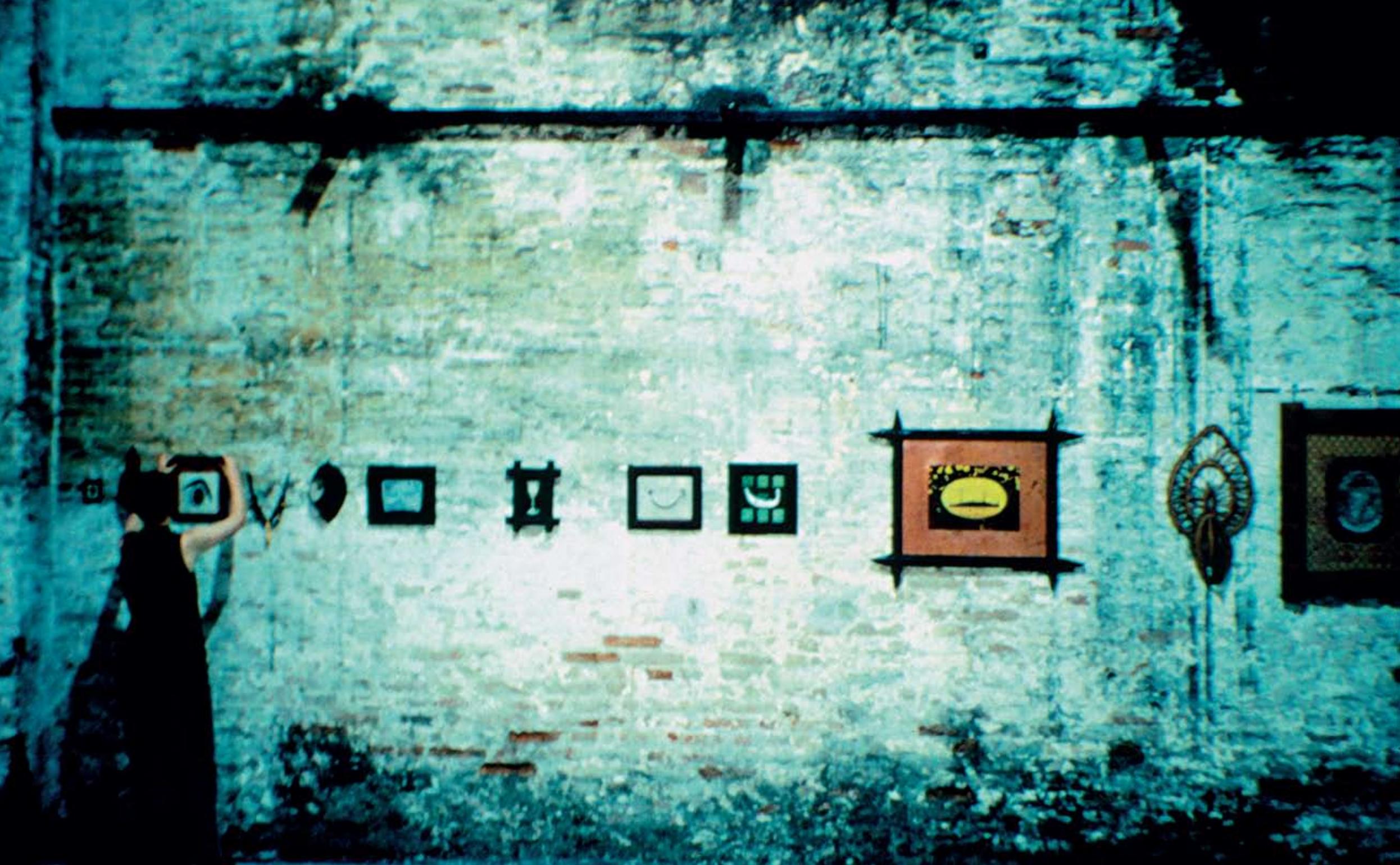
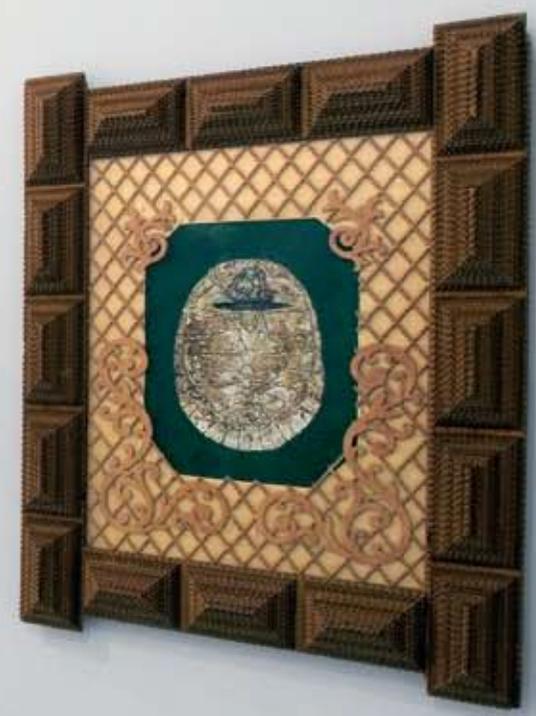


Heide
Museum of
Modern Art
Heide

Narelle Jubelin Cannibal Tours

Ann Stephen







Foreword

Heide Museum of Modern Art is delighted to present Narelle Jubelin: Cannibal Tours, the sixth exhibition to be held in the Albert & Barbara Tucker Gallery and the first to extend into the adjacent Kerry Gardener & Andrew Myer Project Gallery. Cannibal Tours is also the first exhibition in the Tucker Gallery series to contextualise an aspect of Albert Tucker's practice with the work of a contemporary artist.

Based in Madrid since 1997, Narelle Jubelin graduated from Alexander Mackie College of Fine Arts in Sydney in 1982 and has been exhibiting extensively since 1989. Her projects are realised through a process of intensive research in which she sources objects with complex histories and re-creates them: sometimes literally, as petit-point renditions, at other times in combinations that refer to the historical, cultural and geographical heritage of the site in which they are presented.

In 1990 Jubelin made her international debut at the Venice Biennale in the Aperto section. Jubelin presented *Trade Delivers People*, a conceptually layered installation which met the challenge of making her work accessible to an international audience by interrogating issues of global colonisation and the shifting meanings of artefacts deriving from cultural migration and exchange.

Following the Venice exhibition, the multiple components of *Trade Delivers People* were divided, added to and re-assembled, resulting in two new versions of the work and a small number of individual pieces. Cannibal Tours reunites all these elements for the first time, from public and private collections. It offers a unique opportunity to consider this ongoing project in its entirety, together with a new incarnation of the work conceived specifically for Heide,

which draws on the Heide Collection and an iconic image associated with Heide: Sidney Nolan's *Boy and the moon*.

Alongside *Trade Delivers People* Jubelin presents eleven of her *BOXED.SET* works, typically exquisite petit-point renditions of photographs provided by artist friends that represent their childhood encounters with modernism — from Jacky Redgate's Mondrian dress to Rifaat Ishak's family's modernist apartment in Cairo. These are juxtaposed with Albert Tucker's photographs from his travels in Europe and America, signalling an Australian expatriate experience of modernism.

Cannibal Tours has been curated by Ann Stephen, Senior Curator, University Art Collection, University of Sydney. Stephen has a long-standing association with Jubelin, and Heide appreciates their collaboration in realising Cannibal Tours. The project has been conceived specifically for Heide as a contemporary adjunct to the Powerhouse Museum travelling exhibition *Modern Times: The Untold Story of Modernism in Australia*, and it has been coordinated meticulously by Heide Curator Kendrah Morgan.

Narelle Jubelin's work has been little seen in Melbourne, and it has been a privilege to work closely with her on the presentation of her inspired and incisive art. The Museum also thanks the public institutions and private collectors who have lent their treasured works to Cannibal Tours: National Gallery of Australia, National Gallery of Victoria, Heide Patron Barbara Tucker, Jeff Hall and Sharon Grey, Jan McCulloch, Simon and Catriona Mordant, Mori Gallery, Sydney, and Penelope Seidler, as well as private donors for their support of the exhibition catalogue.

Jason Smith
Director

Opposite

Narelle Jubelin *BOXED.SETS* 14–24 2005, and Albert Tucker photographs c.1939–60 Installation view, Heide Museum of Modern Art, 2009

Overleaf

Left: Photographer unknown, Albert Tucker in Venice, August 1954
Right: Albert Tucker, *Demi-mondaines*, Paris c.1949







Face-to-Face

Ann Stephen

1. Narelle Jubelin email to the author, 17 December 2008. *Catios at aire* translates literally as 'bottoms to the air'.

2. Dennis O'Rourke, *Cannibal Tours*, 1988.

3. Miwon Kwon, 'One Place after Another: Notes on Site Specificity', *October*, Vol. 80, 1997, pp. 95, 100.

4. During the 1970s feminist artists including Marie McMahon, Frances Brudden and Tom Robertson, members of the Domestic Needlework Collective, staged a number of exhibitions of women's domestic crafts, such as The D'Oyley Show, which toured Australia from 1979.

5. Svetlana Alpers, *The Vexations of Art*, Yale University Press, New Haven, Conn., 2005, pp. 168–80.

We are all exposed...with our culos al aire as the Spanish would say in this attempt to describe Australian modernism, to think through what it is we do and how we came to it...opened up to a public conversation.¹

Narelle Jubelin

Cannibal Tours fuses several stories. One concerns tourism, indicated by its borrowed title from Dennis O'Rourke's disturbing documentary of a luxury cruise up the Sepik River.² The other and overlapping theme is modernism's global traffic. In a remarkable way, Narelle Jubelin crisscrosses these complex narratives of imperial expansion and transforms them into intimate encounters.

