Theatre of the World

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Curated by Jean-Hubert Martin



Tasmanian Museum & Art Gallery

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Works of art and objects catalogued in the Annotated List of Works, from page 37 to page 109 in this volume, are referenced below by title, artist/culture and catalogue number; image credits are listed on page 111. Objects not included in the annotated list are captioned below with title, date, artist/ culture, collection and image credit as applicable. Captions to plates list objects from top to bottom, left to right, unless otherwise stated.

Epiphany

The world is a puzzle. Knowledge is so vast that nobody can master it. We are constantly told by the media that we must leave decisions up to the experts. Yet individuals can interpret the world for themselves enough to grasp and interact with it. Religious faith is one way of doing this. But in relying on a single book, such as the Bible, the Koran or Capital, many experiences and their significance may be missed. Rational thinking experience and freedom of thought paradigms of humanism—are still the best tools for any individual to use. As long as one not know, a single point of view can solve the jigsaw puzzle. Sight is not a subjective sense, but the basis of individual knowledge.

Dick Tinto Showing Peter Pattieson his Sketch of the Bride of Lammermoor, Robert Scott Lauder, 49

Double Trapèze pour Quatre Triangles, Felice Varini, aluminium foil, site-specific installation, 47

Retrospect

Material culture is incredibly rich and diverse. For centuries, the five senses, the four elements and the three realms were categories commonly used to classify both natural and man-made Giulio Camillo imagined for the king of France a "Theatre of Memory", gathering together the totality of all human knowledge in order that the monarch might dominate the universe.

The world is apprehended by naming with words or representation in images. Objects thus become ideas or concepts (images of ideas) to be interpreted, compared and understood. Brought together in museums, they enter into visual discourse.

Noah Leading the Animals into the Ark, Sinibaldo Scorza, 8

Dog and Duck Hotel, 1948, Sidney Nolan, MONA 2005.033 © Estate of Sir Sidney

Untitled, Erró, 7

Chapter 1

Tyto novaehollandiae (masked owl), 386 Tlaloc-a rain god-effigy vessel,

Guanacaste-Nicoya, Costa Rica, 184 Tumbuan (body mask), Middle Sepik Region, Papua New Guinea, Iatmul people, early 20th century, TMAG M8871

Falcon, Egypt, 1

Lunet or Livika (friction drum), New Ireland Province, Papua New Guinea, 381

Zhenmushou—Tomb guardian, China, 3

Admiral Fitzroy barometer, England, 18

Beaded crown, Nigeria, Yoruba people, 67

Sarcophagus fragment, Egypt, c. 664–30 BCE, MONA 2001.041

Coin hoard, China, 318

Lyre clock, France, 17

Priest's dish, Fiji, 308

Horse, China, 2

demonstrate polychromism), TMAG F5960

Black-figure *pelike* (jar) depicting the goddess Athena defeating the giant Enkelados, Athens, Greece, c. 500–485 BCE, attributed to the Theseus Painter, MONA 1999.118

Vunikau bulibuli (tree-root club), Fiji, 15

Cylindrical lug-handled jar, Egypt, 5

Teapot, designed by Ingrid Smolle, 12 Carcinoscorpius sp. (horseshoe crab),

Asia, TMAG F5955

Monkey skeleton, Europe, probably England, 176

Electric fan, Italy, 20th century, TMAG S2005.911

Fowler phrenology head, modern reproduction,

Church censer, 19

Agate (thunder egg), collected at Mount Hay, Queensland, Australia, 20

Scope

All scientific rules are based originally on experience via the senses. Sight should therefore not be taken merely as subjective. Even before Galileo, the world was represented people of Australia represent waterholes as circles on "maps" of their journeys.

In museums we look upon portraits of our inanimate objects become humanised, and look at us, when an artist incorporates eyes in a work. Eyes are also the source of tears and hence the portals of emotion and suffering.

