

HEAD $\bar{\circ}$ HEAD

Shifting perspectives in Australian portraiture

MESSAGE FROM THE PRESIDENT AND VICE-CHANCELLOR

In its rich 20-year history the Flinders University City Gallery has staged 125 exhibitions, opening its doors to more than half a million visitors and making a substantial contribution to the cultural fabric of the State.

Focusing on Australian works and Indigenous art in particular, these various events have enabled us to develop valuable partnerships and collaborations with artists, curators, communities, and cultural institutions. It is a proud tradition that our City Gallery exhibitions and events have been culturally inclusive and highly successful in attracting diverse audiences.

To ensure that the Flinders University Art Museum and Gallery remains a leading and progressive exemplar in its field, in 2016 we commissioned a strategic review to build on our achievements and set our future direction. Informed by the University's strategic plan *Making a Difference — the 2025 Agenda*, the review concluded that the Gallery would be better aligned with the wider ambitions of our institution if in addition to its vibrant public engagement, the Gallery could be more closely integrated with our teaching and research endeavours.

I am delighted to announce that in adopting this recommendation Flinders University will relocate its public facing exhibition program to its main Bedford Park campus. A drawcard for the University, new infrastructure to support the program will ensure we continue to address social, cultural and educational objectives and deliver a fresh and exciting space in which our many communities can gather, exchange ideas and meaningfully engage with art.

Flinders University places high value on the visual arts and creative practice more broadly. Acknowledging the benefits that the Gallery's co-location with the State Library has afforded since 2003 we now look forward to building on the important work of our Art Museum and connecting it in new ways to students, staff and the broader communities we serve.

PROFESSOR COLIN STIRLING

President and Vice-Chancellor
Flinders University

FOREWORD

HEAD-TO-HEAD: Shifting perspectives in Australian portraiture is the Art Museum's final exhibition at its City Gallery site. On this occasion the University's art collections are showcased through the collective curatorial vision of the Art Museum staff.

Drawing on paintings, prints and photographs dealing with the human subject, the exhibition explores the evolution of portraiture in Australia from the late 19th to the early 21st century. Conceived as a response to *Big Country: works from the Flinders University Art Museum collection*, the City Gallery's inaugural exhibition at the State Library in 2003, *HEAD-TO-HEAD* comprises 65 works by celebrated and lesser-known artists, including many pictures that have never been exhibited before as well as a number of old favourites.

Key themes encompass the historical and contemporary representation of Indigenous Australians, first and second generation migrants, and women. The exhibition also highlights the choice of unusual subjects in the depiction of unlikely heroes and everyday Australians, as well as the influence of our social and political preoccupations in the formation of cultural identity. These themes, made visible in the exhibition's presentation and explored in Dr Danielle Clode's accompanying catalogue essay, bring historically marginalised voices to the fore, while revealing a nation coming to terms with its history, inhabitants and ever-changing place in the world.

I acknowledge the collaborative effort of Art Museum staff in bringing the exhibition to fruition: Celia Dottore for pitching the initial ideas and steering the project's development; Madeline Reece, Heidi Kenyon, Gabrielle Lane and Jessica Sangüesa for research and development support; and Nic Brown for her work in editing the accompanying catalogue. Sincere thanks are extended to Dr Danielle Clode for her insightful catalogue essay, and to Sandra Elms for her handsome catalogue design.

I also acknowledge the many people who have contributed to the success of the City Gallery over the course of its 20-year history, including previous Vice-Chancellors of Flinders University, particularly Emeritus Professor Anne Edwards AO, and my immediate predecessors: Doreen Mellor, who was a driving force behind the establishment of the City Gallery at Grote Street in 1997, and Gail Greenwood, who took the Art Museum's exhibitions and programs to new heights with the City Gallery's move to the State Library of South Australia.

Today, on the cusp of an exciting new chapter that will see exhibitions and public programs return to the heart of the University at Bedford Park, the Art Museum welcomes the opportunity to play an even greater role in the life of the institution — engaging visitors, enriching education and enhancing the Flinders experience.

