

MODEL PICTURES:

James Lynch
Amanda Marburg
Rob McHaffie
Moya McKenna

FOREWORD

February 2011 has been a tumultuous month.

Just last Monday, a headline in *The Independent*, an English newspaper, proclaimed our time 'A new age of uncertainty, with no end in sight'.

What is it like to make a painting in such an age?

In the nineteenth century—like ours, an age of uncertainty—artists responded by retreating into their practice.

As the American critic Michael Fried framed it, the trajectory of modernist painting was one of:

the gradual withdrawal of painting from the task of representing reality—or reality from the power of painting to represent it—in favour of an increasing preoccupation with the problems intrinsic to the medium itself.

Are the paintings in this exhibition exercises in withdrawal? Certainly many of them embody forms of isolation. Images are isolated on blank fields, excised from their original context. Vistas are broken into fragments, narratives are broken into disconnected incidents. Time becomes a staccato succession of incidents rather than a continuous flow. Painters hunker down in their studios, limit their attention to tabletop scale.

The question is whether this isolation is a result of the artists' disengagement. Is it the artists who are withdrawing from reality, or is it the case, as Fried suggests in that incidental and contradictory aside, that reality is moving beyond the artists' reach?

Certainly, in these paintings, reality is fleeting, flickering and unanchored. In painting, representation is always a form of surrogacy, always a set of marks standing in for something else. Here surrogacy is announced repeatedly in plasticine models, tabletop props, casts and moulded objects.

But these paintings don't retreat from the world, they refer to events in the street, non-events in lounge rooms, to movies, myths, friends and family. The artists want to connect with reality, it's the question of how this is achieved that's at stake.

I think there are two responses evident in this exhibition.

The first is something of a defence mechanism. Making the model a prelude to a painting gives consciousness time to regroup. The gestures echo those of the IT and communications technologies that propel the image of the real at such a dizzying pace: pausing, replaying, buffering data, time-shifting, saving and saving as. For the artists, deferral and delay are distancing devices that help them manage the image in the age of its proliferation.

The second is a new articulation of affect, of emotional engagement. In these paintings, the pictorial field is like the 'flat screen' of the television and computer. It's a descendant of what Leo Steinberg called the 'flat bed' space, derived from the printing plate, in works by Robert Rauschenberg. But the paintings aren't lifeless pixels. They are vibrant, energetic, playful and seductive. They are about relationships, emotions, stories, places and experiences. They are made by artists who are curious about the world, who want to be both *in* the world and *of* it.

The most striking form of this affect is the artists' enthusiasm for the very idea of making a painting, even if it is founded in forms of deferral and distancing. Thirty years ago, with the advent of postmodernism, 'pictures' was a word heralding the confounding of affect. As Douglas Crimp suggested in his catalogue essay for the 1977 exhibition *Pictures*, 'The picture is an object of desire, the desire for the signification that is known to absent'. All of the artists in this exhibition are striving to recover the analogue from the digital, to replace nihilism with painterly affect.

To understand something of what they are doing, we should reflect on a question that every exhibition asks us to pose; 'What does it mean for a painter to think?'

Certainly the artists are thinking about precedents: about photorealism's sterilisation of the image, about the *Pictures* generation and the suspension of affect, about postmodernism's love affair with the fragment.

But that is more about position than practice. In these model pictures, the artists are thinking about ways they might put a world together, how they might speak of it. How do things connect? Do they touch? Do they fuse? Do they cluster and clump? How do you declare that something is important to you? By repeating it? By playing with it? By sharing it?

And when, for example, you've successfully connected things and declared their importance, how does this say something more than that they were simply interesting to you? That is, how is a painting you and far more than you? How does it speak to the world, rather than just of the world?

This exhibition shows James Lynch, Amanda Marburg, Rob McHaffie and Moya McKenna thinking carefully—thinking *in* the making of the paintings—about what kind of relationship a painting can have with the world. That relationship is modest, momentary, buffered. That is sufficient. This exhibition is not about big statements, new generations or emerging -isms. It's about what it is like to think with paint. In this case, to think about painting in a new age of uncertainty, with no end in sight.

I would like to congratulate and thank the participating artists: James Lynch, Amanda Marburg, Rob McHaffie and Moya McKenna. It has been a pleasure to work with them and we greatly appreciate their commitment to the exhibition, their advice and their involvement in discussions.

Our senior curator, Bala Starr, has shown great intellectual discipline in positioning the presentation as an invitation to engage and reflect, rather than as a big statement or a Google map of the decade. She has made the exhibition an opportunity to inquire, not a lesson.

We warmly thank the forty-nine collectors from Melbourne, Sydney, Adelaide and Hong Kong who have generously lent their work for the exhibition. We also thank the artists' representatives: Jarrod and Tara Rawlins at Uplands Gallery; Rex Irwin, Brett Stone and Brett Ballard at Rex Irwin Art Dealer; Darren Knight, Suzie Melhop and Chloe Wolfson at Darren Knight Gallery; Geoff Newton at Neon Parc; Michael Lett; and Brett McDowell. Geoffrey Smith at Sotheby's Australia also provided valuable assistance and advice.

