



# TRACEY MOFFATT

17 December 2003 – 29 February 2004

■ MUSEUM OF CONTEMPORARY ART ■  
Sydney Australia [www.mca.com.au](http://www.mca.com.au)

# TRACEY MOFFATT

Internationally renowned artist Tracey Moffatt is one of Australia's leading contemporary artists. Highly regarded for her formal and stylistic experimentation in film, photography and video, her work draws on the history of cinema, art and photography as well as popular culture and her own childhood memories and fantasies.

Themes such as struggles between individuals, childhood cruelties in suburban life, the toughness of life on the 'frontier', the subversion of stereotypes and relations between black and white Australians are apparent in the work. Referencing the artist's own life and experiences, the work nonetheless transcends the specific to create meanings of universal significance. Ultimately, Moffatt's work deals with the human condition with all its complexities.

Born in Brisbane in 1960, Tracey Moffatt studied visual communications at the Queensland College of Art, from which she graduated in 1982. Since her first solo exhibition in Sydney in 1989, she has exhibited extensively all over the world. She first gained significant critical acclaim for her film work when the 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. A major exhibition at the Dia Center for the Arts in New York in 1997/8 consolidated her international reputation. She is now based in New York and returns frequently to Australia.

This is the most comprehensive exhibition of her work in Australia to date, and includes all of her major photographic series and films from the mid 1980s to the present day.



Tracey Moffatt, *I made a camera*. 2003, photolithograph  
Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney  
© the artist

Opposite: Tracey Moffatt (right), 1985  
Aboriginal Land Council demonstration in Sydney.  
Photo: Ruth Braunstein

## Tracey Talks...

The most recent work in this exhibition goes back in time, to your first 'experience' as a photographer, as a nine-year-old. Where did this idea come from and was this the moment when you made up your mind that photography was what you wanted to do?

I was so lucky to grow up in Australia. I have memories of long summers, running around bare foot on grass and getting into adventures. When I see children here in New York I feel sorry for them, with their drab concrete playgrounds. The terrible boredom of the Australian suburbs though must have led me to creativity - it was rare that distractions were provided. We had to make our own fun. There was television and there were books, ideas came from these. If we played 'Cowboys and Indians' or 'Cops and Robbers' I usually directed. I called the shots and decided who was who. If we played 'School' I was the teacher...naturally.

Playing at being a photographer, which I depict myself doing in *I Made a Camera* (2003), was simply another game and I believe that at the time I must have been copying Charlie Chaplin. In one film Charlie Chaplin tried to pass himself off as a photographer and the big camera kept collapsing on him. It was very funny. I don't think that I wanted to grow up to be a photographer then. I really wanted to be a nun like Sally Field in 'The Flying Nun'. I still adore nuns although I don't want to be one. But I'd still like to be Sally Field.

I made this image to say something about childhood inventiveness. Every child anywhere on the planet is like this, to some degree.

This work relates to the *Backyard Series*, where you dressed up your young friends for the camera. What were your influences at this time, what were you absorbing that would come to the fore when you began to make work?

At an early age I realized that I wasn't good at painting or drawing but I liked creating make-believe inspired by other fictions in film and novels. I would walk around singing and acting out roles. I would make kids dress up then take a picture of the event - it seemed the next simple step. When I look at the three surviving *Backyard Series* pictures from that time they have a sad spooky quality. This quality was what caught my eye and this is why I dragged them out and reprinted them (much to my sister's horror). The sadness I think comes from a longing I must have had to want to escape reality and make my own worlds but I didn't know how to do it, no one showed me how.

If I had been from a well-to-do family I would have immediately been sent off to join a children's theatre group...or sent away on an 'art camp' for gifted children. Instead I recall being made fun of for being such a 'kook'. Believe me I hold no grudges. I think that it is completely normal that when you come from a big family, some members think that you're 'weird' because you're 'a dreamer'.

The teasing though (which I think is very Australian) is what fuels one's motivation and my motivation was to grow up and do my thing. My first big thing was travel. At eighteen I backpacked around Europe for nine months. Can you imagine how fabulous that was for me? I saved up \$4,000 from working in factories and split from Brisbane, only to return and go to art school in 1980.



What kind of experience did you have at art school in Brisbane?

