Photographic, screen-printed imagery also pervades Sally Smart's collage installation *In her nature (Performativities)* 2011. Made of cut-out printed and painted fabrics with various collage elements, this mural-scale work is a tableau of spiders and Kafkaesque creatures, alongside

barefoot figures climbing tree branches. These elements form part of a personal iconography that Smart has developed over the last fifteen years that makes her assemblages immediately recognisable. Her works typically incorporate layers of references to her enduring interest in representations of feminine identity, as well as a rich literary and artistic lineage that includes Gustave Flaubert's *The Temptation of Saint Anthony* and the photomontages of Hannah Hoch. The story of demons and temptations that Saint Anthony faced during his exile in the Egyptian desert has provided a rich source of inspiration for many artists and Flaubert famously made it his life work. Smart's collages are inhabited by some of these fantastical creatures, which also recall the disjointed and subversive figures found in Hoch's compelling compositions.

An interest in the dance performances of Martha Graham also inform *In her nature (Performativities)*, with its underlying grid referencing Isamu Noguchi's sculptural stage designs for Martha Graham productions, whilst also providing a unifying structure to the overall composition. Working beyond the confines of a sheet of paper or a stretched canvas, Smart's large assemblages are performative gestures in themselves – the physicality of their scale and construction reflects the artist's carefully choreographed process of pinning shapes, forms and printed figures to the wall.

Screenprints form an important component of Smart's collages, as they enable the artist to print photographic imagery on a range of materials. The combination of textures, surfaces and images within each work provides a rich material and conceptual layering. Smart's gridded domains incorporate hybridised creatures that are the strange offspring of the artist's wide-ranging research and fertile imagination. The construction of these creatures evokes a distinctly feminine aesthetic through the artist's practice of cutting, sewing and pinning each fabric element – clearly evoking, and making monumental, previously devalued

traditions of craft, haberdashery, couture and the seamstress.

A feminine sensibility is also strongly apparent in the work of Pat Brassington. The print *Topography in pink* 2005 features a detailed image of the contours of a female crotch clad in stripy pink stockings. While such an intimate subject might normally convey overt eroticism, Brassington's image is strangely naïve and disquieting. The artist crops, collages and manipulates photographic imagery to create uncanny bodily forms, which often inhabit a claustrophobic domestic space. The simple innocence of a draped curtain in *The wedding guest* 2005 is undermined by the presence of what appears to be a long pointy tongue emerging from beneath. Similar fleshy protuberances emerge from the end of a pair of white trousers in *Rocket* 2005. Body parts are disconnected from their hosts in Brassington's unsettling and ambiguous images that merge childhood reveries with horror film corporeality. In Brassington's work, the digital manipulation of imagery and digital printing enables the artist to create scenes from the depths of her imagination, breathing new life and subjective fictions into the previously objective realm of photography.

The print can be defined in many ways, and takes many forms in contemporary art. We are all surrounded by a proliferation of print-media, which itself is in a constant state of flux. For example, traditional forms such as books and newspapers are giving way to a constant barrage of screen-based electronic feeds. At the same time, new methods of on-demand printing are beginning to serve the legions of digital photographers and bloggers seeking authenticity and artistic integrity in the printed image. Artists have incorporated these materials and modes of production into their multidisciplinary practices, less constrained by procedural protocols associated with more traditional modes of printmaking. This serves to open up greater possibilities for the role and form of print-media in artistic practice. A unifying theme

throughout this exhibition is the presence of macabre, grotesque imagery that often suggests a dark underlying narrative. This could be seen as a reflection of the influence of literature and contemporary film culture in many of the artists' practices, as well as the recurring presence of seminal figures such as Goya in the minds and imaginations of artists who continue to elaborate long-standing print traditions. Prints enable a diverse range of responses to such influences across all media, and I imagine the devil would be impressed with his ingenious daughter now.

- 1 Jason Greig's title emerged from a combination of sources, including Black Sabbath's 1989 song 'Devil and Daughter', and possibly Peter Syke's 1976 horror film 'To the Devil a Daughter'. Email discussion with the artist, 7 April 2011.
- 2 Odilon Redon, as quoted in Ingrid Erhardt and Simon Reynolds (eds.), *Kingdom of the Soul, Symbolist Art in Germany 1870 – 1920*, Prestel, Munich, 2000, p.17.
- 3 David Bromfield, *Identities: A critical study of the work of Mike Parr 1970-1990*, University of Western Australia Press, Perth, p.285.
- 4 Mike Parr, quoted by Cathy Leahy in *Spiting and Biting; Ten Contemporary artists and the print*, Monash University Gallery, Melbourne, 2000, p.22.
- 5 David Bromfield, op. cit., p.286.
- 6 Mike Parr, op. cit.
- 7 Specifically, Herel focussed on 'Tlön, Uqbar, Orbis Tertius', 'The approach to Al-Mu'tasim' and 'A survey of the works of Herbert Quain' from Borges' compilation *The garden of forking paths* 1941.
- 8 Jorge Luis Borges, 'The Garden of forking paths; Foreword', *Ficciones (Fictions)* 1944, republished in *Jorge Luis Borges; Collected Fictions*, Andrew Hurley (trans.), Penguin, London, 1999, p.67.
- 9 Antony Griffiths, *The Grotesque: Ornamental Prints from the British Museum*, South Bank Centre, London, 1995.
- 10 Peter Haynes, 'Petr Herel, A contemplation', *Petr Herel: The Cancellation Series*, Canberra Museum and Gallery, Canberra, 2006.
- 11 This text was eventually published separately to the etchings, and unfortunately Herel was unaware of its existence until 1993. In the years between 1978 and 2007 the etching plates for Herel's *Borges sequel* were placed in storage, in which time they accidentally gained a distinctive patina of rust that mysteriously etched the plates in a sympathetic pattern of tonal reticulation around Herel's central imagery. On discovering this development, Herel decided to publish two artist's books titled *The truth about monsters* 2007 and *Séquelle* 2009 which combined the original *Borges sequel* imagery, Tardieu's text and the new (rusted) variations of *Borges sequel*.
- 12 Dylan Martorell in an email to the author, 6 June 2011.



Sally Smart
In her nature (Performativities) 2011 (detail)



Installation view, artists left to right:
David Noonan, Tony Garifalakis, Sally
Smart, Stuart Ringholt and Jason Greig



Tony Garifalakis
Hello doomsday 2005-06
installation view



BITE MARKS LEFT IN WOOD

Anna Krien

My grandpa
used to open human heads
like they were coconuts.
Sketching directions
- arrows, dotted lines, an asterisk -
with black texta
on his patients' skulls,
marking where the cranium
was to be pried open
with a scallop knife.

Gently he sawed at the edges
of these broken coconuts with a metal file.
His nurses hovered
- holding tools like imaginary saucers -
breathing in bone the scent
of earl grey tea.

Then with bulldog clips the size of fleas
he would reach inside the undone
cabbage of flesh
to carefully clasp tiny red balloons
- aneurisms, active volcanoes -
tucked in the folds of the brain.

At the operations' end,
he would exit the theatre,
nodding at the anaesthetist
as a seamstress took over,
gathering the skin ruffled
around the patient's eyebrows
and stretching it back
over their foreheads.

Leaving the texta marks like directions
on the underside of drawers, she stitched
with thread the texture of eyelashes.
The repetitive swan dive of her hand
slowly mesmerizing the patients
back into the world.