Dr Chris McAuliffe
Director



Cat. no. 4
James Lynch
Underneath the table...
2005
Photo: John Brash

Cat. no. 1
James Lynch
Combing the tassels on the rug... 2005
Photo: John Brash

Cat. no. 63
Rob McHaffie
The office terrarium 2010
Photo: Viki Petherbridge



Cat. no. 68
Moya McKenna
Laws of nature 2007
Photo: Jeremy Dillion



Cat. no. 12
James Lynch
Sam's picture 2010
Photo: John Brash

MODEL PICTURES:

**JAMES LYNCH
AMANDA MARBURG
ROB MCHAFFIE
MOYA MCKENNA**

This exhibition takes as its focus the work of four highly regarded younger painters: James Lynch, Amanda Marburg, Rob McHaffie and Moya McKenna. Born in the 1970s, all four artists graduated from the Victorian College of the Arts between 1996 and 2002, a time when art was undergoing a critical shift away from the large-scale, epic paintings that had dominated the previous two decades towards object-based art, film, photography and installation.

The influential 1999 Melbourne International Biennial included artists whose work exemplified the Zeitgeist of the turn of the century. 'Model' sculptures by local artists Callum Morton and Ricky Swallow accompanied installations by Maurizio Cattelan, Mariele Neudecker, Ugo Rondinone, and Michael Elmgreen and Ingar Dragset. The only canvases included in the central exhibition, *Signs of life*, were Stephen Bush's paintings, described by curator Juliana Engberg as 'a final hoorah for oil painting'.

Internationally in the late 1990s, artists such as Luc Tuymans, Michael Raedecker, Mamma Andersson, Thomas Demand and Jeff Wall were incorporating concepts of 'model culture'—using alternative materials, staged spaces and constructed tableaux—in painting and photography. In Melbourne, artists and art students were circulating ideas from Nicolas Bourriaud's *Relational aesthetics* (published in English in 2002), questioning perceptions of the autonomous artist, artwork and audience, and catalysing relationships between physical, social and institutional spaces.

Beginning their careers in this context, Lynch, Marburg, McHaffie and McKenna (and many peers) have taken contemporary painting in Melbourne in a new direction. *Model pictures* follows these artists' careful examination and reworking of ideas and tropes that premise painting as a type of model. They use painting as a diagnostic tool, laboratory, or stage set. Rather than painting things 'from life' as they are in the world, they firstly construct their subjects using dioramas, plasticine maquettes and photography, mannequins and studio still lifes. This exhibition reveals the four artists' different approaches to modelling the world around us. Lynch, Marburg, McHaffie and McKenna choose the scale of their paintings deliberately. They seek new motifs and types of pictorial space that reflect the spaces they themselves inhabit.

James Lynch, who also makes films, animations and installations, uses lightweight cardboard, photographs and other 'soft' materials to construct tabletop-scale tableaux of real and imagined incidents. He then paints from photographs of these staged models. In this way Lynch stabilises his subject before he begins painting, making visible the basis of how he proceeds. Early works like *Underneath the table ...* and *Melting birthday candles ...* (both 2005) depict friends' earliest memories in a shallow pictorial space populated by an odd community of people and things. The compositional format and varying textures of Lynch's paintings make plain his decision-making, his painterly struggles and pleasures.

A type of 'lowbrow' logic is suggested by Amanda Marburg's practice. It empties some of the intensity from painting's history, not unlike artists such as Linda Marrinon. Her method is to build floppy-looking plasticine figures and structures before photographing the tableaux against studio backdrops as a final basis for painting. Marburg is enamoured of expressive painterly ground rules. She has often directed these towards darkly filmic, dramatic *mises-en-scène* such as *Man crawling* and *Sanctuary* (both 2005). Marburg's 'wet' technique gives her images atmospheric volume and depth. The narrative in her pictures is left clipped and open-ended, but the suggestion is of almost-comic accident, misdeeds, and figures—miscreants—living in an inconsequential world.

Rob McHaffie's art involves the most frank and disarming interpretations of what life offers up. His miniature paintings are created working from collages of domestic materials, found objects, magazine cut-outs, or sometimes simple staged dioramas of unusual objects. *Fridge door*, 2007, no more than noticing an amalgam of material pinned to a door, documents the least possible eventful moment. McHaffie's use of 'vacant' white backgrounds, flat surfaces and brilliant colour, so carefully applied, conveys the sense of a structure being gently turned over, ever so slightly up-ended, even if for no other reason than needing to see what's underneath.

In her first Melbourne studio, Moya McKenna came upon a small white chest of drawers and a pair of cast arms, and began working out still-life arrangements based on this casual find. It was a small step from here for McKenna to conceptually adapt tropes of 'model culture' to a figurative practice. For nearly ten years, she continued to use the cast arms along with other still-life elements as a means towards self-expression, while at the same time translating in paint the connectedness of the arms, as subject, to the wider environment. McKenna initially also imposed a 'time-frame' (usually a single day) on her production of a painting and in so doing created a type of performative space for her canvas, an aspect that continues to conceptually underpin her work.

