



SPIRIT LANDSCAPES

TRACEY MOFFATT

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FOREWORD

TYLER ROLLINS

Spirit Landscapes is a major new body of work from Tracey Moffatt, comprising six distinct components: five different photographic series and a moving image piece. It represents the artist's return to highly personal themes relating to family, home, and the land, specifically within the context of her Australian Aboriginal heritage. A key concept is the notion of a "return to country," a seeking out of one's ancestral lands and an attempt to reconnect with history and tradition. After many years living abroad, Moffatt began a three year exploration of places in her native Australia that were scenes of important events in her own life and that of her family. The resulting body of work, her first since the *Plantation* series of 2009, reflects on the way her personal story is intertwined with the often tragic history of race relations in Australia. Yet, as Moffatt points out, it can also be "opened up" and read as a universal meditation on the significance of land and place.

With the series of monumental glossy prints, *As I Lay Back on My Ancestral Land*, we see views of the sky, clouds, and trees captured as the artist lay down upon her Aboriginal family's traditional land, the cloudy sky morphing into an overarching female nude, like the Egyptian goddess Nut, that can be read as the artist's bodily connection to the land and her ecstatic feelings at the time. This exploration of the physical presence of "home" is continued in the *Suburban Landscape* series, which depicts locales in suburban Brisbane that the artist roamed as a youth, overlaid with texts that relate certain key memories she associates with these spaces, the psychically charged slogans contrasting sharply with an almost childlike innocence suggested by the stenciled crayon lettering. The series of small triptychs, *Night Spirits in Red, Yellow, Blue and Green*, seems to combine the powerful spiritual presence seen in the vivid sky of *As I Lay Back on My Ancestral Land* with the banal suburban bleakness of the *Suburban Landscape* series. According to Moffatt, these triptychs depict actual "spirit energies" captured in haunted places that she visited at night, shooting her camera blindly into the dark sky, guided only by intuition and a touching faith that even the most quotidian settings are infused with spiritual presences. The theme of a haunted locale is taken up again in *Picturesque Cherbourg*, a series of colored, tourist brochure-like views of the Aboriginal government mission to which some members of the artist's family were relocated in the 1920s, and where many of her relatives still reside. The seemingly idyllic images have been digitally fractured, like broken glass, suggestive of the lingering psychological scars from a very dark period in history in which "natives" were removed from their lands, sometimes separated from their children, and resettled in artificial communities often riddled with social dysfunction. The theme of artificiality and sanitization of the past, embodied in *Picturesque Cherbourg's* picture postcard aesthetic, is heightened in *Pioneer Dreaming*, a group of small diptychs of images taken from stills of 1950s Hollywood Westerns; here, we see dreamy heroines gazing lovingly at "their country," with a sense of ownership denied the original Native American inhabitants. Yet despite the often dark histories they elide, these Hollywood films have often been a powerful source of inspiration, including for Moffatt herself, their narratives taking the form of modern myths that tap into depths of emotion and experience that were once the exclusive domain of traditional culture. The film stills of *Pioneer Dreaming* in a sense come to life with *In & Out*, a five-minute, low-tech moving image piece, its gritty, dystopic images in stark contrast to the glamour of Hollywood. Images of brothel doors opening and closing, scenes that are not uncommon in the current Australian mining boom, are interspersed with shots of a large, ominous mining hole. This connection between mining and prostitution points also to the exploitation of the land and its inhabitants by outsiders, along with the violence this entails, a theme that resonates with all the other series in the exhibition.

Born in Brisbane, Australia, in 1960, Moffatt is one of today's leading international visual artists working in photography, film and video. Many of her photographs and short films have achieved iconic status both in her home country of Australia and around the world. Her photographs play with many different printing processes and have a filmic, narrative quality. Moffatt approaches all her photographic and video work as a film director, and she is known as a powerful visual storyteller. She 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. She was selected for the international section of the 1997 Venice Biennale and was also featured in the biennials of Sydney (1993, 1996, 2008), Singapore (2011), São Paulo (1998) and Gwangju (1995). A major exhibition at the Dia Center for the Arts in New York in 1997-98 solidified her international reputation. In 2003, a large retrospective exhibition of Moffatt's work was held at the Museum of Contemporary Art, Sydney. 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. In 2012, the Museum of Modern Art, New York, presented a comprehensive retrospective of Moffatt's film and video work, featuring screenings of all her major works and a ten-day series of artist talks at the museum.

SPIRIT LANDSCAPES

BY KATHRYN WEIR

When was the last time you lay down on the ground under a forest canopy and looked up through the trees? Tracey Moffatt's *As I Lay Back on My Ancestral Land* evokes a state of being where the quiet music of things in themselves becomes audible, when the noise of the self and the city dies down. Then it writes this state large and ecstatic: solarized outlines of leaf fringe and clouds zing in vibrant monochrome hues. Moffatt's point of view landscape shots merge with floating superimposed images of her body to convey the experience of physically connecting with the land. The view from the ground of sky and trees is radical; photographic conventions favor the heroic tree portrait or the sweep of forest captured from above or yonder.

Spirit Landscapes is the major body of work that Moffatt has completed since moving back to Australia in 2010, after twelve years in New York. It comprises five photographic series and a moving image work that all address aspects of relationship to place, delineating landscapes of the mind and spirit.

To move from New York to a Brisbane childhood's *Suburban Landscape* - the title of another of the recent series - is to dive into the past and revisit the memories places contain. These childhood memories return colored by the high-keyed emotions of first time experiences. Moffatt speaks of how the stenciled water crayon text over the works in this series acts like a semi-transparent veil of memory over the streets of her youth. What is remembered reflects a child's fears and delights. The forbidden sugar rush of stealing a chocolate bar, being pushed terrified against a wall by bullies, the act of throwing soft flower petals in the street - more remarkable than the squinting glimpse of a figure in a passing motorcade. A delicate beauty adheres to the prosaic streetscapes through their association with the bittersweet moments of personal history that unfolded there.

Moffatt finds beauty where it is least expected. In her collaged photographs from the *Picturesque Cherbourg* series, bright flowers and white picket fences put a brave face on a traumatic history. The town of Cherbourg started as a mission and then a Government Settlement in the early 1900s; Aboriginal people were transported there from all over Queensland and New South Wales after being forced from their land. "The old people don't want to talk about it, like war veterans," says Moffatt of members of her own family who were forced to live on the settlement. Yet, rather than photograph Cherbourg in black and white or in the rain to reflect its dark history, she chose to evoke in sun-saturated color the town's complex fabric of pain and getting-on-with-it resilience. In her picture-postcard images, the collaged fractures and slippages only belatedly come into view.

In Australia as in North America, massacres everywhere attended the "opening up" of land. To create the photographs in the *Night Spirits* triptychs, Moffatt drove alone at night along isolated roads in outback Queensland. She would stop the car and slowly and deliberately set up a camera, while the small hairs rose on the back of her neck and a tingle of fear sharpened her senses. The resulting intense, luminous images show strange traces populating the night, suggesting some lingering plasma residue of untold lives.

Screen grabs from classic Westerns show a woman gazing across the wide-open prairie with love in her eyes for the land and her man: Moffatt's *Pioneer Dreaming* series points to the consistent papering over and romanticization of the occupation of Native American land. The photographic diptychs are hand-colored in ochers that recall the attenuated tones of Albert Namatjira's watercolor Australian landscapes and the more recent canvases of Rover Thomas. The spare, abstracted beauty of the vistas paired with each dreamy-eyed heroine points to the power of the landscape and the elements to exceed pioneer zeal; Moffatt gestures beyond ideas of possession to leveling notions of awe and responsibility.

The relationship between less romanticized sexual possession and the exploitation of the land is brought into focus in the recent moving image work *In & Out*. A small digital frame shows a sequence of shaky stills taken at night across a street of figures at the door of a brothel in a mining town, their body language betraying an unwillingness to linger on the threshold. An image of an immense open mine's gem-like circular cut appears in counterpoint.

Spirit Landscapes constitutes an extended meditation on how we inhabit places and are inhabited by them. Each element in Moffatt's major new body of work speaks differently to this exploration of place and landscape, looking beyond instrumental relationships to other dimensions. Coming home is also about seeing with new eyes and feeling familiar things anew.

Kathryn Weir is the Head of International Art and the Australian Cinéma  que at the Queensland Art Gallery | Gallery of Modern Art, Brisbane, Australia.



