

## Pat HOFFIE: *Fourfold Criticality*

\*

The 2006 survey show of Pat HOFFIE's work at the University of Queensland Art Museum in Brisbane elicited responses on many levels and in various complex registers, while referencing previous exhibitions and installations by HOFFIE and thus creating a present *and* remembered collection of her work for the visitor. The writing below focuses on four fields of engagement in her oeuvre within which tensions between two equi-present concepts or activities operate critically to frame questions.

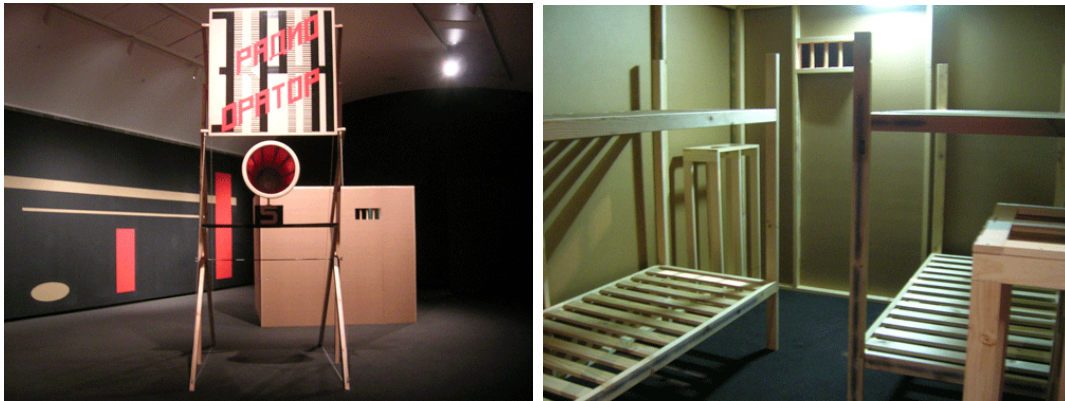
•

### **representation: ethics of corporeality**

When entering an installation called *Maribyrrong<sup>i</sup>: No Place to Weep<sup>ii</sup>* the visitor is invited to enter a second space as a large 'box' or 'room' is placed therein. The exact dimensions and details of the cell were smuggled to the artist at the time by an inmate who hand-drew the dimensions and passed it to a worker from the refugee helpline. The dimensions were later verified in a published government report that was highly critical of the accommodation at Maribyrrong, one of the most crowded in Australia at the time. Of particular interest was the fact that the inmates' rooms were not allowed curtains or any privacy so that they were on 24/7 observation from the guards in the corridor. The quote "no place to weep" was from an inmate describing the fact that there was absolutely no space at all into which one could retreat from full scrutiny.<sup>iii</sup>

A small viewing slit or 'eye' on its exterior suggests surveillance of the interior. This 'eye' is also visible from the interior where it is placed high up in a space containing bare bunks without any comforting bedding or any other objects that could detract from the spartan environment. The interior is brightly lit and totally unforgiving. Being in that space, the visitor corporeally enacts the fate of the incarcerated, whether as confined political refugee or as any other kind of prisoner. In the larger space outside the 'box', we see references to the early years of Russian Modernism, those years when ideals of community were still utopian. Cyrillic typography in mural format, a mobile billboard, and a megaphone attest to radical revolutionary agency in the public domain. This stands in stark contrast to the enclosed space within the 'box' where any manner of atrocity can happen hidden from the public eye. The artist considers this to entail

the conundrum between the full scrutiny of the inmates in contrast to the gagging or blinding of the Australian public.<sup>iv</sup>



With reference to the architecture of political control, Wolfgang Sofsky writes about how a strategy of enclosure can transform space into 'a secret site of crime': 'The boundary liberated force from all inhibitions. It unhinged violence. Every atrocity, any perverse experiment was now permitted. Licence was total. Behind the sealed barrier, power extricated itself from the constraints of civilization. The closed boundary was indispensable for the delimitation of absolute power' (1993: 55). Jeremy Bentham's and Michel Foucault's notion of the 'panopticon'<sup>v</sup> as an all-seeing surveillance system exerting power over the powerless plays with the wall as enclosure in this installation to create an eloquent statement in its contrast with the utopian memories evoked through reference to early twentieth-century public art in Russia. John Bowlit writes: 'the artists of Russian Modernism were rarely satisfied with the painting on the easel, but wished instead to apply it to a broader, public environment and to connect it with a new and better society, they all imagined and projected...[a] noble commitment' (1996: 11).