Bala Starr
Senior Curator

INTERVIEW WITH THE ARTISTS

Bala Starr: How did each of you relate to the idea of ‘model pictures’ as a paradigm for the exhibition?

Amanda Marburg: I’m not sure if this is exactly what you’re wanting, but I never see my models as finished works. They’re like my sketches. I couldn’t make the paintings without them. I see the exhibition title *Model pictures* as more like a sketch too—in a wider sense of circumstances.

Rob McHaffie: There’s definitely a thread and many crossovers and shared influences and processes in the making of our work. The exhibition draws attention to painting’s long exchange with modeling, but for me particularly it goes to thinking about the objects that can best present possible scenarios. The model allows you to imagine the world as living theatre. I also love the many layers of touch and arrangement that carry through into the final painting process, culminating in an expression of how the artist thinks and feels.

Moya McKenna: I see the idea of *Model pictures* as a process of making a picture, of describing something that is in front of you, like a stage, arranged objects, a model. Although there have been shifts in my practice, these ideas are traceable. Initially I painted from objects that I found in my first Melbourne studio. That find was an end to my struggle with subject and the beginning of a long dialogue as I got attached to the objects. The process has now evolved into painting from collage. The objects are still present, only now they are described from a two-dimensional perspective and in environments that go beyond my immediate studio. I think the concept of *Model pictures* can be interpreted as an overlay in my work. I don’t think my approach to painting is a reaction to the local art scene.

James Lynch: At first I felt a bit uncomfortable with the title *Model pictures* because it could be read to imply that these works are the best examples of picture making. In a lot of ways they’re not. Then I started thinking of all the other ways to interpret the phrase as a concept, and all the actual ‘model pictures’ we’re carrying around inside our heads (and hearts).

Is this an exhibition that could only have been considered in Melbourne? It was put to me at the opening that this is the ‘small painting show’ to be expected from Melbourne, although I’m not sure we’ve really seen such a show for years. And things are not so simple. What does it mean from your point of view to consider a context deliberately informed by living in Melbourne?

James Lynch: I might start making big pictures just to annoy the person who made that comment. I think it’s more a generational difference than just location. I really like how Rob McHaffie mentioned in his floor talk the metaphor of ‘talking’ to describe his works and the other pictures in the show. Telling stories via the work, conversations that go back and forth between the audience and the work. And it better encapsulates the intimacy and frankness of how these paintings address the audience. Perhaps you can see this in the choices of scale too.

Moya McKenna: I’m from Sydney! But I’ve been living in Melbourne for some time now. A sense of place and the community you live in is very much a part of you. But I think for myself, the links and connections that you can find in the show have occurred unconsciously or by chance.

Rob McHaffie: I don’t think it’s a specifically Melbourne show, but Melbourne definitely informs my subject matter a great deal. Similar painting is happening in New Zealand. Julian Hooper, Liz Maw, Andrew McLeod, Georgie Hill and Matt Hunt are a few who create small theatrical paintings that come from collage and modeling. My experience of learning to paint was through books of European and American painters. Naturally, I never imagined the paintings to be very large. I love the intimacy of small paintings like those of James Ensor who uses masks and collected items to create a dramatic parallel world. Chinese painter Ji Dachun does a similar thing. I am quite shy about asking real-life models to pose, so sourcing images in magazines and modeling the things I needed to complete a picture became a natural practice. I also used to walk around local streets and gardens photographing discarded furniture, plants and houses that are essential to the sense of place in the paintings.

Amanda Marburg: I think this show could have been anywhere too. There are a lot of artists around who make dioramas as a basis for their paintings. But yes, Melbourne sure was in need of a painting show like this.

I sent the introductory text about the exhibition to a friend and her first response was, ‘Yes, I get it: model, as in, a model to be followed’. What do you think about ‘model culture’ and painting today being premises that involve an example to be followed or the basis of a narrative. Does this sort of thinking play a part in your work?

Rob McHaffie: Personally I used to paint a lot of screwed-up looking figures made from paper bags and food and things—these were my first models. Anxious-looking figures on blank backgrounds, and yes that became my reality. I was alone in the studio painting loners. Now I try to paint groups of people having a nice time appreciating nature and listing to music, and I am heading towards this in real life. Yes indeedy. As Robert Crumb once said, ‘you get what you paint’.

James Lynch: I think your colleague is right. I think the artists in the show address the constructed and mediated nature of our lives. I guess to some extent with the internet and today’s media saturation, we each inhabit our own bubble or universe of media; this separates us but also links us to others at the same time. I guess artists have always been aware of this split, but perhaps for me it’s particularly clear when I look at Rob’s and Moya’s pictures where they represent very personal collections of art history, objects, references, materials and methodologies. I’m not sure about the ethical dimension of this.