VIEW OF THE EXHIBITION AT TYLER ROLLINS FINE ART



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AS I LAY BACK ON MY ANCESTRAL LAND NO. 1

2013

digital print

49 x 72 in. (125 x 184 cm)

edition of 8 + 2 AP



AS I LAY BACK ON MY ANCESTRAL LAND NO. 2

2013

digital print

49 x 72 in. (125 x 184 cm)

edition of 8 + 2 AP



AS I LAY BACK ON MY ANCESTRAL LAND NO. 3

2013

digital print

49 x 72 in. (125 x 184 cm)

edition of 8 + 2 AP



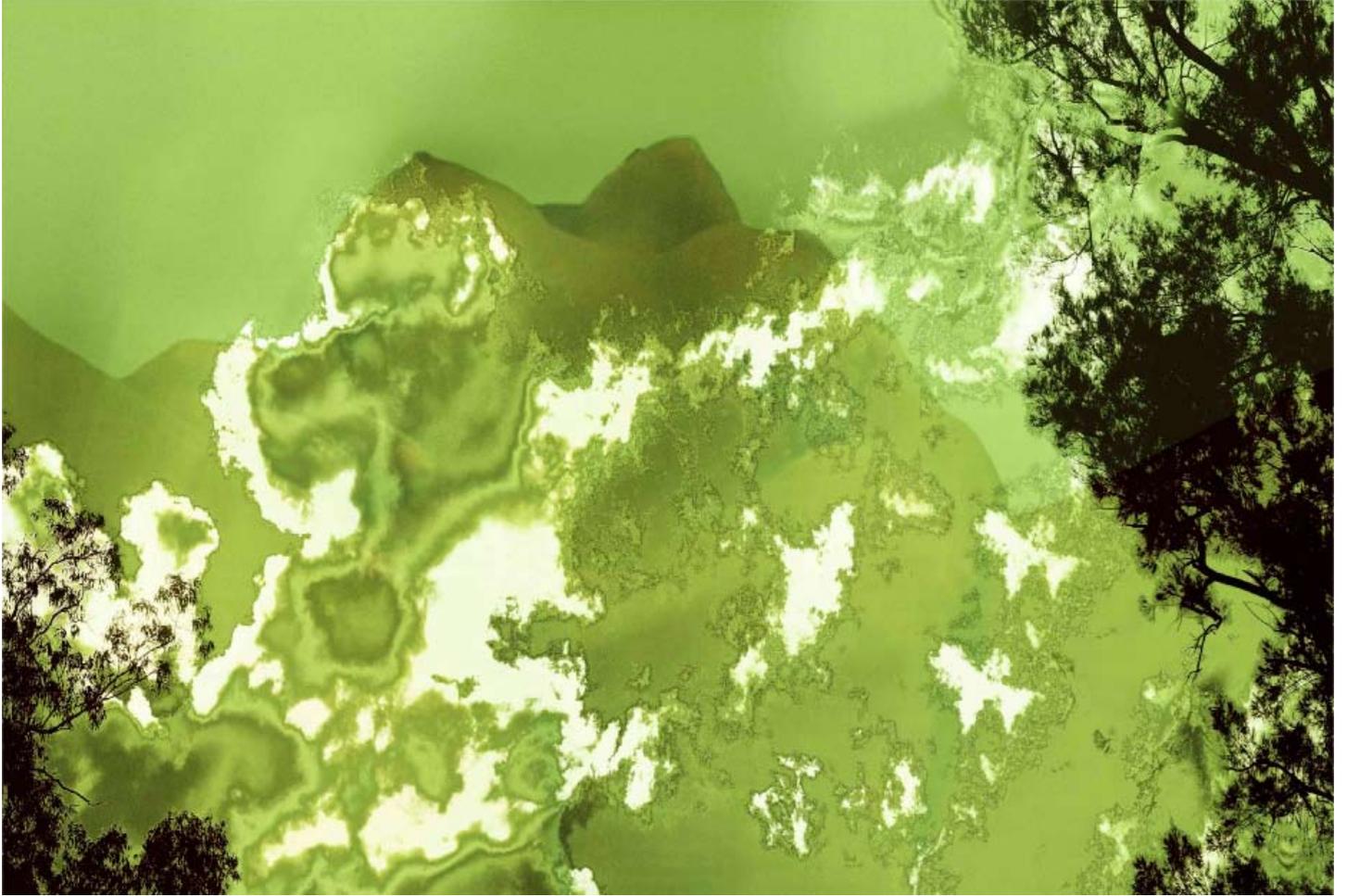
AS I LAY BACK ON MY ANCESTRAL LAND NO. 4

2013

digital print

49 x 72 in. (125 x 184 cm)

edition of 8 + 2 AP



AS I LAY BACK ON MY ANCESTRAL LAND NO. 5

2013

digital print

49 x 72 in. (125 x 184 cm)

edition of 8 + 2 AP



AS I LAY BACK ON MY ANCESTRAL LAND NO. 6

2013

digital print

49 x 72 in. (125 x 184 cm)

edition of 8 + 2 AP



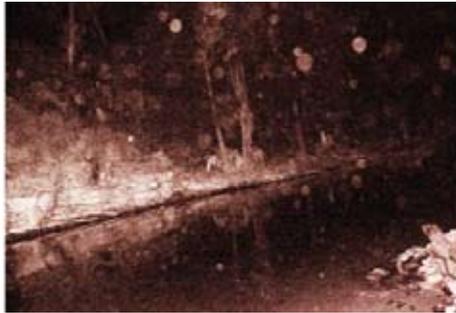
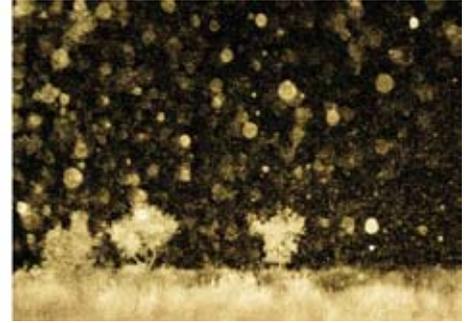
IN & OUT

2013

still images moving in a digital frame

14 x 12 in. (35 x 40 cm)

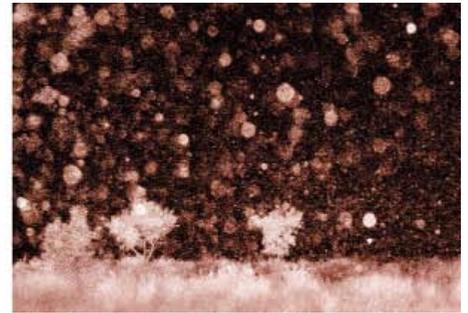
edition of 8 + 2 AP



NIGHT SPIRITS NO. 1 'NUNNERY IN RED, BY THE
ORANGE TREE IN BLUE, DESERT IN YELLOW'

NIGHT SPIRITS NO. 2 'OVER THE BRIDGE IN GREEN,
RIVER IN RED, YOUTH IN GREEN'

2013
photographs mounted behind acrylic
10 x 59 in. (26 x 150 cm)
edition of 8 + 2 AP



NIGHT SPIRITS NO. 3 'BY THE ORANGE TREE IN GREEN,
RIVER IN YELLOW, OVER THE BRIDGE IN BLUE'

'NIGHT SPIRITS NO. 4 'NUNNERY IN YELLOW, YOUTH IN
BLUE, DESERT IN RED'

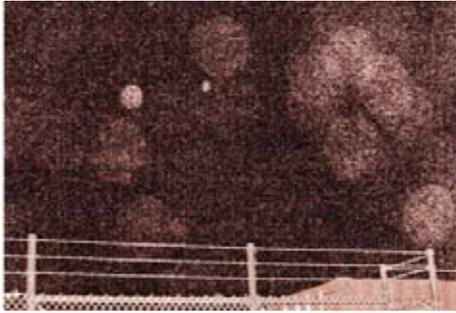
2013
photographs mounted behind acrylic
10 x 59 in. (26 x 150 cm)
edition of 8 + 2 AP



NIGHT SPIRITS NO. 5 'YOUTH IN YELLOW, BY THE
ORANGE TREE IN RED, DESERT IN GREEN'

'NIGHT SPIRITS NO. 6 'RIVER IN GREEN,
NUNNERY IN BLUE, OVER THE BRIDGE IN RED'

2013
photographs mounted behind acrylic
10 x 59 in. (26 x 150 cm)
edition of 8 + 2 AP



NIGHT SPIRITS NO. 7 'NUNNERY IN GREEN, DESERT
IN BLUE, BY THE ORANGE TREE IN YELLOW'

'NIGHT SPIRITS NO. 8 'OVER THE BRIDGE IN
YELLOW, YOUTH IN RED, RIVER IN BLUE'

2013
photographs mounted behind acrylic
10 x 59 in. (26 x 150 cm)
edition of 8 + 2 AP



PICTURESQUE CHERBOURG NO. 1

2013

digital print collage on handmade paper

22 x 31 in. (57 x 78 cm)

edition of 8 + 2 AP



PICTURESQUE CHERBOURG NO. 2

2013

digital print collage on handmade paper

22 x 31 in. (57 x 78 cm)

edition of 8 + 2 AP



PICTURESQUE CHERBOURG NO. 3

2013

digital print collage on handmade paper

22 x 31 in. (57 x 78 cm)

edition of 8 + 2 AP



PICTURESQUE CHERBOURG NO. 4

2013

digital print collage on handmade paper

22 x 31 in. (57 x 78 cm)

edition of 8 + 2 AP



PICTURESQUE CHERBOURG NO. 5

2013

digital print collage on handmade paper

22 x 31 in. (57 x 78 cm)

edition of 8 + 2 AP



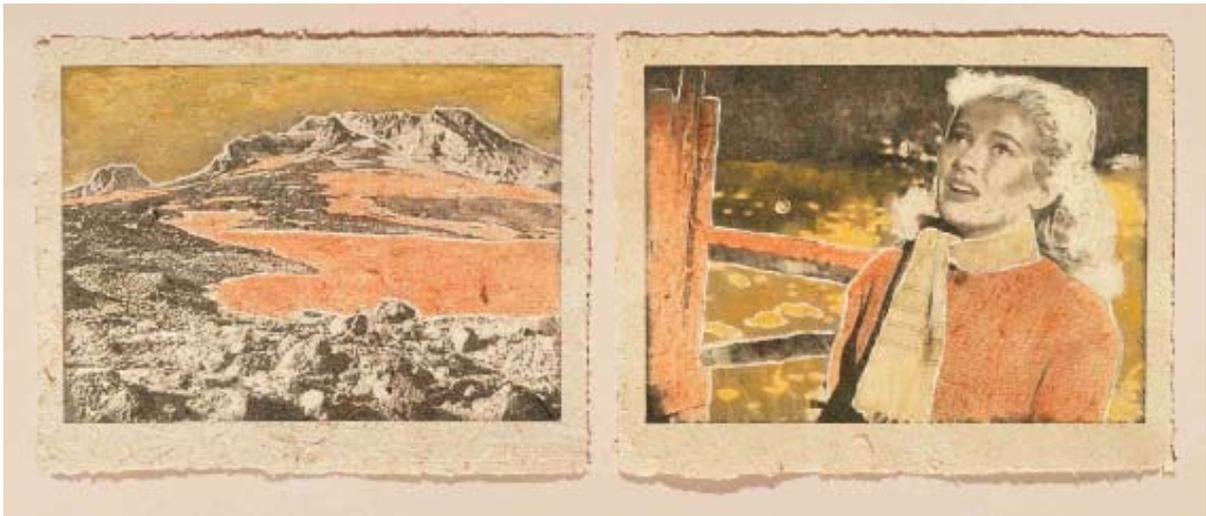
PICTURESQUE CHERBOURG NO. 6

2013

digital print collage on handmade paper

22 x 31 in. (57 x 78 cm)

edition of 8 + 2 AP



PIONEER DREAMING 1

PIONEER DREAMING 2

2013
digital print on handmade paper
10.5 x 24 in. (27 x 61 cm)
edition of 8 + 2 AP