I went to Queensland College of Art and studied Visual Communications when it wasn't the greatest school. I remember hearing that Peter Weir visited Sydney College of the Arts to give a talk and I was so envious. No one of interest ever came to Brisbane to talk to us...or perhaps they were never invited. When you are twenty you are looking for direction and I don't recall getting any. In the end you make of Art School what you can. I read a lot and had fun with my lovely friends. We were always dressing up and having theme parties. No one had ambitions, which was divine. I loved learning about the history of cinema in my film major class. We would rent out old films from the National Film Archive. I remember having to give a talk on French director Francois Truffaut. I dressed up French and delivered the talk with a French accent. I must have thought I was fabulous!

I adored Andy Warhol but our greatest idol was Roman Polanski. Do kids nowadays revere? We had such reverence for great artists like Polanski and there is nothing



Tracey Moffatt, *Something More #8*, 1989, series of 6 cibachromes and 3 black and white photographs  
Museum of Contemporary Art, purchased with assistance from the Thea Proctor Memorial Fund, 1992 © the artist

Opposite: Tracey Moffatt, *Something More #5*, 1989, series of 6 cibachromes and 3 black and white photographs  
Museum of Contemporary Art, purchased with assistance from the Thea Proctor Memorial Fund, 1992 © the artist



wrong with this - it is completely healthy. Today I just remembered my first video production. We were told to make a ten-minute drama and I made mine based on *The Drover's Wife*, the wonderful story by Australia's Henry Lawson. It is about a woman alone in the bush with her children. She sits up all night with a big stick to kill a snake that has crawled under the floor boards. I must have made a terrible version of it, but I remember the excitement of running around getting period costumes together and begging to be allowed to film in a museum that had an outdoor slab hut.

So looking back, Art School in Brisbane wasn't a bad experience because the other students made it great. None of us had money, we all had jobs working as waitresses or in car parks, but we thought that it was noble and clever to hold down any sort of job. My group interaction and friendships between artists is something that has never left me and continues today, though the faces have changed.

Someone once said that painting would be too slow for your storytelling, which perhaps refers to the immediacy and the heightened sense of drama in the work. Nonetheless, the staging of the photographic series is often a very painstaking process. How do you go about finding your characters and your locations?

Just like I got my production of *The Drover's Wife* together - I still run after people on the street and beg them to work for me. I seek out locations. I find talented artists who paint backdrops for me and these days I work with Photoshop artists who help me create effects under my direction. For example I just spent July and August in Brisbane as artist-in residence at the IMA creating a new photo series which I hope to complete in 2004. I needed a big muscular Aboriginal guy. I knew that sports fields were the answer because no model agency was going to have such a guy. I spent nights and nights sitting on the edge of rugby fields watching teams train because I'd heard through research that one particular team had a Black player.

One night I was standing in a room stammering away trying to introduce myself while all the guys stood there frozen, looking at me strangely. I was in the men's change room! I thought that it was the communal lounge room of the club. In the end I found a guy, a Samoan canoeist from the Gold Coast. He was spectacular.

You yourself appear in a number of your works and some refer to instances in your past. To what extent can your work be described as autobiographical?

Every art piece I have ever made, be it film or photographs, is in some way autobiographical. Each work depicts a mood or a current obsession and my occasional appearance is something that felt completely right at the time.

1989 was a critical year for you: you made what might now be described as your first iconic work, *Something More* and your film *Night Cries*, which was selected for the Cannes Film Festival in 1990. You had previously made documentaries and your earlier photo series, such as *Some Lads*, were in a more realistic vein. These works are more concerned with staging, with constructing images rather than telling a straightforward narrative. What inspired this shift?

I always wanted to make my own art but I did the documentary work because it was offered to me, which was good experience. I have no regrets because I was learning my craft. I think it's good to be smacked around when you are young and 'used' by older professionals. I have some young artists who come and work for me, they talk constantly about their 'projects', and whine about not having money. I want to yell at them to shut up and watch me. 'Watch me you fool...how are you going to learn?'

I think it's so wrong of young artists to leave art school and immediately go off and try and be artists. I say go off to Africa for a year and work for UNICEF or plant trees in China. Run away from art....run away! You'll come back to it if you're serious about it. It nags at you eventually.

In those 'slave' days I was learning how to pull together a production and learning about the power of images. For example in 1984 I went off to Central Australia and worked for the Aboriginal Land Council. I helped gather material such as photographs and maps for the Government annual report. How un-art is that?

