

CONTEMPORARY
AUSTRALIA WOMEN



Natalya Hughes

The After Party

Natalya Hughes makes impeccable paintings and works on paper that reflect an ongoing interest in the aesthetics of decadence. For 'Contemporary Australia: Women', Hughes has created a perverted parlour room. This twisted version of a domestic space — beautiful from afar — is, on closer inspection, overflowing with icky imagery. *The After Party* 2012 is an immersive environment overrun with discomfiting ornamentation — wallpaper features a colony of purple beavers gnawing at one another; paintings taunt us with suggestive forms and kooky patterning; and a bizarre dining suite sits plumply at its heart, both engorged and engaging. Drawing from art history and pop culture alike, crossed with the odd rococo flourish and intermingled with squidgy bodily references, Hughes moves seamlessly between florid, funny and out-and-out gross.

The title refers to Judy Chicago's controversial megawork, *The dinner party* 1974–79, an ambitious piece that captured the time with laser-like precision. Created at the height of the feminist movement — but when Feminism was still a dirty word — *The dinner party* honoured some of Western civilisation's most significant but overlooked women. Here Hughes riffs on the iconic work and, with tongue planted firmly in cheek, later criticism of it. While acknowledging its legacy, she also takes the piss out of theories associated with feminist art of that time — in particular, 'central-core imagery', which asserted that women artists unconsciously use vaginal iconography as a metaphor for the essence of womanhood. Hotly debated throughout the 1970s and 80s, the idea was dismissed by many as essentialist. Hughes's witty homage is riddled with euphemism — hence the presence of beavers, innumerable pink bits and tacos.

Hughes's preoccupation with the body could easily be construed here as mouths or vaginas, or even a combination of the two — a Freudian vagina dentata. While Hughes would rightly reject such an interpretation as reductive, the larger idea remains. Given its scale, *The After Party* strongly references bodies, is inward to the point of being hermetic and resists interpretation — though one can see its combination of humour, visual

intelligence and physicality. Nonetheless, as a perverse domestic space *The After Party* facilitates conversations between past and present: intermingling art historical and theoretical references, connecting with discussions about the body and the abject in art, and grounding it all in lived reality. Hughes seems to acknowledge the confusion of 'what came next' after Feminism's second and third waves: understandings of Feminism are much more complicated today — there is no single, unitary movement any more than there is a timeless, universal 'woman'. Hughes dips her toe into these complex waters with a work that playfully engages with feminist histories, as much as it builds on the idiosyncratic visual language she has accumulated over more than ten years.

Hughes's content remains consistent: sources are drawn from images that are already highly stylised and partially abstracted versions of the figurative, which she then deconstructs, reconfigures and rewrites. Following a method of elimination, Hughes sees how far her coded forms can be reduced before the content is lost. Here she teeters on the point of no return — the decorative excesses previously held in check by expanses of flat colour have instead been reproduced atop florid gyrating backgrounds. The whole work is a full-on defiance of logic: the artist leaves the viewer to interpret her parlour room of excess, stuck in a never-ending loop of purple beavers, fleshy protuberances and eggy rocaille details. *The After Party* thus marks something of a stylistic departure: her compositional style — which swings between figuration and abstraction, technology and tradition — has been expanded exponentially, and into three-dimensions.

Typically eclectic, Hughes's paintings mash together a mind-boggling array of referents. *Taco Corsage* 2011 for instance, features a bandy-legged taco, proudly bearing a neatly coiled arrangement of raw sausages. Its stockinged legs have been lifted from Hans Bellmer's *La poupée* 1934–35, while the squidgy pink sections, vaguely vulval and suggestive, are in fact carefully reproduced drapes and folds from the billowing skirts of Jean-Honoré Fragonard's central figure in *The swing* c.1767. This celebrated painting, now considered

Natalya Hughes
Australia b.1977
Digital study for *Left Delaunay*
2011–12
Acrylic polymer on linen
66 x 46cm



the embodiment of the rococo spirit, was, in its day, highly controversial for its depiction of a nobleman getting a titillating view up a lady's skirt. In collaboration with Isobel Knowles, Hughes has also set *Taco Corsage* 2012 in motion. The animated version of the painting enacts a series of subtle tics and gyrations: disembodied legs kick spasmodically, and leopard-spotted protuberances pulse in what is perhaps the most discomfiting element of all.