PIONEER DREAMING 3

PIONEER DREAMING 4

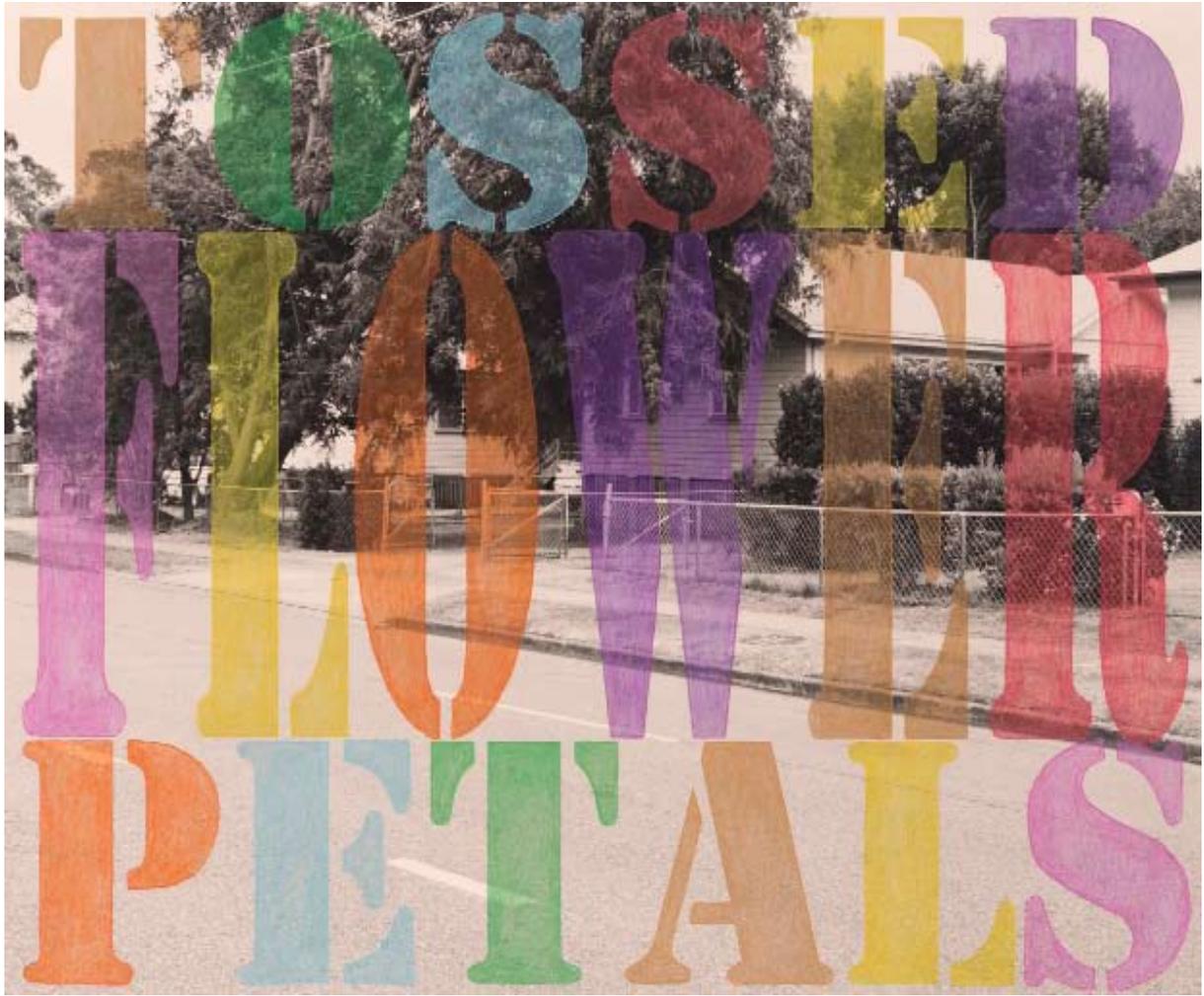
2013
digital print on handmade paper
10.5 x 24 in. (27 x 61 cm)
edition of 8 + 2 AP



PIONEER DREAMING 5

PIONEER DREAMING 6

2013
digital print on handmade paper
10.5 x 24 in. (27 x 61 cm)
edition of 8 + 2 AP



SUBURBAN LANDSCAPE NO. 1 'TOSSED FLOWER PETALS'

2013

digital print hand colored in water crayon

32 x 39 in. (81 x 99 cm)

edition of 8 + 2 AP



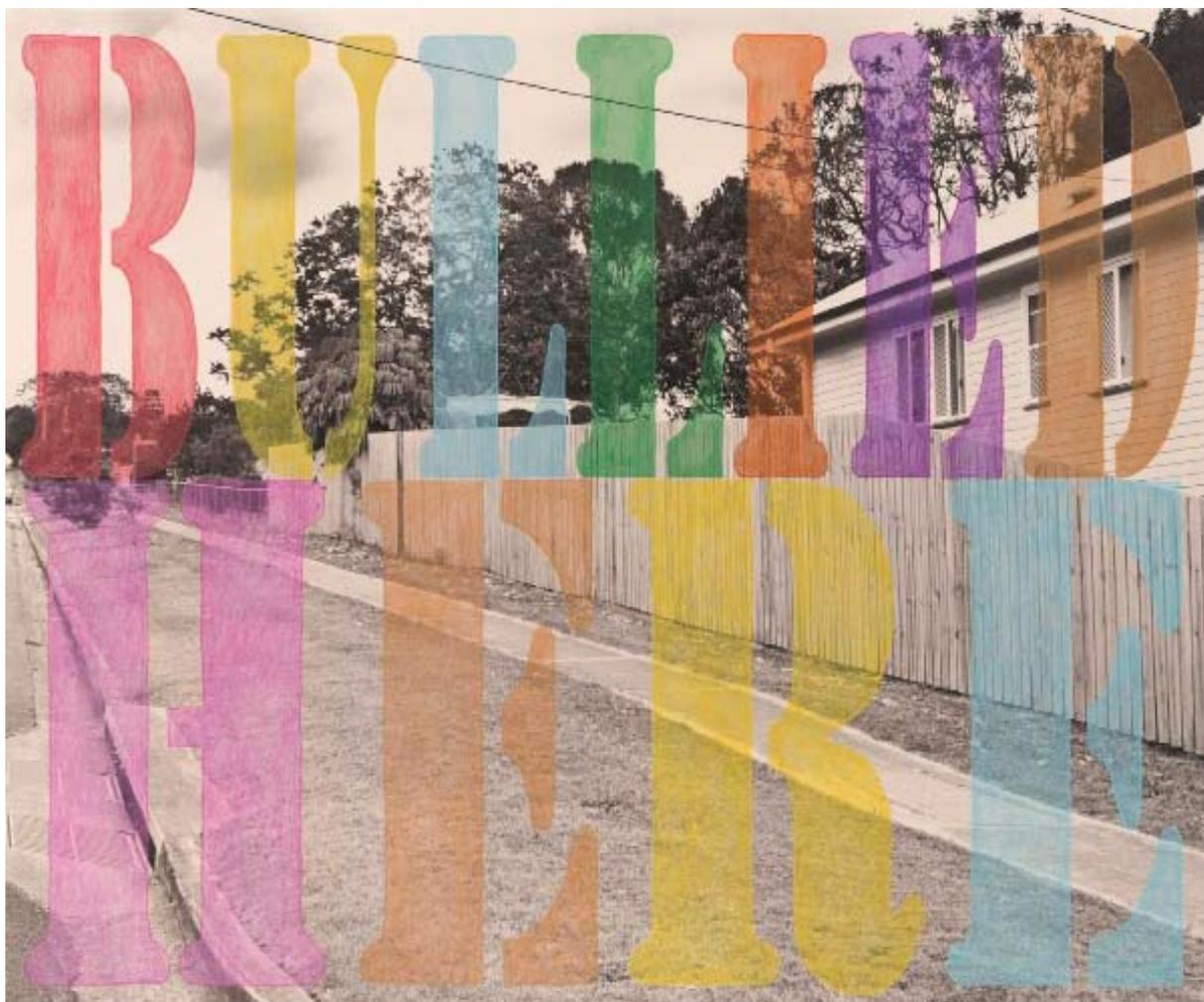
SUBURBAN LANDSCAPE NO. 2. 'CROSSED THE CREEK'

2013

digital print hand colored in water crayon

32 x 39 in. (81 x 99 cm)

edition of 8 + 2 AP



SUBURBAN LANDSCAPE NO. 3. 'BULLIED HERE'

2013

digital print hand colored in water crayon

32 x 39 in. (81 x 99 cm)

edition of 8 + 2 AP



SUBURBAN LANDSCAPE NO. 4. 'TO GUITAR LESSONS'

2013

digital print hand colored in water crayon

32 x 39 in. (81 x 99 cm)

edition of 8 + 2 AP



SUBURBAN LANDSCAPE NO. 5. 'STOLE A MARS BAR'

2013

digital print hand colored in water crayon

32 x 39 in. (81 x 99 cm)

edition of 8 + 2 AP



SUBURBAN LANDSCAPE NO. 6. 'TEA AT THE REVERENDS'

2013

digital print hand colored in water crayon

32 x 39 in. (81 x 99 cm)

edition of 8 + 2 AP

TRACEY MOFFATT

SELECTED BIOGRAPHY

EDUCATION

B.A. in Visual Communications, 1982 Queensland College of Art.