At some stage in an artist's life there is a click that goes off inside and you decide to stop working for other people and 'make your mark'. Besides I don't believe that I had anything to say in my early twenties, I'm glad that I waited until I was twenty eight to have my first solo show. One is never born with confidence; you accumulate it over a period. Now I never like to work for anyone. Fashion magazines are always ringing, asking me to take pictures. It just isn't my thing. Don't get me wrong, I LOVE fashion and I am a proud clothes horse, I just don't want to take pictures of it.



Tracey Moffatt, *Fourth# 18*, 2001, Series of 26 colour ink prints on canvas. Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney © the artist

How do you see the relationship between the photographic series and your moving image work?

There isn't any relationship between the two. My photographs must hold their own, as strong still images. Hopefully the picture can be read in many ways and yet breathe as photographs in their own right. I like the pulling and tugging, going off in one direction or another. Film too must be structured according to the rules of filmmaking. I like beginnings, middles and ends, though with experimental filmwork you can change the order. So for me each discipline has its own rules which I like to honor. By honoring the rules I find that I don't get lost in making the artwork; the rigidity of photography and film saves me in a way.

As far as themes or aesthetics that I may have developed in a photographic series, I couldn't imagine milking these ideas and making a film about the same thing. For me this is too easy and besides, once I've explored something I'm itching to move on. I just watched a documentary on Robert Rauschenberg and he said regarding his exploration of different media: "If I know how to do it, I don't want to do it anymore. What would be the point?"

Even although there is no relationship between your photographic series and your films and videos, the influence of movies runs through all your work. In three of the works on DVD, *Lip, Artist and Love*, you actually construct the work out of scenes from old movies, making a kind of thematic collage. Some of your photographic series make references to particular films and others are frequently described as cinematic. Can you talk about the role that the movies have played in your life and work?

I'm such a film buff except I hardly like any contemporary cinema...or any contemporary art for that matter. My favorite film in 2001 was *Traffic* (Director: Steven Soderbergh) because it was so intelligent. If a late night movie is on and it was made in the seventies then I'm up watching it... I even love the washed out colour look of them. *Sunday Bloody Sunday* (1974 Director: John Schlesinger, who sadly just died this year) was on the other night and I know that it was shot in awful London weather but it wasn't grey, the film was puke green! I first watched this film when I was fourteen on a babysitting job in a middle class house. I had never seen anything so adult. I was entranced because I understood it all. I wanted to be wry like Glenda Jackson and as contained and cool as Peter Finch who plays the gay doctor. The seventies were the last era of brave idiosyncratic cinema.

My photo series *Laudanum* (1998) is in a way influenced by *The Servant* (1963 Director: Joseph Losey) with the power struggle between master and servant but also by literature, *The Story of O* (1954 Pauline Reage), as well the look of vintage

'ghost' photography. But also my own life, my own power struggles must have drawn me towards such a subject. (Just an aside, when I showed *Laudanum* in London at Victoria Miro Gallery in 1999, I requested to meet one of my heroes, the British director Nicholas Roeg. He came to my show and took me to lunch. We had martinis and I burst into tears I was so thrilled to meet him. Mr. Roeg was very understanding). So when I make works it isn't only just one thing that triggers off an idea, it is always a combination of things.



Tracey Moffatt, *Laudanum* #3, 1998, series of 19 photogravure prints on rag paper. Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney © the artist

Each photographic series has a very distinctive character. Unlike many photographers, you don't have one 'signature' style. What challenges does this way of working pose?

I can't imagine making the same photograph over and over again, though I'm amused when critics or theorists tell me that I have. It's so ballsy when the tone of a written piece is: "now listen here Tracey Moffatt, you are saying this or that, whether you like it or not!" I like it when writers flip out and go off on their own tangents about my work regardless of what I may or may not have said. When writers do this they are revealing a lot about themselves and this is wonderful. I love a strong scholarly mind, and a clever play with words.

It's such a gas to have your work dissected, though secretly I don't read any of it. I skim over it with my eyes half shut and then file it away. If I were to take on board everything that has ever been written about my art I would go mental and never want to pick up a camera again.

It's true that I don't have a 'signature' style and this represents the state of my mind. I'm hungry to explore different things and therefore photographic processes. From grainy black and white to glossy colour to washed-out colour; from found images which I rework to original compositions inspired by classical painting, pop culture, a favourite novelist, or from my own life.

The clever writers who are saying that I am making the 'same picture' are probably inferring that I'm saying the same thing about the human condition, which is something about desperation and longing, I think.