*

Grandpa filmed
his operations with a Super 8 camera.
The footage sometimes overlapped home movies,
my mum's eighth birthday was spliced
with the grisly opening up
of heads.

Once, my grandma told me,
he even filmed inside the head of a Mitford sister,
the British socialite who fell in love with Hitler.
She had shot herself with a gun the Führer gave her,
his pearl-enamelled bullet lodged permanently
in the crook of her brain.

But as much as my grandma loved the social classes,
she wouldn't let grandpa's modified carpentry tools near her,
keeping the dragon-fruit flaps of her skin tightly bound.
She tried to disguise the
misguided migration of moths
banging into the light behind her eyes
with cocktail parties.

They found her on the floor.

Breath bleached with sun,
a dangling cord attached to the ceiling of her mind
fuse going - clunkity clunk - inside the bulb.
They gave her a piece of wood
to bite down on and made storms
inside her head.

Lightning in the shape
of television aerials,
a fluorescent light turning on and off
- electricity the colour of cement -
turning rose bushes and lemon trees into statues
suburban gardens with SOLD signs
biscuits that tasted like chalk.
Her swollen tongue rolled like pink thunder.

Grandpa installed safety rails in the shower
and she clung to them.
Egg white skin, breasts creased like cream.
There are faded films of her
wearing a powder blue swimsuit,
folding out into the ocean,
her arms fragile
as the handles of teacups.

We are a family
obsessed with genetics.
Instead of astrology,
we go by signs of madness.
An inherited string of beads,
stones pockmarked with fictions.
Like stingrays,
we swim
forever trying to straighten out
against the sea.

When my granny heard
I had tried to die,
she cried
said she hoped I was not like her.

I think what she meant to say
was that she hoped
they weren't sending volts
through my head like
they did to her.

That my teeth aren't
stained with blood.

But today we take pills.
Small sections of the moon,
tiny sticks of dynamite
dropped into mines
where creatures have gone feral
from lack of light,
and it's funny
how history
is never really in the past,
but right here
like a squashed up nose
pressed up against the glass.

I wish my granny kept
the piece of wood
they put between her teeth.
I could see if my teeth fit
the bite marks
she left behind.

PAT BRASSINGTON

Pat Brassington's photographic prints fascinate and disturb in equal measure. Eschewing traditional figuration, Brassington utilises digital technologies to transform her bodily subject matter into uncanny forms that subtly blur the boundaries of the real and imagined. Playing with dismembered and mutated forms, she creates abstract, corporeal images and surreal narratives that are both lyrical and perverse.

Brassington was born in Hobart in 1942, where she currently lives and works. Between 1976 and 1981 she completed a Bachelor of Visual Arts at the Tasmanian College of Advanced Education, Hobart, and in 1985 received a Masters in Fine Art from the University of Tasmania, Hobart. Brassington has held solo exhibitions in many Australian public institutions including Australian Centre for Photography, Sydney, 2002, 1988 and 1987; Ian Potter Museum of Art, Melbourne, 2002; and Australian Centre for Contemporary Art, Melbourne, 2001. Her most recent individual exhibitions include shows at Arc One Gallery, Melbourne, 2010; Stills Gallery, Sydney, 2010 and Criterion Gallery, Hobart, 2009.

Brassington has also participated in significant Australian exhibitions such as the *14th Biennale of Sydney*, 2004; *Fieldwork: Australian Art 1968-2002*, Ian Potter Centre: National Gallery of Victoria, Melbourne, 2002; and *Australian Perspecta*, Art Gallery of New South Wales, Sydney, 1989. Her most recent group exhibitions include *Generosity of Spirit*, Queensland University of Technology Art Museum, Brisbane, 2010; *Feminism Never Happened*, Institute of Modern Art, Brisbane, 2010 and *Bal Taschit: Thou Shalt Not Destroy*, Jewish Museum of Australia, Melbourne, 2008.

In 1990 Brassington was awarded the *Maude Vizard-Wholohan Art Prize Purchase Award* by the Art Gallery of South Australia, Adelaide, and in 1997 she won the *Acquisitive Works on Paper Award*, Geelong Art Gallery; as well as the *Shell Print Award*, Fremantle Arts Centre. Brassington's work is held in many public collections in Australia including Art Gallery of New South Wales, Sydney; Art Gallery of South Australia, Adelaide; Monash University Collection, Melbourne; and National Gallery of Australia, Canberra.

Pat Brassington is represented by Arc One Gallery, Melbourne and Stills Gallery, Sydney.

For further information and extended bibliography see:
stillsgallery.com.au/artists/brassington/

Pat Brassington
p. 25 *Topography in pink* 2005
p. 26 *Rocket* 2005
p. 27 *The wedding guest* 2005







TONY GARIFALAKIS

Drawing on images and motifs from popular media, advertising and subcultures, Tony Garifalakis' work possesses a lively, irreverent and iconoclastic quality. Dedicated to sinister aspects of contemporary culture, Garifalakis explores shadowy subjects such as radical politics, conspiracy theories, doomsday prophecies and death metal music. His practice incorporates painting, drawing, sculpture and installation, and mixes black humour with a sense of impending doom.

Garifalakis was born in Melbourne in 1964, where he currently lives and works. Between 1983 and 1985 he studied for a Diploma in Graphic Design at Victoria College, Melbourne, and completed a Masters in Fine Art (Painting) at RMIT University, Melbourne, in 2000. Recent individual exhibitions include *Mutually Assured Destruction*, Ryan Renshaw Gallery, Brisbane, 2011; *The Misery of Philosophy*, Curro Y Poncho, Guadalajara, Mexico, 2011; *The Philosophy of Misery*, Yautepec, Mexico City, Mexico, 2011; *Cover Ups*, Uplands Gallery, Melbourne, 2008; and *Infinity Land*, Hell Gallery, Melbourne, 2008. Garifalakis also recently curated *Endism* at 24HR Art - Northern Territory Centre for Contemporary Art, Darwin, 2011, which explored the structures of power and authority in the early 21st century.

His work has been presented in a number of curatorial projects and group exhibitions, including *Bela Lugosi's dead*, DEATH BE KIND, Melbourne, 2010; *Cock and Bull*, Margaret Lawrence Gallery, Melbourne, 2009; *Bad Moon Rising 3*, Boots Contemporary, St Louis, USA, 2009; *Neo Goth: Back in Black*, University of Queensland Art Museum, Brisbane, 2008; and *Relentless Optimism*, Carlton Hotel and Studios, Melbourne, 2007. In 2008 Garifalakis undertook an Australia Council studio residency at ISCP, New York, USA. Other residencies include Chiesa di San Leone XI, Venice, Italy, in 2006 and Busqueda Box Studios, Dublin, Ireland, in 1997. Garifalakis' work is held in numerous public collections in Australia, including the Monash University Collection, Melbourne; Artbank, Sydney; Museum of Old and New Art, Hobart; and National Gallery of Victoria, Melbourne. His work is also held in private collections in Australia, Europe, UK and USA.