SOLO EXHIBITIONS

2013

Spirit Landscapes, Tyler Rollins Fine Art, New York, NY.
Spirit Landscapes, Roslyn Oxley9 Gallery, Sydney, Australia

2012

Tracey Moffatt, Museum of Modern Art, New York, NY.
Tracey Moffatt and Gary Hillberg, Vox Populi, Philadelphia, PA.
Tracey Moffatt: Other, Art Gallery of Ballarat, Australia.
Tracey Moffatt, Glasshouse Gallery, Port Macquarie, Australia.
Tracey Moffatt: Narratives, Gosford Regional Gallery, Australia.

2011

Tracey Moffatt: Narratives, Shepparton Art Gallery, Shepparton, Australia (January 15 - February 21, 2010), traveling to Redland Art Gallery, Capalaba, Australia (August 22 - October 3, 2010), Albury Art Gallery, Albury, Australia (December 10, 2010 - January 22, 2011), Art Gallery of South Australia, Adelaide, Australia (February 25 - March 20, 2011), Wangaratta Exhibitions Gallery, Wangaratta, Australia (July 24 - August 29, 2011), Dubbo Regional Gallery - The Armati Bequest, Dubbo, Australia (September 10 - November 20, 2011), Grafton Regional Gallery, Grafton, Australia (February 8 - March 25, 2011).
Still and Moving, Tyler Rollins Fine Art, New York, NY.
Handmade, Artpace San Antonio, San Antonio, TX.

2010

Tracey Moffatt: Montages, Bronx Museum, Bronx, NY.
Tracey Moffatt: Artist, Bass Museum of Art, Miami, FL.
Tracey Moffatt: Plantation & Other, Roslyn Oxley9 Gallery, Sydney, Australia.
Tracey Moffatt: Narratives, Shepparton Art Gallery, Australia, Redland Art Gallery, Australia, and Adbury Art Gallery, Australia

2009

Tracey Moffatt: First Jobs Series, Centre for Contemporary Photography, Melbourne, Australia.
Tracey Moffatt, First Jobs & Selected Films, Two Rooms, Auckland, New Zealand.
Tracey Moffatt, Lismore Regional Gallery, Australia.
Mother, Roslyn Oxley9 Gallery, Sydney, Australia.

2008

Social Edit, Location One, New York, NY.
First Jobs, Roslyn Oxley9 Gallery, Sydney, Australia.

2007

Under the Sign of the Scorpio, Doomed, Stefan Stux Gallery, New York, NY.
Tracey Moffatt—Portraits, Doomed, Roslyn Oxley9 Gallery, Sydney, Australia.

2006

Tracey Moffatt, Between Dreams and Reality, Spazio Oberdan, Milan, Italy.

Tracey Moffatt, Adventures, Stills Gallery, Edinburgh, UK
Tracey Moffatt, Love and Adventures, Steven Kasher Gallery, New York, NY.
Under the Sign of the Scorpio, L.A. Galerie, Frankfurt, Germany.
Laudanum, Van Horn Gallery, Düsseldorf, Germany.
Adventures, Victoria Miro Gallery, London, UK
Tracey Moffatt, L.A. Gallery, Beijing, China.

2005

Tracey Moffatt, The Montreal Museum of Fine Arts, Montreal, Quebec, Canada.
Under the Sign of the Scorpio, Roslyn Oxley9 Gallery, Sydney, Australia.
Adventure Series, Institute of Modern Art, Australia.
Tracey Moffatt: In Review, Monash Gallery of Art, Monash University, Melbourne, Australia.

2004

Tracey Moffatt, L.A. Gallery, Beijing, China.
Adventure Series, Roslyn Oxley9 Gallery, Sydney, Australia.
Tracey Moffatt, Curtin University Gallery, Perth, Australia.
Tracey Moffatt, Hasselbald Center, Goteborg, Sweden.
Love, Il Ponte Projects, Rome, Italy.

2003

Tracey Moffatt, Museum of Contemporary Art, Sydney, Australia.
Tracey Moffatt, Shanghai Contemporary, Shanghai, China.

2002

Tracey Moffatt, Wellington City Gallery, Wellington, New Zealand.
Tracey Moffatt, Joslyn Art Museum, Omaha, Nebraska.
Tracey Moffatt, Galerie Six Friedrich Lisa Ungar, Munich, Germany.
Tracey Moffatt, Saint Mary's University Art Gallery, Halifax, Canada.
Tracey Moffatt, Galerie Karlheinz Meyer, Karlsruhe, Germany.
Fourth, Fay Gold Gallery, Atlanta, Georgia.

2001

Tracey Moffatt, Ausstellung im Kunstforum Baloise, Basel, Switzerland.
Tracey Moffatt, Fruitmarket Art Gallery, Edinburgh, UK.
Invocations, Victoria Miro Gallery, London, UK.
Invocations from the collection of Patrick Corrigan AM, Drill Hill Gallery, The Australian National University, Canberra, Australia.
Tracey Moffatt, Conner Contemporary, Washington, D.C.
Tracey Moffatt, Australian Embassy, Washington, D.C.
Fourth, L.A. Galerie, Frankfurt, Germany.
Fourth, Roslyn Oxley9 Gallery, Sydney, Australia.
Fourth, Paul Morris Gallery, New York, NY.
Invocations, Rena Bransten Gallery, San Francisco, California.
Tracey Moffatt, Nassau County Museum of Art, Roslyn, NY.
Tracey Moffatt, California Museum of Photography, Riverside, California.
Tracey Moffatt, University of North Texas Art Gallery, Denton, Texas.
Tracey Moffatt, Tensta Konsthall, Tensta, Sweden.
Tracey Moffatt, Art Gallery of New South Wales, Sydney, Australia.
Tracey Moffatt, Artsonje Centre, Seoul, Korea.

Tracey Moffatt, Artsonje Centre, Kyongju, Korea.
Tracey Moffatt, Taipei Fine Arts Museum, Taipei, Taiwan.
Tracey Moffatt, Auckland Art Gallery, New Zealand.
Tracey Moffatt, Dunedian Public Art Gallery, New Zealand.
Tracey Moffatt, Kunstforum, Baloise, Basel, Switzerland.
Invocations, Zinc Gallery, Stockholm, Sweden.
Fourth, Rebecca M. Camhi Gallery, Athens, Greece.
Some Lads, plus early photographs and video, Conner Contemporary Art, Washington, D.C.

2000

Invocations, Photo & Company, Torino, Italy.
Scarred for Life II, Il Ponte Contemporanea, Rome, Italy.
Scarred for Life II, Goddard de Fiddes, Perth, Australia.
Scarred for Life II, Roslyn Oxley9 Gallery, Sydney, Australia.
Scarred For Life II, Galleria Il Ponte Contemporanea, Rome, Italy.
Tracey Moffatt, Rose Art Museum, Waltham, Massachusetts.
Tracey Moffatt, Yerba Buena Center, San Francisco, California.
Invocations, Matthew Marks Gallery, New York, NY.
Laudanum, Greg Kucera Gallery, Seattle, Washington.
Laudanum, Galeria Luisa Strina, São Paulo, Brazil.
Laudanum, Robert Birch Gallery, Toronto, Canada.
Invocations, Galerie Helga de Alvear, Madrid, Spain.
Invocations, Roslyn Oxley9 Gallery, Sydney, Australia.
Invocations, L.A. Galerie, Frankfurt, Germany.
Tracey Moffatt, Kunstverein Freiburg im Marienbad, Germany.
Tracey Moffatt, Neuer Leipziger Kunstverein, Leipzig, Germany.
Tracey Moffatt, The National Museum of Photography, Copenhagen, Denmark.
Tracey Moffatt, Gemeente Museum, Helmond, Netherlands.
Tracey Moffatt, Art + Public, Geneva, Switzerland.
Tracey Moffatt, Artspace, Auckland, Manawatu Art Gallery, Palmerston, New Zealand.

1999

Laudanum, Greg Kucera Gallery, Seattle, Washington.
Laudanum, Roslyn Oxley9 Gallery, Sydney, Australia.
Laudanum, L.A. Galerie, Frankfurt, Germany.
Laudanum, Paul Morris Gallery, New York, NY.
Laudanum, Victoria Miro Gallery, London, UK.
Tracey Moffatt, Freiburger Kunstverein, Freiburg, Germany.
Tracey Moffatt, Centre National de la Photographie, Paris, France.
Tracey Moffatt, Neuer Berliner Kunstverein, Berlin, Germany.
Laudanum, Rupertinum, Salzburg, Austria.
Tracey Moffatt, Centro Galego de Arte Contemporain, Santiago de Compostela, Spain.
Tracey Moffatt, Ulmer Museum, Ulm, Germany.
Tracey Moffatt, Six Freidrich, Lisa Ungar Gallery, Munich, Germany.
Tracey Moffatt, Torch Gallery, Amsterdam, The Netherlands.
Tracey Moffatt, Lawing Gallery, Houston, Texas.
Tracey Moffatt, Le Case D'Arte, Milano, Italy.
Tracey Moffatt, Galeria Helga de Alvear, Madrid, Spain.
Tracey Moffatt, Fundacio "La Caixa", Sala San Juan, Barcelona, Spain.
Free Falling, ICA, Boston, MA.
Tracey Moffatt, Rena Bransten Gallery, San Francisco, California.