You've referred to yourself as 'technically dumb' yet as you've just said, your work explores a range of different photographic techniques. Indeed I would suggest that your technical approach is both innovative and sophisticated. How do you go about deciding which technique to use for each project?

My Olympic series *Fourth* (2001) is printed on small canvases. I wanted these pictures to look like small paintings and not like sports photography. The pieces sit off the wall like small objects. So often it is the subject matter that dictates what the final artwork will look like. With *Invocations* (2000) again I was hooked on brush stokes and painting, particularly Goya. The images were worked on in Photoshop then silkscreen printed so that you can see the layers of pigment. This series wouldn't have worked if presented as glossy cibacrome.

You're currently working on a new series of work. Will this use a different technique again?

Yes, this new work is comic strip inspired and therefore quite graphic and flat. So in order to give the images some depth I want to print on a new thick paper that feels like plastic called Duraflex. These vivid colour pictures will have a liquid sheen. So my actor/models will be floating down below the surface.

If I were to print the images on matt paper they would have no vibrancy; they wouldn't jump off the wall. Applying various printing techniques can help press your point about what you think you are trying to say in a new body of work.

There is an undertone of violence in some of your earlier work, violence between black and white Australians, between the powerful and the disenfranchised. This inevitably leads to questions about the politics underlying the work.

I would like to think that my work 'crosses borders'. My lithograph picture of white nuns holding up a crying Aboriginal baby in *Up in the Sky* (1997) has sold in Europe, America and other countries and people call it art. Why? Because it triggers off something in people, they may read it as love and concern for the child, or play. To an Australian audience this image may hold other connotations. This image could speak of the Catholic Church and control over indigenous people, it could have a sinister ring to it.

All of these readings are valid. There isn't any wrong way of appreciating art. In fact the more off-the-wall readings my work gets the more excited I become. When *Up in the Sky* was shown at the Dia Center for the Arts in New York in 1997, I overheard some very young school children who were lying on the floor drawing my photographs. They were saying: "So these ladies got the baby and this is their get away car....then here is this crash, and you can see here is where some guys smashed up the cars with their sledge hammers." It was delicious. Then some surly teenagers came in and wrote in the comment book: "these pictures are shit. the people in them are shit!"

I'm always casting Aboriginal people in my pictures, along with other races.

The only thing I have to say about this is why the hell not? I can only reflect my worlds around me. I can't be any other way.



Challenging stereotypes is a key element in your work. In *The Beauties, Some Lads* and *The Movie Star: David Gulpilil on Bondi Beach* you present glamorous images of Aboriginal men, in *Guapa*, it's the women who are centre stage in this violent contest, in *Heaven*, you as a woman behind the camera filming men are playing the role of voyeur. Is this a deliberate strategy?

Again I'm not trying to be overtly political, because this would be too boring to do and too boring to look at. I'm just trying to make images that 'hold', using beauty and composition. As a picture maker this ability to 'hold' is the hardest challenge of all. I might add that that video *Heaven* I made with the surfer guys stripping off in car parks is the most deliberately trashy piece of work I've ever done and it is almost my most famous. *Heaven* is made by women for women. It is for all the women of the world who like to 'look'. My new video *Love* is also for women.

Much of your work has the feeling of a poignant drama, where human emotions are played out and tragedies enacted. Were you ever interested in theatre?

Oh yes, I've always been interested in acting and directing in theatre. But a gal can't do everything. I can't even remember what I've just said in this interview let alone learning pages of dialogue. I like to think that I know my limitations.

Much of your early work was recognisably dealing with Australia. What difference has the move to New York made to your practice?

I don't think that my early work was recognisably dealing with Australia. I simply told stories using Australians in an Australian setting because that's where I lived. In fact it is the international look, the different people I have photographed in my work and their universal predicaments that has taken me and my images out to the world.

Living in New York hasn't changed my art practice or even my visits to Australia and believe me I'm in Australia a lot. In 2003 I made four trips. I live and work wherever the creative spirit happens and of course I pine for family and dear friends and I miss the bush a lot. But I am never influenced by my environment - my ideas come from within my brain when I calm down. Ideas nag at you and don't let you relax. I went away for three days and after resting for two of them I got up with a head full of ideas. It was hideous.