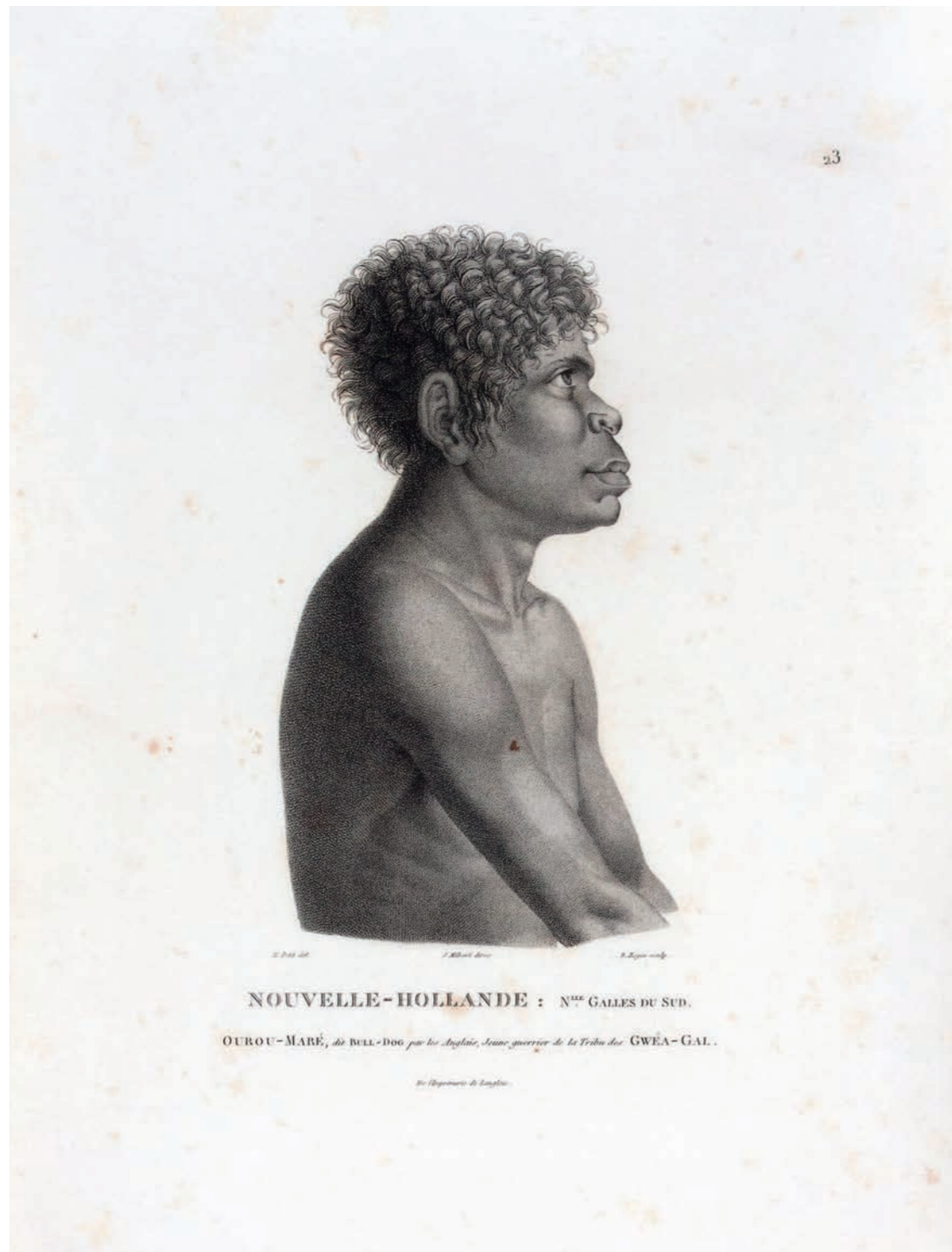
FIONA SALMON

Director
Flinders University Art Museum



EUGENIA TSOULIS born 1946
Australian, born Greece

Bonegilla Training Centre 1982
screenprint, colour inks on paper, edition 3/16, 75.8 x 56.8 cm
Gift of the Australian Experimental Art Foundation
FUAM 2879.062, © the artist



BARTHÉLEMY ROGER 1767–1841
French, engraver

NICOLAS-MARTIN PETIT 1777–1804
French, illustrator (after)

Nouvelle Hollande: Nouvelle galles du sud. Ourou-Maré, dit Bull-dog par les Anglais, jeune guerrier de la tribu des Gwéa-gal (New Holland: New South Wales. Ourou Marae, called Bulldog by the English, a young Warrior of the Gweagal tribe) from *Voyage de découvertes aux terres australes* [*Voyage of discovery to the southern lands*] 1824 stipple engraving, ink on paper, plate 23, 31.9 x 24.5 cm, FUAM 68

THE CHANGING FACE OF ART

In 2003, the City Gallery of the Flinders University Art Museum moved from Grote Street into new premises at the State Library of South Australia and presented its inaugural exhibition *Big Country: works from the Flinders University Art Museum collection*, which focused on landscape art. Today, the Art Museum prepares to leave the City Gallery at the State Library with the exhibition, *HEAD-TO-HEAD: Shifting perspectives in Australian portraiture*. These two exhibitions bookend 15 years of diverse and challenging displays presented by the Art Museum at its North Terrace site and offer us an opportunity to reflect on how we see ourselves through artistic expression.

The 2003 exhibition utilised a broad and inclusive definition of landscape painting — encompassing not just the traditional picturesque representations in perspective, but also conceptual landscapes, even anti-landscapes. This broad trajectory of style allowed visitors to trace the changing representations of Australia beyond its origins in the nostalgic and romantic. Colonial artists used the genre to ‘reclaim’ Australian spaces as variants of a mythic bucolic pre-industrial state of nature. As *Big Country* curator Ian McLean pointed out in his catalogue essay:

Western art proved very effective at transforming foreign places into pictures or landscapes because the regime of single point perspective made space the domain of the [imperial] eye.¹

Yet as the exhibition demonstrated, landscape painting as a ‘visual code for colonisation’ was soon subverted. Indigenous artists took the landscape genre and made it their own, from the characteristic early Arrernte landscape art of Walter and Conley Ebatarinja, through to the magic realism of Warndarang/Mara artist Gertie Huddleston and the modern take on traditional conceptions of Country from Papunya artists. Modernists, feminists and expressionists all disrupted the expectations of the picturesque with unexpected perspectives: blocking, challenging and subverting the view. McLean concluded that:

The contemporary art of Australia ... is dreaming of post-national identities that negotiate with panache the diverse currents of today’s global consciousness.²

If landscape is the genre through which Australian nationalism was shaped — the literal visualisation of how we see our nation, then surely portraiture is the genre through which Australian identity is forged — the visualisation of how we see ourselves. Or at least, how we might wish ourselves to be seen.

