

JACQUI STOCKDALE

GHOST HOOVANAHA

30 June - 21 July 2018



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Hoovanah in the highest: Jacqui Stockdale and the post-colonial lens

'Ghost Hoovanah' is the title of Jacqui Stockdale's new exhibition; but neither conventional geography nor modern linguistics will help in its decipherment. Instead, if we are to unpick her cryptic patois, an imaginative leap is required. Hoovanah? The word behooves its sassy Caribbean sister, Havana, that sweaty town of utopias where desires both real and imagined are woven into the fabric of its streets. And what of those spirits that inhabit this Ghost Hoovanah? The articulation of its name conjures a city of the dead; one that slumbers, but where those shouts of fervent praise, hosanna, might awaken the citizen spirits, who in turn come out to play for just one day of the year.

Stockdale is a contemporary Australian artist but her project is the production of a colonial history, albeit one that is conceived and written by all but the colonisers themselves. A classical historian might balk at the site of a Mexican wrestler at large in the Australian landscape, displaced in time and space even as his status as 'other' is entirely suited to the job. This disruption of historical realities has a magical realist quality, but one also that unseats the authority of official histories. After all, how can one know if scenarios such as these were not a part of the local story? And why after all, would their narratives not be important as well?

Stockdale's take on history – conflated, dark and elliptical – and which already has our attention, is further energised by a palpable sexuality. It pervades much of her imagery. Stockdale's compositions beckon with sassy visual come-ons and haughty gestures of defiance, rolled together into tightly packed tableaux. This libidinous assertion of figures who are otherwise passively observed, is declarative in its liberating intent. In Stockdale's photographic piece 'The Migrant' 2018, the upright sitter gazes directly at the viewer, who surveys in turn, the curvaceous female form. The inference: Shove off, for the game is on. But the prerogative, dear viewer, is now mine and not yours, as once you might have thought. This is the crux of the artist's revisionist position, the reanimation of voices that paternal histories repress. The awakening brings forth mothers, monsters, lovers and the wild folk, known to haunt the colonial scene. Even the tooth fairy is a fiend, as Stockdale reveals in 'The Donkey Debil' 2018, a composition that captures a strange bunyip-like creature that suggests multiple mythic forms.

The question of who speaks for our past depends largely on who is asking the question. In Stockdale's work that inquiry is the clarion call of the other. Yet in speaking for the past, Stockdale is accounting also for the present, and with it, the presence of those who are new to the local scene. This politicised stance draws strength from the artist's historical awareness, wherein those who do not fit are simply expunged from the record. In Stockdale's photograph 'The New Pilgrim' 2018, the first impression is of a Georgian aristocrat set in the saddle, as one might see in a painting by George Stubbs (1724–1806), yet this is eclipsed as our eyes alight on a traditional Burmese skirt. The figure is revealed as a Karen Thai refugee, a friend of the Stockdale family, who arrived most recently on Australia's distant shores and has now settled in Bendigo, in Northern Victoria.

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In 'Ghost Hoovannah' each of Stockdale's figures is set before a backdrop painted by the artist for the project. The staging is not new to Stockdale, and indeed it is a trope of early studio photography. It enabled that exciting yet gimmicky invention to look like posh old painting. But in Stockdale's work, the link to painting recalls both her own immersion in the medium and also a self-conscious lineage. It is anchored in the Baroque canvases of Diego Velazquez (1599–1660) and the Romanticised vistas of colonial interloper John Glover (1767–1849). Velazquez confronted his viewers with the unnerving stares of spoilt Spanish Infantas and bilious courtier dwarfs, while Glover, enthralled by his arrival in Tasmania, evoked an idyll where the natives were at one with nature, even as the slaughter was upon them. Flickers of these antecedents emerge in Stockdale's images and it is not surprising to discover that the scene she chose to paint is a disused gold-mine slag-heap abandoned by Chinese hopefuls who named their promised land as 'Big Gold Mountain'.