Another painting pays homage to the geometric abstraction of Sonia Delaunay's *Rythme* 1938, revelling in combinations of bold colour and geometric shapes, with the addition of an optically vibrating psychedelic backdrop. With a wink and a nod, Hughes reaches across time, perhaps in a bid to reinstate Delaunay's practice, which the artist has suggested 'was always written off as decorative'.¹ Nearby, another canvas alludes to Kiki Smith's *Tale* 1992 — a notorious sculpture featuring a naked figure on all fours, an epic turd trailing from the body like a tail. In Hughes's pastel-hued version, the faecal is imagined as something slightly more appealing and, embellished with a rococo flourish, it emerges from a pair of hirsute beaver legs. In no other artist's work do exaggeration and decoration meet as poignantly — albeit injected with a healthy sense of irony.

The plots Natalya Hughes weaves into her art are byzantine — complicated and irrational. Hers is a world of soap opera controversy, though this version of *The Bold and the Beautiful* is R-rated and soaked in LSD. Whatever its source, the tone of *The After Party* is unique, a product of her love of excess and ornamentation. Hughes crams her works with references to other artworks and artists, but you would never mistake her work for theirs. Instead, she riffs, rips, appropriates and reworks elements in a cumulative and entirely original way — identifying sources is not really the point. They simply add layers of imagery and meaning to a work that has an overabundance of both. No matter how funny, unpredictable, outrageous or lurid, there is always an idea Hughes wants to explore, usually several. The overall effect is literate, if not always legible: a swarming mass drawn from pop culture and art history mashed together and transmogrified into a three-dimensional Rorschach. Make of it what you will.

Bree Richards

The After Party (digital studies for wallpaper and carpet design, details) 2012
Wallpaper, carpet, dining suite, animation and six paintings

Endnotes

Here and now Julie Ewington

- 1 See, among other sources, Terry Smith, *Contemporary Art: World Currents*, Lawrence King publishing, London, UK, 2011, especially pp.39–43.
- 2 Lucy Lippard, *From the Center: Feminist essays on women's art*, EP Dutton, New York, 1976, especially chapter 7; Lippard is particularly interesting as she was knowledgeable about Australian art, having made a lecture tour in 1975. See her 'Out of control: Australian art on the Left', in *Get the Message, A Decade of Art for Social Change*, EP Dutton, 1984, pp. 286–94; see also her *The Pink Glass Swan: Selected Essays on Feminist Art*, The New Press, New York, 1995.
- 3 Richard Bell has been the most important Indigenous voice taking issue with aspects of contemporary Indigenous arts practice: see his 'Aboriginal art is a white thing – 2002' in Ian McLean (ed), *How Aborigines Invented the Idea of Contemporary Art*, IMA, Brisbane/Power Publications, Sydney, 2011, pp.308–11.
- 4 With Kirsty Bruce, we might reconsider Laura Mulvey's canonical 1975 text 'Visual Pleasure and Narrative Cinema'. See her *Visual and Other Pleasures*, Indiana University Press, Bloomington, 1989. In the case of Louise Weaver, multiple texts in feminist theory about viewing and concealments are clearly sources, together with works by artists such as the late Louise Bourgeois. For the contemporary emergence of Aboriginal women artists, see McLean, cited above, for the section entitled 'Gender', pp.189–204, with texts by various authors, including Marcia Langton.
- 5 This early research includes, among many important texts, Linda Nochlin's pioneering work, especially her essay 'Why Have There Been No Great Women Artists?', *ARTnews* January 1971, pp.22–39, 67; Germaine Greer's *The Obstacle Race: The Fortunes of Women Painters and Their Work*, London, Secker and Warburg, 1979; Griselda Pollock with Rozsika Parker, *Old Mistresses; Women, Art and Ideology*, Routledge & Kegan, London, 1981; and Whitney Chadwick's *Women Artists and the Surrealist Movement*, Thames and Hudson, London, 1985. In Australia, numerous studies and anthologies have been published, the earliest being Janine Burke's *Australian Women Artists, 1840–1940*, Collingwood, Greenhouse Publications, 1980, and the most substantial Joan Kerr's massive *Heritage: The National Women's Art Book: 500 works by 500 Australian Women Artists From Colonial Times to 1955*, Art and Australia, Roseville East, NSW, 1995.
- 6 See, for example, 1995 Catherine De Zegher (ed.) *Inside the Visible: An Elliptical Traverse of Twentieth Century Art in, of, and from the Feminine*, MIT Press, Boston, 1996; Cornelia Butler et al., *WACK: Art and the Feminist Revolution* [exhibition catalogue], The Museum of Contemporary Art and MIT Press, Los Angeles; Maura Reilly and Linda Nochlin (eds) *Global Feminisms: New Directions in Contemporary Art* [exhibition catalogue] Brooklyn Museum, Merrell, London and New York, 2007; elles@pompidou: *women artists in the collections of the National Modern Art*