Like landscape painting, 18th and 19th century portraiture can be seen as a visual code for imperial aspirations. Portraits of great men (and more rarely powerful women) attest to status, property and wealth, even when, like Mr Littlewood,³ their histories have been lost. They are claims to, and representations of power, by the subject, or sometimes, by the state. The famous portrait of James Cook painted by Nathaniel Dance in 1776 (reconceptualised here by Bidjara multimedia artist Christian Thompson in *Museum of Others* [*Othering the Explorer, James Cook*], 2016, and Gordon Bennett’s *Message in a bottle*, 1989) forms part of a long, and largely successful, campaign to justify the English annexation of Australia. In the original oil painting, Cook, in

full British naval dress uniform, is depicted with his own map of the Southern Ocean, pointing to the east coast of Australia. Commissioned by Joseph Banks, the portrait is an unambiguous claim to discovery and possession of the southern continent that seeks to annul any prior Indigenous or competing European claims.

In reimagining the Cook portrait, Thompson in part addresses the artifice of the portrait as a public persona concealing or replacing the individual behind the mask. In his double portrait, Thompson’s face is covered by Cook’s, with the exception of his piercing eyes that surreptitiously invade and unsettle the colonial gaze. Bennett also obscures Cook’s portrait, shadowed with red paint and layered over the ‘empty’ and now damaged land he supposedly discovered, yet which remains rich with its own symbolism.

The English were not, of course, the only European power to claim connections to Australia in the late 18th and early 19th century. The portrait of ‘Ourou-Maré’, engraved from a drawing by Nicolas-Martin Petit is published in François Péron’s atlas: *Voyage de découverte to the southern lands* (1824), which documents Nicolas Baudin’s expedition — one of many French voyages of exploration into the Pacific in competition with their English rivals. This competition, however, was not so much about colonisation, as about the acquisition of and sharing of knowledge. Baudin was charged with determining ‘the geographical position of the principal points along the coasts that he will visit and to chart them exactly, as to study the inhabitants, animals and natural products of the countries in which he will land’ for the purposes of increasing human knowledge.⁴ As such, Petit’s profile of a young warrior from the Gweagal people of Port Jackson, along with depictions of Timorese, African and other Indigenous Australian people and artefacts, might be seen as an anthropological mugshot, laden with connotations of racial typography. Such images appear in the context of the uncomfortably Westernised simulation of Victorian domesticity, evident in the late 19th century engraving, *The last surviving natives of Tasmania* (based on Henry Frith’s photograph commissioned by the Tasmanian government in 1864). Yet the transformation of Petit’s sketches into a published document of French national pride and enlightenment, has done both the artist and subject a disservice. Compared to the 1802 original, Barthélemy Roger’s version has an element of caricature. Petit’s personable and authentic sketches of men, women and children, in various poses, are not ‘types’ but recognisable individuals. The misidentified portrait of ‘Ourou-Maré’ is actually Tougra, also known as Bulldog, Woollarawarre Bennelong’s sister’s son, who would later be one of the first Aboriginal men to be incarcerated on Norfolk Island for fighting the invasion of his land.

Portraits are inherently suspended within a delicate framework of politics, power and artistry. Artists like the classically trained Petit were subject to the control of their commissioners and patrons yet struggled to retain their rights to artistic expression. Is the primary function of a portrait to present an accurate and realistic representation of their subject, or to fulfil an aesthetic, artistic or symbolic role? There has been a long public debate in Australian portraiture, particularly around the Archibald Prize, over the preference for realism. But even the most ‘realistic’ of portraits is manipulated, sometimes unconsciously by the subject. When people sit for family portraits they preferentially show the left side of their face, which more strongly

depicts emotional responses. When posing for work portraits, they are more likely to show the less emotional, less revealing, right side of their face, or look straight ahead. Portraits, whether painted or photographed, traditional or experimental, commissioned or selfies, are always about how we want to be seen as much as what we actually look like.

The work of groundbreaking Eastern Anmatyerre artist Emily Kame Kngwarreye highlights the diversity of what can be considered 'portraiture'. To the untrained eye, the bold horizontal stripes of *Awelye* (1994) might seem entirely non-representational. But Kngwarreye's screenprint is embedded in women's ceremony. Gestural and rhythmic, the work is inspired by women's body paint designs used for ceremonial song and dance, which typically cover the breasts, neckline and upper shoulders, and represent the associated knowledge of Alhalkere, Kngwarreye's Country.⁵ Such representations of individual or cultural identity might be compared to the symbols of marriage status, wealth and religion used in traditional Western portraiture of women. The extent to which we recognise and connect to such symbolic representations might sometimes depend upon the depth and direction of our own cultural knowledge.

