



TARRAWARRA MUSEUM OF ART

Tracey Moffatt: Body Remembers
installation view, TarraWarra Museum of Art, 2019
Collection of Neil Balnaves AO
Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney

Teacher's Notes

Tracey Moffatt: Body Remembers

Thought Patterns: Selected Works from the Collection

Curated by Anthony Fitzpatrick

TarraWarra Museum of Art

23 March – 19 May 2019

Curriculum Links

This Education Resource is designed to compliment the exhibitions *Tracey Moffatt: Body Remembers* and *Thought Patterns: Selected Works from the Collection*.

It can provide a stimulus for discussion in the classroom with material that can be adapted for all levels and abilities.

These exhibitions support the Victorian Government education initiatives, Exploring and Expressing Ideas, Visual Arts Practices, Presenting and Performing and Responding and Interpreting in the Visual Arts, as well general capabilities including Critical and Creative Thinking, Ethical and Intercultural Understanding, and Personal and Social Capabilities.

The exhibitions support the VCE Art and Studio Arts curriculum with a focus on Introducing the Analytical Frameworks, Discussing Art, Studio Practice and Art Industry Contexts.

Introduction

Tracey Moffatt: Body Remembers is the first Victorian showing of Moffatt's photographic series *Body Remembers* 2017 and video work *Vigil* 2017 from her widely-acclaimed 57th Venice Biennale exhibition.

Through a series of ten ochre-hued photographs, *Body Remembers* recalls a history that is at once personal and universal—alluding to Moffatt's own matrilineal history of domestic servitude and the broader experience of colonisation.

The highly evocative photographs depict a 1950s maid, played by the artist herself, who is stranded on an isolated colonial property. Set in a deserted, dreamlike landscape—a kind of nowhere place—the photographs evoke a vexed emotional terrain, one that is imbued with both yearning and mourning, longing and sorrow. Screening in the same space is *Vigil* 2017, a two-minute film montage that juxtaposes footage from the 2010 Christmas Island asylum seeker boat capsizing disaster with images drawn from Hollywood films.

Drawn from the collection of Neil Balnaves AO, both works were first shown at the 57th Venice Biennale in 2017 as part of *My Horizon* curated by Natalie King and commissioned by Naomi Milgrom AO for the Australia Council for the Arts.

To accompany the exhibition, a selection of works from the Museum's collection will be presented in a display titled *Thought Patterns: Selected Works from the Collection*, featuring paintings and drawings from the Museum's significant holdings of Australian art including works by Russell Drysdale, Rosalie Gascoigne, Aida Tomescu, William Delafield Cook, Louise Hearman, Charles Blackman and others.



Artist Bio

TRACEY MOFFATT

Tracey Moffatt is one of Australia's most renowned contemporary artists. Working predominantly in photography, film and video, Moffatt is known as a powerful visual storyteller. The narrative is often implied and self-referential, exploring her own childhood memories and fantasies, and the broader issues of race, gender, sexuality and identity.

Moffatt represented Australia at the 57th International Art Exhibition, Venice Biennale 2017 with her solo exhibition *My Horizon* in the Australian Pavilion, curated by Natalie King.

Moffatt has exhibited in numerous national and international art exhibitions and film festivals for three decades. In 2012, a retrospective programme of her films was held at the Museum of Modern Art, New York. Moffatt first gained significant critical acclaim when her short film, *Night Cries*, was selected for official competition at the 1990 Cannes Film Festival. Her first feature film, *beDevil*, was also selected for Cannes in 1993.

Moffatt was selected for the international section of the 1997 Venice Biennale (curated by Germano Celant) and has also featured in the Biennales of Sydney, Sao Paulo (1998) and Gwangju (1995). She held a major exhibition at the Dia Center for the Arts in New York in 1997-98 and in 2003, a large retrospective exhibition of her work was held at the Museum of Contemporary Art, Sydney which also travelled to the Hasselblad Museum in Sweden. In 2007, her photographic series, *Scarred For Life*, was exhibited at the Guggenheim Museum and her video, *LOVE*, at the Brooklyn Museum in New York. The same year, she was awarded the prestigious Infinity Award for art photography, selected by an International panel at the International Center of Photography in New York. Tracey Moffatt has been represented by Roslyn Oxley9 Gallery since 1998.

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