- Museum* [exhibition catalogue], Centre Pompidou, Paris, 2009; and in 2010, at Brisbane's Institute of Modern Art, *Feminism Never Happened*.
- 7 Australians Marie McMahon and Frances Phoenix (then Budden) worked on Judy Chicago's *The dinner party* in Los Angeles in 1978. See Frances Budden, *Our story/ herstory? Working on Judy Chicago's 'Dinner party'*, Phoenix Artwork, Balmain, NSW, 1982.
 - 8 See (ed. Barbara Caine) *Australian Feminism: A Companion*, Melbourne, Oxford University Press, 1998, especially pp.344–55 and, more recently, the *Australian Feminist Art Timeline*, was initiated by *The View from Here: 19 Perspectives on Feminism*, at Westspace as part of the 2010 Next Wave Festival. See also my 'Past the post: postmodernism and postfeminism', in *Dissonance: Feminism and the Arts 1970–90*, Catriona Moore (ed), Artspace, Sydney, pp. 109–121, originally published in 1985. Associated with a major exhibition staged by Artspace, Sydney in August 1991, entitled *Frames of reference: Aspects of Feminism and Art*, this anthology is a valuable source for the period.
 - 9 Numerous projects focussed on women working as artists: Lucy Lippard's influential lecture tour in 1975 for International Women's Year; the 1977 'The Women's Show, Adelaide', mounted by the recently-established Women's Art Movement; the campaign over 1977/8 for greater representation by women and Australians in general in the 1979 Biennale of Sydney; the NSW Women and Arts Festival in 1982 and the subsequent publication of the Australia Council's *Women in the Arts* report in 1984, to name only the most significant Australian projects of this kind.
 - 10 Women's Art Movements were established in the mid-1970s in various Australian cities: in Sydney in 1973, in Melbourne with practical expression through the Women's Art Register (founded in 1975 and still housed at Richmond Library – see www.womensartregister.org) and the publication of *Lip* magazine between 1976 and 1984; and in 1976 in Adelaide, with its original home at the Experimental Art Foundation and from 1978 in its own premises in the city. Artists involved included Vivienne Binns and Joan Grounds, together with Jude Adams and Toni Robertson in Sydney; Erica McGilchrist, Lesley Dumbrell and Elizabeth Gower in Melbourne; and Margaret Dodd and Olive Bishop in Adelaide.
 - 11 See, among other recent projects, the CoUNTess blog, which analyses women's appearances in major Australian exhibitions; work by scholars such as Kyla McFarlane, *A Different Temporality: Aspects of Australian Feminist Art Practice 1975–1985* [exhibition catalogue], Monash University Museum of Art, Melbourne, 2011, and Melissa Miles, 'Whose Art Counts?', *Art Monthly Australia*, Number 224, October 2009, pp.5–8; and the efflorescence of artist-run initiatives and exhibitions investigating art by women, such as Rebecca Coates, *Neo-neo Feminisms*, catalogue essay, Neon Parc, Melbourne, 2008; Clare Rae and Victoria Bennett's *The View From Here: 19 Perspectives on Feminism: A 2010 Next Wave Festival project*, Westspace, East Melbourne, 2010 and Brisbane's LEVEL (opened 2010). Longstanding curators