Tracey Moffatt, Parko, Tokyo, Japan.

Tracey Moffatt, Institute of Modern Art, Brisbane, Australia and touring through Asia.
Tracey Moffatt, Galleri Christian Larsen, Stockholm, Sweden.
Tracey Moffatt, Galerie Laage-Salomon, Paris, France.
Laudanum and Lip, Galleria Il Ponte Contemporanea, Rome, Italy.

1998

Up in the Sky, Roslyn Oxley9 Gallery, Sydney, Australia.
Tracey Moffatt, Australian Centre for Contemporary Art, Melbourne, Australia.
Tracey Moffatt, Curtin University Gallery, Perth, Australia.
Tracey Moffatt, Monash University Gallery, Melbourne, Australia.
Tracey Moffatt, Galleri Larsen, Stockholm, Sweden.
Tracey Moffatt, Victoria Miro Gallery, London, UK.
Tracey Moffatt, Arnolfini, Bristol, UK.
Heaven, Il Ponte Projects, Rome, Italy.
Up in the Sky, Galleria Il Ponte Contemporanea, Rome, Italy.
Tracey Moffatt, Arte/GE Bozen/Bolzano, Italy.
Tracey Moffatt, Le Case D'Arte, Milano, Italy.
Tracey Moffatt, Il Ponte Contemporanea, Rome, Italy.
Free Falling, Renaissance Society, Chicago, IL.
Tracey Moffatt, L.A. Galerie, Frankfurt, Germany.
Tracey Moffatt, Wurtembergischer Kunstverein, Stuttgart, Germany.
Tracey Moffatt, Voralberger Kunstverein, Bregenz, Austria.
Tracey Moffatt, Kunsthalle Vienna, Vienna, Austria.
Tracey Moffatt, Magazin 4 Voralberger Kunstverein, Bregenz, Austria.

1997

Free Falling, Dia Center for the Arts, New York, NY.
Tracey Moffatt, L.A. Galerie, Frankfurt, Germany.
Tracey Moffatt, Galerie Andreas Weiss, Berlin, Germany.
Tracey Moffatt, Galleri Faurschou, Copenhagen, Denmark.
Tracey Moffatt: Films, Musee d'Art Contemporain, Lyon, France.

SELECTED GROUP EXHIBITIONS

2013

Australia, Royal Academy of Arts, London, UK.
Memphis Social, the Hyde Gallery at the Nesin Graduate School, Memphis College of Art, Memphis, TN.
The Wandering: Moving images from the MCA Collection, MCA, Sydney, Australia.
Every day I am a day older: Portraiture from the Griffith University Art Collection, Griffith University Art gallery, Brisbane, Australia.
Mix Tape 1980s: Appropriation, Subculture, Critical Style, National Gallery of Victoria, Melbourne, Australia.
You Have Every Right, Ateneo Art Gallery, Ateneo de Manila University, Manila, Philippines.

2012

Panorama: Recent Art from Contemporary Asia, Singapore Art Museum, Singapore.
Return to Sender, University of Queensland Art Museum, Brisbane, Australia.
Aesthetic Queeries, Institute of Contemporary Arts, London, UK.
Ladies and Gentlemen!, Moderna Museet, Malmö, Sweden.
Fruaen International Film Festival, Cologne, Germany.
Screen Worlds, Australian Centre for the Moving Image, Melbourne, Australia.
Dissonant Visions, Monash University Museum of Art, Caulfield Campus, Sydney, Australia.
Hijacked III: Contemporary Photography From Australia and the United Kingdom, Quad Gallery, Derby (touring to Photofusion, London, Perth Institute of Contemporary Art, Australia, Griffith University Gallery, Brisbane, Australian Centre for Photography, Sydney).

2011

Unfolding Tales: Selections from the Contemporary Collection, Brooklyn Museum, New York, NY.
Helvete/Hell, Liljevalchs konsthall, Stockholm, Sweden (October 8, 2011 – January 8, 2012), traveling to Borås Konstmuseum, Borås, Sweden (January 28 – April 1, 2012).
Open House, Singapore Biennale, Singapore.
Yebisu International Festival for Art and Alternative Visions, Tokyo Metropolitan Museum of Photography, Tokyo, Japan.
Architecture of Fear, Z33 House for Contemporary Art, Hasselt, Belgium.
Destiny Deacon, Fiona Hall, Bill Henson, Tracey Moffatt, TV Moore, Julie Rrap, Anne Zahalka, Roslyn Oxley9 Gallery, Sydney, Australia.
Long Way Home, Flinders University City Gallery, Melbourne, Australia.
Thank you for the days: My teenage years, Lismore Regional Gallery, Australia

2010

21st Century: Art in the First Decade, Gallery of Modern Art, Brisbane, Australia.
Colour Power: Abroginal Art Post 1984, National Gallery of Victoria, Melbourne, Australia.
Kaldor Public Arts Projects 'Move: The Exhibition', Gallery of Modern Art, Brisbane, Australia.
Being Born Again Couture, Fashion Collaboration, Sydney, Australia.

2009

Inheritance, Australian Centre for Photography, Sydney, Australia.
Flicks: The Cinematic in Art, Droichead Arts Centre, Drogheda, Ireland.

Yapand Marruma: Making Our Waya (Stories of the Stolen), Lake Macquarie Art Gallery, Lake Macquarie, New South Wales, Australia.

Earth: Art of a Changing World, The Royal Academy of Arts, London, UK.

Low Blow, Stefan Stux Gallery, New York, NY.

From Heaven to Hell, MUSAC from Spain in Mücsarmok, Budapest, Hungary.

Göteborg International Biennial for Contemporary Art, Göteborg, Sweden.

Failed Art-The Art of Failure, Weimar, Germany.

Asia Pacific Triennial of Contemporary Art, Brisbane, Australia.

Graphic Biennial, Ljubljana, Slovenia.

Mediated, California Museum of Photography, Riverside, California.

2008

Burning Down the House, Brooklyn Museum, New York, NY.

The Furious Gaze, Monthermoso Cultural Center, Vitoria, Spain.

All-Inclusive. A Tourist World, Schirn Kunsthalle Frankfurt, Germany.

Shaving the Mammoth, San Francisco Art Institute, San Francisco, California.

Cinema Remixed and Reloaded, Contemporary Arts Museum, Houston, Texas.

Biennale of Sydney, Sydney, Australia.

Liverpool Biennial: International, Liverpool, UK.

Modern Ruin, Queensland Art Gallery, Brisbane, Australia.

Supercharged: the car in contemporary culture, Institute of Modern Art, Brisbane, Australia (touring).

2007

Family Pictures, Solomon Guggenheim Museum, New York, NY.

Global Feminisms, Brooklyn Museum, New York, NY.

It etait une fois: Walt Disney, The Disney Studios Artistic Sources, The Montreal Museum of Fine Art, Montreal, Canada.

Kiss Kiss Bang Bang, 45 Years of Art & Feminism, Museo de Bellas Artes de Bilbao, Spain.

Tell Me a Story: Narrative Photography Now, Museum of Photographic Art, San Diego, California.

Three Australian Photographers, GEM Fotomuseum Den Haag, Netherlands.

Andy and Oz-Parallel Visions, Andy Warhol Museum, Pittsburgh, Pennsylvania.

'Workin' Down Under' – , Wood Street Galleries, Pittsburgh, Pennsylvania.

Mouth Open Teeth Showing, works from the True Collection, Henry Art Gallery, Seattle, USA.

Tracey Moffatt, City Gallery, Wellington, New Zealand.

Concept: Photography-Dialogues and Attitudes, From the Traditional Forms of Photography to Auteur Photography, Ludwig Museum – Museum of Contemporary Art, Budapest, Hungary.

2006

Once Upon a Time – Walt Disney, Le Grand Palais, Paris, France.

Das Achte Feld, Geschlechter, Leben und Begehren in der Kunst seit 1960, Museum Ludwig, Cologne, Germany.

2005

Family Pictures: Contemporary Photography and Video from the collection of the Guggenheim Museum, Galleria Gottardo, Lugano, Switzerland.

(Hi)story, Kunstmuseum Thun, Switzerland.

Seeing Double: Encounters with Warhol, The Andy Warhol Museum, Pittsburgh, Pennsylvania.

The World is a Stage: Stories Behind Pictures, Mori Art Museum, Tokyo, Japan.

Sharjah Biennial, United Arab Emirates.

Donna Donne, Palazzo Strozzi, Florence, Italy.

Passionate Image, The Body in Art and Advertising, Kim Light Gallery, LightBOX, Los Angeles, California.

Steven Kasher Gallery, New York, NY.

I thought I knew but I was wrong: new video art from Australia, Jamjuree Gallery, Chulalongkorn University, Thailand; Nanyang Academy of Fine Arts, Singapore; Ssamzie Space, Seoul, Korea.

The Difference Between You and Me, The Ian Potter Museum of Art, Melbourne, Australia.

Prague Biennale 2, Prague, Czech Republic.

The All-Australian Show, Il Ponte Contemporanea, Roma, Italy.