Artists invent their own histories and despite successive efforts to mark the demise of modernism and its museums, some of the most interesting contemporary art returns to poke around the hallowed sites and ruins of twentieth-century modernism. For Melbourne this has come to mean Heide. The genealogy of this movement originates in the late 1960s when artists began to question not only what qualified as art but the spectacle and routines of display in the modernist museum. These investigations led to installations, performances, site-specific practices, and interdisciplinary and collaborative art that had an almost academic engagement with archival sources and esoteric forms of knowledge. Miwon Kwon characterises this art of institutional critique as an attempt 'to reinvent site specificity as a nomadic practice...whose path is articulated by the passage of the artist'.³

The art of the Australian expatriate Jubelin is one such nomadic practice, salvaging narratives of exile, travel and displacement from modernism, vernacular traditions and the museum. In 1979 as a Sydney art student she met local disciples of late modernism when taught by such artists as Michael Johnson and Sydney Ball, who were from a generation transfixed by American formalist painting. While trained as a formalist painter herself, she later renounced the rhetoric of authority and heightened individualism for its nemesis, the amateur, domestic and then recently retrieved feminist medium of needlework.⁴ Or that was how it looked in the 1980s. For over two decades Jubelin has stitched renditions and entangled them with readymade objects and textual citations in various architectural, photographic and painterly encounters.

It was the art historian Svetlana Alpers who observed, in her study of Velasquez and the Spanish court, the abstracting effects of needlework. She noted that: 'a tapestry is difficult to make out. The problem in legibility results from the piecemeal nature of its making and the assertiveness of the threads that shape and describe a world'.⁵ Unlike paint that can be mixed to a liquid consistency to make different colours, tones and textures, thread is an obdurate material that resists the mimetic, even when it is made to serve such ends. Nothing is more piecemeal than the small, stitched flecks of colour that constitute a single petit point. In fact, a fragmented form of abstract weaving informs Jubelin's process as she assembles, bit by bit, her tiny nets out of various tenuous connections. A thread, as it is pulled and woven



Previous

Narelle Jubelin *BOXED.SETS* 14–24 2005, on McGlashan and Everist table c.1967
Installation view, Heide Museum of Modern Art, 2009

Opposite

Narelle Jubelin *BOXED.SETS* 16 *BLACK* 2005, on McGlashan and Everist table c.1967

Above
Wolfgang Sievers,
Sweeney and Pamela Reed
in Heide II living room 1968
© National Library
of Australia

Below
Wolfgang Sievers,
Heide II study, John and
Sunday Reed's house in
Templestowe, Victoria 1968
© National Library
of Australia



through a cotton grid, is always caught between its own materiality and the world of material things.

Since 1990 when Jubelin's major work *Trade Delivers People*, the centrepiece of this display at Heide Museum of Modern Art, was in the Venice Biennale, her installations have spanned the hemispheres, inserting an intimate register into the politics and history of each site. Moreover, the extension of her installations into local spaces has been simultaneously accompanied by narratives on architecture and the built environment, whether modernist sublime or down home and vernacular. For instance, she traced the footprint of Mies van der Rohe's Barcelona Pavilion of 1929 in a silk-screened printed curtain (*And Hence Rewritten*) produced by the Fabric Workshop and Museum, Philadelphia in 1995–96. For over a decade she has worked with her partner, the Madrid-based architect Marcos Corrales Lantero, on temporary purpose-built displays featuring combinations of his modular table/bench/shelves, which open up an exhibition so that the entire space and its surroundings become temporarily incorporated into the work. Most recently, in the company of Corrales and others, she has mapped the displacement of the modern Californian bungalow to Australia, through the owner-built home of her parents.⁶

What now seems evident is that her work is unusual among contemporary installation practices, because of its capacity to revisit aspects of modernist perception for the twenty-first century, by making things that mobilise both abstract

and narrative values simultaneously. As the artist Ian Burn observed: 'viewers are positioned with [and not by] the artist, encouraged to enter discourses from places where politics are spatially articulated, inextricable from place or moment'.⁷ Thus, in viewing Jubelin's work all encounters are localised and deliberately slowed down by the necessity of close looking, which mixes complicity, shock and seduction in a sleight of hand.

Boxed Set

*We conceived the building itself as a sculpture set in a garden, in some ways reminiscent of a maze and we adopted a modular and open-ended plan form, capable of extension.*⁸

McGlashan and Everist architects

At the threshold of Jubelin's installation at Heide the visitor confronts a low half-wall, one metre high, protruding across the width of the gallery except for a temporary passageway at one end. It is built from blocks of Mount Gambier limestone left over from the construction in 1967 of Heide II, the modular house that the young architectural firm of McGlashan and Everist designed on the Templestowe site for Melbourne's modern 'Medicis', John and Sunday Reed. These dusty white blocks are laid in a pattern that echoes Heide II's distinctive walls, which architectural historian Philip Goad has characterised as a Mondrian-like 'maze of walls in a landscape'.⁹ If left unadorned, the half-wall in the gallery could be mistaken for a Minimal work gone feral—instead, Jubelin domesticates it by running a set of double-sided frames along its ledge to display a row of black-and-white snaps taken by the artist Albert Tucker during his

8. McGlashan and Everist architects, Building Concept, Heide Museum of Modern Art Archives, c.1965.

9. Philip Goad, 'Walks in a landscape: The making of Heide II', *Living in Landscape: Heide and Houses by McGlashan and Everist*, exhibition catalogue, Heide Museum of Modern Art, Melbourne, 2006, p. 53.

6. Narelle Jubelin with Marcos Corrales Lantero, *Owner Builder of Modern California House*, in Los Angeles then Melbourne Festival, 2001 and in *Front of House* with Angela Ferreira and Andrew Renton, Parasol unit: foundation for contemporary art, London, 2008.

7. Ian Burn, 'The metropolis is only half the horizon', *The Boundary Rider: 9th Biennale of Sydney*, exhibition catalogue, Biennale of Sydney, Sydney, 1992.

10. See Jennifer Bloomer, *Architecture and the Text: The Strips of Joyce and Proust*, Yale University Press, New Haven 1993, pp. 42–3. *BOXED.SETS* 1–13 places Australian modernist architecture by Harry Seidler and Glenn Murcutt alongside work by Mies Van Der Rohe and the Eameses.

11. Juliana Engberg, 'Round table discussion', *ZCZU*, Museu da Cidade, Lisboa, 1998, p. 56.

12. Harry Seidler, 'Interactions between art and architecture', lecture, University of New South Wales, filmed 1980, Seidler family archive.

13. Narelle Jubelin, 'Boxed Sets, Annotations', Ann Stephen, in *Biennale of Australian Art*, exhibition catalogue, Art Gallery of South Australia, Adelaide, pp. 38–9.

self-imposed exile overseas between the years 1947 and 1960. His travels abroad began with an official army visit to the devastated cities of postwar Japan. The following year, like generations of Australian moderns, he went in search of the avant-garde living 'down and out in Paris' with his lover Mary Dickson and toured Italy in a homemade caravan. While snaps of his passage from London's Trafalgar Square to Piazza San Marco in Venice could be from any tourist album, these sit uneasily back-to-back with rear-vision views of Left Bank peep shows and a blurred apartment interior taken at 2.00am of Beat generation buddies Cindy Lee and Jack Kerouac in Greenwich Village.

Another kind of family album is laid out in Jubelin's *BOXED.SETS*, adjacent to the temporary half-wall on a terrazzo-tiled dining table. Its title derives from the description of Adolf Loos's modernist architecture as 'pristine boxes'.¹⁰ Two chairs invite a close-up and informal view of the eleven palm-sized circular petit points in rubber photo-frames that are each nested in a 1960s designer 'clam'. Such domesticated intersections in Jubelin's work have been described by the critic Juliana Engberg as balancing 'the rare art and design object of adventurous modernism with the realities of making a lived in space'.¹¹ These in-between spaces are also a feature of the Reeds' very public 'private life' in the open plan of Heide II, the original home of the dining table and the two Eames prototype chairs in Jubelin's installation. Designed as both a modern house and gallery to live in, its first life is

pristinely recorded in Wolfgang Sievers's photographs, revealing a model of cosmopolitan living in the suburban bush.

BOXED.SETS brings other 'boxes' into Heide, like a postcard view of the Rose Seidler house, now also an historic modernist site of tourism on Sydney's North Shore. As Harry Seidler's first Australian commission and his parent's home, it was the showpiece for how he could deploy De Stijl principles of asymmetric rectilinear geometry. He would describe the house in formal terms as 'a disposition of unequal glass areas to the left and to the right, in oppositional dynamic balance'.¹² Reduced by Jubelin to thread, it is no longer a transparent Miesian box but is made homely and suburban. Other boxes are taken from the personal archives of fellow artists including Jacky Redgate and Callum Morton. Their short accompanying annotations read as an anecdotal history of the modern, as when Morton notes of his snap, 'The house was designed by my dad. He had worked in Montreal under Moshe Safdie and John Andrews, and Louis Kahn was his hero. So it's 70s brutalism but the formed concrete has been replaced by unrendered concrete blocks and glass bricks and a bamboo garden!'¹³ The cameos possess the same scale and register as Tucker's snaps, showing formative childhood brushes with modernism, like a family beach outing described by Jacky Redgate: 'My sister and I are in the Mondrian dresses my mother made from a Vogue pattern. I think she replaced the blue square with green... Whenever she was in the photo and my father took it she put

a stone where he had to stand'.¹⁴ The grain in the original photograph is enhanced by a coarse cotton grid that thickens the image, suggesting not glamour but a lack of ease. The final cameo shows Seidler's iconic house blasted by a fireball, its clean white frame and ramp just visible at the edge of a strange yellow bloom, a literal twist to that avant-garde strategy of exploding the canon, when modernism comes face-to-face with its own inherent logic. These memories of growing up modern establish some distance from and some equivalence with that unfinished business. Seen together with the Tucker snaps they unsettle the cool urbanity of Heide, offering less regulated encounters.