Mrs Vermeer's Kitchen, Robyn McKinnon, 4

Untitled, George Tjapaltjarri, 84

Eyes and brows, inlay fragments, Egypt, 51

Australia, c. 1825, TMAG P2008.65

Yup'ik bentwood hat, Norton Bay, Alaska, 60

Am I a House?, Erwin Wurm, 61

Damarau (sago storage pot), Aibom Papua New Guinea, 58

Pair of candlesticks, unknown maker, England, c. 1830, TMAG P2010.743

Beaded shoes—Bata ileke, Nigeria, West Africa, Yoruba people, 59

Shield, Biwat Village, Yuat River, East Sepik Province, Papua New Guinea, 71

Bookcase, unknown maker, Tasmania, Australia, c. 1845, TMAG P2006.52

Contents Kantharos, Panticapaeum, Greek, 63

Tyto novaehollandiae (masked owl), Australia, 62

Granary door lock, Mali, West Africa, Dogon, 53

Caligo eurilochus brasiliensis (owl butterfly), South America, 64

Spare lock from the Hobart Gaol, Australia, 52

Headrest, Japan, 45

Beaded tunic, Nigeria, West Africa, Yoruba people, 68

Beaded bag—Apo ileke, Nigeria, West Africa, Yoruba people, 72

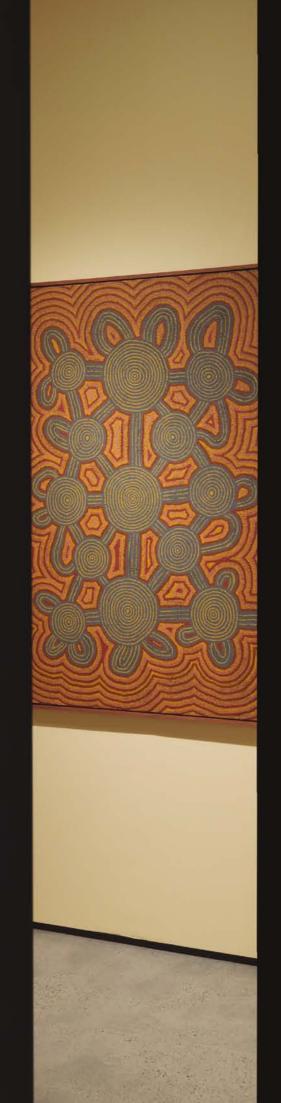
Weeping Woman, Pablo Picasso, 70

Shield, New Britain, Papua New Guinea, Sulka people, 69















Cleave

One has to be divided into two, lik amœba, or a woman giving birth. Se individuals possess a double person entity, can be split into two parts: t artist Gordon Matta-Clark believed there was no point in a sculptor add

Ritual staff—Opa Orisha Oka, Niger West Africa, Yoruba people, 141

Oryx sp. Horns, 138

Yoruba people, 142

Currency blade, Democratic Republ of the Congo, 1950–90, MONA 1998

Shark tooth swords, Kiribati, 145

Selbstbemalung 1 (Self-painting 1), Günter Brus, 139

Duet

When two people meet a dialogue which can lead to competition, as i game, or conflict, like stags thrusti antlers at one another. The floating

Background to foreground: Gamblers, Albert Tucker, 133 Dog Duet, William Wegman, 134 Cervus elaphus (red deer) antlers, 135 O (Between Fans), Zilvinas Kempinas

Genesis

Brett Whiteley gives a vision of his as the whole world, seen from its ce His focus is on the female body, ma of life, but numerous details point the external world: the glass eye bes his hand, landscapes, plants, clocks from scratch and reconstructs the v in his work. Games of eroticism car played by finding references and ima sexuality everywhere, from a bed to a coral.