Reclaiming the power and symbolism of portraiture has also allowed both Indigenous and non-Indigenous artists to reimagine the trappings of colonial status. Ali Gumillya Baker's *Sovereign goddess Alexis* (2011) and Darren Siwes's *Gold female* (2008), re-empowers Indigenous authority by usurping colonial and imperial symbolism. Instead of imprisoning Indigenous subjects within a European historical and cultural norm, Indigenous artists in this exhibition subvert and re-establish their own norms. In *Survival* (1988), Fiona Foley reworks archival photographs of her Badtjala ancestors into photo etchings and re-situates the figures within their own landscapes on Fraser Island, unflinchingly on their own terms. Nor are such portraits constrained to some kind of idealised pre-colonial past, but encompass the brutally iconographic (Byron Pickett, *Fellow Australian*, 1985), the political (Tony Ayres, *Your race your place your face*, 1985) and the contemporary realist. Axel Poignant's *Aboriginal stockman* (printed 1982) strides confidently across Country, while Tracey Moffatt's *The movie star: David Gulpilil on Bondi Beach* (1985) effortlessly inhabits the accessories of a modern celebrity. Neither of these images escape the complexities that inherently underlie portraiture as a genre, as evidenced with uncompromising realism in Ricky Maynard's *No more than what you see* (1993), or more gently in portraits like Therese Ritchie's *Jimmy, Todd Mall* (2011). In some ways, the taste for realism might even be seen to have come full circle with today's prize-winning realist portraits being more likely to depict the homeless and the vulnerable than the rich and the famous.

Portraiture offers similar historical complexities for women. Constrained within the male gaze, portraits of wives were once commissioned alongside portraits of other chattels: livestock, property or architecture. Women were rarely painted in partnership with their husbands, more commonly with children, or at best in a matching pair to be hung to the left of the ruling husband on the right. Even in the less constrained artistic sphere, female models were commonly depicted as the supine nude — preferably either unconscious or inviting — a visual trope amusingly sabotaged by Kath Walter's *Pretty as a picture* (1985). Self-portraiture by female artists, such as Lidia Groblicka, Ann Newmarch and Dianne Longley, provides a window into the very different way in which women see themselves.

Eugenia Tsoulis' screenprint *Bonegilla Training Centre* (1982) depicts a woman in a passport mugshot to reflect more recent waves

of migrant experience. Dominated by inexplicable paperwork and stamps of authority, the image reflects the ongoing Australian obsession with, and protection of, a white Anglo-Celtic 'way of life'. Peter Drew's *Aussie* (2016) poster series of people who applied for exemptions under the White Australia policy, powerfully disrupts that illusion. The demand for cheap labour, it seems, has long undermined the ideologies of race or gender, as depicted in Andrew Hill's *Management deliberately employ women* (1984).

Yet our quest for identity is not entirely internalised. Just as colonial powers saw themselves depicted through representations of a new world on the opposite side of the globe, today Australians see themselves more than ever as part of a global community, from a distinctively Pacific location. The Pacific may long have been a site for Romantic European imaginings and utopias, but Pam Debenham's protest poster *No nukes in the Pacific* (1984) reminds us of the costs of being subject to foreign authorities. And Mark Denton's *from somewhere in (the) "SOUTH PACIFIC" David Lange sings* (1985) reminds us that our smaller neighbour is often more vocal in its campaign to protect our region from modern forces of imperialism.

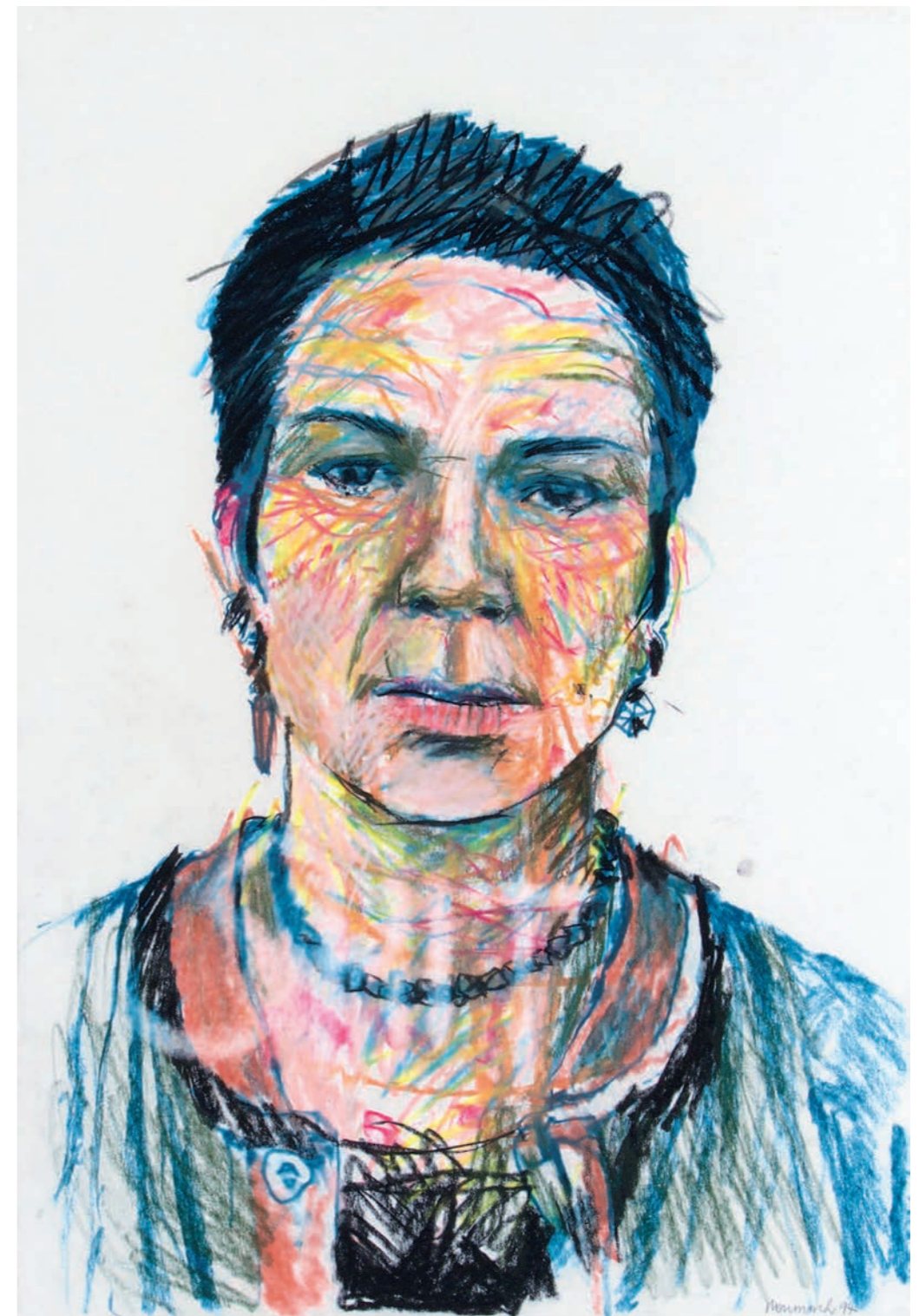
If portraiture depicts how we wish to be seen, then *HEAD-TO-HEAD: Shifting perspectives in Australian portraiture* powerfully illustrates Ian McLean's dream of post-national identities negotiating the diverse currents of today's global consciousness, just as much as the opening landscape exhibition did. The rich unflinching vision and range in *HEAD-TO-HEAD* directly reflects the eclectic and egalitarian nature of the collection it draws upon, where acquisitions, not tethered to prescriptions of the art historical canon, are based on academic research and sometimes unfashionable foresight. The exhibition in this respect could be seen as the collective face of the Flinders University Art Museum holdings, a portrait of the various identities it gives voice to.