Trade Delivers People

*A Crew of Pyrates are driven by a storm they know not whither; at length a Boy discovers Land from the Top-mast; they go on Shore to rob and plunder; they see an harmless People, are entertained with Kindness, they give the Country a new name, they set up a rotten plank or a Stone for a Memorial, they murder two or three Dozen of the Natives, bring away a Couple more by Force for a Sample, return home, and get their Pardon... And this execrable Crew of Butchers, employed in so pious an Expedition, is a modern colony sent to convert and civilize an idolatrous and barbarous People.*¹⁵
Jonathan Swift

Suburban worlds are turned upside-down by the dark Swiftian satire at the heart of Jubelin's *Trade Delivers People*.¹⁶ This work, in its three extended sequences, constitutes

a global voyage, and like *Gulliver's Travels*, which began when Gulliver was swept off-course from the East Indies to the northwest of Van Diemen's Land, its origins are antipodean. Jubelin's journey into 'the heart of darkness' adopts the first person form of address to testify and bear witness. However, as with the old masters of fictional travel writing, Jonathon Swift and Joseph Conrad, her authorial voice should not be taken at face value. Jubelin begins with a stitched self-portrait silhouette, a decidedly un-modern image, more like an eighteenth-century cut-out from a shadow-play that withholds psychological insight and basic information. She explains: 'I needed to cite myself in the critique... that I was part of it, particularly in relation to the Venice Biennale, that I was part of the trade... Though you can't tell whether it's a man or woman, or whether I'm black or white... It has a deep-rooted ambiguity'.¹⁷ Her little profile head extends an invitation to the viewer to follow the direction of her gaze, indicating that the possibility of revelation can only be glimpsed in the spaces of encounter that are to follow.

The centrality of scale in Jubelin's work echoes *Gulliver's Travels*. The miniature stitches that she deploys to catch and hold attention require a level of visual intensity from the viewer that mirrors the inversions which Swift sprung upon his readers for their amusement and discomfort in the lands of Lilliput and Brobdingnag. When Gulliver observed the enhancement of close vision amongst the Lilliputians, he explained that 'they see with great Exactness, but at no great distance. And to show the Sharpness of their sight towards Objects that are near,

17. Narelle Jubelin interview with Linda Michael, Kendrah Morgan and Ann Stephen, Heide Museum of Modern Art, 10 February 2009. All further quotes from the artist are from this interview.

14. Ibid.

15. Jonathan Swift, *Gulliver's Travels: Travels into Several remote Nations of the World*, 1726, Oxford University Press, Oxford, 2008, p. 275.

16. The title is adapted from an early text-based video work *Television Delivers People* by Richard Serra and Carlota Fay Schoolman, 1973.

18. Jonathan Swift, *Gulliver's Travels*, op. cit., p. 51.

19. *Ibid.*, p. 18.

20. Dean MacCannell, *Empty Meeting Grounds: The Tourist Papers*, Routledge, New York, 1992, pp. 30–1.

I have been pleased with observing... a young girl threading an invisible Needle with invisible silk'.¹⁸ His worlds are imagined through the optical magnitude of a telescope or microscope, just as Jubelin's minutely scaled petit points are designed to sharpen seeing, rather than to add refinement. For Gulliver, needles and thread mimic figures or forms of assault and entrapment. Most famously, a 'man-mountain' in Lilliput wakes to find himself bound by a mass of 'slender ligatures' and on attempting to break free is assailed by 'an hundred arrows discharged on my left hand, which pricked me like so many needles; and besides... shot another flight into the air, as we do bombs in Europe'.¹⁹ The realism of this final line snaps the reader back from Gulliver's imaginary battles to a world of imperial wars. This movement between imaginary play and global politics also haunts *Trade Delivers People*.

Like all of Jubelin's petit points, her introductory self-portrait was conceived with a particular frame in mind, in this case a rough and readymade metal rectangle, as wide as the Australian sixpence coins on its front. Currency of all types—a string of Venetian trading beads, a New Guinea bride-price armband of German porcelain buttons and a plethora of coins—provides a subtext of exchange through the narrative of 'a modern colony sent to convert and civilize an idolatrous and barbarous People'. Her black profile faces in the opposite direction of the eight 'heads' of King George VI (1937–52), crudely soldered to decorate a personal commemoration, perhaps for a soldier's portrait or

those of his loved ones. The diminutive cameo softens up the viewer before the main assault of unlike pairs of objects yoked in a series of dialectical dances that fan out along the wall in a diagonal projection and culminate in a final sequence more than ten times the size of the little black head.

The tease of a portrait that masks the narrator signals the close but complex mediations between Narelle Jubelin's work and her life. Earlier modernists were drawn to metropolitan centres. However, the anti-imperialist critique that divided the art world in the 1970s caused Jubelin's generation to consider engaging with other more 'peripheral' places than, say, New York. Jubelin in fact made her first overseas incursion to one of Australia's closest 'exotic' ports, that of Port Moresby, just six years after Papua New Guinea's independence from Australia, and it proved to be a confronting encounter. 'The tourism that we did in New Guinea in 1981 moved me towards a critique about Australia's own imperial past, so it made sense to be dealing with New Guinea in the first version of *Trade Delivers People*'. Her decision was galvanised by the release of O'Rourke's film *Cannibal Tours*—shot on a luxury liner the *Melanesian Explorer* up the Sepik River—which had turned a scorching eye on such tourism. His camera records an unhappy complicity on both sides of the exchange—an angry local woman complains to camera that 'white men got money... you have all the money', then the pan reveals her strings of shell money. 'She knows herself to be... trading in currencies under unfavorable exchange conditions. The tourists think they are buying beads'.²⁰ Both are diminished in the squabble over small change.

Other circumstances that shaped Jubelin's work were closer to home. The politics of display became a volatile subject with the opening of the National Gallery of Australia in 1982 (then known as the Australian National Gallery) under the directorship of James Mollison. Its collection and architecture were particularly contentious because, for the first time in Australia, American late modernism was at its centre, marked by Jackson Pollock's *Blue Poles*. Jubelin was provoked by a review written by the artist Ian Burn, 'but when I finally went I actually disagreed with Ian's interpretations about it being framed in terms of American imperialism'.²¹ Subsequently she was struck by the attempts to integrate, however awkwardly, Indigenous art and vernacular forms into the story of Australian art. In fact *Trade Delivers People* ends on a *tour de force* inspired by the turtle-shell scrimshaw displayed in its Australian gallery. A tiny black silhouette of the *The Bark Venus of Hobart Town* is stitched over densely mottled shell patterns like a miniature Papunya painting, surrounded by an elaborate Tramp Art frame²² with gold silk beneath diamond and scroll timber fretwork.

Inflaming this volatile mix of institutional and post-colonial critique was the highly influential exhibition *Primitivism in Twentieth Century Art: Affinity of the Tribal and the Modern*, curated by William Rubin at The Museum of Modern Art, New York, in 1984. Its formalist aesthetics exhibited early twentieth century modernist art for its affinities with so-called 'primitive' art. It proved a controversial watershed,

being damned as a neo-colonising project that 'cannibalised' non-European cultures to privilege Eurocentric innovation. The matter did not end there.²³

A small but ambitious Australian group exhibition *Paraculture* shows 'primitivism' to have been more than an academic debate between anthropologists and art historians, as the problems resonated for many local artists. Conceived in the margins—by Artspace in Sydney—for exhibition in Artists Space in New York in early 1990, it proposed 'a complexity of cultures, positions, and visions, operating coextensively... "without fixed address"'.²⁴ Up to this point Jubelin had been appropriating historic Australian landmarks, redefining these representations of 'national identity' in feminist terms by sewn petit points in wild vernacular frames. For *Paraculture* she adopted a more international and discursive form of installation, with a triptych titled *The Wear and Tear of Life in the Cash Nexus* that paired three so-called primitive masks with framed needlepoint renditions, including the small self-portrait in its coin frame at its centre, partnered with a diminutive African Puma region mask, a hybrid object decorated with pennies from the former British colony of Tanganyika (now Tanzania). The mask, redeemed from the commercial traffic in 'primitive' artefacts, was inserted into a new uneasy encounter, framed between Jubelin's self-portrait (sharing the same sovereign) and two grand renditions—of a turtle shell incised with a nineteenth-century sailing vessel and of a vessel framed in tortoiseshell. In several months the self-portrait and turtle-shell rendition

24. *Paraculture*, curated by Sally Coucaud, Artspace, Sydney for Artists Space, New York, 1990, exhibited Gordon Bennett, Janet Burchill, Fiona Foley, Matthys Gerber, Jeff Gibson, Narelle Jubelin, Tim Johnson and Lindy Lee; the catalogue included essays by Keith Broadfoot, Rex Butler, Ross Gibson and Meaghan Morris.

22. These frames are the work of itinerant workers or 'tramps' carving layers of cigar boxes and other wood scraps.

23. See Hal Foster, 'The "primitive" unconscious of modern art, or white skin, black masks', in *Recodings: Art, Spectacle, Cultural Politics*, Bay Press, Seattle, WA, 1985; and James Clifford, *The Predicament of Culture: Ethnography, Literature, Art*, Harvard University Press, Cambridge, MA, 1988.

21. Ian Burn highlighted the differences between international and Australian galleries, and between black and white cultures in Australia. See his article 'The ANG: populism or a new cultural federalism?', *Art Network*, Summer 1983, p. 41.

Overleaf

Narelle Jubelin, parts 5 and 6 from *Trade Delivers People* #3 1989–97. Installation view, Heide Museum of Modern Art, 2009.



25. Vivian Johnson, 'People deliver art', in *Narelle Jubelin: Trade Delivers People, Aperto, La Biennale di Venezia, 1990*, exhibition catalogue, Mori Gallery, Sydney, n.p.