Chapter 2

the ne llity.	The Naked Studio, Brett Whiteley, 48	The Fountain of the World, 2012, Jan Fabre, screenprint on wallpaper; courtesy of the artist $\ensuremath{\mathbb{G}}$ Jan Fabre
	The Enfield Bed, unknown maker, probably Launceston, Tasmania, Australia,	
	c. 1840, TMAG P2010.297 Side table, probably Tasmania,	A Dream (Ideal Sketch), Adelaide Ironside, 115
	Australia, c. 1875, TMAG P2003.130	Landscape, Adam Putnam, 117
e	On table:	The Fountain of the World, Jan Fabre, 385
ng	Breathing In Breathing Out, Marina Abramović, 131	Royal Society display cabinet, unknown
tiness.	On right wall: La bicyclette, Fernand Léger, 95	maker (probably Tasmanian), Tasmania, Australia, c. 1900, TMAG P1999.37
	French Can-can, Francis Picabia, 94	Contents of four sections, from left: Headrest, South Africa, probably Zulu, 83
	Untitled II from Bunny, Polly Borland, 91	
	On bed: Shell costume, Ghana, West Africa, Ashanti, 316	Puzzle sphere, Merv Gray, 380 Wandjina, Alanbarra, 80
	Herpolitha limax (tongue coral), Micronesia, 125	Cylindrical vessel with mythical figures, Guatemala, Maya, 28
66	On chair: Wig, Fiji, 96	6 Pieces, Lee Dongwook, 26
		Wahaika (club), New Zealand, 383
	The Fountain of the World, 2012,	Mummy portrait, Egypt, 9
	Jan Fabre, screenprint on wallpaper; courtesy of the artist © Jan Fabre	Carved spoon with animal heads, Pacific northwest America, 23
	A Dream (Ideal Sketch), Adelaide Ironside, 115	Birds of Singapore, England, 334
egins, a card g their :ibbon, etween	Landscape, Adam Putnam, 117	Zhenmushou—Tomb guardian, China, Tang Dynasty, 618–907 CE, TMAG P2003.38
	Cemetery in Sicily, Brett Whiteley, 116	
	Stone-carved shield, Simbai, Ramu River, Madang Province, Papua New Guinea, 306	<i>Nunguana</i> (Shark), unknown artist, Groote Eylandt, NT, Australia, 330
	Borrowed Plumage #2 (Stranger), Brent Harris, 102	China China—Bust 82, Ah Xian, 82
	Horse's Tale, Julie Rrap, 103	Conch depicting sacrificial animals, Mexico, Mayan style, 311
	Sooner—or Later from the series Tattoo, Thomas Hirschhorn, 104	
	Foreground: Field Work, Fiona Hall, 108	Corpus
32	The Enfield Bed, unknown maker, probably Launceston, Tasmania, Australia, c. 1840, TMAG P2010.297	Slowly the old conception initiated by the Renaissance, of nature dominated by man, has been replaced by an ecological point of view where man is just one of nature's
	French Can-can, Francis Picabia, 94	elements—albeit one that is hyperactive and disturbing. The imaginary imbalance of power led to visions of landscapes as anthropomorphic, but the human body itself can also be seen as naturalised.
tudio ntre. rix	Untitled II from Bunny, Polly Borland, 91	
	Shell costume, Ghana, West Africa, Ashanti, 316	
o ide	Herpolitha limax (tongue coral), Micronesia, 125	Untitled, Juul Kraijer, 109
	Wig, Fiji, 96	Vunikau (tree-root club), Fiji, 14
orld be ges of		





































Phantasm

Nothing in art has generated such multifarious and diverse interpretations as has the human face. The potential for three holes that comprise eyes and mouth form a pattern that is innately recognisable and provides endless territory for creation. Lighting that moves around from object show, forcing concentration on a wide range of possibilities.

Chapter 3

Head, 1940, Sidney Nolan, MONA 2007.007 © Estate of Sir Sidney Nolan and Bridgeman

Malanggan carving, New Ireland Province, Papua New Guinea, 154

Ahoui, 2011, Romuald Hazoumé, private collection, France

Eharo mask, Gulf Province, Papua New Guinea, 159

Deadeye from the barque Otago, Scotland, 158

Damarau (sago storage pot), Aibom Village, East Sepik Province, Papua New Guinea, 152

Shield, Western Australia, 148

Temes nevinbur—Ceremonial marionette head, Malekula Island, Vanuatu, 183

Beaded crown with two faces, Nigeria, West Africa, Yoruba people,

Kovave spirit mask, Gulf Province, Papua New Guinea, 155

Caretta caretta (loggerhead turtle) skull with rhamphotheca, Herald Island, Coral Sea,

Tatanua (helmet mask), New Ireland Province, Papua New Guinea, 147

Sepik Region, Papua New Guinea,



Aura

Making the immaterial visible

See Candle Describing a Sphere, Jason Shulman, 161.

Beyond

dealing with death and corpses. As can be worshipped. Rituals range from representation of the dead, fleshless and reminders of life's brevity—as ephemeral of new, grandiose "bodies" in which the deceased travel down the ages. Finally the body needs a box, whether in the shape Egypt, entrails were entered separately in canopic jars, each with the head of a divinity to watching over the deceased.

Coffin of Tai-es Khen, Egypt, 165

Lange Eenzame Man (Long Lonely Man), Berlinde De Bruyckere, 164

Lange Eenzame Man (Long Lonely Man), Berlinde De Bruyckere, 164

Untitled, Ruth Frost, 124

Coffin: Mercedes Benz, Paa Joe (Joseph Tetteh Ashong), 167 Coffin of Tai-es Khen, Egypt, 165

Canopic jar with head of Imsety, Egypt, 172 Larnax (chest-shaped coffin), Crete, 166

Winnow

"Earth to earth and dust to dust." Death rituals lead humans to build impressive sarcophagi and to go into mourning. What remains are a few bones and ribs, kept in a jar from which they may escape at night for a macabre dance. The reality of the morgue and the last menu of a prisoner on death row are even more crude and ironical.