Amanda Marburg: My lobster paintings are based on a short story, *Lobster*, by Guillaume Lecasble. It’s a surrealist love story. It’s the only time I’ve used a story as the basis for a body of work, with the narrative scenes predetermined. Usually I’ll choose a theme—like westerns, film noir, tattoos, still-life painting—for an exhibition and then source images wherever I can, but I don’t first think in terms of a strong narrative.’

Moya McKenna: Within each body of work is a new approach or way of thinking. Often, I find that this relates to your internal and external landscape at a given time; also, I think paintings inform one another like a conversation, the last painting guiding you to the next and so on. In my most recent body of work, *Sowing parts for uncertain meetings*, I used collages to make my paintings. Two of my travel photographs from the Great Wall of China literally became a stage on which I brought together diverse imagery, like Yayoi Kusama’s *Pumpkin* with cheetahs etc. The shift to collage was significant to my practice. The change was about sustenance: allowing me to move beyond my immediate surrounds and identifying with others.

One of the concepts I’ve been interested to pursue with this exhibition is that in looking at the particular depth of pictorial space that each of you sets up in your paintings, there is an exchange of what might be called ‘real’ space for the space of the stage and the diagram or model. Arguably this tactic represents a level of withdrawal to the more controlled, intimate space of the model. At the same time though, because a model in essence shares or mimics something of the world outside the painting, the approach can symbolise the wider context. Can you talk about the pictorial space you create? When you are painting, what concerns do you address through your construction of space?

James Lynch: The sceneries, characters, narratives, events and the pictorial spaces in my own work are attempts at describing a shared space. As my first-year students so well articulated to me last week, while looking at that classic Ian Burn black monochrome and text work at the NGV, we see the world through language. I’m still looking for the real world.

Rob McHaffie: I usually start with a blank, off-white, flat background and the placement of images is left a bit to chance. So I may paint a figure somewhere on the canvas and then paint some isolated objects around the figure so you get a very concentrated look at the figure and their relationship to the object or another figure, with nothing in the background. This type of approach came out of painting small faces on big blank sheets of paper. I was never very interested in painting more than the face so it seemed a waste of time to paint the whole body or background. Picking the bits and pieces from the world around us or the world inside us and rearranging them to present a new narrative or idea is very enjoyable and, yes, offers some control in communicating how one likes to see things.

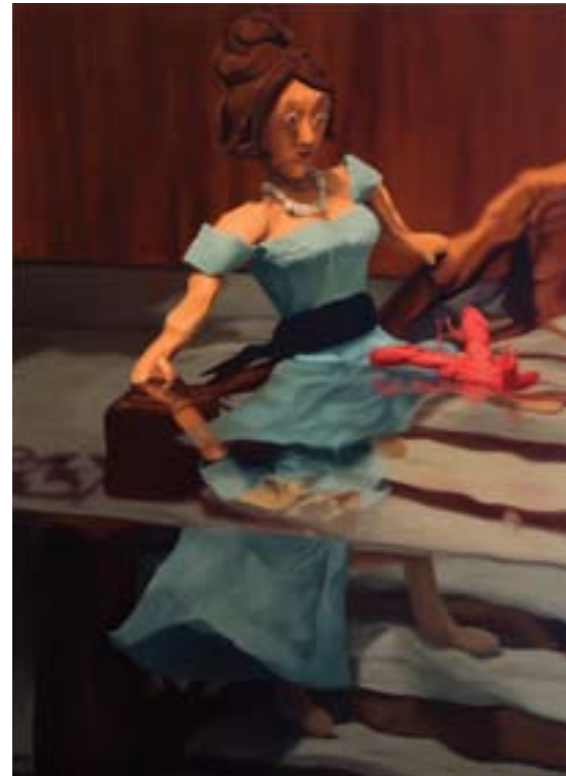
Moya McKenna: When I paint from my arrangement of objects, I’m describing real, physical space. I don’t make preliminary drawings before painting so I’m relying on my ability to crop the arrangement with my eye and recognise light etc. The process has an intensity about it that escalates as the painting unfolds. At the start you fumble to harness a perspective and then as space on the canvas becomes clearer, a battle arises between the real space in front of you and the imaginary space of the painting. In the end, the space described on the canvas takes hold, it becomes more real in a heightened sense—it becomes something I haven’t seen before, a new experience.

Amanda Marburg: I like to be a terrible photographer, which means I end up with a lot of ‘mistakes’ when I am photographing the plasticine models I create. Exposure and focus are the main issues. I work with them. I like to play with the focus, making things look larger or further away than they actually are. I end up with a two-dimensional image, which I then paint. I never paint straight from the three-dimensional model. The pictorial space of the paintings is particularly affected by these ‘dimensional shifts’ in the photographs.