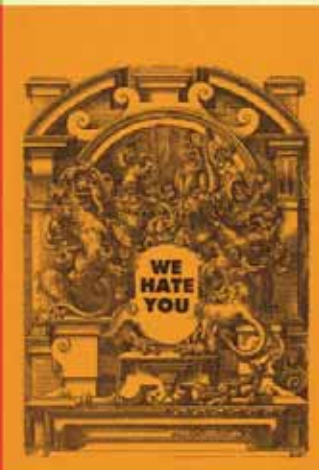
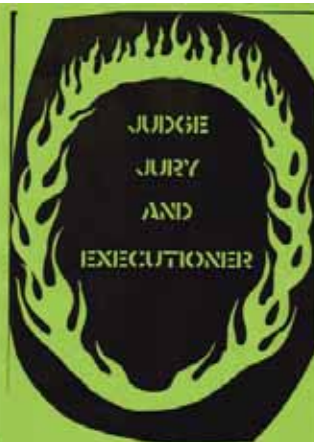
Tony Garifalakis is represented by KALIMANRAWLINS, Melbourne.

For further information and extended bibliography see: kalimanrawlins.com/

Tony Garifalakis
p. 29 *Hello doomsday* 2005-06 (detail)
p. 30 *Curious* 2010
p. 31 *Cover ups* 2008



EIN, ZWEI, DREI, FEAR







JASON GREIG

Jason Greig is one of New Zealand's most significant contemporary printmakers. Renowned for his gothic sensibility, Greig has worked predominantly with monoprints since 1993 to create a range of dark, otherworldly seascapes, landscapes and figurative studies. His work references a multitude of historical, literary, cinematic, fine art and musical influences, as well as his own contemporary context.

Greig was born in Timaru, New Zealand, in 1963. He currently lives and works in Lyttelton. Greig studied printmaking at the Canterbury School of Fine Arts, New Zealand, and obtained Honours in engraving in 1985. Recent individual exhibitions include *Six of the Best*, Hamish McKay Gallery, Wellington, New Zealand, 2011; *The Strange Case of Dr Jekyll and Mr Hyde*, Brett McDowell Gallery, Dunedin, New Zealand, 2010; *Rockumental*, Hamish McKay Gallery, Wellington, 2009; *Argus*, Darren Knight Gallery, Sydney, 2008; and *The Devil made me do it*, Christchurch Art Gallery, New Zealand, 2006.

Greig has also recently been featured in *Van der Velden – Otira*, Christchurch Art Gallery, 2011; *17th Biennale of Sydney*, 2010; and *Neo Goth: Back in Black*, University of Queensland Art Museum, Brisbane, 2008. His work is held many public collections in New Zealand including Aigantighe Art Gallery, Timaru; Christchurch Art Gallery; Hocken Library Collections, University of Otago, Dunedin; and National Art Gallery of New Zealand, Wellington. He also plays in the Christchurch-based metal band Into the Void.

Jason Greig is represented by Brett McDowell Gallery, Dunedin; Darren Knight Gallery, Sydney and Hamish McKay Gallery, Wellington.

For further information and extended bibliography see:
darrenknightgallery.com/artists/greig/artist.htm

Jason Greig

p. 33 *If you want to hold man back; then I'm behind you; all the way* 2008

p. 34 *Phaedra chain* 2010

p. 35 *Dragonfly* 2007







PETR HEREL

Petr Herel's finely tuned graphic sensibility finds expression in meticulous drawings, prints and artist's books. Characterised by a light touch and depth of inspiration, Herel's practice is informed by a broad knowledge of classic literature coupled with an extraordinary imagination.

Herel was born in Horice, Czechoslovakia, in 1943. He arrived in Australia in 1973 and currently lives and works in Melbourne. Herel studied at the Prague School of Art and Prague Academy of Applied Arts between 1957 and 1969, achieving a Masters of Arts and Diploma of Education. He has held survey exhibitions and retrospectives at the Holmes à Court Gallery, Perth, 2001; Drill Hall Gallery, Australian National University, Canberra, 1999; National Library of Australia, Canberra, 1989; and Beaune Bibliothèque, France, 1988. His most recent individual exhibitions include *Metonymy: Drawings, Prints, Artist Books*, Australian Galleries, Melbourne, 2010; and *Séquelle*, Librairie Nicaise, Paris, France, 2009.

Selected group exhibitions include *Constellations*, RMIT Gallery, Melbourne, 2010; *Freestyle Books: Artists' Books from the Collection*, State Library of Queensland, Brisbane, 2008; *Fictions*, Switchback Gallery, Monash University Gippsland Centre for Art and Design, Victoria, 2008; *Graphic Artists*, Galerie Hollar, Prague, Czech Republic, 2004; and *A Decade of Contemporary Australian Printmaking*, The Metropolitan Museum of Seoul, Korea, 1998.

Herel has produced an extensive catalogue of over ninety artist books dating from 1965 to the present. His work is held in public collections across Europe and Australia including Albertina Museum, Vienna, Austria; Art Gallery of New South Wales, Sydney; Bibliothèque Nationale, Paris; British Museum, London, UK; National Gallery of Czech Art, Prague; and National Gallery of Victoria, Melbourne. In 1992 Herel was a visiting Fellow at Monash University, Melbourne, and in 2009 was awarded the *Jean Lurçat Prize* for artist book of the year by Académie des Beaux-Arts de l'Institut de France, Paris.

Petr Herel is represented by Australian Galleries, Melbourne.

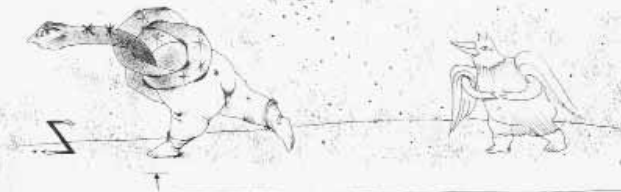
For further information and extended bibliography see:
australiangalleries.com.au/ag/artist/petr_herel/

Petr Herel

p. 37 *Borges sequel* 1977-1978 (detail)