The spectre of failure, as befell those Asian migrants and which dogged almost every colonial adventure, from Captain Cook to Burke and Wills, and our favourite outlaw Ned, is expunged in their unique apotheosis. Raised up as mythic spirits, their inability to triumph is transformed in the telling of their tales. Yet in Stockdale's work, a subterranean undercurrent, of sub-cultures and those unnamed others who the white-man's hall of fame passed by, emerge as entirely more enticing as they call us out to play. These are Dionysian dancers, and their haughty disinterest is catnip to our imagination. Even the mule, who appears in 'L'hybride' 2018 seems fresh from Francisco de Goya's nightmare *Los Caprichos* etchings. But on an upbeat note, the Sudanese Australian figure who appears in 'The Rider' 2018, sets her eyes on the sky as clouds billow from her mind, as she, like all of Stockdale's figures take possession of their imaginative space, and refuse in the face of all that surrounds them to be defined in the eyes of another. The promise of Stockdale's work is the enfolding of the world and its double, of all that is known and all that is dreamt of, and in that consummation of difference, the emergence of her vision is revealed. For the timid, such scenes may be affronting, but this bestiary is the artist's presentiment, and in many respects, it is already the world.

Damian Smith, 2018

Dr Damian Smith is a freelance curator, arts writer and academic working in Australia at the University of Melbourne and RMIT, in Asia and Latin America. He is the Director of Words For Art, a member of the International Association of Art Critics and an art historian. He is currently curating Australian participation in the 2019 Bienal de la Habana, Cuba.

Jacqui would like to acknowledge the generous support from the Geelong Grammar School, Corio and Gary Hilliar, Bendigo for the use of the beautiful equines in this project.

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JACQUI STOCKDALE
The Migrant, 2018
C Type Print edition of 8
130 x 100 cm
\$ 5600 unframed

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JACQUI STOCKDALE

GHOST HOOVANA



JACQUI STOCKDALE
The Hoo, 2018
C Type Print edition of 8
100 x 86 cm
\$ 4800 unframed
130 x 100 cm
\$ 5600 unframed

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JACQUI STOCKDALE

GHOST HOOVANA



JACQUI STOCKDALE
The New Pilgrim, 2018
C Type Print edition of 8
130 x 100 cm
\$ 5600 unframed

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JACQUI STOCKDALE

GHOST HOOVANAH



JACQUI STOCKDALE
The Rider, 2018
C Type Print edition of 8
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\$ 5600 unframed

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GHOST HOOVANAH



JACQUI STOCKDALE
The Donkey Debil, 2018
C Type Print edition of 8
130 x 100 cm
\$ 5600 unframed

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JACQUI STOCKDALE

GHOST HOOVANAH



JACQUI STOCKDALE
The L'hybride, 2018
C Type Print edition of 8
100 x 86 cm
\$ 4800 unframed
130 x 100 cm
\$ 5600 unframed

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JACQUI STOCKDALE
Duel of the Mount, 2018
Diptych
C Type Print edition of 8
130 x 216 cm
\$ 10000 unframed
160 x 266 cm
\$ 12000 unframed

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JACQUI STOCKDALE

GHOST HOOVANAH



JACQUI STOCKDALE
Duel of the Mount I, 2018
C Type Print edition of 8
130 x 100 cm
\$ 5600 unframed

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JACQUI STOCKDALE

GHOST HOOVANAH



JACQUI STOCKDALE
Duel of the Mount II, 2018
C Type Print edition of 8
130 x 100 cm
\$ 5600 unframed

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JACQUI STOCKDALE

CV HIGHLIGHTS

QUALIFICATIONS

1990 Bachelor of Fine Arts (Painting), Victorian College of the Arts
Graduate Diploma (Video), University of Tasmania

SELECTED SOLO EXHIBITIONS

2018 Ghost Hoovanah (upcoming), THIS IS NO FANTASY dianne tanzer + nicola stein
Todays/Tomorrow Cape Town Art Fair, Cape Town, South Africa

2016 Familija, Benalla Art Gallery, Victoria
The Boho, THIS IS NO FANTASY + dianne tanzer gallery, Melbourne

2015 Drawing the Labyrinth, touring exhibition, Benalla Art Gallery, Swan Hill Regional Art Gallery, McClelland
Sculpture Park + Gallery

2014 Super Naturale, Helen Gory Galerie, Melbourne

2012 The Quiet Wild, Helen Gory Galerie, Melbourne

2011 Papercuts and Bloodlines, Venn Gallery, Perth

2010 Strange Archipelago, Helen Gory Galerie, Melbourne
Rolling Heads, Watch this Space, Alice Springs

2008 Some Kind of Coyote, Helen Gory Galerie, Melbourne

2007 Circo, Antarisuite Cintermex, Monterrey, Mexico
Headland, Chapman and Bailey, Melbourne
Nature and the Beast, Despard Gallery, Hobart