Cat. no. 6
James Lynch
*Disaster of the month
(January) 2007*
Photo: John Brash

Cat. no. 42
Amanda Marburg
*Happily afloat on the swirl
of a sinking ship 2007*



Cat. no. 69
Moya McKenna
One journey 2007
Photo: Jeremy Dillion



Cat. no. 57
Rob McHaffie
Fridge door 2007
Photo: Viki Petherbridge

CATALOGUE OF WORKS

James Lynch

1. *Combing the tassels on the rug ...* 2005
oil on canvas
51 x 61 cm
Michael Buxton
Collection,
Melbourne

2. *Melting birthday candles with my brother ...* 2005
oil on canvas
61 x 76 cm
Private collection,
Melbourne

3. *Sleeping with my dead grandma ...* 2005
oil on canvas
40.5 x 51 cm
Courtesy the artist
and Uplands Gallery,
Melbourne

4. *Undemeath the table ...* 2005
oil on canvas
50.5 x 61 cm
Private collection,
Melbourne

5. *Disaster of the month (February)* 2007
oil on canvas
61 x 76 cm
Monash University
Collection.
Purchased 2007
Monash University
Museum of Art

6. *Disaster of the month (January)* 2007
oil on canvas
76 x 101.5 cm
Private collection,
Melbourne

7. *Eclipse* 2007
oil on canvas
61 x 76 cm
Courtesy the artist
and Uplands Gallery,
Melbourne

8. *Quakers at 12 o'clock* 2009
oil on canvas
76.5 x 91.5 cm
Courtesy the artist
and Michael Lett,
Auckland

9. *Riot at IMAX* 2009
oil on canvas
76.5 x 91.5 cm
Courtesy the artist
and Michael Lett,
Auckland

10. *Tom and bloody Kennett* 2009
oil on canvas
91.5 x 76.5 cm
Courtesy the artist
and Michael Lett,
Auckland

11. *Gwyn's picture* 2010
oil on canvas
76.5 x 66 cm
Private collection,
Melbourne

12. *Sam's picture* 2010
oil on canvas
66 x 76.5 cm
Courtesy the artist
and Uplands Gallery,
Melbourne

Amanda Marburg

13. *Journey to the centre of the earth (giant mushrooms)* 2002
oil on canvas
60.5 x 90 cm
Collection of Joshriel
Pty Ltd, Melbourne

14. *Giving the devil his due 1* 2004
oil on canvas
30 x 40 cm
Collection of Joshriel
Pty Ltd, Melbourne

15. *Giving the devil his due 2* 2004
oil on canvas
30 x 40 cm
Collection of Brett
Stone, Sydney

16. *Giving the devil his due 3* 2004
oil on canvas
30 x 40 cm
Collection of Lynne
Watkins and
Nicholas Harding,
Sydney

17. *Giving the devil his due 4* 2004
oil on canvas
30 x 40 cm
Collection of Lynne
Watkins and
Nicholas Harding,
Sydney

18. *Giving the devil his due 5* 2004
oil on canvas
40 x 30 cm
Private collection,
Melbourne

19. *Giving the devil his due 6* 2004
oil on canvas
40 x 30 cm
Collection of Lynne
Watkins and
Nicholas Harding,
Sydney

20. *Giving the devil his due 7* 2004
oil on canvas
30 x 40 cm
Private collection,
Melbourne

21. *Giving the devil his due 8* 2004
oil on canvas
30 x 40 cm
Private collection,
Melbourne

22. *Giving the devil his due 9* 2004
oil on canvas
30 x 40 cm
GRANTPIRRIE
Collection, Sydney

23. *Giving the devil his due 10* 2004
oil on canvas
30 x 40 cm
Private collection,
Melbourne

24. *Giving the devil his due 11* 2004
oil on canvas
30 x 40 cm
GRANTPIRRIE
Collection, Sydney

25. *Giving the devil his due 12* 2004
oil on canvas
30 x 40 cm
Private collection,
Melbourne

26. *Giving the devil his due 13* 2004
oil on canvas
30 x 40 cm
Private collection,
Melbourne

27. *Giving the devil his due 14* 2004
oil on canvas
30 x 40 cm
Private collection,
Melbourne

28. *Giving the devil his due 15* 2004
oil on canvas
30 x 40 cm
Private collection,
Melbourne

29. *Giving the devil his due 16* 2004
oil on canvas
40 x 30 cm
Private collection,
Melbourne

30. *Giving the devil his due 17* 2004
oil on canvas
30 x 40 cm
Private collection,
Melbourne

31. *Giving the devil his due 18* 2004
oil on canvas
40 x 30 cm
Private collection,
Melbourne

32. *Giving the devil his due 19* 2004
oil on canvas
102 x 133 cm
Collection of Art &
Australia, Sydney

33. *Audrey* 2005
oil on canvas
84 x 60 cm
Private collection,
Sydney

34. *Frank 2* 2005
oil on canvas
50 x 70 cm
Private collection,
Sydney

35. *Man crawling* 2005
oil on canvas
70 x 50 cm
Collection of Joshriel
Pty Ltd, Melbourne

36. *Marnie* 2005
oil on canvas
97.5 x 70 cm
Collection of Ian
Rogers, Melbourne

37. *Owl* 2005
oil on canvas
60 x 84 cm
Collection of Brett
Stone, Sydney

Rob McHaffie

38. *The professor* 2005
oil on canvas
70.5 x 50 cm
Private collection,
Melbourne, courtesy
Sotheby's Australia