p. 38 *Untitled drawing* 1976-77

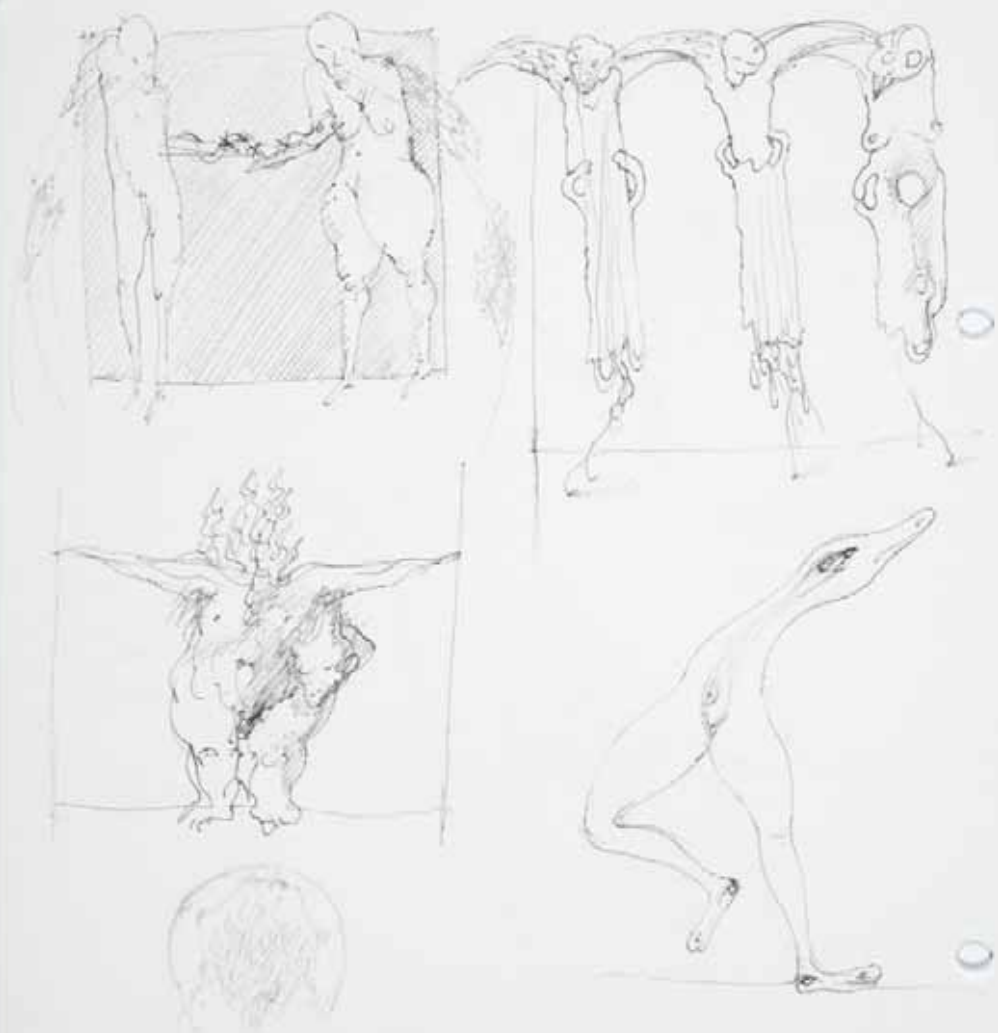
p. 39 *Borges sequel* 1977-1978 (detail)



BORGES SERIE

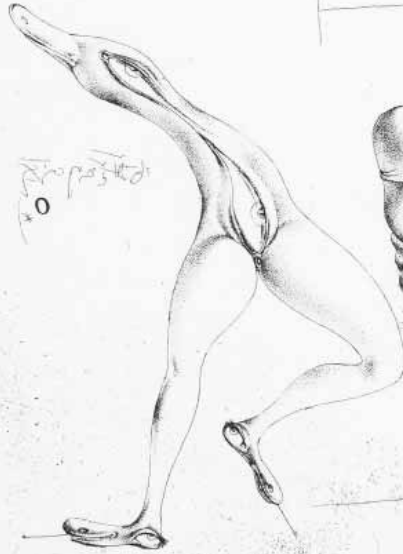
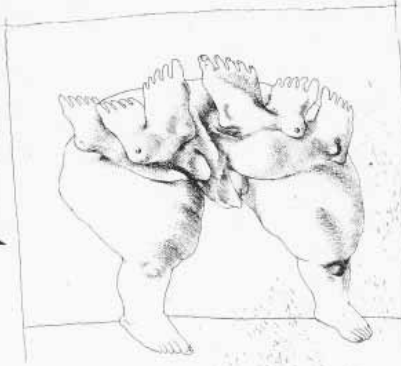
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Blázná volání, to je mu hořnička rým.)
 chlapeček Pohn Plavec posal, když
 navštívil se z cest. } ACTUAL

5/25



0
p. 150
R. 10



Handwritten scribbles and lines at the bottom of the page.

DYLAN MARTORELL

Dylan Martorell's multidisciplinary practice is influenced by the natural world, human rituals, ethnography and mythology. His work reflects a mix of cultural influences including Southeast Asian music traditions and the Italian art movement Arte Povera. Whether creating hand drawn screenprints, self-styled musical instruments or sound-based installation environments, Martorell's work is characteristically refined yet improvisational; boasting an almost synaesthetic combination of colour, pattern, sound and texture.

Dylan Martorell was born in Lanark, Scotland, in 1971 and currently lives and works Melbourne. His most recent individual exhibitions include *Agaves de Marco*, Gertrude Contemporary, Melbourne, 2011; *Duppy Housing*, Utopian Slumps, Melbourne, 2010; *Musique Povera*, Heide Museum of Modern Art, Melbourne, 2010; *Splintered Guilders*, Lamington Drive, Melbourne, 2009; *Stolon Tonals*, Black and Blue, Sydney, 2009; *Umbel Ballits*, Craft Victoria, Melbourne, 2008; and *Panther Cluster Rimbone*, Utopian Slumps, Melbourne, 2007.

Martorell's work has featured in a number of group exhibitions, including *New Psychedelia*, University of Queensland Art Museum, Brisbane, 2011; *In Order Out*, Anna Pappas Gallery, Melbourne, 2010; *yogyabourne / roda roda sound system / south project reflections*, Bus Gallery, Melbourne, 2009; and *Drawing Folio*, Block Projects, Melbourne, 2009.

In addition to his visual arts practice, Martorell is an electro-acoustic musician who plays in Melbourne-based experimental music groups Snawklor and Hi God People. Alongside Tony Adams, Chaco Kato and Ash Keating, Martorell is also a member of the Slow Art Collective, which focuses on waste, environmental issues and the promotion of sustainable art practices.

Dylan Martorell is represented by Utopian Slumps, Melbourne.