26. Meaghan Morris, 'Panorama: the live, the dead and the living', *Paraculture*, p. 37.

27. Keith Broadfoot and Rex Butler, 'The fearful sphere of Australia', *Paraculture*, p. 13.

28. This fillet crochet design also appears in posters for The D'Oyley Show: An Exhibition of Women's Domestic Fancywork, Sydney, 1979.

would be reconfigured to introduce and conclude *Trade Delivers People*. In the Venice catalogue the Puma mask was interpreted by Vivian Johnson as 'an inspired act of reverse appropriation', with its coins 'like terrible growths breaking out across the brooding countenance'.²⁵ Now, it is not so clear whether the unknown African artist intended a display of wealth or an anti-colonial gesture.

At the time, 'post-colonial' debates in Australia focused on the appropriation of landscape and land rights as Indigenous protests had framed the bicentenary of European occupation in 1988. The Paraculture exhibition argued for 'rejecting the frontier imagery and its spectres of cultural degeneracy menacing from the Other side'.²⁶ In its place was to be a far more furtive act, in which 'the landscape is imitated not as a product, a thing on a map, but a process, its mapping itself'.²⁷ On Jubelin's rendition of the incised turtle shell, an incomplete outline of the Australian coast is faintly visible, marking not only the limits of European charting but the contingencies of seeing itself, where the line of sight actually drops out of vision.

When *Trade Delivers People* appeared six months later in Venice on the rough brick walls of the Arsenale (formerly a vast Venetian rope-making factory serving its maritime trade) it had doubled in size and complexity. In the interim Jubelin had been raiding not only the modernist museum displays of New York and Paris, but also tourist markets from Venice and Sydney, to assemble a work that might hold modernism to ransom. Her strategy was to tie

elements of Australian culture into a global trade, to bring the margins to bear on the centre, with women's needlework and local modernism drawn into its web of correspondences. For instance the proselytising 'Aboriginal primitivism' of Margaret Preston takes the guise of a crude, black 'boomerang and flower' print re-created on an off-white petit point that could almost be an Agnes Martin grid. In another penny frame is a modernist souvenir that mimics (or is mimicked by) the curve of its companion, a necklace of Venetian trade beads, strung with amber, silver and bone. A piece of home-front crochet from World War I, with the patriotic slogan 'Our Bit' emblazoned across a map of the Australian continent, previously reclaimed by 1970s feminism, returns to haunt, implicating even the domestic amateur in an imperialising mission.²⁸ Its dense crosshatching mimics the rick-rack patterned frame, while the threads match the extraordinary blue and white saucer eyes of a neighbouring Ivory Coast mask. Such affinities ape Rubin's 'primitivist' morphology, while the vernacular references contaminate MoMA's high formalism. As Jubelin admits: 'I am constantly setting up banal formal relations, that are like bad puns... I often use formalism as a means of entrapment, like the repetition of the curves or boomerangs... in the same way that I use the traditions of sewing'.

As an inventory of colonial traffic, *Trade Delivers People* propels the viewer in an expansive movement from left to right, along expanding diagonal sight-lines, as the eye is carried in a series of wave motions from one trade object to another. A pair of geometric sampler patterns inspired by Venetian

façades in Piazza San Marco—of green and various shades of white—provide the ground for two rolling curves, one made from the PNG bride-price armlet, the other a piece of Venetian Burano lace in the shape of a gondola. 'The first time I went to Venice I was looking for material I could use as a ground to foreground another discursive debate. It was really risky attempting to tease out the complexity of tourism...while at the same time being a participant in the grand tourist event of the Biennale.'

The oceanic metaphor is sealed at its imaginary centre by a single crystal goblet that Jubelin had seen at the Metropolitan Museum of Art while in New York. Etched into its bowl of glass is a Lilliputian sailing vessel, just discernable through gold, olive and pale green threads. It represents the trading empire of the world's first global monopoly the Dutch United East India Company, established in sixteenth-century Batavia, now Java. One of Jubelin's black jokes or visual shocks is contained within and echoed by its dark frame. Out of the goblet's silhouette she has teased two symmetrical profiles of black heads, face-to-face on either side of the glass. These people delivered by trade flicker in and out of vision, alternatively exposing and suppressing the master/slave relations at the heart of empires.

Cannibalising

*All Europe contributed to the making of Kurtz; and by and by I learned that, most appropriately, the International Society for the Suppression of Savage Customs had entrusted him with the making of a report, for its future guidance.*²⁹

Joseph Conrad, *Heart of Darkness*

The dark traffic in imperial suppression or 'guidance' is played out in the two surviving 'cannibalised' versions of *Trade Delivers People* (hereafter referred to as *TDP#2* and *TDP#3*) that were commissioned after parts of the original were sold.³⁰ They are brought face-to-face for the first time here at Heide. Both begin with Jubelin's little profile, though the new self portrait in *TDP#2* has two conjoined heads looking back and forward as if in an awkward Siamese twist, like on a playing card, to catch the sense of doubling that she was now involved in.³¹ Jubelin recalls that for *TDP#2*, commissioned by James Mollison for the National Gallery of Victoria (NGV) in 1992, 'I said I wouldn't want to revisit the "primitivism" debates via masks and so he invited me to use the NGV's collection. I encountered the Egypt Exploration Fund pots that were excavated by the grandson of Matthew Flinders, which linked back to the original *Trade Delivers People*, with its scrimshaw outline of part of the Australian coast, a mapping which Flinders had contributed to'.³² The staggered row of four Egyptian clay jars—their aged surfaces marked by salt deposits, with rims blackened from firing—are suspended at intervals along the wall, beginning on the left with a small round globe, with each one progressively longer and ending on one extended, pale, pendulous jar. As ancient objects they sculpt out a dramatic presence (equivalent to the worn Corderia wall of the Arsenale in the Venice installation) in between the row of Tramp Art frames that imparts a dark vernacular beat to the theme of mobility and trade.

31. Jubelin also used a white-on-white, double self-portrait in *Dead Slow* (1992), derived from a similar Napoleon image.

29. Joseph Conrad, *Heart of Darkness*, 1902, Penguin Classics, 2008, p. 61.

30. *Trade Delivers People #2*, commissioned in 1992 by James Mollison for the National Gallery of Victoria, and *Trade Delivers People #3* commissioned in 1997 by Bernice Murphy for a private collection.

32. Sir William Matthew Flinders Petrie (grandson of Matthew Flinders who mapped portions of the Australian coast) excavated these jars when part of the Egypt Exploration, and they were subsequently donated to the NGV in 1899.

Overleaf

Narelle Jubelin, parts 4 and 5 from *Trade Delivers People #2* 1989–93 Installation view, Heide Museum of Modern Art, 2009



35. In a related work, *ECRU*, Jubelin transcribed and translated testimony of Timorese massacres on the glass walls of the modernist *Pavilhão Branco* pavilion, Museo da Cidade, Lisbon, 1998.

36. Joseph Conrad, *Heart of Darkness*, op. cit., p. 88. Similar to Galliver's experience, Marlow's return home from Africa is filled with disgust and resentment.

33. Jubelin's annotation on the back cites *The Art Bulletin* cover: 'Note cover illustration view *Coming South* by Tom Roberts'.

34. The Tiwi tablecloth also appears in Jubelin's work *Dead, Slow* (1992). The original was by Miriam Babou & Antonette Plakui, lent by Diana Wood Conroy, coordinator Tiwi Designs, Bathurst Island, early 1970s.

Opposite

Narelle Jubelin, part 9 from *Trade Delivers People #2* 1989–93
Installation view, Heide Museum of Modern Art, 2009

Overleaf

Narelle Jubelin, part 14 from *Trade Delivers People #3* 1989–97 facing Sidney Nolan, *Boy and the moon* c.1939–40
Installation view, Heide Museum of Modern Art, 2009