DR DANIELLE CLODE

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College of Humanities, Arts and Social Sciences
Flinders University

Endnotes

- 1 I McLean, *Big country: works from the Flinders University Art Museum collection*, Flinders University, Adelaide, 2003, p14.
- 2 I McLean, p27.
- 3 A portrait of Mr Littlewood, painted by an unknown artist circa 1830–34, is included in the exhibition.
- 4 N Baudin, trans. C Cornell, *The journal of Post Captain Nicolas Baudin, Commander-in-Chief of the corvettes Géographe and Naturaliste, assigned by order of the government to a voyage of discovery*, Adelaide, Friends of the State Library of South Australia, 2004, p1.
- 5 C Hodges, 'Foreword' in *awelye 1994: Emily Kame Kngwarreye*, Sydney, Utopia Art Sydney, 2016, https://issuu.com/utopiaartsydney/docs/emily_kame_kngwarreye_awelye_1994_ca, accessed 18 April 2018.



ANN NEWMARCH born 1945
Australian
Ann 1994
pastel on paper, 56 x 38 cm
Gift of Dr Janice Lally
FUAM 4435, © the artist



EMILY KAME KNGWARREYE c1910–1996
Australian, Eastern Anmatyerre people

Awelye 1994
screenprint, ink on paper, edition 4/36, 85 x 56.5 cm
Gift of Rodney Gooch [The Rodney Gooch personal collection]
FUAM 3715, © Emily Kame Kngwarreye/Copyright Council, 2018

CATALOGUE OF WORKS

HILARY ARCHER born 1934
Australian, born India

Untitled [Ronald Reagan] undated
screenprint, red and black ink
on paper
26.2 x 25.2 cm
Gift of the Australian Experimental
Art Foundation
FUAM 2879.009

TONY AYRES born 1961
Australian, born Portuguese Macau
(now China)

Your race your place your face 1984
screenprint, colour inks on paper
artist's proof
84.3 x 59.7 cm
Gift of the Australian Experimental
Art Foundation
FUAM 2880.011

ALI GUMILLYA BAKER born 1975
Australian, Mirning people

Sovereign goddess Alexis
from the series *Bow down to the
sovereign goddess* 2011
giclée print, colour inks on paper
123.5 x 82 cm
Gift of the artist
FUAM 4960.003

GORDON BENNETT 1955–2014
Australian

Explorer 1993
woodcut, ink on paper
edition 20/20
45.4 x 60.5 cm
FUAM 3002

Message in a bottle 1989
oil and synthetic polymer paint
on canvas
130 x 130 cm each (diptych)
FUAM 2912

KATE BREAKEY born 1957
Australian

Portrait of Leila Rankine 1987
silver gelatin photograph,
hand-coloured
93.5 x 93.5 cm
FUAM 2675

DORA CHAPMAN 1911–1995
Australian

Katinka 1973
screenprint, brown ink on paper
edition 40/50
19.9 x 25.2 cm
FUAM 2143

JULIA CHURCH born 1959
Australian, born England

ANOTHER PLANET POSTERS INC.,
Australia, print workshop
I used to be so shy 1985
screenprint, colour inks on paper
56.9 x 76.8 cm
Gift of the Australian Experimental
Art Foundation
FUAM 2880.019