- such as Judy Annear in Sydney and Juliana Engberg and Natalie King in Melbourne are also notable contributors to discourses around women's work as artist.
- 12 See *Art and Australia*, 'Women', March 2012, vol.49, no.3, for my 'Think big, and be loud: Three generations of Australian female artists', pp.448–55; the journal also published a special issue on women in 1995, see *Art and Australia*, vol.32, no.3, Autumn, 1995.
 - 13 *The dinner party* is now permanently housed at the Elizabeth A Sackler, Center for Feminist Art at the Brooklyn Museum, New York.
 - 14 The key recent text is Judith Butler *Gender Trouble*, Routledge, UK, originally published in 1990; and, in the visual arts, see Amelia Jones and Andrew Stephenson (eds.) *Performing the Body: Performing the Text*, London/ New York: Routledge, 1999; Tracey Warr, and Amelia Jones, *The Artist's Body*, London: Phaidon, 2000; and Helena Reckitt and Peggy Phelan, *Art and Feminism*, Phaidon, 2001, reprinted 2006.
 - 15 See Donna Haraway's influential Simians, *Cyborgs and Women: The Reinvention of Nature*, Routledge, New York, 1991.
 - 16 Feminism is not entirely a dirty word today: see *Granta*, issue number 115: *The F Word* published in the European summer of 2011; see also *The F-Word: A Day of Global Feminist Debate*, a forum at the Sydney Opera House on 4 March 2012 with feminist icons Germaine Greer and Naomi Wolf, journalist and poet Eliza Griswold, and journalist, blogger and SlutWalk champion Clem Bastow, chaired by journalist Jenny Brockie.

I can hear her breathing Emily Maguire

- 1 Equal Opportunity for Women in the Workplace Agency, *Components of the Gender Pay Gap*, March 2011, www.eowa.gov.au/Information_Centres/Resource_Centre/Statistics/Statistics_Archive/Components%20of%20pay%20gap%20Mar%202011.pdf, viewed February 2012.
- 2 Australian Bureau of Statistics, *Gender Indicators*, January 2012, www.abs.gov.au/ausstats/abs@.nsf/Lookup/by%20Subject/4125.0–Jan%202012–Main%20Features–Contents–1, viewed February 2012.
- 3 United Nations Statistics Division, *The World's Women 2010: Trends and Statistics*, unstats.un.org/unsd/demographic/products/Worldswomen/WW2010pub.htm, viewed February 2012.
- 4 Ed Pilkington, 'SlutWalking gets rolling after cop's loose talk about provocative clothing', *Guardian*, 6 May 2011, www.guardian.co.uk/world/2011/may/06/slutwalking-policeman-talk-clothing, viewed February 2012.
- 5 Adrienne Rich, 'Invisibility in academe', *Blood, Bread and Poetry: Selected Prose 1979–1985*, W W Norton, New York, 1986, p.199.
- 6 Carmen Calilil, 'The Stories of Our Lives', *The Guardian*, 26 April 2008, www.guardian.co.uk/books/2008/apr/26/featuresreviews.guardianreview2, viewed February 2012.
- 7 Arundhati Roy, 'Confronting Empire', *War Talk*, South End Press, Cambridge, 2003, p.75.