39. *Sanctuary* 2005
oil on canvas
130 x 90 cm
Collection of Wendy
Brown, Sydney

40. *At the bottom of the Seine* 2007
oil on canvas
122 x 167.5 cm
Collection of Joshriel
Pty Ltd, Melbourne

41. *The cold was dry* 2007
oil on canvas
168 x 121.5 cm
Collection of Richard
Mortlock and Marion
Bennett, Sydney

42. *Happily afloat on the swirl of a sinking ship* 2007
oil on canvas
168 x 121.5 cm
Collection of Lynne
Watkins and
Nicholas Harding,
Sydney

43. *Large lobster* 2007
oil on canvas
30 x 45 cm
Private collection,
Sydney

44. *She wanted the lobster* 2007
oil on canvas
101.5 x 137 cm
Private collection,
Hong Kong

45. *Crumpled date painting* 2004
oil on canvas
45.5 x 40.5 cm
Private collection,
Melbourne

46. *I'm not staring I have no eyes* 2004
oil on canvas
46 x 40.5 cm
Collection of Kirsten
Perry, Melbourne

47. *Dinnerware and hors d'oeuvre* 2005
oil on canvas
46 x 41 cm
Collection of Deborah
Ostrow, Melbourne

48. *I woke up this morning but still ain't seen the sun* 2005
oil on canvas
46 x 41 cm
Private collection,
Melbourne

49. *Stary stary night* 2005
oil on canvas
28 x 25.5 cm
Courtesy the artist
and Darren Knight
Gallery, Sydney

50. *Where's the freakin' car?* 2005
oil on canvas
diptych, each part
35.5 x 31 cm
Private collection,
Melbourne

51. *The cactus where your heart should be* 2006
oil on canvas
46 x 41 cm
Collection of
Katherine Green and
Warren Tease,
Sydney

52. *Hugh and Divine* 2006
oil on canvas
41 x 35.5 cm
Courtesy the artist
and Darren Knight
Gallery, Sydney

53. *The sale* 2006
oil on canvas
46 x 41 cm
Collection of Chloé
Wolfson, Sydney

54. *Tender age* 2006
oil on canvas
61.5 x 51 cm
Proclaim Collection,
Melbourne

55. *We have enough stuff* 2006
oil on canvas
61.5 x 51.5 cm
Private collection,
Sydney, courtesy
Darren Knight Gallery,
Sydney

56. *All suffering soon to end* 2007
oil on canvas
46.5 x 41 cm
Private collection,
Melbourne

57. *Fridge door* 2007
oil on canvas
28.5 x 26 cm
Courtesy the artist
and Darren Knight
Gallery, Sydney

58. *I can only invite you to the party, somewhere along the line you have to say 'yay' or 'nay'* 2007
oil on canvas
46.5 x 41 cm
Private collection,
Melbourne

59. *You can have the power, I'm going to bed* 2007
oil on canvas
33.5 x 33.5 cm
Collection of Julian
and Stephanie Grose,
Adelaide

60. *Hope for the dishevelled seeker I* 2010
oil on canvas
56 x 66.5 cm
Michael Buxton
Collection,
Melbourne

61. *Hope for the dishevelled seeker II* 2010
oil on canvas
33.5 x 28.5 cm
Michael Buxton
Collection,
Melbourne

62. *I've been watching you* 2010
oil on canvas
59.5 x 49 cm
Courtesy the artist
and Brett McDowell
Gallery, Dunedin

63. *The office terrarium* 2010
oil on canvas
62 x 51 cm
Courtesy the artist
and Brett McDowell
Gallery, Dunedin

64. *Untitled* 2005
oil on canvas
82 x 76 cm
Collection of James
Mollison AO and
Vincent Langford,
Melbourne

65. *Laws of nature* 2007
oil on canvas
91 x 71 cm
Collection of Peter
Cooley, New South
Wales

66. *One journey* 2007
oil on canvas
40 x 45 cm
Private collection,
Melbourne

67. *461 High Street* 2008
oil on canvas
121.5 x 91.5 cm
The Acacia
Collection,
Melbourne

68. *Lay bare* 2008
oil on canvas
82 x 91 cm
Private collection,
Melbourne

Moya McKenna

64. *Acknowledgment* 2003
oil on canvas
76.5 x 46 cm
Collection of Peter
and Marion
Armstrong,
Melbourne

65. *Child* 2003
oil on canvas
76 x 46 cm
Collection of the
artist

66. *Untitled* 2004
oil on canvas
61 x 81 cm
Collection of James
Mollison AO and
Vincent Langford,
Melbourne

67. *Untitled* 2005
oil on canvas
82 x 76 cm
Collection of James
Mollison AO and
Vincent Langford,
Melbourne

68. *Laws of nature* 2007
oil on canvas
91 x 71 cm
Collection of Peter
Cooley, New South
Wales