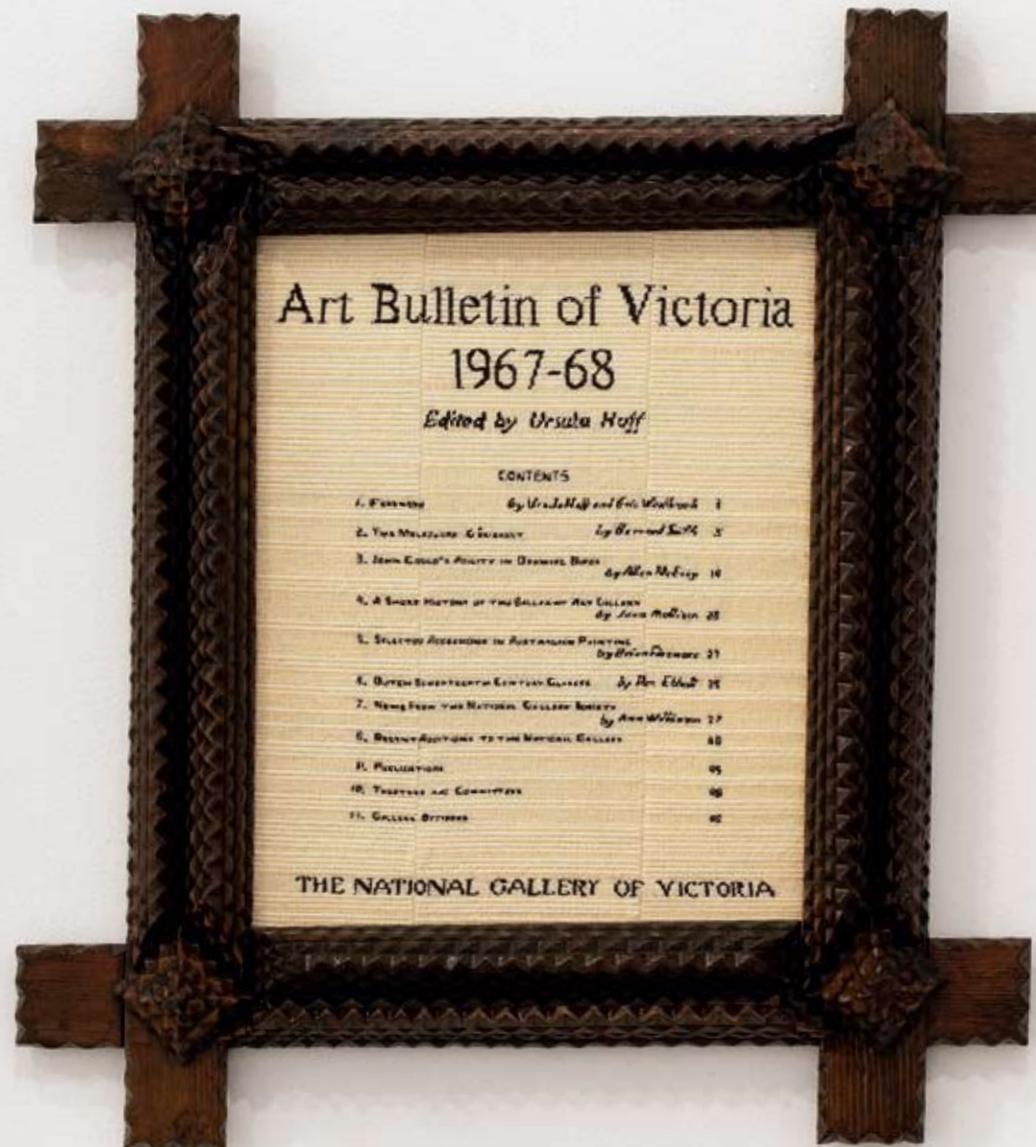
Three new renditions address its locality, alongside the pots and other trading vessels on the wall, by inscribing specific reference to Australia art. For instance, in place of the Preston, Jubelin rendered Sidney Nolan's early almost abstract painting *Boy and the Moon* (c.1939–40), its flat yellow globe rhyming with the small moon-shaped pot by its side. Nolan's iconoclastic blank head had divided the art world when first exhibited at the Contemporary Art Society's annual exhibition in 1940. Such a copy both acknowledges its power and brings it low, rendering the Nolan as no more than a 'thumbnail sketch' in a folk art frame.

The institutional context of *TDP#2* is marked by a frontispiece copied from the NGV's *Art Bulletin*, like a foundation stone marking the year of the move into the modernist geometry of Roy Grounds's new NGV. The work's commissioner, James Mollison, appears as a contributor in the stitched list of contents.³⁵ Such petit-point texts effectively blur the separate sphere that Jubelin's notes and annotations had previously occupied, bringing them into the visual centre of the work.

In place of the crystal goblet in the original *Trade Delivers People*, both new versions have at their centre a 'burnt orange' cloth, reworked in petit point with a line or border fringe of loose thread at its centre. A barely perceptible passage worked in a slightly different orange thread signifies a stain. Only through the annotation does the source object become evident, as a 1970s 'Aboriginal' trade cloth, or rather the magnified corner

of an Irish linen tablecloth hand-hemmed by Tiwi women at the Franco-Irish Catholic Mission on Bathurst Island, a legacy of successive white initiatives to establish art and craft industries in Indigenous communities.³⁴

By 1997, when working on *TDP#3*, Jubelin brought into its orbit another story gleaned from living and working between Madrid and Lisbon. It was the unfolding fate of Portugal's former colony of East Timor/Timor Leste that played heavily on the mind of this expatriate Australian.³⁵ One new rendition describes a betel-nut container made in the shape of a woven house, a homely thing for a nation of refugees. Jubelin placed the initial of her first name between this and another Timorese-inspired petit point, a long vertical timeline listing the events of 1975 in Fretilin's liberation war. The red, white and blue stitched words are those of Timor's current President, Jose Ramos-Horta, implicating all three regional powers—Portugal, Australia and Indonesia—in Timor's annexation. The original masks and trading beads of *Trade Delivers People* have been retrieved and joined in *TDP#3* with a pair of Zaire masks and an extraordinary ventral mask from Tanzania, of a pregnant torso, bringing the sequence to a dramatic and confronting conclusion. Like Conrad's narrator, who recognises with horror at the end of his journey for Kurtz, the infamous ivory trader, that 'it is his extremity that I seem to have lived through', the viewer is unavoidably implicated as voyeur looking upon the dark wooden breasts and belly, suspended at eye level.³⁶ Jubelin makes, through





Small, illegible text label or plaque mounted on the white wall.



42 Conrad, *Heart of Darkness*, op. cit., p. 61. The scrawl at the end of Kurtz's report, written in an unsteady hand, was very simple: 'Exterminate all the brutes!'

38 Conrad, *Heart of Darkness*, op. cit., p. 11.

40 Julius Lips, *The Savage Hits Back, or the White Man through Native Eyes*, Lovat Dickson Ltd, London, 1937, chapter XI, fig. 205.

41 Ian Burn, 'The metropolis is only half the horizon', op. cit., p. 32.

37 Nolan painted a large version of 'Moonboy' on the roof of Heide 1 during his wartime stay with the Reds. However it was deemed by military intelligence to be a potential aerial target and was erased.

38 Heide curator Kendrah Morgan has generously made available her research on these Nolan works.

Opposite

Narelle Jubelin, part 3 from *Trade Delivers People #2* 1989–93. Installation view, Heide Museum of Modern Art, 2009

Overleaf

Sidney Nolan *Moonboy*, 1940 and Narelle Jubelin, *Rendition of Queen Victoria* 1993. Installation view, Heide Museum of Modern Art, 2009

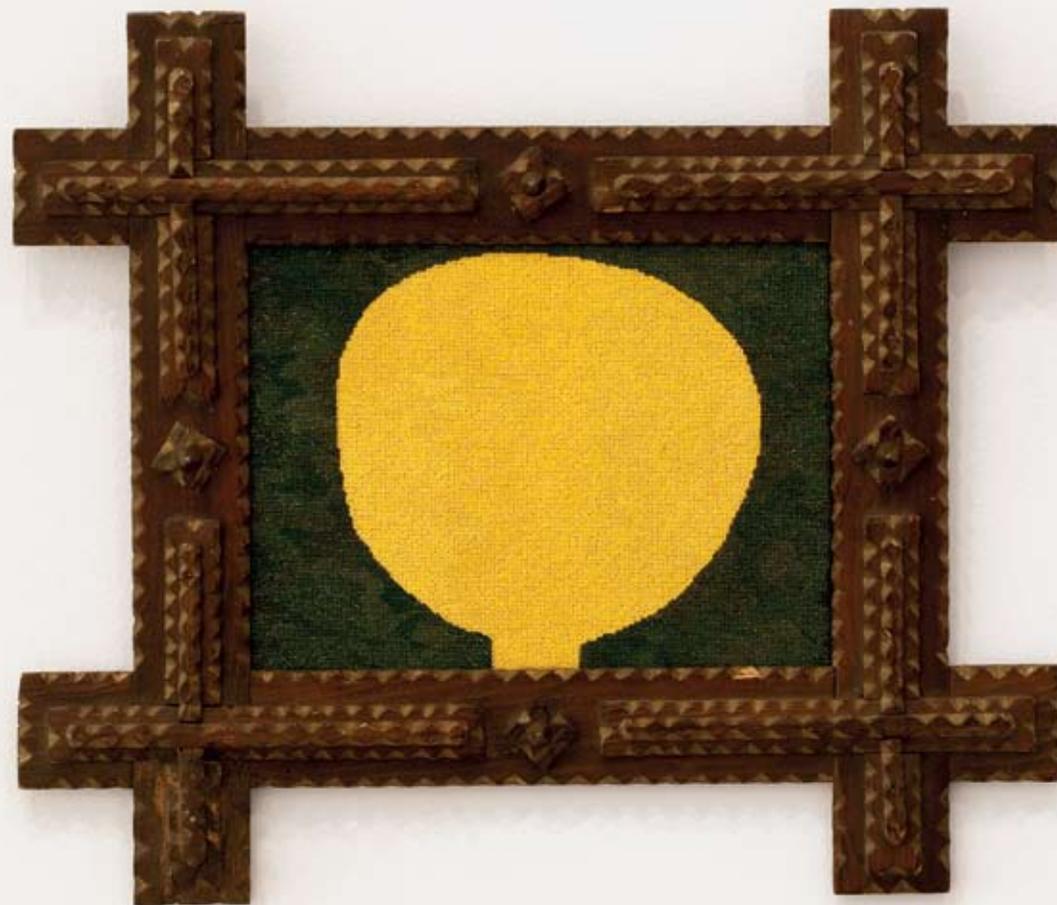
these objects, a final mute cry for Timor, pulling the wooden initial 'N' into line with the square 'O' made by its neighbouring copper frame and a carved 'W' scarified on the pregnant belly.

Directly facing this sequence is Sidney Nolan's major painting *Boy and the Moon*, the first work in a temporary grouping in the Heide exhibition. If modernism still exerts any hold, it lies in such confrontations. The provocation takes a cue from Heide's anecdotal associations with 'Moonboy' as well as its scaled-down appearance in *TDP#2*.³⁷ Two lesser-known variations of 'Moonboy' from Heide's own collection are reunited with their alterego on the wall. In one, Nolan resorted to loose graffiti-like scribbles transferred to paper, in the other to a form of object 'tourist picture', by painting on velvet and outlining on its plush pile a silhouette in gold and red Dulux house-paint, but erasing the features from this pig-tailed 'Moongirl'.³⁸ The people-delivering trade goblet, 'left over' from the original *Trade Delivers People*, returns as a leitmotif to this group, looking both ways along the expressionless mugshots and 'moonfaced' blanks. One of these is a petit-point effigy of that British monarch who ruled over 'the vast amount of red' on nineteenth-century maps.³⁹ Here it is translated into thread from an illustration in Julius Lips's classic *The Savage Hits Back*, of 'a Bushman painting in the Cape Province, South-East Africa' which was in turn based upon a lithographic copy of Queen Victoria's photograph.⁴⁰ Sandwiched between a Papua New Guinea feathered mask shown

back-to-front, exposing its turtle-shell back, they form a motley crew of crowned heads.