NOEL COUNIHAN 1913–1987
Australian

Boy in helmet 1968
screenprint, ink on paper
edition 22/35
71 x 52 cm
FUAM 1224

Miner, Jolimont 1978
linocut, ink on paper
edition 6/25
29.5 x 15.3 cm
FUAM 1222

BRENDA L CROFT born 1964
Australian, Gurindji, Malngin
and Mudburra peoples

Man about town 2003
giclée print, colour inks on paper
edition 3/10
84 x 123.5 cm
Gift of Emeritus Professor JVS Megaw
and Dr M Ruth Megaw
FUAM 4224

NICI CUMPSTON born 1963
Australian, Barkindji people

Lee-Ann Buckskin 2000
silver gelatin photograph
20 x 29.7 cm
FUAM 3436

Mark Blackman 2000
silver gelatin photograph
20 x 29.7 cm
FUAM 3435

Sandi Peel and Tjilka 2000
silver gelatin photograph
20 x 29.7 cm
FUAM 3434

JUAN DAVILA born 1946
Australian, born Chile

I am positive, I am negative 1989
screenprint, colour inks on paper
edition 27/40
114 x 66.2 cm
FUAM 3027

DESTINY DEACON born 1957
Australian, Kuku, Erub and Mer
peoples

Goodie hoodie man 2007
lightjet print from Polaroid photograph
on paper
edition 1/8
80 x 31 cm
FUAM 4502

PAM DEBENHAM born 1955
Australian

TIN SHEDS POSTERS, Australia,
print workshop
No nukes in the Pacific 1984
screenprint, colour inks on paper
edition of 200
91.4 x 65.1 cm
Gift of the Australian Experimental
Art Foundation
FUAM 2880.028

DOMENICO DE CLARIO born 1947
Australian, born Italy

LISA HARMS born 1960
Australian, videographer

Yellow ectoplasm [encampment] 2013
dvd video, duration 17:17 min
Gift of the artist
FUAM 4815

MARK DENTON born 1961
Australian

**REDLETTER COMMUNITY
WORKSHOP INC.**, Australia, print
workshop

*from somewhere in [the] "SOUTH
PACIFIC" David Lange sings* 1985
screenprint, colour inks on paper
101.9 x 76.2 cm
Gift of the Australian Experimental
Art Foundation
FUAM 2880.100

JULIE DOWLING born 1969
Australian, Badimaya, Widi and
Noongar peoples

Copper wire George 1996
synthetic polymer paint, natural
pigments and human blood on canvas
78 x 72 cm
FUAM 3145

PETER DREW born 1983
Australian

Bhagwan Singh
from the series *Aussie* 2016
hand-coloured screenprint, colour inks
on brown paper
117.7 x 82.7 cm
FUAM 5669.007

Dorothy Sym Choon
from the series *Aussie* 2016
hand-coloured screenprint, colour inks
on brown paper
114 x 78.7 cm
FUAM 5669.005

Monga Khan
from the series *Aussie* 2016
hand-coloured screenprint, colour inks
on brown paper
116.2 x 80.8 cm
FUAM 5669.009

RON EDWARDS 1930–2008
Australian

Untitled c1960–69
ink on card
11.7 x 18 cm
FUAM 918

FIONA FOLEY born 1964
Australian, Badtjala people

Survival I 1988
photo etching and collage on paper
edition 4/10
33 x 14.6 cm
FUAM 2782

Survival III 1988
photo etching and collage on paper
edition 4/10
33 x 14.6 cm
FUAM 2782

WILLIAM FRATER 1890–1974
Australian, born Scotland

Portrait of Peter Karmel
[founding Vice-Chancellor of Flinders
University 1966–71] 1969
oil on board
83 x 96 cm
FUAM TAN 1829

PHILIP GERNER born 1948
Australian

Jam documentation 1976
C-type photographs
29.4 x 19.2 cm each
Gift of the Australia Council Visual
Arts Board
FUAM 759

CHRISTINE GOODWIN born 1952
Australian

MICHAL KLUVANEK born 1954
Australian, born former Czechoslovak
Republic, photographer

*Untitled [postcard] from First Australian
Expo of Panaceas* 1984
postcard, ink on card
16.3 x 10.8 cm
Gift of the artist
FUAM TAN 1828

LIDIA GROBLICKA 1933–2012
Australian, born Poland

Self-portrait c1983
woodcut, ink on paper
artist's proof
29.5 x 25.5 cm
FUAM 1983

PAMELA HARRIS 1946–1992
Australian

*The lovely motherhood show [or it's
good for mum to have a hobby!]* 1981
screenprint, colour inks on paper
54.8 x 35.9 cm
Gift of the Australian Experimental
Art Foundation
FUAM 2879.056

ANDREW HILL born 1952
Australian

Management deliberately employ women 1984
screenprint, colour inks on paper
50.4 x 70.3 cm
Gift of the Australian Experimental Art Foundation
FUAM 2880.055

RON HURLEY 1946–2002
Australian, Mununjali and Gooreng Gooreng peoples

Self-portrait in Paris studio c1992
mixed media, synthetic polymer paint on canvas
131 x 87 cm
FUAM 2884