2005 Familija, Despard Gallery
Familija, Chapman and Bailey, Melbourne

2004 Shooting the Picturesque, Chapman and Bailey, Melbourne

2003 Body land, Woods St Gallery, Darwin

2001 The White Horse Darkly, Woods St Gallery, Darwin

2000 Into the Light, Access Contemporary Art, Sydney

1998 Harem, Adelaide Central Gallery, Adelaide
Alive on the Inside, TAP Gallery, Sydney

1997 Sleight of Hand, Sidespace Gallery

1996 A Study from Life, Bett Gallery, Hobart

1995 Queen Victoria's Second Coming, ARDT Gallery, Sydney

1991 I Waited 40 Days, South Hedland Gallery, Pilbara

SELECTED GROUP EXHIBITIONS

2018 The Blake Prize, Casula Powerhouse Arts Centre, NSW
National Photographic Portrait Prize, National Gallery, Canberra
Join the Dots, Sydney and Tokyo, Japan

2017 Romancing the Skull, Art Gallery of Ballarat, VIC
Sydney Contemporary, Sydney
Sunshine Coast Art Prize exhibition, Caloundra Regional Gallery, QLD
Olive Cotton Award for Photographic Portraiture, Tweed Regional Gallery, QLD
Martin Kantor Portrait Prize, Ballarat International Foto Biennale, VIC
Artist Profile: Australian Painters 2007-2017, Orange Regional Gallery, NSW
All Dressed Up!, Hawkesbury Regional Gallery
Dark Contrasts, Town Hall Gallery, Melbourne
Imagined Worlds, Glen Eira Gallery, Melbourne
Taking the Myth, The Lost Ones, Ballarat
Artist Profile: Australian Painters: 2007 -2017, Orange Regional Gallery

2016 Adelaide Biennial of Australian Art: Magic Object, Art Gallery of South Australia

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CV HIGHLIGHTS

- 2015 Sydney Contemporary, THIS IS NO FANTASY + dianne tanzer gallery, Sydney
At This Time...THIS IS NO FANTASY + dianne tanzer gallery, Melbourne
- 2014 All Masquerade!, Museum Villa Rot, Germany
Semblance, THIS IS NO FANTASY, Melbourne
Outland, THIS IS NO FANTASY at Volta10, Basel
Seventh Skin, Hatch Contemporary Art Space, Banyule
Novacastria, Newcastle Art Gallery, Newcastle
Living Rooms, Curated by Robert Wilson, Louvre Museum, Paris
- 2013 National Self-Portrait Prize, University of Queensland Art Museum, Brisbane
Hutchins Art Prize, The Hutchins School, Hobart, Tasmania
Wonderworks, Cat Street Gallery at Art Basel- Hong Kong, The Space, Hong Kong
Northern Lights, Bundoora Homestead Art Centre, Melbourne
Time, Poimena Gallery, Launceston, Tasmania
Mirror Mirror: Contemporary Photographic Self-Portraiture, CF Gallery, Melbourne
- 2012 Group Show, Helen Gory Galerie, Melbourne
A Curious Nature, Geelong Gallery, Geelong
Theatre of the World, Museum of Old and New Art (MONA), Hobart
- 2011 Helen Gory Galerie in Sydney, MOP Gallery, Sydney
Olive Cotton Award for Photographic Portraiture, Tweed River Regional Art Gallery
Josephine Ulrick & Win Schubert Photography Award 2010, Gold Coast City Gallery
- 2010 Hawkesbury Regional Gallery, Hawkesbury
Short Stories, Helen Gory Gallery, Melbourne
Josephine Ulrick & Win Schubert Photography Award 2010, Gold Coast City Gallery
- 2009 Reframing Darwin: Art & Evolution, Baillieu Library & Ian Potter Museum of Art, University of Melbourne, Melbourne
Belle Arti Award (Winner), Chapman and Bailey, Melbourne
Heads, Rex Irwin, Sydney
Newtown Diaries, Delmar Gallery, Ashfield, Sydney
Joseph Ulrick & Win Schubert Photographic Award, Gold Coast City Art Gallery
- 2008 Rimbaud / Rambo, Neon Parc, Melbourne
- 2007 Isola Corpo, (2 person) Carnegie Gallery, Hobart
National Photographic Award, Photography as Theatre, Albury Regional Gallery, Albury
Antipodean Bestiaries, Project Space, RMIT, Melbourne
Art Melbourne 07, Exhibition Buildings, Melbourne
Let them Roam, Harrison Gallery, Sydney
- 2006 Still Moving, Hungry Ghost, Linden Contemporary Art Space, St Kilda
Falls Creek Artists, Latrobe Regional Gallery, Morwell
Melbourne International Art Fair, Melbourne
Citibank Photographic Portrait Prize, Art Gallery of New South Wales, Sydney
Joseph Ulrick & Win Schubert Photographic Award, Gold Coast City Art Gallery
Paper Moon, Orange Regional Gallery and toured Nationally
Melbourne International Art Fair, Melbourne
Dobell Drawing Prize, Art Gallery of New South Wales, Sydney
- 2005 Portia Geach Memorial Award, SH Ervin Gallery, Sydney
Selekta, Westspace, Melbourne
Linden Postcard Show, Linden Gallery, Melbourne
A4, Westspace Gallery, Melbourne
- 2003 Future Perfect, Dick Bett Gallery, Hobart
- 2002 International Art Fair, Melbourne
Portia Geach Memorial Award, Sydney
Hobart City Art Prize, Tasmanian Museum & Art Gallery, Hobart