Trade Delivers People has generated some inspired readings. Ian Burn observed how the literal space between its parts worked 'like filmic intervals, the literal space between the framed-and-framing objects literalises a conceptual tracking on the wall ... A linear viewing of the formal, exotic and the feminine, slowly unfolds to ensnare the colonising vision of the (modernist) spectator'.⁴¹ If Burn is right, this is why the work demands attention, why it slaps the viewer in the face, because she finds herself still beholden to and not beyond the modernist paradigm, in trading glances between cultures.

Two decades after its Venetian reception all parts and versions of *Trade Delivers People* are suspended here together. Yet even with time the work does not offer the comfort of distance. In fact the installation in an elongated narrow gallery at Heide intensifies its peripheral glimpses and brazen leaps across time and space. It remains for the viewer to judge whether such an extended project, launched as an eloquent, vibrating high-strung 'report, for future guidance', still delivers, or whether Jubelin finds herself presiding like a latter-day Kurtz 'at certain midnight dances ending with unspeakable rites which were offered up to him'.⁴²





Postscript A genealogy of Trade Delivers People #2

Jason Smith

- 1 Bernice Murphy, 'Exhibition as cultural project: Theoretical background', *Localities of Desire: Contemporary art in an international world*, exhibition catalogue, Museum of Contemporary Art, Sydney, 1994, p. 40.
- 2 *Ibid.*, p. 19.
- 3 Jo Holder in Narelle Jubelin, *Trade Delivers People, Aperto, La Biennale di Venezia, 1990*, exhibition catalogue, Mori Gallery, Sydney, n.p.

Ideas have special itineraries. Concepts have biographies. Exhibitions are the outcome of particular journeys and conditions. Through ever-evolving circumstances in our intellectual, social and cultural engagements with each other, we maintain the puzzling endeavour to describe how we construct and experience the world, and through our picturing, to readjust or transform it.¹

The above statement by curator Bernice Murphy focused on the core aims of her 1994 exhibition project *Localities of Desire: Contemporary Art in an International World*, namely, to reveal unpredictable intersections between disparate works of art and cultural forms of wide-ranging origins, and to rethink the processes and acts of exhibition-making in a complex, pre-millennial, post-colonial world.

Cultural engagement, readjustment and transformation are activated in and by Narelle Jubelin's art. For *Localities of Desire* Murphy collaborated with Jubelin, and private and public collections, to reassemble the original *Trade Delivers People*, the twelve parts of which had been separated after its presentation in the Aperto section of the 1990 Venice Biennale. The installation's provocative, unsettling critique of colonisation and context, of the circulation and exchange of cultural artefacts, and of appropriation and misappropriation disclosed (as Murphy sought for the exhibition as a whole) 'the multiple centres of meaning that may be operable within a particular culture, within a group of works, or even a single work.'²

In 1991 the National Gallery of Victoria (NGV) purchased five pieces from *Trade Delivers People*: the assembled New Guinea bride-price armlet with petit-point ground, the assembled Venetian Burano lace gondola with petit-point ground, a New Guinea Sepik region yam mask, the rendition of a tortoiseshell waterline half-model of USN *Olympia*, and the rendition of a South American turtle shell incised with *The Bark Venus of Hobart Town*.

Jubelin's synthesis of national and international histories and contemporary conditions led James Mollison, then Director of the NGV, to discuss with her how additions to this group of five objects could reflect the work's original composition and the artist's intent, ongoing research and practice.

Jubelin agreed to produce four additional petit-point renditions and to recontextualise her work's elaborations of the issues of trade and exchange.

The additional petit points were completed in 1992 and in July 1993 Jubelin concentrated her negotiations with Mollison and relevant NGV curatorial staff to complete *Trade Delivers People #2* by incorporating objects from the NGV collection. Jubelin regarded this as essential to her ongoing construction of narrative lines along her installations and to creating provocative dialogues between her sewn renditions and objects from other points of origin.

After two mornings travelling and searching through collection storage during which she writes she felt like a 'bull in a china shop', Jubelin resolved that four Egyptian pre-dynastic and early dynastic jars would complete the installation.

The jars were excavated by Sir William Matthew Flinders Petrie (fastidious himself about provenance), grandson of the naval explorer Matthew Flinders, and were presented to the NGV in 1899 by the Egypt Exploration Fund. The provenance of the jars is crucial particularly to the final component of the installation, and to Jubelin's positioning of herself within modern and postmodern Australian and international art histories. The turtle shell (c.1830–35) rendered by her in petit point was acquired by the National Gallery of Australia (NGA) in 1988 and bears an incised partial map of Australia. It was Matthew Flinders's circumnavigation that completed the mapping of the continent.

James Mollison had positioned this object at the entrance to his final installation of the Australian collection at the NGA, before his departure for the NGV in 1989. The installation was inspirational for Jubelin. Mollison had led a new direction in curatorial practice at the NGA, in which works in all media and from across disciplines were installed to provide an ever more complex and densely layered picture of Australian visual cultures and practices. Mollison and his curators' revaluing of certain traditions—particularly those associated with crafts—established a model that eventually would see the routine incorporation of indigenous Australian art in the art history proposed by the Gallery.

In her rendition of the frontispiece of *The Art Bulletin*, published by the NGV in 1967–68, Jubelin pays homage to Mollison, listed as he is among other authors including one of his great mentors, Ursula Hoff—the first academically trained art historian

employed in an art museum in Australia (Hoff commenced work at the NGV in 1943, appointed as Assistant Keeper of the Prints by then Director Daryl Lindsay).

In her catalogue introduction to the Aperto exhibition, Jo Holder noted that Jubelin's play on the ideas of the 'exchange' operate between the artist's 'scholarly research methodology (with the particular and the factual) and the aesthetic functioning of her object-collections (the general and the suggestive). These installations pivot around the relationship of the fetishised miniature to the totality of the group as a museum ensemble'³

The final composition of *Trade Delivers People #2* represents a unique form of acquisition for an art museum: as a work of art it cannot be constituted without objects from the Gallery's collection. It illustrates the potential for museum collections to be configured in discursive, imaginative, informative contexts.

Narelle Jubelin**Trade Delivers People 1989–90**

Note: This work no longer exists, but is listed as the original work from which individual parts were dispersed and incorporated into the later versions exhibited here and listed below

Left to right (see image pp. 2–3):

1. Silhouette self portrait, cotton petit point produced Sydney 1989, metal frame with Australian coins, purchased Sydney 1988, 9.5 x 7.7 cm
2. African Puma region (Tanzania) mask with British coins, purchased Sydney 1989, 29 x 13.3 x 7 cm
3. Rendition of Margaret Preston's 'boomerang & flower' book plate 1946, from the collection of the Art Gallery of New South Wales, cotton petit point produced Sydney 1990, metal frame with Australian coins produced by Raymond Jubelin Sydney 1990, 22.5 x 20 cm
4. Necklace composed of antique Venetian glass trading beads, African silver and amber beads, bone pendant, purchased Venice 1990
5. African Ivory Coast wooden mask, purchased New York 1990, 27 x 16.5 x 7 cm
6. Rendition of 'OUR BIT' milk-jug cover from the collection of the Pioneer Women's Hut, Tumburumba, Australia, cotton petit point produced 1990, Tramp Art frame purchased New York 1990, 25.5 x 30 cm
7. Rendition of dutch wheel-engraved goblet of the United East India Company, collection of Metropolitan Museum of Art, New York, cotton petit point produced Sydney 1990, found Tramp Art frame 1990, 31 x 24 cm

8. Assembled New Guinea bride-price armlet composed of German porcelain buttons with cotton petit-point ground, armlet purchased Sydney 1990, cotton petit point produced Sydney 1990, Tramp Art frame purchased New York 1990, 33 x 28 cm

9. Assembled Venetian Burano lace gondola with cotton petit-point ground, lace purchased Venice 1990, cotton petit point produced Sydney 1990, Tramp Art frame purchased Sydney 1989, 30.5 x 30.5 cm

10. Rendition of a tortoiseshell waterline half-model of USN *Olympia* c.1895, included in Christie's maritime sale of September 1988, cotton petit point produced Sydney 1990, Tramp Art frame purchased Melbourne 1988, 77.5 x 90.5 cm

11. New Guinea Sepik region yam mask, purchased Sydney 1989, 29 x 13.3 x 7 cm

12. Rendition of *The Bark Venus of Hobart Town*, incised South American turtle shell, c.1830–35, purchased by the Australian National Gallery 1988, cotton petit point produced Sydney 1989, Tramp Art frame purchased Mildura 1988, 81.3 x 64 cm

Provenance

Exhibited in Aperto, Venice Biennale 1990 and Frames of Reference: Aspects of Feminism and Art, Pier 4, Sydney 1991

Then dispersed, with individual parts exhibited in Looking at Seeing & Reading, Ivan Dougherty Gallery, University of New South Wales, Sydney, 1–31 July 1993

Individual parts formed the genesis of the second and third versions of *Trade Delivers People* (see listings below)

Parts 1–6 Sharon Grey and Jeff Hall collection

Part 7 Private collection, Sydney

Parts 8–12 National Gallery of Victoria, Melbourne

Narelle Jubelin**Trade Delivers People #2 1989–93**

cotton petit point, porcelain buttons, string, cotton lace, copper sheet, copper hanging devices, satin mount, wood frames, four pre-dynastic Egyptian earthenware pots from the collection of the National Gallery of Victoria, Melbourne