Drought Animal, Sidney Nolan, 179

Gibigibi (headpiece), West Papua, Indonesia, 178

Cleaning the Mirror I (Head), 1995, video, Marina Abramović; courtesy of the artist © Marina Abramović

Bounty, Patrick Hall, 175

Bedtime Story, Ivor Hele, 177

Foreground: Untitled, 2012, Jannis Kounellis;

The Morgue (Blood Transfusion Resulting In AIDS), Andres Serrano, 169

Spherical cone-spouted vessel, Mali, West Africa, Djenne, 1100– 1400 CE, MONA 1999.049

BCE, MONA 2003.013

Cinerarium, Julia deVille; courtesy of the artist

Ovoid lug-handled jar with marine motifs, Egypt, 3500–3200 BCE, MONA 2003.162

Duamutef, Son of Horus, Egypt, 2300-1300 BCE, MONA 2003.012

BCE, MONA 2003.018

marine decoration, Egypt, 3500-3200 BCE, MONA 2005.019

Foreground: Untitled, 2012, Jannis Kounellis; courtesy of the artist © Jannis Kounellis

Mutate

Humans try by all means to seize the forces of nature, whether by method or by magic. on the strength of animals and eventually to mutate into beasts with supra-human powers. Their tools in attaining this state, fascinatingly "other" to the western mind, are trance and drugs.

Skin Flint, Jean-Michel Basquiat, 182

Ape and Elephant, Sidney Nolan, 181

Mask of the (spirit) Panjurli, the tusked boar, Tulu Nadu, south coastal Karnataka, India, 188

Studio camera stand, unknown maker, c. 1860, TMAG N743

Caballito, Ricardo Hernández, 186

Kathetostoma laeve (stargazer), Louisa Anne Meredith, 333

L'imbécile (The Imbecile), Max Ernst, 189

Golan Heights, Syria, 190



















Abstraction

Although it is often said that geometry does not exist in nature, this is not entirely true. Anyway, the practice of geometric patterning in many archaic to create without copying nature and to elaborate a visual language that is completely distinct from representation.

On wall: Dari (feather headdress). Island of Mer. Torres Strait, Queensland, Australia, 31

Mummified cat, Egypt, 326

Armband, Malaita Island, Solomon

Beaded face for a mummy, Egypt, 151

Beaded hat, Nigeria, West Africa,

Malekula Island, Vanuatu, 149

Feline effigy vessel, North America, Anasazi, 37

Pyrite (iron sulphide), from the Spain, MONA 2012.001

Yixing teapot, Yixing, Jiangsu Province, China, 202

Collection of Cetoniinae (flower chafer beetles), 85

probably Saqqara, Egypt, 197

Aufstieg (Ascent), Wassily Kandinsky, 196 Barkcloth: Ngatu tahina, Tonga, 283

Majesty

Barkcloths (tapa), classified here according to cultures, are traditionally used for various purposes—from dress to ceremonial gifts with great symbolic value. Except for two anthropomorphic pieces from Vanuatu, they show an incredible creativity in geometry. Some of them have extremely sophisticated systems of shapes in different layers.

the room show how humans deal with the body. Some, like the Egyptians, try to keep it for eternity by mummification gods; others seek to degrade and destroy

Chapter 5

Coffin of Iret-Heru-ru, Egypt, 300

Grande Figurine (Femme Leoni), Alberto Giacometti, 301

Grande Figurine (Femme Leoni), Alberto Giacometti, 301

and barkcloths, see pp. 78–92

Barkcloth: Siapo tasina, Samoa, 265

Grande Figurine (Femme Leoni), Alberto Giacometti, 301

Fijian barkcloths, see pp. 78-81

Coffin of Iret-Heru-ru, Egypt, 300

painting as visitor, as neighbour, definition/ method no. 503, Claude Rutault, part of the artist's actualisation at MONA 2012, painted MDF and incorporating barkcloth no. 234, 212

Barkcloth: Siapo mamanu, Samoa, 267

painting as visitor, as neighbour, definition/ method no. 503, Claude Rutault, at MONA 2012, painted MDF and incorporating barkcloth no. 234, 212

or holes, can become symbols

of the whole, of a totality in touch

Wall Drawing #394: A 12" (30 cm) grid covering the wall. Within each 12" (30 cm) square, a vertical, horizontal, diagonal right

or diagonal left straight, not straight or broken

line bisecting the square, Sol LeWitt, 46

Wall Drawing #394: A 12" (30 cm) grid

covering the wall. Within each 12" (30 cm)

square, a vertical, horizontal, diagonal right or diagonal left straight, not straight or broken

line bisecting the square, Sol LeWitt, 46

Concetto spaziale (Spatial Concept), Lucio Fontana, 356

No title (Awelye), Emily Kame

Align

with the cosmos.