Mixed-up Childhood, Auckland Art Gallery Toi O Tamaki, Auckland, New Zealand.

Upon Further Review: Looking at Sports in Contemporary Art, Bertha and Karl Leubsdorf Art Gallery, Hunter College, New York, NY.

Fast Forward/Avance Rápido: Media Art de la Colección Goetz, Centro Cultural Conde Duque in Madrid, Spain.

A touch of Glamour, Galerie ClaireFontaine, Luxembourg.

The Anniversary Show, Rena Bransten Gallery, San Francisco, California.

2004

Love (part of short film festival THEMES), Museum of Modern Art, New York, NY.

Contemporary Photo Media, Adelaide Biennial of Australian Art, Adelaide, Australia.

Seeds and Roots: Selections from the Permanent Collection, The Studio Museum in Harlem, New York, NY.

2003

Fair Game- Art+Sport, NGV Response Gallery, Victoria, Australia.

1 Square Mile- Brisbane Boundaries, Museum of Brisbane, Brisbane, Australia.

óft+clean:surf+art, Gold Coast City art Gallery, Noosa Regional Gallery, Perc Tucker Regional Gallery, Rockhampton Art Gallery, Coffs Harbour City Art Gallery, Manly Art Gallery and Museum, Mornington Peninsula Regional Art Gallery, Australia.

Something More Than Five Revolutionary Seconds, Fondazione Davide Halevim, Milan, Italy.

Fast Forward, Sammlung Gotez, München; Aesstellungsdauer, Germany.

Xin Rui She Ying, Shanghai, China.

Quaderns d'arquitectura i urbanisme, 237 The Suburban Unconscious, Spain.

kunstforum Baloise, Zwischenbilanz, Neuerwerbungen, Baloise-Gruppe, Basel, Switzerland.

Family Ties, Peabody Essex Museum, Salem, Massachusetts.

Just Love Me, Fries Museum Leeuwarden, Leeuwarden (2004); Bergen Art Museum, Bergen (2003); Sammlung Gotez, Munich (2002-2003); Staatliche Kunsthalle Baden-Baden (2002); Germany.

Shine, Museum Boijmans Van Beuningen, Rotterdam, Holland.

Phantom of Pleasure, Neue Galerie am Landesmuseum Joanneum, Graz, Switzerland.

M_ARS, Neue Galerie AM Landesmuseum Joanneum, Graz, Switzerland.

2002

Iconoclash. Jenseits der Repräsentationskrise, curated by Peter Weibel (and others), Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany.

Video Works, Kunsternes Hus, Oslo, Norway.

Hollywood Revisited, Aarhus Kunstmuseum, Aarhus, Denmark.

True Fictions, Ludwig Forum für Internationale Kunst, Aachen, Germany; Kunstverein Lingen, Germany.

Connections- Contemporary Artists from Australia, House of Croatian Artists, Zagreb, Croatia.

Collections Croisées, Musée d'art Contemporain de Bordeaux, France.

Melodrama. Lo excesivo en la imaginación postmoderna, Centro-Museo Vasco de Arte Contemporáneo, Vitorio-Gasteiz, Spain.

Barbara Kruger/ Marlene Dumas/ Tracey Moffatt, Monika Spruth Galerie, Köln, Germany.

Roslyn Oxley9 Gallery - The First 20 Years, Roslyn Oxley9 Gallery, Sydney, Australia.

Nocturne: Images of Night & Darkness from Colonial to Contemporary, MPRG Mornington Peninsula Regional Gallery, Australia.

Spectator Sport, Cornerhouse, Manchester, UK.

Other Views: an Exhibition from the Griffith University Art Collection, Griffith University, Nathan, Queensland, Australia.

Goddess, Galerie Lelong, New York City, USA

Re: Action, Jan Weiner Gallery, Kansas City, Kansas.

New Visions of the American West, Nassau County Museum of Art, Roslyn Harbor, USA.

New Work, Conner Contemporary Art, Washington, D.C.

Trauma, Museum of Modern Art, Oxford, UK.

Receipts, Abbaye Saint Center d'art Contemporain, Meymac, France.

2001

Reise ins Ich - Künstler/ Selbst/ Ich - Künstler des 20. Jahrhundert in Selbstdarstellung, Sammlung Essl, Klosterneuburg, Austria.

Die Unheimliche Frau. Weiblichkeit im Surrealismus, Kunsthalle Bielefeld, Bielefeld, Germany.

a person looks at a work of art . . ., The Michael Buxton Contemporary Art Collection, November 2001- February 2002, Heide - Museum of Modern Art, Victoria, Australia.

Feature: art, life and cinema, December 2001 - January 2002, Govett-Brewster Art Gallery, New Plymouth, New Zealand.

The Lightness of Being Unbearable, Sommer Contemporary Art, Tel-Aviv, Israel.

It's a Wild Party and We're Having a Good Time, Paul Morris Gallery, New York, NY.

LUMO 01, Passion, International Photography Triennial, Jyväskylä Art Museum (Suoja), Gallery Harmonis and the Museum of Central Finland, Finland.

ARS 01, Kiasma Museum of Contemporary Art, Helsinki, Finland.

Trauma National Touring Exhibition, Hayward Gallery in collaboration with Dundee Contemporary Arts, London, UK.

The Promise of Photography, Schirn Kunsthalle, Frankfurt, Germany.

Ha Ha, Revolution Gallery, Ferndale, Michigan.
Sixth Annual Photography Auction and Benefit, Sotheby's, New York, NY.
Collaborations with Parkett: 1984 to Now, The Museum of Modern Art, New York, NY.
Audit, Casino Luxembourg, Luxembourg.
24th International Biennale of Graphic Arts, Ljubljana, Slovenia.
Ohne Zögern / Without Hesitation!, Neues Museum Weserburg, Bremen, Germany.
World Without End: Aspects of 20th Century Photography, Art Gallery of New South Wales, Sydney, Australia.
Melodrama, Tate Gallery, Liverpool, UK.
Telling Tales: The Child in Contemporary Photography, Campbelltown Bicentennial Art Gallery, Campbelltown; University of South Australia Art Museum, Adelaide; and Warnambool Art Gallery, Warnambool, Australia.
Australian Art and Society 1901-2001, National Gallery of Australia, Canberra, Australia.
Zeitgenössische Fotokunst aus Australien, Städtisches Kunstmuseum, Chenitz, Germany; Kulturzentrum der Stadt Stuttgart, Germany.
Other People's Lives, Eyre / Moore Gallery, Seattle, Washington.
Completing Identities, Center for Curatorial Studies Museum, Bard College, Annandale-on-Hudson, New York, NY.
Missing Link, Kunsthau Dresden, Dresden, Germany.
True Fiction, Museum Bad Arolsen, Arolsen, Spain.
Begijnhof III, Galeria Estrany-de la Mota, Barcelona, Spain.
Anstoss, Kunst, Sport und Politik, Albrecht Dürer Gesellschaft-Kunstverein Nürnberg, Nürnberg, Germany.
Sport in der Zeitgenössischen Kunst, Kunsthalle Nürnberg, Nürnberg, Germany.
Fotokunst der 90 er Jahre aus der Sammlung Sandretto de Rebaudengo, Kunsthalle Kiel, Germany.
Encrucijada, Reflexiones en torno a la pintura actual, Sala de la Comunidad de Madrid, Madrid, Spain.
Mujeres que hablan de mujeres, Espacio Cultural El Tanque, Santa Cruz de Tenerife, Spain.
Kunst und Krieg, Symposium, Akademie de Bildenden Künste Wien, Vienna, Austria.

2000

Raconter des Histories, John Baldessari, Fariba Hajamadi, Annette Messenger, Tracey Moffatt, Galerie Laage-Salomon, Paris, France.
Paper Cuts, Rena Bransten Gallery, San Francisco, California.
Ring of Fire, Aotea Centre, Carter Holt Harvey Gallery, Auckland, New Zealand.
Deconstructivism - life back into art, David Pestorius, South Bank Corporation, Brisbane, Australia.
Deep Distance - Die Entfernung der Fotografie, Kunsthalle Basel, Switzerland.
Drive - progress - power - desire, Govett-Brewster Art Gallery, New Plymouth, New Zealand.
Veronica's Revenge, Contemporary Perspectives on Photography, Museum of Contemporary Art, Sydney, Australia.
Common Ground, University of Technology Gallery, Sydney, Australia.
All Stars 2000, Roslyn Oxley9 Gallery, Sydney, Australia.
Aboriginal Art in Modern Worlds, National Gallery of Australia, Canberra, Australia; State Hermitage Museum, St. Petersburg, Russia; Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain.
Sporting Life, Museum of Contemporary Art, Sydney, Australia.