**Tracey Moffatt was in conversation with Elizabeth Ann Macgregor, Director, Museum of Contemporary Art, November 2003.**





Tracey Moffatt, *GUAPA (Goodlooking) #8*, 1995  
Series of 10 black and white photographs on chromogenic paper.  
Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney © the artist

Opposite: Tracey Moffatt, *Some Lads #4*, 1986  
series of 5 black and white photographs  
Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney © the artist

**Birth Certificate, 1962** During the fight, her mother threw her birth certificate at her. This is how she found out her real father's name.



*Tracey Moffatt*

## Further Reading

Paula Savage, Lara Strongman (eds), *Tracey Moffatt*, exh. cat. City Gallery Wellington, New Zealand, 2002

Gael Newton, *Tracey Moffatt: Invocations*, exh. cat. Drill Hall Gallery, Canberra, 2001

Judy Annear, *World Without End: Aspects of 20<sup>th</sup> Century Photography*, exh. cat. Art Gallery of New South Wales, Sydney, 2000

Samantha Vawdrey, Katarina Paseta, *Telling Tales: The Child in Contemporary Photography*, Monash University Gallery, Melbourne, 2000

Gill Marta, Régis Durand (eds), *Tracey Moffatt*, Fundacio 'La Caixa', Barcelona and Centre National de la Photographie, Paris, 1999

Brigitte Reinhard (ed), *Tracey Moffatt: Laudanum*, Hatje Cantze, Germany, 1999

Michael Snelling (ed), *Tracey Moffatt*, Institute of Modern Art, Brisbane, 1999

Adrian Martin, Ewa Lajer-Burcharth, *Tracey Moffatt*, Parkett #53, Zurich, 1998

Wayne Tunnicliffe (ed), *Tracey Moffatt*, in *Strange Days*, exh. cat. Art Gallery of New South Wales, Sydney, 1998

Lynne Cooke, *Tracey Moffatt: Free-falling*, exh. cat. Dia Centre for the Arts, New York, 1997

Gael Newton, Tracey Moffatt (eds), *Tracey Moffatt: Fever Pitch*, Piper Press, Sydney, 1995

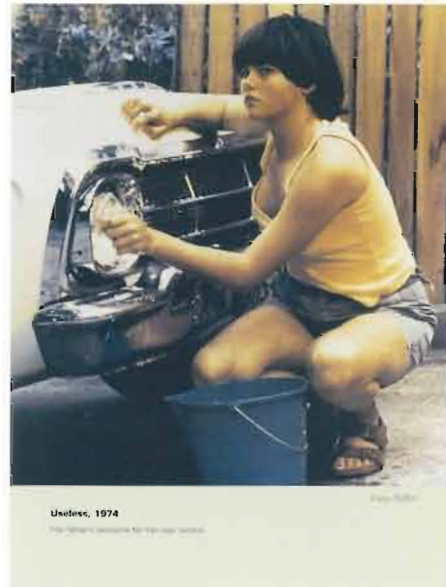
Patrice Petro (ed), *Fugitive Images: From photography to video*, Indiana University Press, Bloomington, 1995

Julia Robinson, *Antipodean Currents*, exh. cat. Guggenheim Museum, Soho, New York, 1995

Barbara Abouchar, *A Matter of Identity: Four Aboriginal Artists*, OTEN, Redfern, 1994

Pavel Büchler, *Tracey Moffatt – Framed*, Centre for Contemporary Arts, Glasgow, 1992

Gael Newton, *Shades of Light: Photography and Australia*, exh. cat. Australian National Gallery, Canberra, 1988



Tracey Moffatt, *Useless*, 1974 from the series *Scarred for Life*, 1994. Series of 9 offset prints. Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney © the artist

Opposite: Tracey Moffatt, *Birth Certificate*, 1962 from the series *Scarred for Life*, 1994. Series of 9 offset prints. Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney © the artist

# List of Works

Unless otherwise stated, all works are courtesy of the artist and Roslyn Oxley9 Gallery, Sydney. Dimensions are of image size (height x width).