Kngwarreye, 302

Crossing

In a previous room, barkcloths were shown for their own sake; here they hang in conjunction with western contemporary abstract art. They are as a source for modern art, but as more or less synchronic phenomena of independent creation. They should be evaluated with the symbolic importance accorded them within their own original contexts. Old dichotomies of art and craft issued by the colonial west are no longer valid. Globalisation demands new interpretation grids. Barkcloths are no more or less decorative than contemporary abstract paintings; indeed the compositional structures here, alternating positive/ negative and front/back patterns, are strikingly similar.

Barkcloth: Ahu, Tahiti, French Polynesia, 281

Untitled, Tom Chamberlain, 210

Barkcloth, Collingwood Bay, Oro Province, Papua New Guinea, 245

painting as visitor, as neighbour, definition/ method no. 503, Claude Rutault, part of the artist's actualisation at MONA, courtesy of the artist © Claude Rutault

Wear No. 4, Neil Haddon, 195

Barkcloth: Siapo, Futuna Group,

Shield, Northeast Queensland, Australia, 194

Modernity Will Not Seduce Me, Peter Peri, 208

Foreground: Chaise, 1992, Wayne Hudson, MONA 2007.070 © Wayne Hudson

































Domesticate

Human beings are impressed when that we do not. We have tried very hard to acquire these: the ability to fly, for example. Sexual intercourse with animals is an ancient and recurrent fantasy in equals with or play with other beings; and her swan). Humankind remains, of predators.

Hound, Fox and Partridge from Various Birds and Beasts Drawn from the Life, Francis Barlow after Frans Snyders, 320

Stealth, Herbert Dicksee, 321

Skull, Jan Fabre, 322

P XIII, Berlinde De Bruyckere, 357

Family of the Future, 9, Oleg Kulik, 328

Civility

and aristocracy. It is therefore quite people in nineteenth-century art, such as the working poor, beggars and tramps depicted by Dempsey. In recent times, representations of the most diverse in photography—including the odd marriage recorded by Mikhailov.

Possibly Italy, 313

Untitled, Jannis Kounellis, 314

El Disparo, Sandra Vásquez de la Horra, 315

John Dempsey, 343

Sir Walter Scott in the Character of Peter Pattieson,

Contention

Dialogue often turns into conflict. Human beings still think that they can end the life and diffusion of an idea or a faith by killing those who promote it. of monotheist religions have led to going on. People may think they can resolve the eternal question of destiny and free will through religious belief War who was saved when the Bible in his pocket stopped a bullet. His Muslim prayers on a carpet adorned with a machine gun.

Hanging Man/Sleeping Man, 1989, Robert Gober; courtesy of Robert Gober Studio © Robert Gober

December from Fields of Ecstasy, Alasdair McLuckie, 361

Head With Arm (Yellow), Susan Rothenberg, 360

Bullet-proof glass test panel, from Risdon Prison, Tasmania, Australia, 362

Foreground: Memory of Matter, Petroc Sesti, 363

Hanging Man/Sleeping Man, 1989, Robert Gober; courtesy of Robert Gober Studio © Robert Gober

Colonial Head—Kelly Gang,

Untitled (Osama), Wim Delvoye, 359

Foreground: Afghan war rug, Afghanistan, c. 1993;

Hanging Man/Sleeping Man, 1989, Robert Gober; courtesy of Robert Gober Studio © Robert Gober

December from Fields of Ecstasy, Alasdair McLuckie, 361

Head With Arm (Yellow), Susan Rothenberg, 360

Bullet-proof glass test panel, from Risdon Prison, Tasmania, Australia, 362

Colonial Head—Kelly Gang, Sidney Nolan, 358

Afghan war rug, Afghanistan,

Foreground: Great Deeds Against the Dead, Jake and Dinos Chapman, 374

Hanging Man/Sleeping Man, 1989, Robert Gober; courtesy of Robert Gober Studio © Robert Gober

Great Deeds Against the Dead,

Jesus Christ!, Daniel Boyd, 370

Hanging Man/Sleeping Man, 1989, Robert Gober; courtesy of Robert Gober Studio © Robert Gober

Trench art, Thuin, Belgium, 369

Pocket Bible with bullet scar, used in France, 368

In the Name of God (Koran), Gregory Green, 364

percussion), 367