Photography Now, Contemporary Art Center, New Orleans, Louisiana.
Flight Patterns, Museum for Contemporary Art, Los Angeles, California.
Behind the Scenes, The Museum of Contemporary Photography, Chicago, Illinois.
12th Biennale of Sydney, Art Gallery of New South Wales, Sydney, Australia.
Logo Merino, Sheep in Australian art and design, National Wool Museum, Geelong, Australia.
Izima Kaoru/ Tracey Moffatt/ Bill Owens/ Chris Verene, Rebecca Camhi Gallery, Athens, Greece.
Zeitwenden, Kunstmuseum, Bonn, Germany.
Zeitwenden, Museum moderner Kunst Stiftung Ludwig Wien, Austria.
Presumed Innocent, capcMusée d'Art contemporain de Bordeaux, France.
Biennale de Lyon d'Art Contemporain, Lyon, France.
Hans Hemmert, Tracey Moffatt, Andres Pinal, Frank Thiel, Fotografos de los anos noventa en la coleccion CGAC, Sala Alameda de la Diputacion de Malaga, Malaga, Spain.
Zeitgenössische Fotokunst aus Australien, Neuer Berliner Kunstverein Berlin, Germany; and Schlossmuseum, Velbert, Germany.
High five, Galerie Schedler, Zurich, Switzerland.
100 al 2000: il Secolo della Fotoarte, Fotology, Bologna, Italy.
The Citibank Private Bank Photography Prize 2000, The Photographer's Gallery, London, UK.
Mommy Dearest, Gimpel Fils, London, UK.
8e Biennale de l'image en Mouvement, Centre pour l'image contemporain, Geneva, Switzerland.
Artist Films, Kunstverein München, Munich, Germany.
Kinder im 20. Jahrhundert, Mitterlhein-Museum, Koblenz, Germany.
Kinder im 20. Jahrhundert, Galerie der Stadt Aschaffenburg, Germany.
Telling Tales: the child in contemporary photography, Monash University Gallery, Melbourne; Bendigo Art Gallery, Australia.
Contemporary Group Show, Fifty One Gallery, Antwerp, The Netherlands.

1999

Museum für Moderne Kunst, Leipzig, Germany.
girls girls girls, Galerie-Projektraum, Kunsthochschule für Medien, Cologne, Germany.
Konstruksjon eller virkelighet, Lillhammer Kunstmuseum, Lillhammer, Norway.
Life Cycles, Galerie für Zeitgenössische Kunst, Leipzig, Germany.
From film, Victoria Miro Gallery, London, UK.
La Casa, il Corpo, Il Cuore, Museum für Moderne Kunst, Stiftung Kunst, Vienna, Austria.
Full Exposure: Contemporary Photography, New Jersey Centre for Visual Arts, Summit, New Jersey.
Wohin kein Auge reicht Deichtorhallen, Hamburg, Germany.
Das Versprechen der Photographie (The Promise of Photography), Selections from the DG Bank Collection, PS1 Contemporary Art Centre, New York, NY.
Rosa für Jungs, Hellblau für Mädchen, Neue Gesellschaft für Bildende Kunst, Berlin, Germany.
In de Ban van de Ring, Provinciaal Centrum voor beeldende Kunst, Hasselt, Belgium.
Kunstwelden im Dialog, Museum Ludwig, Cologne, Germany.
Female, Wessel & O'Connor Gallery, New York, NY.
Wonderland: Fotomanifestatie Noorderlicht 1999, Noorderlicht fotogalerie, Groningen, The Netherlands.

Nuevas Visiones, Nuevas Pasiones, Fundacion Marcelino Botin, Snatander, Spain.

A Sangre y Fuego, Espai d'art Contempitani de Castellon, Spain.

Galerie Schnider, Ettlingen, Germany.

Endzeit, Six Friedrich – Lisa Ungar, Munich, Germany.

Telling Tales, Neue Galerie Gesellschaft für bildende, Germany.

VH Biennale Internazionale Di Fotografia, Turin, Italy.

Macht und Fürsorge, Trinitatskirche, Cologne, Germany

Missing Link – Menschebilder in der Fotografie, Kunstmuseum, Berlin, Germany.

1998

Museum van Hedendaagse Kunst Gent, Gent, Belgium.

Family Viewing, Museum of Contemporary Art, Los Angeles, California.

Portraits, Paul Morris Gallery, New York, NY.

Echolot, Museum Fridericianum, Kassel, Germany.

Foto Triennale Esslingen, Esslingen, Germany.

Musee Departemental d'Art Contemporain, Rochechouart, France.

Artenergie - Art in Jeans, Palazzo Corsini, Florence, Italy.

Die Nerven enden an den Fingerspitzen, Die Sammlungen

Wilhelm Schurmann, Kunsthaus Hamburg, Germany.

Presumed Innocence, Anderson Gallery, Richmond, USA.

Strange Days: Guinness Contemporary Art Exhibition, Art Gallery of NSW, Sydney, Australia.

Nature of Man, Lund Konsthall, Lund, Sweden.

'Roteiros' x 7 XXVI Bienal de São Paulo, São Paulo, Brazil.

Life is a bitch, De Appel Foundation, Amsterdam, Netherlands.

Der Mensch [The Human Being], Kunstverein Schloß Plön, Germany.

Pusan International Contemporary Art Festival, Pusan, Korea.

Horizont, Brecht Haus am Weisensee, Berlin, Germany .

Fleeting Portraits, Neue Gesellschaft für bildende Kunst, Berlin, Germany.

1997

Venice Biennale, Venice, Italy.

Group Show, Matthew Marks Gallery, New York, NY.

Group Show, Anthony Reynolds Gallery, London, UK.

Group Show, Roslyn Oxley9 Gallery, Sydney, Australia.

Printemps de Cahors, Paris, France.

Steierischer Herbst 97, Graz, Austria.

Site Santa Fe, Santa Fe, NM.

"Campo 6," The Spiral Village, Bonnefanten Museum, Maastricht, Netherlands.

Subject to Representation, Gallery 101, Ottawa, Canada.

1996

Fundacao Bienal de São Paulo, São Paulo, Brazil.

"Campo 6", The Spiral Village, Museum of Modern Art, Torino, Italy.

Jurassic Technologies Revenant, 10th Biennale of Sydney, Australia.

Prospect 96, Schirn Kunsthalle, Frankfurt, Germany.

Short Stories, Altes Rathaus, Göttingen, Germany.

1995

Antipodean Currents, The Guggenheim Museum, New York, NY.

Familiar Places, ICA, Boston, Massachusetts.

'95 Kwangju Biennale, Kwangju, Korea.

New Works 95.2, ArtPace, San Antonio, Texas.

Perspecta 95, Art Gallery of New South Wales, Sydney, Australia.

1994

Antipodean Currents, The Kennedy Center, Washington, D.C.

Power Works, Govett Brewster Gallery, New Zealand.

Eidetic Experiences, Toured through regional galleries in Queensland, Australia.

1993

The Boundary Rider, 9th Biennale of Sydney, Sydney, Australia.

1992

Artist's Projects, Adelaide Festival of the Arts, Adelaide, Australia.

1991

From the Empire's End, Circulo de Bellas Artes, Madrid, Spain.

1990

Satellite Cultures, New Museum of Contemporary Art, New York, NY.

1988

Shades of Light, National Gallery of Australia, Canberra, Australia.

1987

Art and Aboriginality, Aspex Gallery, Portsmouth, UK.

1986

Aboriginal Islander Photographs, Aboriginal Artists Gallery, Sydney, Australia.

1984

Pictures for Cities, Artspace, Sydney, Australia.

FILM AND VIDEO AS WRITER / DIRECTOR

2010
Other, 10 minute experimental video (collaboration with Gary Hillberg).

2009
Mother, 20 minute experimental video (collaboration with Gary Hillberg).

2008
Revolution, 14 minute experimental video (collaboration with Gary Hillberg).

2007
Doomed, 10 minute experimental video (collaboration with Gary Hillberg).

2003
Love, 20 minute experimental video (collaboration with Gary Hillberg).

2000
Artist, 10 minute experimental video (collaboration with Gary Hillberg).

1999
Lip, 10 minute experimental video (collaboration with Gary Hillberg).

1997
Heaven, 28 minute video (commission – Dia Center for the Arts) USA.

1995
My Island Home, Music Video (Christine Anu).

1994
Let My Children Be, Music Video (Ruby Hunter).

1993
The Messenger, Music Video (INXS).
Bedevil, 90 minute feature drama (Official Selection Cannes 1993).

1989
Night Cries, 17 minute drama (Official Selection Cannes 1990).
It's Up to You, 9 minute health video.

1988
Moodeitj Yorgas, 22 minute documentary.
A Change of Face, 3 part documentary SBS TV (co-director).

1987
Watch Out, 5 minute dance video, Film Australia.
Nice Coloured Girls, 16 minute experimental film.

1985
The Rainbow Serpent, Documentary series SBS TV (Stills Photographer)

FILM AND VIDEO COLLECTIONS

Centre Pompidou, Paris, France.
Goetz Collection Munich Germany.
New York Public Library, New York, NY.
National Library, Canberra, Australia.
State Film and Video Library, Adelaide, Australia.
Curtin University, Perth, Australia.
Griffith University, Brisbane, Australia.
Macquarie University, Sydney, Australia.
University of Technology, Sydney, Australia.
Sydney University, Sydney, Australia.
State Film Centre, Melbourne, Australia.
West Australian Film Centre, Perth, Australia.
Institute of Aboriginal Studies, ANU Canberra, Australia.
Fundación "la caixa", Barcelona, Spain.
Ateneo Art Gallery, Ateneo de Malina University, Manila, Philippines.
Smith College Museum of Art, Northampton, MA.