## **The Movie Star:**

### **David Gulpilil on Bondi Beach** 1985

type c colour photograph

48 x 72 cm, edition of 20

### **Some Lads** 1986

black and white photographs

54 x 52.5 cm, series of 5 images, edition of 30

### **Something More** 1989

6 cibachromes and 3 black and white photographs

98 x 127 cm, series of 9 images, edition of 30

Museum of Contemporary Art, purchased with assistance from the Thea Proctor Memorial Fund, 1992

### **Pet Thang** 1991

black and white photographs on chromogenic paper

108 x 71 cm, series of 6 images, edition of 30

### **Scarred for Life** 1994

offset prints

80 x 60 cm, series of 9 images, edition of 50

### **Beauties** 1994 - 1997

*Beauty (in wine)* 1994, *Beauty (in cream)* 1994,

*Beauty (in mulberry)* 1997

black and white photographs, colour tinted in lab during printing process

100 x 71 cm, series of 3 images, edition of 20

Collection of Steven Alward and Mark Wakely

### **GUAPA (Good Looking)** 1995

black and white photographs on chromogenic paper

78 x 107 cm, series of 10 images, edition of 20

### **Up in the Sky** 1997

offset photographs

61 x 76 cm, series of 25 images, edition of 60

Museum of Contemporary Art, gift of the artist and Roslyn Oxley9 Gallery

### **Laudanum** 1998

photogravure on rag paper

76 cm x 57 cm, series of 19 images, edition of 60

### **Backyard Series** 1998

offset print on Natura Snow Gum paper

using light-fast ink

44 x 35.5 cm, series of 3 images, edition of 60

### **Self Portrait** 1999

handcoloured photograph

33.5 x 22 cm, number 7 in an edition of 10

### **Scarred for Life II** 1999

offset prints

80 x 60 cm, series of 10 images, edition of 60

### **Invocations** 2000

photo silkscreen printed with ultra violet inks on textured Somerset soft white 300gsm paper

146 x 122 cm; 122 x 146 cm; 109.2 x 96.5 cm

series of 13 images, edition of 60

### **Fourth** 2001

colour ink prints on canvas

36 x 46 cm (canvas size)

series of 26 images, edition of 25

### **Loch Ness Monster.**

**Photographed by Tracey Moffatt.**

**Loch Ness, Scotland, June 26<sup>th</sup> 1979**

1979-2003

colour photograph, ink on mount board

70 x 70.5 cm, display print

### **I made a camera** 2003

acrylic ink silkscreen printed on wall

100 x 250 cm

available as a special limited edition print,

*I made a camera* 2003

photolithograph 22 x 29.2 cm, edition of 750

## **FILM & VIDEO**

### **Nice Coloured Girls** 1987

16 minute experimental film, original format 16 mm screening format DVD

Distributed by Ronin Films

### **Night Cries - A Rural Tragedy** 1989

17 minutes, 35 mm film, Dolby sound official selection Cannes, 1990

Distributed by Ronin Films

### **beDevil** 1993

90 minutes, original format 35 mm screening format DVD

official selection Cannes, 1993

Distributed by Ronin Films

### **Heaven** 1997

28 minutes, original format video (commission Dia Centre for the Arts, New York, USA)

screening format DVD

Distributed by Ronin Films

### **Lip** 1999

10 minute experimental video collaboration with Gary Hillberg, screening format DVD

Distributed by Women Make Movies

### **Artist** 2000

10 minute experimental video collaboration with Gary Hillberg, screening format DVD

Distributed by Women Make Movies

### **Love** 2003

21 minute experimental video collaboration with Gary Hillberg, screening format DVD

Distributed by Women Make Movies

## **RESOURCE ROOM**

### **Up in the Sky: Tracey Moffatt in New York**, 1999

A documentary written and directed by Jane Cole 21 minute digital video and archival footage

DVD continuous loop

Courtesy Jane Cole

Distributed by Ronin Films

### **Tracey Moffatt: Press interviews 1986-1996 and Invocations photo shoot** 1999

DVD continuous loop. Courtesy the artist



Tracey Moffatt, *Up in the Sky #1*, 1997

Series of 25 offset photographs. Museum of Contemporary Art, gift of the artist and Roslyn Oxley9 Gallery  
Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney © the artist

# Associated Events

The Museum of Contemporary Art, Sydney offers a wide range of special events, talks, seminars, performances and school holiday activities in association with its exhibition program.

## TALKING MISS MOFFATT Sunday 11 January, 2.30pm

As part of the 2004 Sydney Festival's *Talking Culture* Series, Michael Snelling, Director of Brisbane's Institute of Modern Art, speaks about the internationally acclaimed photography and film work of Australian artist Tracey Moffatt. Snelling draws on his long-time association with Moffatt to discuss the artist's perception of herself as a director of photo-narratives who blurs the line between fiction and autobiography.