Amata painters

- 1 Raft Artspace, *Ngayulu Witini Ngayuku Mamaku Tjukurpa. Ngayulu Witini Ngayuku Ngunyujuku Tjukurpa. I Hold My Father's Story. I Hold My Mother's Story*. [exhibition catalogue], Raft Artspace, Alice Springs, 2011.
- 2 Aboriginal Art Online, *Traditional Aboriginal Painting Methods*, www.aboriginalartonline.com/methods/methods.php, viewed February 2012.
- 3 Raft Artspace, 2011.
- 4 Frank Young, *Nganampa Kampatjanka Uungutja: Behind Our Canvas* [exhibition catalogue], Outstation Gallery, Darwin, 2011.

Rebecca Baumann

- 1 *Smoke fields* will be presented as part of the Embodied Acts performative program, which includes a variety of works performed a number of times over the opening weekend of 'Contemporary Australia: Women', 2012.
- 2 See Yoshihiro Tanabe and Kunihiko Kaneko, 'Behavior of a falling paper', *Physical Review Letters*, vol.73, no.10, September 1994.
- 3 Rebecca Baumann, telephone conversation with the author, January 2012.

Kirsty Bruce

- 1 Kirsty Bruce, email conversation with the author, 8 December 2011.
- 2 Kirsty Bruce interviewed by Bree Richards, Assistant Curator, Contemporary Australian Art, Queensland Art Gallery, 12 December 2011.
- 3 Robert Leonard, *Feminism Never Happened* [exhibition catalogue], Institute of Modern Art, Brisbane, 2010.
- 4 Christine Morrow, 'I walk the line', in *I Walk the Line: New Australian Drawing* [exhibition catalogue], Museum of Contemporary Art, Sydney, 2009, p.2.
- 5 Griselda Pollock, 'Modernity and the spaces of femininity', in *Vision and Difference*, Routledge Classics, London, 2003, p.70–127.
- 6 Christine Morrow, p.4; Emma Dexter, 'Introduction', in *Vitamin D: New Perspectives in Drawing*, Phaidon Press, New York, 2005, p. 9.

Bindi Cole

- 1 Matthew 18: 21–22, *King James Bible* [online], www.kingjamesbibleonline.org/Matthew-Chapter-18/, viewed February 2012.
- 2 For more information on this series of work see Jirra Lulla Harvey, *Bindi Cole: Not Really Aboriginal* [exhibition catalogue], Centre for Contemporary Photography, Fitzroy, Victoria, 2008. Available online at www.ccp.org.au/docs/catalogues/BindiCole.pdf.
- 3 Bindi Cole, telephone interview with the author, 10 February 2012.
- 4 See Andrew Bolt, 'It's so hip to be black', *Herald Sun*, 15 April 2009; Andrew Bolt, 'White is the new black', *Herald* and *Weekly Times*, 15 April 2009; Andrew Bolt, 'White fellas in the black', *Herald Sun*, 21 August 2009, viewed February 2012.
- 5 Andrew Bolt, 'One of these women is Aboriginal', *Herald Sun* blog, www.blogs.news.com.au/heraldsun/andrewbolt/index.php/heraldsun/comments/one_of_these_women_is_aboriginal, viewed February 2012.
- 6 Cole, telephone interview with the author.
- 7 Kylie Northover, 'Black rage, white guilt: Cole has had a skinful', *Age*, 14 September 2011, www.theage.com.au/entertainment/art-and-design/black-rage-white-guilt-cole-has-had-a-skinful-20110913-1k7pk.html, viewed February 2012.

- 8 Kevin Rudd, Prime Minister's address to Parliament: Apology to the Stolen Generations, 13 February 2008, www.dfat.gov.au/indigenous/apology-to-stolen-generations/rudd_speech.html, viewed February 2012.
- 9 Cole, telephone interview with the author.
- 10 Cole, telephone interview with the author.
- 11 'Bindi Cole's verdict on Andrew Bolt', *National Indigenous Times*, 12 October 2011.
- 12 Cole, telephone interview with the author.
- 13 Kylie Northover, 'Black rage, white guilt: Cole has had a skinful'.
- 14 Cole, telephone interview with the author.