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CV HIGHLIGHTS

- 2001 Five Painters, 24hr Art Gallery, Darwin
ASAP, Vanessa Wood Gallery, Sydney
- 2000 Hutchins Works on Paper, Long Gallery, Hobart
Salon Des Refuses, SH Ervin Gallery, Sydney
- 1999 Hutchins Works on Paper, Long Galley, Hobart
The Brett Whiteley Travelling Scholarship, Sydney
Willoughby Art Prize, Sydney
King's School Art Award, Sydney
- 1998 Salon Des Refuses, S.H Ervin, Sydney
Portia Geach Memorial Award, SH Ervin, Sydney
Survey, Access Contemporary Art Gallery, Sydney
- 1996 Alice Bale Traveling Scholarship, Glen Eira City Gallery, Melbourne
Paint Brush will Travel, Star Palace Hotel, Delhi, India

AWARDS | GRANTS | RESIDENCIES

- 2018 Finalist, National Photographic Portrait Prize, National Portrait Gallery, Canberra
- 2017 Finalist, Sunshine Coast Art Prize
Finalist, Olive Cotton Portraiture Prize
Finalist, Martin Kantor Portrait Prize, Ballarat International Foto Biennale, VIC
- 2015 Finalist, Arthur Guy Memorial Painting Prize, Bendigo Art Gallery
Finalist, Josephine Ulrick and Win Schubert Photography Award
New Work Grant, Australia Council
- 2014 Finalist, Paul Guest Drawing Prize
Finalist, Josephine Ulrick & Win Schubert Photography Award
- 2013 Barcelona Studio Residency, Australia Council
Finalist, National Self-Portrait Prize
Finalist, Hutchins Art Prize
- 2012 Joint Winner, Moran Contemporary Photographic Award
Finalist, Geelong Contemporary Art Prize
Finalist, Josephine Ulrick & Win Schubert Photography Award
- 2011 New Work Grant, Australia Council
Finalist, Josephine Ulrick & Win Schubert Photography Award
Finalist, Olive Cotton Photographic Award
- 2010 Artist in Residence, Alice Springs Desert Festival
Finalist, Josephine Ulrick & Win Schubert Photography Award
- 2009 Artist in Residence, Circus Oz, Monterrey, Mexico
Winner, Belle Arti – Chapman and Bailey Art Award
- 2007 Worldly Portraits, Arts Victoria Grant
- 2006 Finalist, Josephine Ulrick & Win Schubert Photography Award
- 2003 Bundanon Arthur Shoalhaven NSW Residency
- 2001 Glebe Studio Residency, Sydney
- 2000 Professional Development Grant, Arts NT
- 1998 King's School Art Award, Sydney NSW
- 1997 Winner, Hutchins Works on Paper Award
Winner, Willoughby Drawing Prize
Winner, Access Contemporary Art Award, Sydney
Winner, Eva '97 Painting Award, Adelaide
Arts Tasmania Professional Development Grant
- 1991 Artist in Residence, South Hedland College, Pilbara, WA
- 1990 Winner, William Dobell Drawing Award, Victorian College of the Arts
Winner, Theodore Urbach Award, Victorian College of the Arts