Admission: **FREE**

## LATE NIGHT THURSDAYS

Each Thursday during the Sydney Festival (8, 15 and 22 January) all MCA galleries stay open until 9pm. Drop in to view our Tracey Moffatt, Leigh Bowery or Callum Morton exhibitions.

## THE COLLECTING SERIES Tuesday 3 February, 6.30pm

*Collecting Photography* is the first in a series of MCA panel discussions exploring a variety of perspectives on collecting contemporary art. Chaired by Claire Armstrong, Editor of *Art and Australia*, this discussion brings together art collector Pat Corrigan; Annette Larkin, Associate Director and Head of Contemporary Art at Christie's; art consultant Linda Slutzkin; and photographer Robyn Stacey, to have their say on collecting photography. Other discussions in the 2004 series examine collecting painting (4 May), video (3 August) and drawing (9 November). Admission: \$20/\$15 MCA Members and Ambassadors SAVE and book all four events for \$70/\$50 Bookings essential: 02 9250 8484 or email [education@mca.com.au](mailto:education@mca.com.au)

## FRIENDS OF TRACEY EXHIBITION TOUR Tuesday 17 February, 6.30pm

Spiced with the anecdotes, memories and tales that only a close personal friend can provide, artist Luke Roberts leads a tour of Tracey Moffatt's exhibition. Roberts also appears in Moffatt's 1993 feature film *beDevil*, which has screened at film festivals in Cannes, Vancouver, Sydney and Melbourne. Admission: **FREE** Bookings essential: 02 9250 8484 or email [education@mca.com.au](mailto:education@mca.com.au)

## INTERNATIONAL SCENARIOS Tuesday 24 February, 6.30pm

On the occasion of the first comprehensive exhibition in Australia of the work of Tracey Moffatt the MCA hosts a panel discussion offering a critical appreciation of Moffatt's international stature. Panellists include Judy Annear, Senior Curator of Photography at the Art Gallery of New South Wales; media artist, critic and writer John Conomos; and visual artist Darren Siwes. The discussion will be chaired by Alasdair Foster, Director of the Australian Centre for Photography. Admission: **FREE** Bookings essential: 02 9250 8484 or email [education@mca.com.au](mailto:education@mca.com.au)

## SUMMER SCHOOL HOLIDAYS

### COMIC WORLDS FAMILY CARTOONING WORKSHOP Tuesday 20 January, 2.00pm – 4.00pm

Fun for all the family. An afternoon of art-making activities introducing a range of comic and storyboard drawing techniques for all ages and abilities. Bring Mum, Dad, Grandparents, neighbours and friends along! Admission: \$15/\$10 MCA Members and Ambassadors Groups of four or more: \$10/\$8 per person Bookings essential: 02 9250 8484 or email [education@mca.com.au](mailto:education@mca.com.au)

### COMIC WORLDS CARTOONING WORKSHOPS Ages 5 – 8: Monday 19 January, 10am – 1pm Ages 9 – 12: Tuesday 20 January, 10am – 1pm

Learn how to tell a story with pictures at the MCA this Summer holidays. The MCA's exhibitions by Australian artists Tracey Moffatt and Callum Morton are the ideal setting for these cartooning workshops, which employ different media to create storyboards about personal experience, human life, everyday events and specific places. Led by MCA Educators, who are also experienced illustrators and designers, these hands-on workshops will teach kids to draw people, animals, buildings, and scenery using cartooning and storyboarding techniques. Each workshop begins with tours of the exhibitions before moving into drawing exercises to produce caricatures and comic books. Admission: \$20/\$15 MCA Members and Ambassadors Bookings essential: 02 9250 8484 or email [education@mca.com.au](mailto:education@mca.com.au)

### SPECIAL PROGRAMS & GROUP BOOKINGS

If you are interested in tailoring a visit to suit primary, secondary or tertiary students or groups with specific needs please contact the MCA's Education Department on 02 9252 4033 during business hours or email [education@mca.com.au](mailto:education@mca.com.au).

### GUIDED TOURS

Free Guided tours are held daily.  
Monday to Friday – 11am and 2pm  
Saturday to Sunday – 12noon and 1.30pm

### STAY IN TOUCH

Subscribe to our free monthly electronic newsletter at [www.mca.com.au](http://www.mca.com.au) to keep up-to-date with current and forthcoming exhibitions, events, education programs and latest news.



Tracey Moffatt, film still from *Night Cries: A Rural Tragedy*, 1989  
Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney © the artist