Marie Hagerty

- 1 Marie Hagerty, email to the author, 12 February 2012.
- 2 Otto G von Simson, 'Compassio and co-redemptio in Roger van der Weyden's *Descent from the Cross*', *Art Bulletin*, vol.35, no.1, 1953, p.11.
- 3 Francis Bacon, quoted in David Sylvester, *Interviews with Francis Bacon, 1962–1979*, Thames and Hudson, London, 1980, p.12.
- 4 Hagerty, telephone call to author, 30 January 2012.
- 5 Ron Radford (ed), *Collection Highlights: National Gallery of Australia*, 2008, http://artsearch.nga.gov.au/Detail-LRG.cfm?view=LRG&IRN=36332, viewed February 2012.
- 6 Hagerty, telephone call to the author.
- 7 Michael Peppiatt, 'Francis Bacon at work', in *Francis Bacon: A Retrospective*, Elaine Stainton (ed), Harry N Abrams in association with the Trust for Museum Exhibitions, New York, 1999, p.36.
- 8 Hagerty, email to the author.

Embodied Acts

- 1 Rose Lee Goldberg, *Performance Art: From Futurism to the Present*, 3rd edn., Thames & Hudson, London, 2011, p.249.
- 2 Andrea Fraser, quoted in Alexander Alberro, 'Institutions, critique, and institutional critique', in *Institutional Critique: An Anthology of Artists' Writings*, 2nd edn., Alexander Alberro and Blake Stimson (eds), MIT press, Cambridge, 2011.
- 3 Lea Vergine, *Body Art and Performance: The Body as Language*, Skira, Milan, 2000, p.8.
- 4 Amelia Jones, "'Presence" in Absentia: Experiencing performance as documentation', in *Arts Journal*, vol.56, no.4, 1997, pp.11–18.
- 5 Jones, *Arts Journal*, p.12.

Agatha Gothe-Snape

- 1 Brian Fuata and Agatha Gothe-Snape, *Cruising with Wrong Solo*, 23 August 2010, agathagothesnape.com/2010/08/cruising-with-wrong-solo.html, viewed 17 February 2012.
- 2 Agatha Gothe-Snape, quoted in Tracey Burgess (ed), *2010 Helen Lempriere Travelling Art Scholarship*, Artspace Visual Arts Centre, Sydney, 2010, p.8.
- 3 Susan Gibb, *Agatha Gothe-Snape / Campbell Patterson – Mother*, www.welcome-to-society.com/Mother, viewed 17 February 2012.
- 4 Susan Gibb, *Agatha Gothe-Snape / Campbell Patterson – Mother*.

Natalya Hughes

- 1 Natalya Hughes, phone conversation with the author, January 2012.

Ruth Hutchinson

- 1 Paul Valéry, *Cahier B*, quoted in Alberto Manguel, *Reading Pictures: A History of Love and Hate*, Bloomsbury, London, 2001, p.88.
- 2 Robert Graves, 'Perseus', in *The Greek Myths: Volume One*, Penguin Books, Melbourne, 1966, pp.237–45.
- 3 Press Release for 'Mind's Eye Lashings', 18 November – 13 December 2006, Sutton Gallery, Melbourne, www.suttongallery.com.au/artists/artistprofile.php?id=16>, viewed 6 December 2011.
- 4 Rosalind Krauss, *The Optical Unconscious*, MIT Press, Cambridge, Mass., 1994, p.112.
- 5 Marcel Duchamp, *The creative act* (1957), quoted in Julian Jason Haladay, *Marcel Duchamp: Étant Donnés*, Afterall Books, London, 2010, p.2.
- 6 Press Release for 'Mind's Eye Lashings'.

Deborah Kelly

- 1 Marina Warner, *From the Beast to the Blonde: On Fairy Tales and Their Tellers*, Chatto & Windus, London, 1994, pp.7–8.
- 2 Donna Haraway, 'A Cyborg Manifesto: Science, technology, and socialist-feminism in the late twentieth century', in *Simians, Cyborgs and Women: The Reinvention of Nature*, Routledge, New York, 1991, pp.150–51.
- 3 Personal communications with the artist, February 2012.
- 4 www.vatican.va/roman_curia/congregations/cfaith/documents/rc_con_cfaith_doc_19870222_respect-for-human-life_en.html, viewed 24 February 2012.