PHOTOGRAPHY COLLECTIONS

Museum of Modern Art, New York, USA.
Guggenheim Museum, New York, USA.
Tate Gallery, London, UK.
Museum of Fine Arts Boston, USA.
Houston Museum of Fine Arts, Houston, USA.
Museum of Contemporary Art, Los Angeles, USA.
Brooklyn Museum of Art, New York, USA.
Refco Inc., Chicago, USA.
Linda Pace Collection, San Antonio, USA.
Museet for Santidskunst, Oslo, Norway.
Ministère de la Culture, Paris, France.
Centre national des arts plastiques, France.
Moderna Museet, Stockholm, Sweden.
Museum of Contemporary Photography, Tokyo, Japan.
DG-Bank, Frankfurt, Germany.
Bard College, Annandale on Hudson, New York, USA.
Centre Galego de Arte Contemporanea, S. de Compostela, Spain.
The National Museum of Photography, Copenhagen, Denmark.
Ulmer Museum Ulm, Germany.
Bayerische Staatsgemäldesammlungen, Munich, Germany.
Folkwang Museum, Essen, Germany.
Collection Mr. and Mrs. Felten, Munich, Germany.
Collection Mr. Kunne, Hannover, Germany.
Sammlung Goetz, Munich, Germany.
Louisiana Museum of Contemporary Art, Humlebæk, Denmark.
Baroness Lambert Collection, Switzerland.
Australian National Gallery, Canberra, Australia.
Art Gallery of New South Wales, Sydney, Australia.
Museum of Contemporary Art, Sydney, Australia.
National Gallery of Victoria, Melbourne, Australia.
Museum of Contemporary Art, Sydney, Australia.
Flinders University, Adelaide, Australia.
Queensland Art Gallery, Brisbane, Australia.
Griffith University, Brisbane, Australia.
Monash University, Melbourne, Australia.
Art Gallery of South Australia, Adelaide, Australia.
National Library, Canberra, Australia.
Art Gallery of Western Australia, Perth, Australia.
Albury Regional Art Gallery, Albury, Australia.
Waverly City Gallery, Mt. Waverly, Australia.
National Portrait Gallery, Canberra, Australia.
Tasmanian State Institute of Technology, Hobart, Australia.
Albury Regional Art Gallery, Albury, Australia.

BP Australia, Melbourne, Australia.
Steve Vizard Foundation, Melbourne, Australia.
Art Gallery of Western Australia, Perth, Australia.
Curtin University, Perth, Australia.
NRMA Collection, Sydney, Australia.
National Gallery of Victoria, Melbourne, Australia.
Art Gallery of Western Australia, Perth, Australia.
National Library, Canberra, Australia.
Parliament House Collection, Canberra, Australia.
Artbank, Sydney, Australia.
University of Technology, Sydney, Australia.
University of Wollongong, Wollongong, Australia.
Tasmanian State Institute of Technology, Hobart, Australia.
Museum Moderner Kunst Stiftung Ludwig, Vienna, Austria.
Buxton Collection, Melbourne, Australia.
Trinity College Art Collection, Melbourne, Australia.
Air New Zealand Collection, Melbourne, Australia.

FILM AND VIDEO DISTRIBUTORS

Women Make Movies, New York, USA.
Ronin Films, Canberra, Australia.
Southern Star, Sydney, Australia.
Australian Film Institute, Melbourne, Australia.
Circles, London, UK.
Jane Balfour, London, UK.

SELECTED BIBLIOGRAPHY

2009

John Hurrell, "Moffatt Exhibition," *eye Contact*, New Zealand, online, 2009.

2008

Paul Laster, "Tracey Moffatt interview online," *ArtKrush* 89, July 23rd, 2008, USA.

Joseph R. Wolin, "Tracey Moffatt, Social Edit," *Time Out New York*, April 17-23, 2008 USA.

2007

Karen Rosenberg, "Show and Tell: Tracey Moffatt," *New York Magazine*, January 22-29, 2007, USA.

Michael Kimmelman, "The Goal Standard," *New York Times Style magazine*, March 3rd, 2007, USA.

2006

Lilly Wei, "Tracey Moffatt at Steven Kasher," *Art in America*, Oct 2006, USA.

Anna Holtzman, "Under the Sign of Scorpio," *Eyemazing magazine*, issue 02-2006.

Stephen Bull, "Meanwhile...", *Source* 46, Spring 2006, Ireland.

Vince Aletti, "Tracey Moffatt, Voice Choices," *The Village Voice*, March 29-April 4, 2006 USA.

Sue Hubbard, "Australian Escapades," *The Independent*, Feb 3rd, 2006, UK.

2005

Felicity Lunn, "Weaving stories, constructing history," *Exhibition catalogue*, 2005 (Hi)story, Kunstmuseum Thun, Switzerland.

Susan Bright, "Art Photography Now," *Aperture Foundation publication*, 2005 London, UK.

Jennifer Blessing, "Family Pictures," *Exhibition catalogue, Contemporary Photography and Video from the Collection of the Guggenheim Museum*, Galleria Gottardo, Lugano, Switzerland.

Charlotte Cotton, *The Photograph as Contemporary Art*, Thames & Hudson, London, UK.

Sarah Douglas, "Tracey Moffatt: New Work in New York," *Australian Art Collector magazine*, July-September 2005, Australia.

"IMA's talented trifecta," *Gold Coast Bulletin*, March 12, 2005, Australia.

"The World is a Stage: Stories Behind Pictures," *Exhibition Catalogue*, 2005, Tokyo, Japan.

Tim Laun, "Upon Further Review: Looking at Sports in Contemporary Art," *Exhibition Catalogue*, 2005, USA.

"Mixed-up Childhood," *Exhibition Catalogue*, 2005, New Zealand.

"Tracey Moffatt: Adventure Series," *Art Krush*, 2005, USA.

"Tracey Moffatt: An Image of the Undefined," Sint-LukasGalerie Brussel, March-May 2005, Belgium.

"Behind the gloss," *Courier Mail*, March 30, 2005, Australia.

"Urban Adventure," *Rave Magazine*, March 15, 2005, Australia.

"Action Items...", *Brisbanenews*, April 6, 2005, Australia

"Best of the rest," *Australian Financial Review*, April 16, 2005

"Tracey Moffatt: Adventure Series and Love," *Brisbane citysearch*, April 5, 2005, Australia.

"Triple bill at the IMA," *Art Monthly Australia*, April, Australia.

"Moffatt's Brisbane Adventure," *Style Magazine*, April, 2005, Australia.

"Snap, that's Brisbane," *The Courier-Mail*, April 16-17, 2005, Australia.

"Fast Forward/Avance Rápido: Media Art de la Colección Goetz," *Exhibition Catalogue*, Centro Cultural Conde Duque in Madrid, 2005, Spain.

2004

Alicia Foster, "Tate Women Artists," *Tate Publishing*
"Home stays at heart of this girl's art," *The Courier-Mail*, November 12, 2004, Australia.

Hasse Persson, "Äventyr i Gränslandet," *FOTO*, Nr.10, Sweden
"Tracey Moffatt: Vox Pop," *Vogue Living* November/December, Australia.

Ulf Johanson, "Det är något bekant över Tracey Moffatts bilder," *GÖTEBORGS-POSTEN* Fredag 11 Juni 2004, Sweden.

Paola Anselmi, "Tracey Moffatt: Mise en Scène," *Contemporary Visual Arts and Culture Broadsheet*, volume 33 No.2 June/Aug 2004, Australia.

Victoria Hynes, "Tracey Moffatt-Adventure Series," *The Sydney Magazine*, August, 2004, Australia.

"Bursting with Talent," *Sydney Morning Herald*, August 31, 2004, Australia.

Dominique Angeloro, "Strip Down," *Metro Sydney Morning Herald*, August 6-12, 2004, Australia.

Peter Hill, "Better by Design," *The Sydney Morning Herald*, August 7-8, 2004, Australia.

Ruth Hesse, "Moffatt is a Huge Hit Wherever She Goes," *Australian Art Review*, issue 4, March-June 2004, Australia.

Kate Davidson, "Of Images and Episodes," *Art Monthly Australia*, April 2004, Australia.

Nyanda Smith, "Moffatt Explores the Frontiers," *West Australian*, January 3, 2004, Australia.

Russell Smith, "Tracey Moffatt: The International Look," *Contemporary Visual Arts and Culture Broadsheet*, volume 33, No.1, February-May 2004, Australia.

Simon Blond, "Moffatt Exposes Dark," *The West Australian*, February 14, 2004, Australia.

"A Conversation with Tracy Moffatt," *Deadly Vibe*, February 2004, Australia.

Ted Snell, "Tracey Moffatt spoke with Ted Snell via email on the 20th January 2004," John Curtin Gallery, Curtin University of Technology, February 2004, Australia.

Susan McCulloch, "Belief Systems," *The Weekend Australian*, March 27-28, 2004, Australia.

Robert Nelson, "Pathos Discounted for Coolness," *Museum of Contemporary Art*, January 1, 2004, Sydney, Australia.

Jacki Chowns, "Comic Turn," *The Sydney Morning Herald*, January 16-22, 2004, Sydney, Australia.

Eve Sullivan, "The Juvenilia of Tracey Moffatt," *Art & Australia*, January/February 2004, Australia.

Barbara Creed, "Tracing Emotions," *State of the Arts*, January-March 2004, Australia.

Patricia Anderson, "Polished Rituals of Looking," *The Weekend Australian*, January 3-4, 2004, Sydney, Australia.

John McDonald, "In the Eye of the Beholder," *Financial Times Review*, January 22, 2004, Australia.

Richard B. Woodward, "Home Team Advantage," *New York Times*, February 15, 2004, USA.

Natalya Lusty, "Something More About Moffatt," *The Australian Financial Review*, February 27, 2004, Australia.

2003

Ashley Crawford, "The Art of Darkness," *The Age Review*, September 27, 2003, Australia.

Peter Timms, "Life Rehearsal," *The Weekend Australian*, March 1-2, 2003, Australia.

"1 Square Mile- Brisbane Boundaries," *Exhibition Catalogue*, Museum of Brisbane, King George Square Brisbane, Australia.

"&clean:surf+art," *Exhibition Catalogue*, Gold Coast City art Gallery, Noosa Regional Gallery, Perc Tucker Regional Gallery, Rockhampton Art Gallery, Coffs Harbour City Art Gallery, Manly Art Gallery and Musuem, Mornington Peninsula Regional Art Gallery, Australia.

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