69. *One journey* 2007
oil on canvas
40 x 45 cm
Private collection,
Melbourne

70. *461 High Street* 2008
oil on canvas
121.5 x 91.5 cm
The Acacia
Collection,
Melbourne

71. *Lay bare* 2008
oil on canvas
82 x 91 cm
Private collection,
Melbourne

72. *Pink reciprocal* 2008
oil on canvas
91.5 x 91.5 cm
Private collection,
Sydney

73. *Ancient path* 2008–09
oil on canvas
122 x 87 cm
Collection of Vivien
Knowles, Melbourne

74. *A bridge to the present* 2009
oil on canvas
96 x 112 cm
Private collection,
Melbourne

75. *Untitled (Eine kleine Nachtmusik)* 2009
oil on canvas
41 x 56 cm
Collection of Dr Terry
Wu, Melbourne

76. *Door* 2010
oil on canvas
61 x 96.5 cm
Collection of Dr Judy
Soper and Dr Jim
Sullivan, Sydney



Cat. no. 15
Amanda Marburg
Giving the devil his due 2 2004

Cat. no. 67
Moya McKenna
Untitled 2005
Photo: Jeremy Dillion



Cat. no. 74
Moya McKenna
A bridge to the present 2009
Photo: Jeremy Dillion



Cat. no. 54
Rob McHaffie
Tender age 2006
Photo: Viki Petherbridge

James Lynch

James Lynch was born in Melbourne in 1977. He lives in Melbourne. Lynch completed a BFA at the Victorian College of the Arts, Melbourne, in 1996 and completed an MFA at Monash University, Melbourne, in 2010. Since 1998, Lynch has held regular solo exhibitions at Uplands Gallery, Melbourne. Other key solo exhibitions include *The drunken soldier and other melodies*, Tokyo Wonder Site, Tokyo (2007); *Le Grand Café*, Galerie Frank Elbaz, Paris (2004); and *Inside of me is such a part of you*, Mori Gallery, Sydney (2003). He has participated in a number of group exhibitions including *I walk the line: new Australian drawing*, Museum of Contemporary Art, Sydney (2009); *Circle of friends*, Art Gallery of Western Australia, Perth (2008); *Lost and found: an archaeology of the present: TarraWarra biennial 2008*, TarraWarra Museum of Art, Healesville, Vic.; *Relentless optimism*, the Carlton Hotel, Melbourne (2007); *Drawn*, NGV International, Melbourne (2006); *New05*, Australian Centre for Contemporary Art, Melbourne (2005); and *2004: Australian culture now*, National Gallery of Victoria and Australian Centre for the Moving Image, Melbourne. Lynch is a founding member of the collaborative group DAMP (1995–) and was a member of the artists' project Rubik (1998–2003). He is represented by Uplands Gallery, Melbourne, and Michael Lett, Auckland.

Further reading

Cook, Robert, *Circle of friends*, Art Gallery of Western Australia, Perth, 2008.

Crawford, Ashley, 'James Lynch', *Art & Australia*, vol. 43, no. 4, 2006.

Day, Charlotte, *Lost and found: an archaeology of the present: TarraWarra biennial*, TarraWarra Museum of Art, Healesville, Vic., 2008.

Farmer, Margaret, Michael Fitzgerald & Katrina Schwarz (eds), *Current: contemporary art from Australia and New Zealand*, Art & Australia & Dott Publishing, Sydney, 2008.

Porter, Gwyneth, *New05*, Australian Centre for Contemporary Art, Southbank, Vic., 2005.

Amanda Marburg

Amanda Marburg was born in Melbourne in 1976. She lives in Melbourne. Marburg completed an Associate Diploma of Visual Art (in painting) at the Western Metropolitan College of TAFE, Melbourne, in 1996 and a BFA at the Victorian College of the Arts in 1999. Marburg held her first solo exhibition, *The bomb*, at TCB Inc. Art, Melbourne, in 2001 and since then has held solo exhibitions at Rex Irwin Art Dealer, Sydney, in 2009, 2007, 2005 and 2002; Uplands Gallery, Melbourne, in 2009 and 2007; and Newcastle Region Art Gallery in 2004. She has been included in group exhibitions at Monash University Museum of Art, Centre for Contemporary Photography, Niagara Galleries and RMIT Gallery in Melbourne as well as at Shepparton Art Gallery and the Queensland University Art Museum. She was selected for inclusion in *Primavera 2007* at the Museum of Contemporary Art, Sydney, and has exhibited at MoMA PS1 in New York (2001). In 2005, she was selected for the Art & Australia and ANZ Private Bank Emerging Artist Program. She was awarded an Australia Council studio residency in Rome in 2008. Marburg is represented by Rex Irwin Art Dealer, Sydney, and Uplands Gallery, Melbourne.

Further reading

Armstrong, Claire, 'Amanda Marburg', *Art & Australia*, vol. 42, no. 4, 2005.

Crawford, Ashley, 'Amanda Marburg: plasticine friends', *Australian Art Collector*, no. 42, 2007.

