

woolloomgatta art gallery



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Forces Of Land And Body

Kathleen Petyarre + Gloria Petyarre

6th March ~ 4th April 2009

woolloomgabby art gallery

FORCES OF LAND AND BODY

Kathleen Petyarre + Gloria Petyarre

Woolloomgabby Art Gallery is proud to present a selection of museum quality paintings by the current leaders of the Utopia art movement.

Kathleen Petyarre and her sister Gloria are among the most significant western desert artists working today. Both have been instrumental in the realisation of the Utopia community as a critical site of repute and innovation within the acrylic painting phenomenon. This can be considered not only by illumination of their direct contributions within the community itself, and the respect held for them there, but also in light of their personal reforms to the field of painting. Both have been featured in seminal publications, received numerous national awards, held solo and group public gallery exhibitions, been placed in permanent museum collections, and have considerable private collector appeal. Gloria, by example, has become one of the most sought after artists in Australia. More recently, by virtue of an exceptional new book arguing fresh and original ways of thinking about contemporary indigenous art, the Petyarre name has been propelled into the international spotlight once again.

In *Chaos, Territory, Art: Deleuze and the Framing of the Earth*, Elizabeth Grosz, currently based at Rutgers University, New Jersey (USA), works toward a way of better understanding the 'invisible forces', or sensations art can offer us individually as makers or viewers; visually, intellectually, erotically, emotionally, spatially. She begins with the proposition that, on the one hand, painting can afford us ways to address and experience specific forces without necessarily having to decode culturally specific meanings.

On the other hand, she argues also that 'art can be understood as a way for bodies to augment themselves and their capacity for perception and affection - a way to grow and evolve through sensation'. In this way she covers ways to elaborate the electric charge delivered by the act of creation, and its transfer in the act of reception.

As Sorensen notes, Kathleen Petyarre's work was chosen by Grosz not only for the succinct way her art maps out in spatial and figural terms the geography of her Dreaming country, but because of the way Petyarre uses the mountain or thorny devil lizard to realise the agency of her work. 'None of Kathleen Petyarre's paintings provide an image, resemblance to, or portrait of the mountain devil, but each is a becoming-devil of paint itself: the coming alive of the corrugations and patterns of its skin, of its tracks, the arcs of its movements as well as the projection of the skin onto the terrain, the belonging together of both the skin, the movements of the devil over its terrain, the home country of Kathleen and her people (the people of the Atnangker), the earth and its secret locations, which sustains them all through its own excesses and their ingenuity.' In this selection of works, Kathleen's representations of spatiality (something more than 'country') and the mountain devil ancestor, are shown alongside Gloria's powerful evocations of bodily inscription, waves of lines adapted from mountain devil awelye, or women's business. Here, both artists and their art become forces of land and body.

Grosz, Elizabeth 'Chaos, Territory, Art: Deleuze and the Framing of the Earth'
Columbia University Press 2008.

Sorensen, Rosemary 'Deleuzian or not, it's all sensation'
The Australian Tuesday January 27 2009 Page 12.

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presents

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Kathleen Petyarre + Gloria Petyarre

*Opening 6.30pm - 8.30pm
on Friday 13th of March*

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Woolloomgabby Art Gallery ~ 613 Stanley Street Woolloomgabby Q 4102
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