For further information and extended bibliography see:
utopianslumps.com

Dylan Martorell

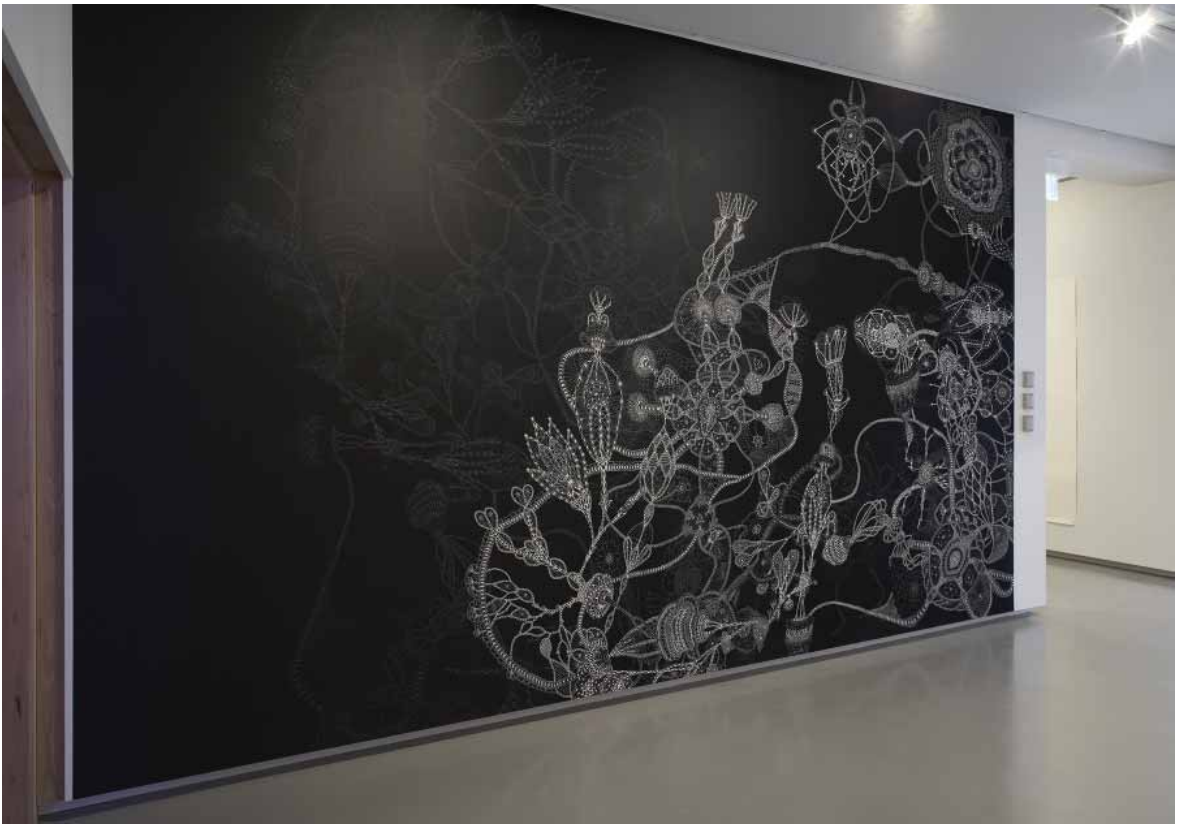
p. 41 *Hapmoniym V – IV* 2011

p. 42 *Hapmoniym V – IV* 2011
installation view

Dylan Martorell and Mat Valdman

p. 43 *Hinteridact I* and *Hinteridact II* 2011
installation view







DAVID NOONAN

David Noonan elegantly explores the inner workings of memory, subtext and sentiment. Bringing together an diverse assortment of found imagery sourced from film stills, books, magazines and archive photos, his work – which takes the form of paintings and film, collages and screenprints, sculpture and wallpaper – blends material fact with fiction and myth. Noonan creates histories and imagined worlds that are highly evocative, captivating and unnerving.

Noonan was born in Ballarat, Victoria, in 1969. He currently lives and works in London, UK. Noonan received a Bachelor of Fine Arts in Painting from Ballarat University College in 1989 and undertook Post Graduate Studies at the Victorian College of the Arts, Melbourne, between 1991 and 1992. He has exhibited nationally and internationally for almost two decades, including solo exhibitions at the Australian Centre for Contemporary Art, Melbourne, 2009; Chisenhale Gallery, London, UK, 2008; and the Palais de Tokyo, Paris, France, 2007. His most recent individual exhibitions were held at Roslyn Oxley9 Gallery, Sydney, 2011; David Kordansky Gallery, Los Angeles, USA, 2010; and Washington Garcia, Glasgow, Scotland, 2010.

Noonan has been included in significant exhibitions that survey contemporary Australian art, such as the 1999 *Primavera* at the Museum of Contemporary Art, Sydney; and the 1993 *Australian Perspecta* at the Art Gallery of New South Wales, Sydney. He has exhibited widely internationally, with recent exhibitions including *The Keno Twins 4*, Villa Merkel Bahnwärter Haus, Esslingen, Germany, 2011; *The Age of Aquarius*, The Renaissance Society at the University of Chicago, USA, 2011; 17th Biennale of Sydney, 2010; and *Altermodern*, Tate Britain, London, 2009.

Noonan has undertaken many local and international residencies including *Three Walls Residency Program*, Chicago, in 2004; Artspace, Sydney, in 2003; and P.S.1 Contemporary Art Center, New York, USA, between 2001 and 2002. His work is held in important public and private collections including Art Gallery of New South Wales; British Arts Council, UK; Museum of Modern Art, New York; Monash University Collection, Melbourne; National Gallery of Victoria, Melbourne; and the Rubell Collection, Florida, USA.

David Noonan's representatives include Foxy Production, New York; HOTEL, London; and Roslyn Oxley9 Gallery, Sydney.

For further information and extended bibliography see:
roslynoxley9.com.au/artists/29/David_Noonan/

David Noonan

p. 45 *Untitled 7* 2008

p. 47 *Untitled 1* 2008





MIKE PARR

Mike Parr works across diverse media including performance, photography, sculpture, video, drawing and printmaking. His practice encompasses a variety of philosophical and political concerns, including identity, psychoanalysis and the structure of language. His performances explore the emotional and physical limits of the human body, and often involve acts of endurance and confrontation. Since 1987 Parr has made a significant commitment to printmaking and self-portraiture in collaboration with master printmaker John Loane.

Parr was born in Sydney in 1945, where he currently lives and works. He was a member of the seminal artist-run co-operative Inhibodress Gallery, Sydney, 1970-1972, and his work has been the subject of major survey exhibitions including *Volte Face: Mike Parr Prints & Preprints 1970-2005*, Museum of Contemporary Art, Sydney, 2006; and *Cut Your Throat An Inch At A Time: A Survey of the Work of Mike Parr 1970 - 2005*, Newcastle Region Art Gallery, New South Wales, 2005. His most recent individual exhibitions include *The Hallelujah Chorus*, Anna Schwartz Gallery, Melbourne, 2010; and *The Titled Stage, Detached*, Hobart, 2008. Parr's work has featured in exhibitions at MOMA: P.S.1, New York, USA, 2006; The Museum of Modern Art, New York, 1984; and Serpentine Gallery and Institute of Contemporary Arts, London, UK, 1982. He has also participated in significant Australian exhibitions such as the *First Australian Sculpture Triennale*, La Trobe University and Preston Institute of Technology, Melbourne, 1981; as well as representing Australia at the 39th *Venice Biennale*, Italy, in 1980. Parr's most recent group exhibitions include *Let the Healing Begin*, Institute of Modern Art, Brisbane, 2011; *Afterglow: performance art and photography*, Monash Gallery of Art, Melbourne, 2011; and *The River Project*, Campbelltown Arts Centre, Sydney, 2010.

His work is held in many public collections, including Art Gallery of New South Wales, Sydney; Monash University Collection, Melbourne; National Gallery of Australia, Canberra; National Gallery of Victoria, Melbourne; and Queensland Art Gallery, Brisbane. There is a substantial body of documentation and critical writing on Parr's work including the recent monographs: Linda Michael (ed.), *Mike Parr Performances 1971-2008*; *The Infinity Machine: Mike Parr's Performance Art 1971-2005* by Edward Scheer; and *Identities: A Critical Study of the Work of Mike Parr 1970 – 1990* by David Bromfield.

Mike Parr is represented by Anna Schwartz Gallery, Melbourne and Sydney.