Left to right (see image pp. 4–5):

1. Silhouette double self-portrait, cotton petit point produced Sydney 1992, Tramp Art frame purchased Sydney 1992, 20.6 x 13.2 x 2.8 cm
2. EGYPT, Diospolis Parva, cemetery B, grave 388, *Jar*, Predynastic period, Naqada II, c.3500–3200 BC, Nile silt clay, 13.5 x 11.2 cm (diam.)
3. Rendition of Sidney Nolan's *Boy and the Moon*, c.1939–40, collection of the National Gallery of Australia, cotton petit point produced Sydney 1992, Tramp Art frame purchased New York 1990, 29.8 x 34.6 x 2.4 cm
4. Assembled New Guinea bride-price armlet composed of German porcelain buttons with cotton petit-point ground, armlet purchased Sydney 1990, cotton petit point produced Sydney 1990, Tramp Art frame purchased New York 1990, 33 x 28 cm
5. Assembled Venetian Burano lace gondola with cotton petit-point ground, lace purchased Venice 1990, cotton petit point produced Sydney 1990, Tramp Art frame purchased Sydney 1989, 30.5 x 30.5 cm
6. EGYPT, Diospolis Parva, cemetery B, grave 17, *Jar*, 3800–3300 BC, Predynastic period, Naqada I–II, c.4000–3200 BC, 25.1 x 12.2 cm (diam.)
7. Rendition of Tiwi cloth, Bathurst Island Mission, hemmed linen 1974, cotton petit point produced Sydney 1992, Tramp Art frame purchased Sydney 1991, 29.4 x 40.8 x 5.6 cm

8. EGYPT, Diospolis Parva, *Jar*, 3700–3500 BC, Predynastic period, Naqada I–II, c.4000–3200 BC, 35.7 x 15.7 cm (diam.)

9. Rendition of frontispiece of *The Art Bulletin*, published by the National Gallery of Victoria 1967–8, cotton petit point produced Sydney 1992, Tramp Art frame purchased New York 1990, 43.6 x 38.8 x 3.6 cm

10. Rendition of a tortoiseshell waterline half-model of USN *Olympia* c.1895, included in Christie's maritime sale of September 1988, cotton petit point produced Sydney 1990, copper mat produced by Raymond Jubelin Sydney 1990, Tramp Art frame purchased Melbourne 1988, 77.5 x 90.5 cm

11. EGYPT, Diospolis Parva, *Jar*, 3300–2647 BC, Predynastic period, Naqada III, c.3200–3000 BC, Marl clay, 47.5 x 22.1 cm (diam.)

12. Rendition of *The Bark Venus of Hobart Town*, incised South American turtle shell, c.1830–35 purchased by the Australian National Gallery 1988, cotton petit point produced Sydney 1989, Tramp Art frame purchased Mildura 1988, 81.3 x 64 cm

Collection

National Gallery of Victoria, Melbourne

Parts 4, 5, 10 & 12 from the first version of *Trade Delivers People* 1989–90, purchased through the Art Foundation of Victoria with the assistance of the Rudy Komon Fund, Governor, 1991

Parts 2, 6, 8 & 11 presented to the National Gallery of Victoria by the Egypt Exploration Fund, 1899, added to the work in 1992

Parts 1, 3, 7 & 9 commissioned in 1993

Narelle Jubelin**Trade Delivers People #3 1989–97**

cotton petit point, glass, bone, silver, amber, natural pigments, coins, copper, linen, wood, natural fibres, string

Left to right (see gatefold image):

1. Silhouette self portrait, cotton petit point produced Sydney 1989, metal frame with Australian coins purchased Sydney 1988, 9.5 x 7.7 cm
2. African Puma region (Tanzania) mask with British coins, purchased Sydney 1989, 29 x 13.3 x 7 cm
3. Rendition of Margaret Preston's 'boomerang & flower' book plate 1946, from the collection of the Art Gallery of New South Wales, cotton petit point produced Sydney 1990, metal frame with Australian coins produced Sydney by Raymond Jubelin 1990, 22.5 x 20 cm
4. Necklace composed of antique Venetian glass trading beads, African silver and amber beads, bone pendant, purchased Venice 1990
5. African Ivory Coast wooden mask, purchased New York 1990, 27 x 16.5 x 7 cm
6. Rendition of 'OUR BIT' milk-jug cover from the collection of the Pioneer Women's Hut, Tumberumba, Australia, cotton petit point produced 1990, Tramp Art frame purchased New York 1990, 25.5 x 30 cm
7. Batak (North Sumatra) *porhalaan*: bone plaque inscribed with calendar containing twelve columns corresponding to the months of the year and thirty corresponding to the days of the month, purchased Madrid 1996, 30 x 14 cm

8. Rendition of a corner of an Irish linen tablecloth, hand-hemmed in 1974 by Miriam Babui & Antoinette, Tiwi women at the Franco-Irish Catholic Mission at Bathurst Island, collection of Diana Wood Conroy, then working as coordinator of Tiwi Designs, Nguiu, Bathurst Island, Northern Territory, cotton petit point produced Madrid 1996, Tramp Art frame purchased Sydney 1996, 42 x 33.5 cm
9. Zaire mask, wood and hemp, purchased Madrid 1996, copper bracket produced by Raymond Jubelin 2009, 25.5 x 16 x 26 cm
10. Zaire mask, wood and hemp, purchased Madrid 1996, copper bracket produced by Raymond Jubelin 2009, 25.5 x 18 x 25 cm
11. Rendition of a Timorese betel-nut container with compartments, woven and coloured hemp in the form of a house, from the collection of Musée de l'Homme, Paris, cotton petit point produced Madrid 1997, metal frame produced by Raymond Jubelin Sydney 1997, 39 x 35 cm
12. Wooden letter/signage die, from foundry in Rua de Santiago, Lisbon, Portugal, May 1996
13. Rendition of 'Chronology', pp. 200–201, *Funu* [Tétun for liberation war]: *The Unfinished Saga of East Timor* by José Ramos-Horta, held in the collection of Por Timor Lisbon, with frontispiece dedication, cotton petit point produced Madrid 1997, metal frame produced by Raymond Jubelin Sydney 1997, 55 x 30 cm
14. Ventral mask, Makonde carved wood, Tanzania, purchased Madrid 1997, 54 x 30 x 17 cm

Collection

Sharon Grey and Jeff Hall collection

Parts 1–6 were part of the first version of *Trade Delivers People* 1989–90

Parts 7–14 commissioned in 1996–97

Sidney Nolan

Boy and the moon c.1939–40
oil on canvas, mounted on
composition board
73.3 x 88.2 cm
National Gallery of Australia,
Canberra

Moonboy 1940
oil on velvet on board
21.7 x 22.8 cm
Heide Museum of Modern Art,
Melbourne
Bequest of Barrett Reid, 2000

Moonboy c.1940
transfer print on paper
34.2 x 40.5 cm
Heide Museum of Modern Art,
Melbourne
Bequest of Barrett Reid 2000

Narelle Jubelin

*Rendition of Queen Victoria,
from Julius E. Lips, The Savage
Hits Back, 1937* 1993
cotton petit point, wood, velvet
35.7 x 29.5 x 1.5 cm
Private collection, Sydney

*Rendition of dutch wheel-engraved
goblet of the United East India
Company, collection of Metropolitan
Museum of Art, New York* 1990
cotton petit point, wood
Private collection, Sydney (part 7
from *Trade Delivers People* 1989–90)

Unknown maker

New Guinea Sepik River mask
(reversed), purchased 1990
tortoise shell, natural fibres, clay, cowrie
shells, feathers, natural pigments
30 x 21 x 7 cm
Private collection, Sydney

Narelle Jubelin**BOXED.SETS 14–24 Madrid 2005**

cotton thread on silk net,
rubber, melamine
presented at Heide on dining
table with swivel chairs

Clam ashtray: black, ecru, beige
Design: Alan Fletcher for Mebel,
Italy, 1965
11 parts, each 9 x 15.5 cm (diam.)

Frame: rubber photo-frame, brown
Design: Oops! 956420
Distribution: Habitat
10 x 10 x 6 cm, 8 cm aperture

Dining table: terrazzo tiles,
chromed steel, wood
Design: McGlashan and Everist,
for the Reed House (Heide II) c.1967
75.3 x 152 x 91.5 cm
John and Sunday Reed Personal
Effects Collection
Heide Museum of Modern Art,
Melbourne

Swivel chairs: fibreglass, aluminium
Design: A9282 chair,
Charles Eames, c.1958
Manufacturer: Herman Miller
from the Reed house (Heide II) 1967
80 x 60 x 60 cm
John and Sunday Reed Personal
Effects Collection
Heide Museum of Modern Art,
Melbourne

Colour key for Clam ashtrays
ECRU: citing references to
absent objects and precedents
BLACK: footnotes
BEIGE: autobiographical evocations

BOXED.SET 14.ECRU
Av. dos Cronistas 109, Sommershield
Maputo, Mozambique, 1958
architect: José João Tinoco
photographer: Pedro Ventura, 1999
reproduced courtesy: Ângela Ferreira
'Casa Maputo: An Intimate
Portrait', 1999

BOXED.SETS *continued*

...photographs of my place of birth ... a typical assimilation of a European model of modernist architecture, however, all around it are the marks of the actual setting ... Mordant family collection

BOXED.SET 15.BEIGE
Ladeira Conego Pereira, no. 11, Barão de Macaúbas, Salvador Bahia, Brazil
architect unknown
photographer: (my mother)
Gilda Netto, 1967
reproduced courtesy: Vanila Netto
Some old photos of my family's house ... I thought the brise-soleil element interesting. They were commonplace in houses with a modernist bent in the 60s over there. They are called combogós. Niemeyer used a lot in his quadras residencias blocks in Brasilia.
Mordant family collection