Justine Khamara

- 1 Héléne Cixous, 'Laugh of the Medusa', trans. Keith Cohen and Paula Cohen, in *Signs*, vol.1, no.4, 1976, p.893.
- 2 Justine Khamara, email to author, 6 December 2011.
- 3 Cixous, *Signs*, p.881.
- 4 Dylan Evans, *An Introductory Dictionary of Lacanian Psychoanalysis*, Routledge, London, 1997, p.115.
- 5 Cixous, *Signs*, p.889.
- 6 Salvador Dalí, 'The stinking ass', in *Art in Theory 1900–2000: An Anthology of Changing Ideas*, Charles Harrison and Paul Wood (eds), 2nd edn, Blackwell Publishing, Oxford, 2002, p.487.

Anastasia Klose

- 1 Throughout history, artists have transgressed social norms, and performance and media artists are no exception. In 1974, American sculptor Lynda Benglis (b.1941) photographed herself with a large phallus between her legs. The following year American performance artist Carolee Schneemann (b.1939) made *Interior scroll*, in which she stood naked on a table painted in mud while pulling a scroll from her vagina.
- 2 Anastasia Klose, 'GOMA talks young minds: What is in store for our creative future?' hosted by Richard Aedy, uploaded by QAG 29 September 2011, www.youtube.com, viewed 19 November 2011.
- 3 Anastasia Klose, email to author, 27 November 2011.
- 4 For this work, Klose also found inspiration in Sydney-based four-piece collective The Kingpins and the work of the Guerrilla Girls; Anastasia Klose, email to author.

PUBLISHER

Queensland Art Gallery | Gallery of Modern Art
Stanley Place, South Bank, Brisbane
PO Box 3686, South Brisbane
Queensland 4101 Australia
www.qagoma.qld.gov.au

Published for 'Contemporary Australia: Women', an exhibition organised by the Queensland Art Gallery | Gallery of Modern Art, and held at GOMA, Brisbane, Australia, 21 April – 22 July 2012.

© Queensland Art Gallery, 2012

This work is copyright. Apart from any use as permitted under the *Copyright Act 1968*, no part may be reproduced without prior written permission from the publisher. No illustration in this publication may be reproduced without the permission of the copyright owners. Copyright for texts in this publication is held by the Queensland Art Gallery and the authors.

Copyright in the art works and images is as attributed. Copyright of photographic images is held by individual photographers and institutions as attributed.

Every endeavour has been made to obtain permissions from the copyright owners; inquiries concerning reproductions and rights should be addressed to the publishers.

National Library of Australia
Cataloguing-in-Publication entry

Author: Ewington, Julie.
Title: Contemporary Australia: women / Julie Ewington.
ISBN: 9781921503382 (pbk.)
Subjects: Women artists--Australia--20th century.
Women artists--Australia--21st century.
Art, Australian--20th century.
Art, Australian--21st century.
Other Authors/Contributors: Queensland Art Gallery.
Dewey Number: 709.94

NOTES ON THE PUBLICATION

Text for this publication has been supplied by the authors as attributed. The views expressed are not necessarily those of the publisher.

Dimensions of works are given in centimetres (cm), height preceding width followed by depth. Descriptive and attributed titles are in parenthesis.

Captions generally appear as supplied.

Care has been taken to ensure the colour reproductions match as closely as possible the supplied transparencies, film stock or digital files of the original works.

Typeset in Flama. Image colour adjustment by Colour Chiefs and printing by Screen Offset Printing, Brisbane. Printed on Silk Matt from BJ Ball.

WARNING

It is customary in many Indigenous communities not to mention the name or reproduce photographs of the deceased. All such mentions and photographs in this publication are with permission. However, care and discretion should be exercised in using this book within Indigenous communities.