For further information and extended bibliography see:
annaschwartzgallery.com

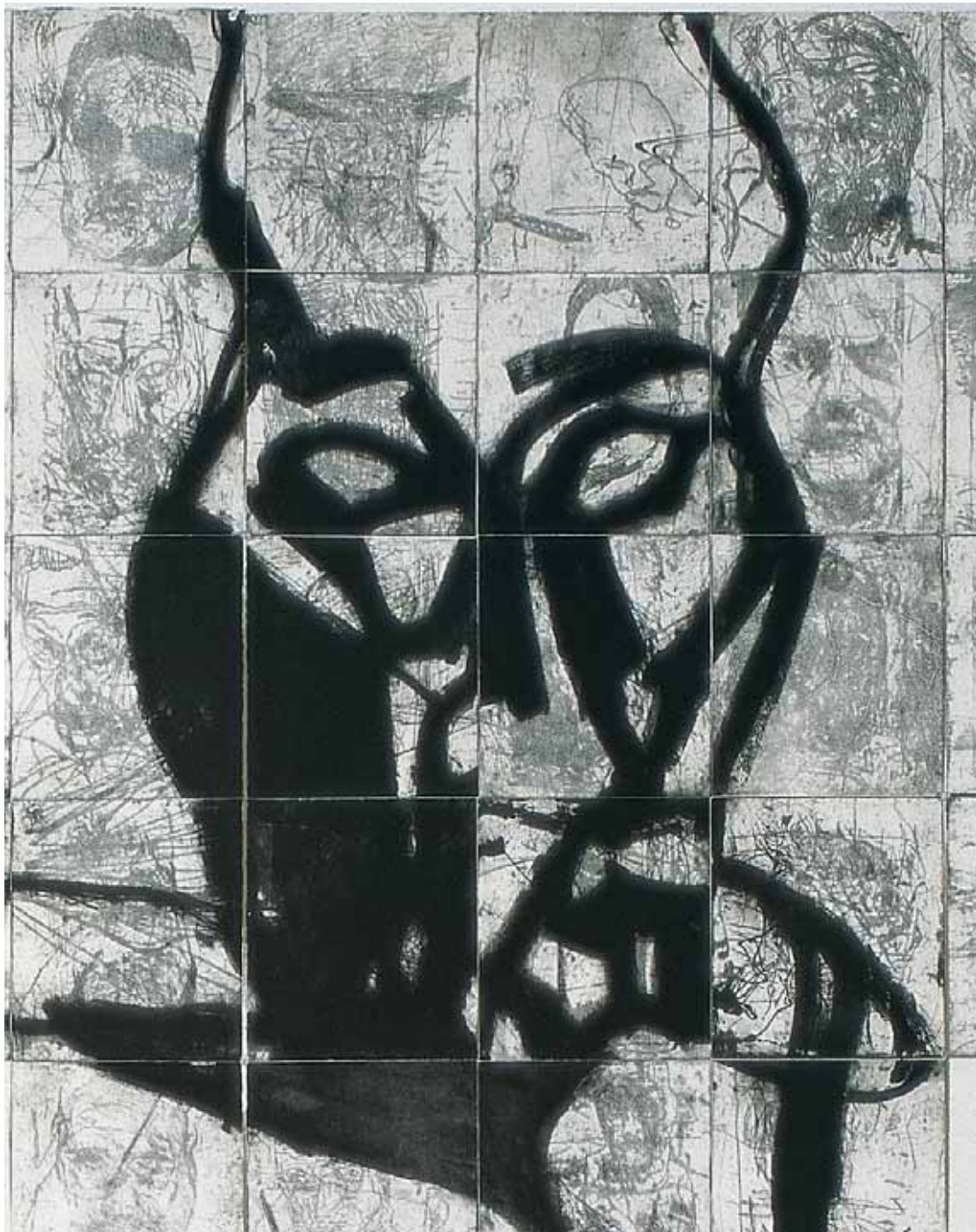
Mike Parr

p. 49 *Alphabet/Haemorrhage: 100 breaths* 1998 (stills)

p. 50 *Bardot-Stalin* 2000 (detail)

p. 51 *Bardot-Stalin* 2000







STUART RINGHOLT

Stuart Ringholt's practice is characterised by his use of deadpan humour and an unwavering belief in art as a social enterprise. His performances, video works, collages, sculptures and books address personal themes such as fear, embarrassment and mental illness, which are often represented through idiosyncratic self-help environments and absurd situations, both inside and out of the gallery.

Ringholt was born in Perth in 1971 and currently lives and works in Melbourne. Selected individual exhibitions include *Vitrines*, Anna Schwartz Gallery, Sydney, 2010; *Video Works*, Club Laundromat, New York, USA, 2008; *Low Sculpture*, Anna Schwartz Gallery, Melbourne, 2007; *Pulse* (with Ernst Ellemunter), RMIT Project Space, Melbourne, 2005; *Backfence Jokes*, Display, Prague, Czech Republic, 2005; and *Crimes of the Apple Worms*, Gertrude Contemporary Art Spaces, Melbourne, 2004.

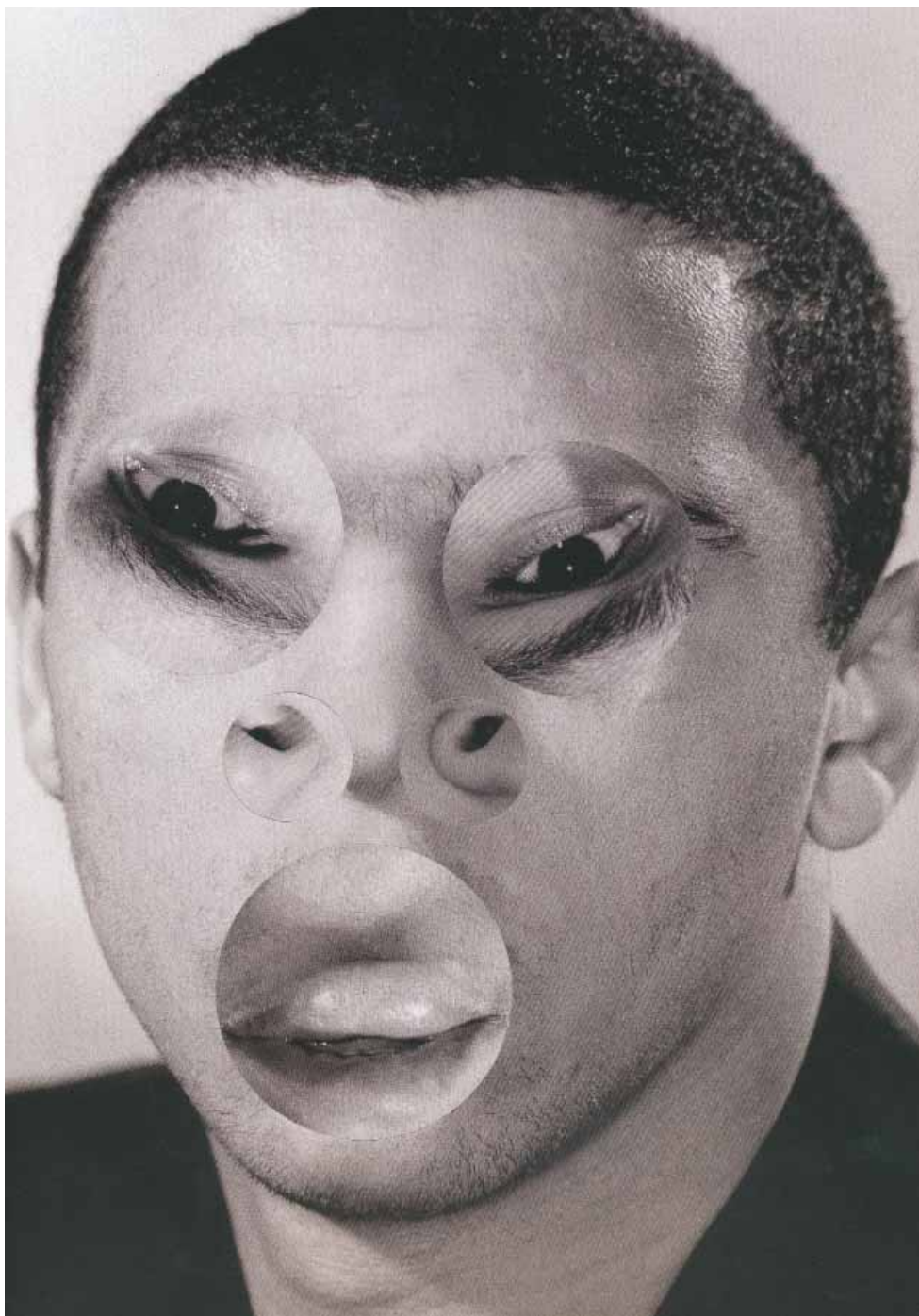
He recently participated in the 2011 Singapore Biennale, as well as the Australian Centre for Contemporary Art's *Pop-Up Program*, as part of the 54th Venice Biennale, 2011. Other group exhibitions include *Let the Healing Begin*, Institute of Modern Art, Brisbane, 2011; *Before and After Science*, Adelaide Biennale of Australian Art, Art Gallery of South Australia; 2010; *Experimenta: Utopia Now*, International Biennial of New Media Art, The Arts Centre, Melbourne, 2010; *Still Vast Reserves*, Magazzino d'Arte Moderna, Rome, Italy, 2009; *Too Much of Me: 7 Paths Through the Absurd (With Detour)**, Monash University Museum of Art, Melbourne, 2009; and the 16th Biennale of Sydney, 2008.