BOXED.SET 16.BLACK
71 Sinclair Road, London W14, England
photographer and frock designer: Ian Burn, 1966
reproduced courtesy: Avril Burn
Mondrian—cool, intellectual, obsessive, rigorous with a strong ethical idealism ... those early and very late paintings of Mondrian found new friends and admirers, myself among them.
Private collection, Sydney

BOXED.SET 17.BLACK
Henley Beach, South Australia 5022, Australia
Redgate family, September 1967
reproduced courtesy: Jacky Redgate
My sister and I are in the Mondrian dresses my mother made from a Vogue pattern. I think she replaced the blue square with green ... (Whenever my mother was in the photo and my father took it she put a stone where he had to stand.)
Mordant family collection

BOXED.SET 18.BEIGE
14 Abdel Azim Rashed Street, Agouza, Giza, Egypt
architect unknown, circa 1950s
photographer: Hussain Amin, 1999
reproduced courtesy: Raafat Ishak
My old home in Cairo, Middle Eastern brutalism ... the interior of my parents' apartment, Middle Eastern Bauhaus ... It is a modernist apartment block with washing hung on the line like ornamentation, not my washing, this was taken quite recently by a friend.
Courtesy Mori Gallery, Sydney

BOXED.SET 19.BLACK
The Esplanade, St Kilda, Victoria 3182, Australia
photographer: Martin Munz, 1973
reproduced courtesy: Ann Stephen
My mother first encountered modernism in the office of the Melbourne architect Molly Shaw, where she worked in the 1940s. My mum made me the Marimekko dress in 1972 which I wore through winter and two moratoriums ...
Courtesy Mori Gallery, Sydney

BOXED.SET 20.ECRU
MLC Centre, 19 Martin Place, Sydney 2000, Australia
architect: Harry Seidler, 1972–77
photographer: Robyn Backen
postcard: *Late Modernist* 1996
reproduced courtesy: Barbara Campbell
Seidler doesn't like any of his buildings to be photographed in 'aberrant light'; ie, pretty pinks and oranges of dawn and dusk ... the other reference is Diane Arbus Child with a toy hand grenade in Central Park, 1962. You could read the building as my hand grenade ... The full glare of sunlight distorted my head but the building looks perfect. Thanks Harry!
Courtesy Mori Gallery, Sydney

BOXED.SET 21.ECRU
71 Clissold Road, Wahroonga, NSW 2076, Australia
architect: Harry Seidler, 1948–50
photographer: Richard Bryant

collage on Historic Houses Trust postcard
reproduced courtesy: Luke Parker
In 2001 Narelle asked me to document the footprint of the Rose Seidler House. I traced my way around the whole house filming the point where the walls meet the floor. I had been in LA just before September 11, and my time there had circled around Narelle's project on the Case Study houses. Not long after I sent her the collage.
Private collection, Sydney

BOXED.SET 22.BEIGE
5 Turner Avenue, Lara, Victoria 3212, Australia
unknown Australian architect, 1970
photographer: Gwenda May
reproduced courtesy: Anne-Marie May
The house I grew up in was designed in the late sixties for a fee of \$80.00, part of Robin Boyd's vision for affordable architect-designed housing [the Small Homes Service]. Large windows allowed the garden and light to enter expanding the actual floor plan.
Mordant family collection

BOXED.SET 23.BEIGE
10 Myoora Road, Toorak, Victoria 3142, Australia
architect: Ian Morton
reproduced courtesy: Callum Morton 2005
The house was designed by my dad. He had worked in Montreal under Moshe Safdie and John Andrews, and Louis Kahn was his hero. So it's 70s brutalism but the formed concrete has been replaced by unrendered concrete blocks and glass bricks, and a bamboo garden!
Mordant family collection

BOXED.SET 24.ECRU
Rose Seidler House, 71 Clissold Road, Wahroonga, NSW 2076, Australia
architect: Harry Seidler, 1948–50
photographer: Richard Bryant
collage on Historic Houses Trust postcard
Private collection, Sydney

**Albert Tucker
photographs 1939–1959**

22 digital reproductions of gelatin silver photographs, 2009
each 10.4 x 15.4 cm, unless otherwise specified
Albert Tucker Archive
Heide Museum of Modern Art, Melbourne
On loan from Barbara Tucker 2005
Reproduced courtesy Barbara Tucker

All photographs presented in Habitat photo-frames on a wall of Mount Gambier limestone blocks, originally used in the construction of the Reed House (Heide II), 1967, in this exhibition constructed by Dan Argyle and Tom Zagami
frames: 11.4 x 16 x 3 cm
wall: 100 x 333 x 29 cm

Photographer: Albert Tucker
Street scene, Australia (locaion unknown), c.1939

Photographer unknown
Albert Tucker in Japan, 1947

Photographer unknown
Albert Tucker, Trafalgar Square, London, 1947

Photographer: Albert Tucker
Piccadilly Circus, London, 1947

Photographer: Albert Tucker
Osaka, 1947

Photographer: John McHale
Albert Tucker at Notre Dame, Paris, 1948

Photographer: Albert Tucker
View from Tucker's hotel room, Hotel Chaussée d'Antin, Paris, 1948

Photographer: Albert Tucker
from the series of photographs *Nuit de Montparnasse*, Paris, c.1948

Photographer unknown
Albert Tucker at Pisa, Italy, c.1949
15.4 x 10.4 cm

Photographer unknown
Albert Tucker, Florence, c.1949

Albert Tucker photographs continued

Photographer: Albert Tucker
Demi-mondaines, Paris, c.1949

Photographer: Albert Tucker
Rue Pigalle, Paris, c.1949
15.4 x 10.4 cm

Photographer: Albert Tucker
Street corner, Paris, c.1949
15.4 x 10.4 cm

Photographer: Albert Tucker
Streetside peepshow, Paris, c.1949

Photographer: Albert Tucker
Trip with friends, Italy 1949

Photographer: Albert Tucker
Mary Dickson sunbathing,
Black Forest, Germany, 1951

Photographer unknown
Albert Tucker at his solo exhibition,
Galerie Huit, Paris, June 1952

Photographer: Albert Tucker
Mary Dickson and caravan on
the banks of the Seine, next to
Pont de l'Archevêché, Paris, 1952

Photographer: Albert Tucker
Albert Tucker's caravan in Piazza
del Popolo, Rome, 1953
15.4 x 10.4 cm

Photographer: Giorgio de Giorgi
Albert Tucker, Mary Dickson and
Giorgio de Chirico at exhibition
opening, Rome, c.1954

Photographer unknown
Albert Tucker, Venice, August 1954

Photographer: Albert Tucker
Cindy Lee, girlfriend of Robert
Graves, and Jack Kerouac in Albert
Tucker's apartment, Charles Street,
Greenwich Village, New York, 1959

For over two decades Narelle Jubelin has stitched miniature petit points and combined them with readymade objects and textual citations in architectural, photographic and painterly installations. Her stitched renditions mark the journeys that objects and images make through the world as part of a global history of travel, trade and tourism. Her frequently collaborative projects involve narratives on modernism, vernacular traditions and the built environment, fraught with exile and displacement.

Narelle was born in Sydney in 1960 and studied art at Alexander Mackie College of Advanced Education and then at the College of Fine Arts, University of New South Wales between 1979 and 1983. She was co-founder, with Roger Crawford, Tess Horwitz and Paul Saint, of First Draft Gallery, Sydney, 1985–87. She undertook residencies at the Australia Council Tokyo Studio in 1991 and at the Fabric Workshop and Museum, Philadelphia in 1995, and has lived in Spain since 1997. In 1997 she was awarded a Paul Keating Fellowship and during 2001–02 she was working with a Fellowship Grant from the Australia Council.

Her work has been presented in many group, collaborative and solo exhibitions including at George Paton Gallery, Melbourne (1989), Artists Space, New York (1990), Venice Biennale, Venice (1990), Centre for Contemporary Art, Glasgow (1992), 9th Biennale of Sydney (1992), The Renaissance Society, University of Chicago; Grey Art Gallery, New York; and Monash University Gallery, Melbourne (1994–5), Art Gallery of Ontario, Toronto and York University Gallery, Toronto (1997), Pavilhão Branco Branco—Museu Da Cidade,

Lisbon (1998), with Marcos Corrales Lantero at Lord Mori Gallery, Los Angeles; Mori Gallery Sydney; and Centre for Contemporary Photography, Melbourne (2001–2), John Curtin Gallery, Perth (2002), with Andrew Renton, Artists Space, Jerusalem (2002); Mori Gallery, Sydney (2003), Art Gallery of South Australia, Adelaide (2006), Centro José Guerrero, Granada (2006), with Luke Parker, Marcos Corrales Lantero and David Norrie at Mori Gallery, Sydney (2008), with Marcos Corrales, Angela Ferreira, Andrew Renton, at Parasol unit: foundation for contemporary art, London (2008) and with Angela Ferriera at the Art Gallery of New South Wales, Sydney (2009).

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Front and back cover

Narelle Jubelin, part 1 from
Trade Delivers People #3
1989–97

Inside cover

Narelle Jubelin, part 7 from
Trade Delivers People 1989–90

Gatefold

Narelle Jubelin *Trade Delivers People #3* 1989–97
Installation view, Heide Museum of Modern Art, 2009

Spread 1 (pp. 2–3)

Narelle Jubelin installing
Trade Delivers People 1989–90,
Venice Biennale 1990

Spread 2 (pp. 4–5)

Narelle Jubelin *Trade Delivers People #2* 1989–93
Installation view, Heide Museum of Modern Art, 2009

Spread 3 (pp. 6–7)

Albert Tucker
photographs c.1939–59
Installation view, Heide Museum of Modern Art, 2009

Narelle Jubelin Cannibal Tours

28 February 2009–
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Heide Museum
of Modern Art
7 Templestowe Road
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T + 61 3 9850 1500
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www.heide.com.au

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