MICHAL KLUVANEK born 1954
Australian, born former Czechoslovak Republic

MARGARET SANDERS born 1957
Australian, collaborating artist

Michal [New Australian] 2007
giclée print, colour inks on paper
19.3 x 14.5 cm
FUAM 4470

EMILY KAME KNGWARREYE
c1910–1996
Australian, Eastern Anmatyerre people

Awelye 1994
screenprint, ink on paper
edition 4/36
85 x 56.5 cm
Gift of Rodney Gooch
(The Rodney Gooch personal collection)
FUAM 3715

MARIA KOZIC born 1957
Australian

RAY ARNOLD born 1950
Australian, printer

Self-portrait from The bicentennial folio: prints by twenty-five artists 1987
screenprint, colour inks on paper
edition 31/80
60.8 x 48 cm
FUAM 2566.009

GEOFF LA GERCHE born 1940
Australian

Untitled [man with a shotgun]
c1960–69
ink on card
29.5 x 16.5 cm
FUAM 963

SIR DARYL LINDSAY 1889–1976
Australian

SUN ART STUDIOS, publisher
Digger book 1919
artist's book, lithograph, colour inks on paper
edition of 450
37.8 x 25.6 x 0.6 cm [closed]
Gift of Miss ME Wharmby
FUAM 626

DIANNE LONGLEY born 1957
Australian

Dissolving views from the series
Contingent ambiguity 2000
photogravure and intaglio print on paper
28.6 x 29.2 cm
Gift of the artist
FUAM 4506.002

Remember to die from the series
Contingent ambiguity 2000
photogravure and intaglio print on paper
28.6 x 29.2 cm
Gift of the artist
FUAM 4506.006

Unveiling from the series
Contingent ambiguity 2000
photogravure and intaglio print on paper
28.6 x 29.2 cm
Gift of the artist
FUAM 4506.004

CHIPS MACKINOLTY born 1954
Australian

For the man who said life wasn't meant to be easy – MAKE LIFE IMPOSSIBLE 1976
screenprint, colour inks on paper
75 x 54 cm
Donated through the Australian Government's Cultural Gifts Program by Amanda Martin
FUAM 5030

MANDY MARTIN born 1952
Australian

Big Boss 1977
screenprint, colour inks on paper
edition 6/12
87.5 x 47.7 cm
Donated through the Australian Government's Cultural Gifts Program by the artist
FUAM 5066

RICKY MAYNARD born 1953
Australian, Ben Lomond and Cape Portland peoples

SOUTH AUSTRALIAN DEPARTMENT OF CORRECTIONAL SERVICES, publisher

No more than what you see 1993
artist's book, black and white photographs
21 x 26 x 0.3 cm [closed]
Gift of Barbara Fergusson
FUAM 4240

TRACEY MOFFATT born 1960
Australian

The movie star: David Gulpilil on Bondi Beach 1985
C-type photograph
edition of 20
34.4 x 50.8 cm
FUAM 2554

ANN NEWMARCH born 1945
Australian

Ann 1994
pastel on paper
56 x 38 cm
Gift of Dr Janice Lally
FUAM 4435

For Pammie from the *Centenary of women's suffrage* folio 1994
screenprint, colour inks on paper
67.5 x 48.5 cm
Commissioned by Flinders University in 1994
FUAM 2996.006

SIDNEY NOLAN 1917–1992
Australian

Miner smoking 1973
offset lithograph, colour inks on paper
edition 14/70
76.5 x 76.2 cm
FUAM 4686

JOHN OLSEN born 1928
Australian

My friend Rapotec 1984
lithograph, ink on paper
edition 1/10
74.8 x 54.8 cm
FUAM 2049

MIKE PARR born 1945
Australian

JOHN LOANE born 1950
Australian, printer

The map from *The bicentennial folio: prints by twenty-five artists* 1987
etching, ink on paper
edition 31/80
64.8 x 45.5 cm
FUAM 2566.019

BYRON PICKETT born 1955
Australian, Noongar people

Fellow Australian c1985
screenprint, colour inks on paper
edition 13/25
54.8 x 51.2 cm
FUAM 2216

AXEL POIGNANT 1906–1986
Australian, born England

Untitled [stockman, Central Australia]
c1947
C-type photograph
35.6 x 24.4 cm
FUAM 2016

PROGRESSIVE PRINTERS ALLIANCE, Australia

Who does this man serve? c1975
screenprint, colour inks on paper
62.5 x 39.1 cm
Gift of Kate Millington
FUAM 4648.015

THERESE RITCHIE born 1961
Australian

Jimmy, Todd Mall 2011
giclée print, colour inks on paper
edition 2/5
50.5 x 134 cm
FUAM 4670

BARTHÉLEMY ROGER 1767–1841
French, engraver

NICOLAS-MARTIN PETIT 1777–1804
French, illustrator (after)

Nouvelle Hollande: Nouvelle galles du sud. Ourou-Maré, dit Bull-dog par les Anglais, jeune guerrier de la tribu des Gwéa-gal (New Holland: New South Wales. Ourou Marae, called Bulldog by the English, a young Warrior of the Gweagal tribe) from *Voyage de découvertes aux terres australes [Voyage of discovery to the southern lands]* 1824
stipple engraving, ink on paper
plate 23
31.9 x 24.5 cm
FUAM 68