Ringholt's work is held in public collections including the Art Gallery of Western Australia, Perth; Monash University Collection, Melbourne; and the State Library of Victoria, Melbourne.

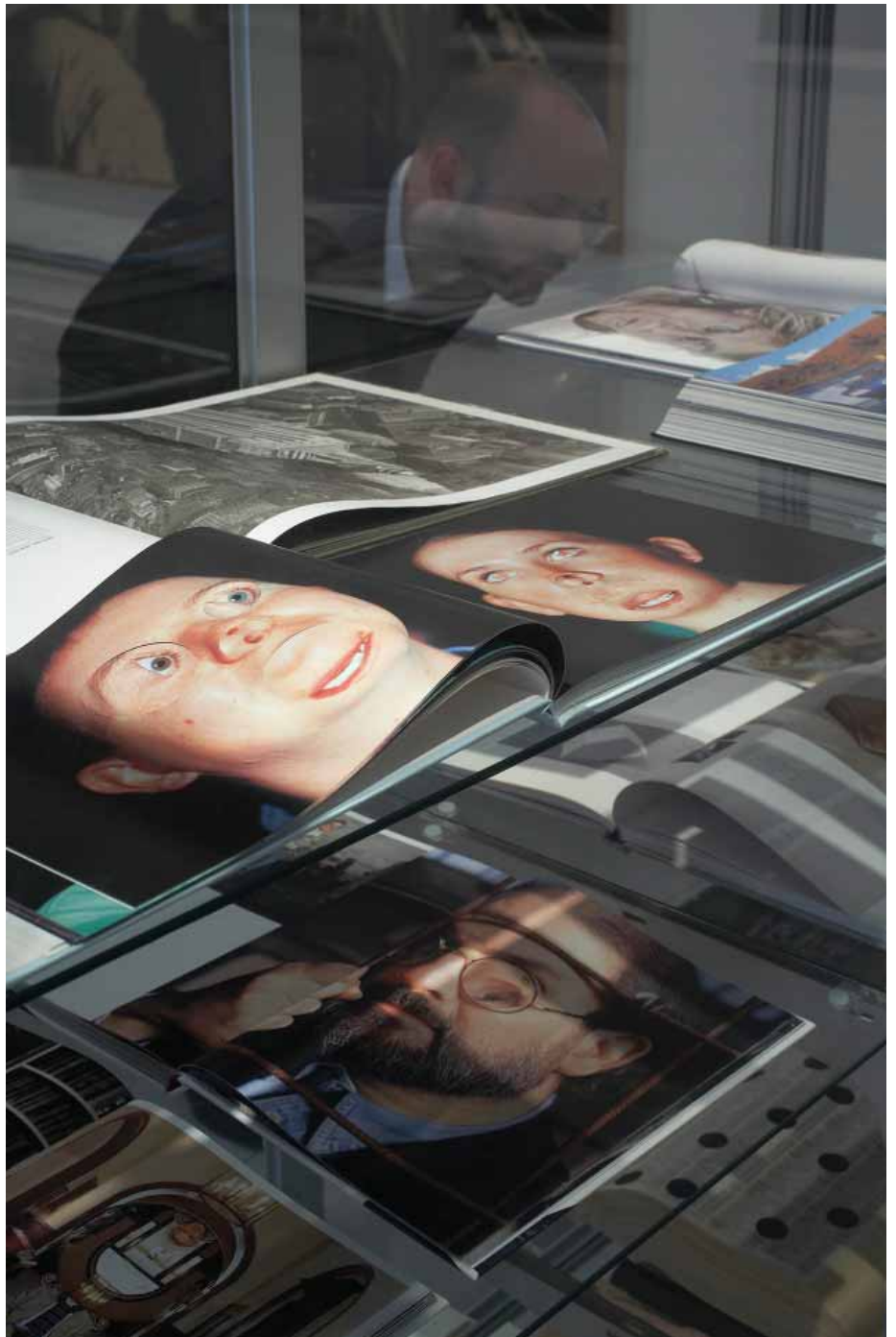
Stuart Ringholt is represented by Milani Gallery, Brisbane.

For further information and extended bibliography see: milanigallery.com.au/artist/stuart-ringholt

Stuart Ringholt
p. 53 *Circle books* 2005 (detail)
p. 54 *Circle books* 2005 (detail)
p. 55 *Circle books* 2005
installation view







SALLY SMART

Sally Smart makes large-scale collage installations that explore ideas relating to feminine identity, performance and nature through a wide range of media including painted canvas, felt cut-outs, photographic elements and printed fabric. Inscribed with marks and notations that result from the act of cutting, pinning, staining and stitching, Smart's work exposes and deconstructs the processes that underpin her static yet dynamic installations; all of which have historical and political associations with the traditional activities of women.

Smart was born in Quorn, South Australia, in 1960. She currently lives and works in Melbourne. Smart studied at the Victorian College of the Arts, Melbourne, obtaining a Post-Graduate Diploma in Painting in 1988 and a Masters of Fine Arts in 1991. She has exhibited widely in Australia and internationally. Her most recent solo exhibitions include *Flaubert's Puppets*, Postmasters Gallery, New York, USA, 2011; *In Her Nature*, BREENSPACE, Sydney, 2011; *Femme Shadows and Symptoms*, McClelland Gallery + Sculpture Park, Langwarrin, Victoria, 2010; *Performativities (Work On Paper)*, Amelia Johnson Contemporary, Hong Kong, China, 2010; and *The Exquisite Pirate (South China Sea)*, OV Gallery, Shanghai, China, 2009.

Recent group exhibitions include *Your Move: Australian artists play chess*, Bendigo Art Gallery, Victoria, 2010; *Stick it! Collage in Australian art*, National Gallery of Victoria, Melbourne, 2010; *No-Name Station*, Iberia Center for Contemporary Art, Beijing, China, 2010; *The Garden at 4 A.M.*, Gana Art Gallery, New York, 2009; and *Treescape*, National Gallery of Australia, Canberra, 2008.

