

Tracey Moffatt: Body Remembers

23 March – 19 May 2019



Tracey Moffatt, *Bedroom* 2017, from the series *Body Remembers* 2017, digital pigment print on rag paper, 152 x 227 cm (image size), Edition of 6 + AP 2, Collection of Neil Balnaves AO. Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney.

Opening on 23 March 2019, TarraWarra Museum of Art presents the first Victorian showing of Tracey 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.

As Moffatt describes, 'The images play with time back and forth: the maid remembers the past, or projects herself into the future, where the house she works in has become a ruin.'

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. The work creates a sense of absurdity, suspense and chaos.

TarraWarra Museum of Art Director, Victoria Lynn, said, 'A renowned photographer and filmmaker, Tracey Moffatt's work is distinguished by its exploration of Australia's colonial past through implied and unsettling narratives. The photographs' allusions to the ongoing legacy of colonisation and the video's dramatic montage of footage which highlights the consequences of our attitudes towards refugees, together reverberate powerfully with broader concerns about identity and place.'

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 collection of TarraWarra Museum of Art will be presented in a display titled *Thought Patterns: Selected Works from the Collection*.

Thought Patterns takes its cue from a chart featured in the publication for *My Horizon* that outlines the intriguing constellation of influences, ideas, memories and phenomena that informed the development of Moffatt's photographic series *Body Remembers*.

The chart has been used as an informal guide in a selection of paintings and drawings from the Museum's significant collection of Australian art, including works by Russell Drysdale, Rosalie Gascoigne, Aida Tomescu, William Delafield Cook, Louise Hearman, Charles Blackman and others.

The works set the scene for encountering *Body Remembers* by evoking and alluding to some of the concerns, moods, textures, light and shade, and compositional elements present in the series.

Tracey Moffatt: Body Remembers and *Thought Patterns: Selected Works from the Collection* are on display at TarraWarra Museum of Art, 313 Healesville-Yarra Glen Road, Healesville VIC 3777, from 23 March – 19 May 2019. Museum admission applies – \$10 Adults; \$8 Seniors; \$5 Pensioners and Students; Children 12 and under free.

ENDS

Tracey Moffatt

Born in 1960, Brisbane, Australia
Lives and works in Sydney, Australia

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.

MEDIA RELEASE

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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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Opening Hours: Tuesday – Sunday, 11am to 5pm. Open all public holidays except Christmas Day. Open 7 days a week from Boxing Day to Australia Day.

Museum Admission: \$10 Adults; \$8 Seniors; \$5 Pensioners and Students; Children 12 and under free.

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