DARREN SIWES born 1968
Australian, Ngalkbun people

Gold female from the series
Oz Omnium Rex et Regina 2008
C-type photograph on metallic paper
artist's proof
89.5 x 119 cm
Gift of Emeritus Professor JVS Megaw and Dr M Ruth Megaw
FUAM 4547

POLLY SUMNER DODD born 1952
Australian, Ngarrindjeri people

Mitch Dunnett, Adelaide Gaol 1987
silver gelatin photograph
22.4 x 34 cm
FUAM 2470

George Tongerie 1988
silver gelatin photograph
22 x 32 cm
FUAM 2473

CHRISTIAN THOMPSON born 1978
Australian, Bidjara people

Museum of Others [Othering the Explorer, James Cook] 2016
C-type photograph on metallic paper
edition of 6
120 x 120 cm
Courtesy the artist and Michael Reid
Sydney + Berlin

Museum of Others [Othering the Anthropologist, Walter Baldwin Spencer] 2016
C-type photograph on metallic paper
edition of 6
120 x 120 cm
Courtesy the artist and Michael Reid
Sydney + Berlin

EUGENIA TSOULIS born 1946
Australian, born Greece

Bonegilla Training Centre 1982
screenprint, colour inks on paper
edition 3/16
75.8 x 56.8 cm
Gift of the Australian Experimental Art Foundation
FUAM 2879.062

UNKNOWN ARTIST
English

Mr Littlewood c1830–34
oil on canvas
29.4 x 23.6 cm
Gift of Barry Dangerfield
FUAM 4196

UNKNOWN ARTIST
engraver

HENRY ALBERT FRITH
English, photographer (after)

The last surviving natives of Tasmania from The Illustrated London News 1865
wood engraving, ink on paper, hand-finished in watercolour
17.7 x 15.2 cm
FUAM 2285

KEN UNSWORTH born 1931
Australian

Five secular settings for sculpture as ritual and burial piece 1975
silver gelatin photograph
edition 2/10
19 x 27.9 cm
Gift of the artist
FUAM 726

HOSSEIN VALAMANESH born 1949
Australian, born Iran

In my mother's hands 2011
giclée print, ink on paper
edition 1/5
57.5 x 42 cm
Gift of Emeritus Professor JVS Megaw
FUAM 4675

KATH WALTERS born 1958
Australian

Pretty as a picture 1985
screenprint, colour inks on paper
76.2 x 101.9 cm
Gift of the Australian Experimental Art Foundation
FUAM 2880.119

HEAD ð HEAD

Shifting perspectives in Australian portraiture

A Flinders University Art Museum exhibition

26 April – 24 June 2018

Flinders University City Gallery
State Library of South Australia
North Terrace, Adelaide, South Australia

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© the artist and Michael Reid Sydney + Berlin



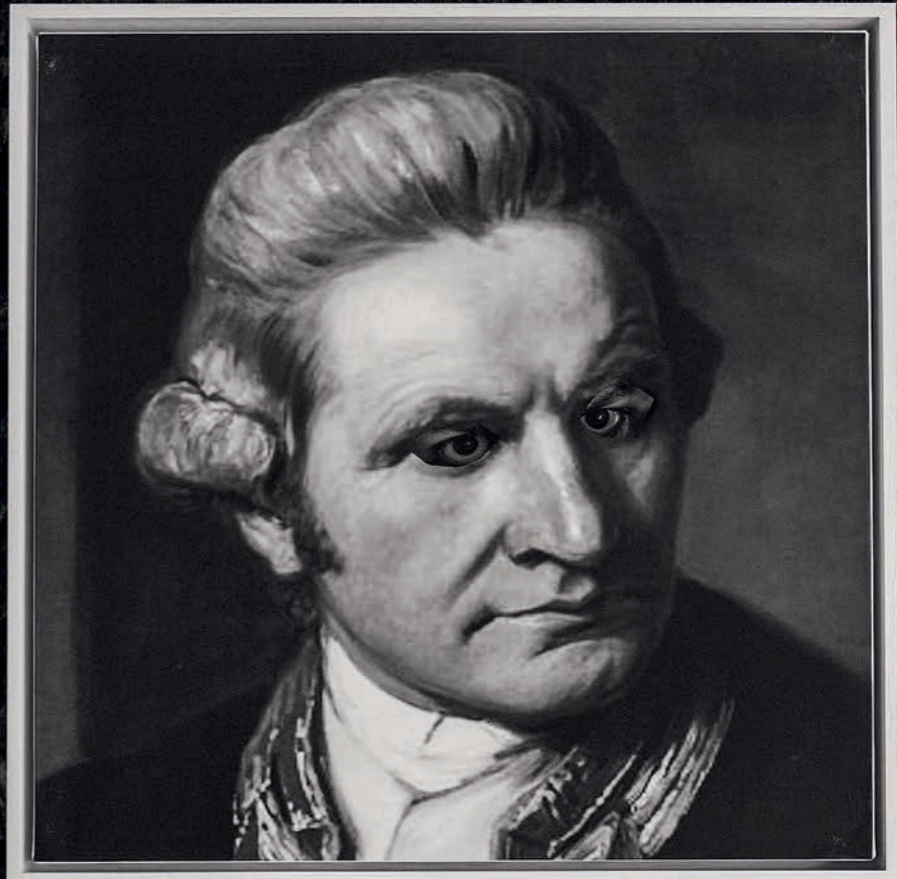
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HEAD HEAD

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