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CV HIGHLIGHTS

COLLECTIONS

National Gallery of Australia
Art Gallery of South Australia
Watermill Collection, Long Island, USA
Artbank
Newcastle Regional Art Gallery
Albury Regional Art Gallery
Tasmanian Museum & Art Gallery
University of Tasmania
Victorian College of the Arts
Parliament House of Tasmania
Pat Corrigan Collection
William Tan Collection, Korea
Bundanon Estate
The King's School, Sydney
Hutchin's Collection, TAS

SELECTED BIBLIOGRAPHY

- 2016 Peter Hill, From Where I Stood, Art Collector, Issue 76, pp 138 - 145
Magic Object catalogue essay, Craig Judd, 2016
- 2014 Phillip Hoare, World's End, Frieze Masters, pg 76 - 81
- 2013 J. Bourke, The Australian, TIME, 13 Feb
- 2012 Jeff Makin, The Quiet Wild, catalogue essay, April 2012
Theatre of the World catalogue, Museum of Old and New Art pg 56
Marcus Bunyan, Orality, Framing and Enactment, IANN magazine Vol 8, pg 57 – 72
Kim Aram, Blink magazine, Issue 14
Marcus Bunyan, Art Blart blog, 13 May
- 2011 Lesley Chow, A History of Bloodlines, Cover Feature, Artist Profile, Issue 17, pg 56-63
Megan Backhouse, feature artist, Papercuts and Bloodlines, Art Guide Australia, summer edition
LOOK, Contemporary Photography, published by Anne Marsh, McMillian Press, pg 112
- 2010 Cameron Boon, Art on the Run, Centralian Advocate, 10 September
Megan Backhouse, Room of her own, The Age, 23 June
Sam Leach, Preview: Jacqui Stockdale, Artist Profile, Issue 11, pg 124
Jane Reddy, Frequent Flyer, The Age, 17 April
- 2008 Alexie Glass, Dolls of the Dead, Australian Art Collector, issue 45, pg 128
Alexie Glass, Some kind of Coyote, catalogue essay
Lesley Chow, Behind the Masks, ACP Photofile, issue 83
Jazmina Cininas, Antipodean Beastiary, PAN, issue 5
- 2007 Penny Webb, Animal Magnetism, The Age, 18 May
Ashley Crawford, review, A2 The Age, 19 May
Aaron Martin, video interview, artinfo.com.au, May
Penny Webb, A new take on old ideas, The Age, 16 August
- 2006 The Portrait Size Puppet Show, theartlife.com, 26 April
- 2005 Joerg Andersch, Salon Superb, Inside Arts, Hobart Mercury, 23 August
Phil Beck, Old, new link for art's sake, Hobart Mercury, 24 August
Eleanor Ray, Catalogue Essay, Paper Moon Touring Exhibition, 2005
- 2004 Robert Nelson, Overwritten by History, Shooting the Picturesque, The Age, 19 March
Maurice O'Riordan, Territorian Alchemy, Australian Art Review, Issue 3, pg 54
- 2002 Tim Smith, Orifice, Roots, DVAA, March
- 1998 Bruce James, Me, Myself, an Eye, Sydney Morning Herald, 31 October

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CV HIGHLIGHTS

- Bruce James, How Queer This Art, Sydney Morning Herald, February
Liz Ashburn, An Encounter with Power, University Press
1997 Victoria Hammond, Magic Act-Jacqui Stockdale's Theatre of Illusion, Island Magazine
1995 Heather B Swan, The the (fiction), CAST Magazine, No 6
1994 Victoria Hammond, Trapped in Paradise, Artlink, March, Vol. 14, no. 1
1992 Maria Kunda, Shadows on the Skin, CAST, Tasmania, no 8

DOCUMENTARIES

- 2009 'Artscape', ABC Television, screening of 'Heart', 21 April
2008 'Heart', awarded Best Documentary, Melbourne International Film Festival

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