Smart has received numerous awards and grants throughout her career. She was the recipient of the *Redlands Westpac Art Prize* in 2004 and the *National Works on Paper Acquisitive Prize*, Mornington Peninsula Regional Gallery, Victoria, in 2000. Smart was a Trustee of the National Gallery of Victoria, Melbourne, between 2001 and 2008; and in 1999 undertook an Australia Council studio residency in London, UK. Her work is held in numerous Australia and international public collections, including British Museum, London; Deutsche Bank, Frankfurt, Germany; Museum of New and Old Art, Hobart; and National Gallery of Australia, Canberra. Her work is also held in private collections in Australia, Europe, New Zealand, South America, UK and USA.

Sally Smart is represented by BREENSPACE, Sydney.

For further information and extended bibliography see:
breenspace.com/artists/22/exhibitions/sally-smart

Sally Smart

p. 57 *In her nature (Performativities)*
2011 (detail)

p. 58-59 *In her nature (Performativities)*
2011
installation view







LIST OF WORKS

Pat Brassington

Born Hobart, 1942
Lives and works Hobart

Rocket 2005

The wedding guest 2005

Topography in pink 2005

pigment print

each: 83.0 x 62.0 cm,

edition 4/6

Monash University Collection

Purchased 2005

Tony Garifalakis

Born Melbourne 1964

Lives and works Melbourne

Hello doomsday 2005-06

artist's book: black and white

laser prints on coloured paper

42.5 x 30.0 x 2.0 cm

Published by Endism Press,

2010

Collection of the artist

Hello doomsday 2005-06

selection of 5 from a suite of

15 prints

black and white laser prints on

coloured paper

each: 41.9 x 29.7 cm (sheet),

edition 8/10

Collection of the artist

Cover ups 2008

enamel paint on offset print

90.5 x 60.5 cm (sheet)

Joyce Nissan Collection,

Melbourne

Cover ups 2008

enamel paint on offset print

90.6 x 61.0 cm (sheet)

Monash University Collection

Purchased 2008

Curious 2010

(from the 'Bad scene' series)

enamel paint on offset print

90.0 x 65.0 cm (sheet,

approx.)

Courtesy of the artist

and KALIMANRAWLINS,

Melbourne

Jason Greig

Born Timaru, New Zealand

1963

Lives and works Lyttelton,

New Zealand

All works are courtesy of the

artist and

Darren Knight Gallery, Sydney

Apocalypse then 2005

monoprint

29.0 x 36.5 cm (image)

The Devil had a daughter

2006

monoprint

39.0 x 30.5 cm (image)

Dragonfly 2007

release print, artist's proof

43.5 x 23.5 cm (image)

If you want to hold man back;

then I'm behind you; all the

way 2008

monoprint

37.5 x 45.0 cm (image)

Sabotage II 2008

etching, edition 4/20

28.5 x 23.0 cm (plate)

Phaedra chain 2010

monoprint

36.0 x 61.0 cm (plate)

Petr Herel

Born Horice, Czechoslovakia

1943

Lives and works Melbourne

All works are collection of

the artist and courtesy of

Australian Galleries unless

otherwise indicated

Untitled drawing 1969

colour pencil, pen and ink

21.1 x 29.8 cm

Untitled drawing 1970

brush and ink

17.8 x 23.6 cm

Untitled drawings 1976-77

2 drawings, each: ballpoint

pen and ink

each: 22.0 x 17.0 cm

Working drawings for Borges

sequel 1977

2 drawings, each: pencil

each: 27.9 x 20.0 cm

Borges sequel 1977-1978

folio of 10 prints: etching,

softground and open-bite on

BFK Rives, ed. 53/55

each: 50.2 x 38.0 cm (sheet),

28.2 x 22.7 cm (plate)

Published by Rudy Komon Art

Gallery, Sydney, October 1982

Printed by Robert Dutrou,

Atelier Morsang, Paris

Monash University Collection

Donated through the

Australian Government's

Cultural Gifts Program, 2008

Petr Herel and Jean Tardieu

The truth about monsters

2007

artist book: etching,

softground and digital prints,

edition of 30, exhibiting artist

proof v

28.0 x 18.5 x 0.6 cm (book)

17.8 x 18.4 cm (page)

Etchings printed by Gregory

Harrison and Petr Herel

Published by Uncollected

Works Press, Melbourne

Petr Herel and Jean Tardieu

Séquelle 2009

artist book: etching,

softground and letterpress,

edition of 45, exhibiting copy

32.2 x 25.8 x 2.5 cm

Printed by Studio Zone

Opaque

Published by Librairie Nicaise,

Paris

Dylan Martorell

Born Lanark, Scotland 1971

Lives and works Melbourne

Hapmoniyum V – IV 2011

digitally printed wallpaper

341.0 x 537.0 cm

Courtesy of the artist and

Utopian Slumps, Melbourne

Dylan Martorell and

Mat Valdman

Hinteridact I 2011

Hinteridact II 2011

each: digitally altered

screenprint, slide film, slide

viewer

each: dimensions variable

Courtesy of the artist and

Utopian Slumps, Melbourne

David Noonan

Born Ballarat, Victoria 1969

Lives and works London, UK

Untitled 1 2008

screen printed jute and linen

collage

210.0 x 300.0 cm

Michael Buxton Collection,

Melbourne

Untitled 7 2008

screen printed jute and linen

collage

150.0 x 110.0 cm

Private Collection, Sydney

Mike Parr

Born Sydney 1945

Lives and works Sydney

Alphabet/Haemorrhage: 100

breaths 1998

digital Betacam master,

transferred to DVD

duration: 12 minutes

7 seconds

Monash University Collection

Gift of the artist, 2002

Bardot-Stalin 2000

etching printed in relief and

lift ground aquatint on Velin

Arches paper

edition 3, 2nd state

5 sheets, each: 232.0 x 78.0

cm, overall: 232.0 x 390.0 cm

Printed by John Loane

Monash University Collection

Gift of the artist and

John Loane, 2001

Stuart Ringholt

Born Perth 1971

Lives and works Melbourne

Circle books 2005

15 offset printed books with

collaged elements, glass

display case

overall: 180.0 x 150.0 x 60.0 cm

Monash University Collection

Purchased 2008

Sally Smart

Born Quorn, South Australia

1960

Lives and works Melbourne

In Her Nature

(*Performativities*) 2011

synthetic polymer paint, ink

and oil pastel on linen and

cotton velvet with collage

elements

350.0 x 720.0 cm (approx.)

Courtesy of the artist and

BREENSPACE, Sydney



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THE DEVIL HAD A DAUGHTER
Monash University Museum of Art
4 August – 1 October 2011

Catalogue published by
Monash University Museum of Art | MUMA
Ground Floor, Building F
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Curator: Kirrily Hammond
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Catalogue Design: Yanni Florence
Photography: Jason Greig images by Simon Hewson courtesy Darren Knight Gallery; Petr Herel images by Christian Capurro; David Noonan images by Greg Weight courtesy the artist and Roslyn Oxley9 Gallery, Sydney; Sally Smart images by Jamie North. Installation views by Christian Capurro.

Print production: Forbes Laing, Market Printing

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Edition 500, ISBN 978-0-9871139-1-7

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