Morrow, Christine, *Primavera 2007*, Museum of Contemporary Art, Sydney, 2007.

Radford, Lisa, *Amanda Marburg*, Uplands Gallery, South Yarra, Vic., 2009.

Schwartzkoff, Louise, 'Some model behaviour from a carnal crustacean', *The Sydney Morning Herald*, 5 December 2007.

Rob McHaffie

Rob McHaffie was born in Melbourne in 1978 and lives in Melbourne. He graduated from the Brighton Bay Art, Design and Photography Program, Melbourne, in 1999 and completed a BFA (in drawing) at the Victorian College of the Arts in 2002. Since then, he has held several solo exhibitions at Darren Knight Gallery, Sydney, and at Brett McDowell Gallery, Dunedin, New Zealand, as well as University of Southern Queensland Gallery, and in Melbourne at Spacement, TCB Inc. Art, Gertrude Contemporary Art Spaces, Kings Artist Run Initiative and Seventh Gallery. Group exhibitions of note include *Nobody knows: Simon Mee, Rob McHaffie, Anne Wallace*, Gold Coast City Gallery, Queensland (2010); *The Shilo project*, the Ian Potter Museum of Art, the University of Melbourne (2010); Darren Knight Gallery at *NEXT2008: the invitational fair of emerging art*, Chicago; *Relentless optimism*, the Carlton Hotel, Melbourne (2007); *Primavera 2006*, Museum of Contemporary Art, Sydney; *The Armory show*, New York (2006); and *The Robert Jacks drawing prize*, Bendigo Art Gallery, Vic. (2003). McHaffie was awarded a residency at the Cité Internationale des Arts in Paris in 2007 and will take part in the Asialink Visual Arts Residency Program in Malaysia in 2011. McHaffie is represented by Darren Knight Gallery, Sydney, and Brett McDowell Gallery, Dunedin.

Further reading

Crawford, Ashley, '50 most collectable artists', *Australian Art Collector*, no. 43, 2008.

Day, Charlotte, 'Critical mass', *Art & Australia*, vol. 43, no. 2, 2006.

Seeto, Aaron, *Primavera 2006*, Museum of Contemporary Art, Sydney, 2006.

Sorenson, Rosemary, 'Stories hint at a past, capture a future, and leave the rest to us', *The Australian*, 22 July 2010.

Triguboff, Eleonora, 'The Art & Australia Contemporary Art Award: looking back to the future', *Art & Australia*, vol. 47, no. 3, 2010.

Moya McKenna

Moya McKenna was born in Guildford, England, in 1973, and arrived in Australia with her family in 1975. She lives in Melbourne. McKenna studied at the National Art School, Sydney, between 1992 and 1994, and completed a BFA at the Victorian College of the Arts in 1998. Her first solo exhibition of paintings, *still life*, was held at TCB Inc. Art, Melbourne, in 2003. Since then, McKenna has participated in several group exhibitions including *Primavera 2008*, Museum of Contemporary Art, Sydney; *Moya McKenna and Bradd Westmoreland*, Ocular Lab, Melbourne (2007); *New objectivity*, Karen Woodbury Gallery, Melbourne (2006); *The difference between you and me*, the Ian Potter Museum of Art, the University of Melbourne (2005); *When the lake froze*, RMIT Project Space, Melbourne (2002); and *Painting pictures*, 1st Floor, Melbourne (2001). Her solo exhibitions include *Sowing parts for uncertain meetings*, Fremantle Arts Centre (2011); *Bridges, paths, walls, A body of content arranged for melody* and *New paintings*, Neon Parc, Melbourne (2009, 2008 and 2007); and *New paintings*, Gallery 9, Sydney (2007). McKenna was a studio artist at Gertrude Contemporary Art Spaces in 2009–10 and was a member of DAMP collaborative art group between 2000 and 2001.

Further reading

Huon, Jess, *The ritual of the attempt*, Neon Parc, Melbourne, 2008.

Lloyd, Tony, 'Moya McKenna', *Artist Profile*, no. 12, 2010.

McCulloch, Amber, 'Not so still life', *Australian Art Collector*, no. 53, 2010.

Nicholson, Tom, *Pictures and events*, Gallery 9, Darlinghurst, NSW, 2007.

Warren, Kate, *Moya McKenna: a cut through history*, Gertrude Contemporary, Fitzroy, Vic., 2010.



Cat. no. 33
Amanda Marburg
Audrey 2005

Cat. no. 36
Amanda Marburg
Mamie 2005

Cat. no. 52
Rob McHaffie
Hugh and Divine 2006
Photo: Viki Petherbridge

Model pictures: James Lynch, Amanda Marburg, Rob McHaffie, Moya McKenna

Published by the Ian Potter Museum of Art, the University of Melbourne, on the occasion of the exhibition *Model pictures: James Lynch, Amanda Marburg, Rob McHaffie, Moya McKenna*, 23 February to 15 May 2011.

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ISBN 978-0-7340-4415-0

Design by 5678 Design
Printed in Australia by Market Printing

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