The issue of representation also, however, brings many questions into discussion around a project such as this. The powerless is being represented through the powerful agency of the artist functioning within the arena of the art gallery as a site invested with opportunities to represent anybody and everything. Visitors vicariously emulate the corporeal experiences of the incarcerated, while being physically free to leave the 'site of crime' at any time. HOFFIE's project does not shy away from these difficulties, but rather highlights them. She forces us to ask the hard questions: what is contemporary Western art entitled to do today and where are the lines drawn when we think of it in terms of ethics? Arthur and Joan Kleinman write about globalised

appropriation of suffering as 'one of the more troubling signs of the cultural transformations of the current era: troubling because experience is being used as a commodity, and through this cultural representation of suffering, experience is being remade, thinned out, and distorted' (1997: 2). Hoffie presents us with this possibility, but she manages to circumvent the 'thinning' and 'distortion' through a strategy of 'doubling' by representing the suffering of the Other while looping back in time to show us an alternative from the history of our own culture: there were times and places when Western culture dreamt of inclusion and radical revolution against the forces of oppression. Where and when are those places and times now?

Hoffie brings this question even closer to home through her installation entitled *Inadequate Language*.<sup>vi</sup> Old cinema banners hang from the rafters in the atrium of a gallery space and remind us of billboards and of shrouds, signalling that this is public art in tragic-epic register. The images – as are many others in Hoffie's oeuvre – were painted by the Galicia family who work from Manila in the Phillipines. Hoffie went there on a residency in 1993, where she began a ten-year relationship with and subsequently married the late Santiago Bose. She has retained her connections with the Baguio Arts Centre and with the Galicia family who ran a local painting business. Hoffie pays them and other artisans for the work they do for her and acknowledges their contributions openly. This strategy has been discussed by various writers<sup>vii</sup> on Hoffie's work and has led to much discussion on the politics of collaboration and/or outsourcing in contemporary art. Whether one accepts or questions Hoffie's strategy, it does exemplify long-standing operationality across the boundaries of location and brings Australia's relationships with its northern neighbours into the frame of discussion.

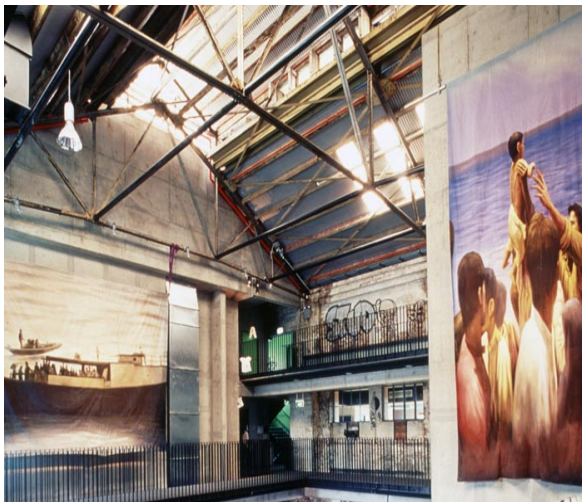
Such relationships are fraught to judge from the project at hand. Images show us boatpeople lost as either tiny, faraway specks in a vast ocean or in close-up as large *repousoir* figures with their backs to us and holding a small child aloft in supplication to saviours who are nowhere to be seen. This incident was the children overboard affair which was the key-stone for the 2001 federal election. It was an infamous event where the image was captured by the camera of a naval officer on board the HMS Adelaide as the vessel took over the refugee boat as it approached Christmas Island. The men on the boat were crying to the navy: "What government would turn away these children?" The Liberal Government re-translated it as if the refugees were about to throw their children overboard. Another image shows the break-up of the refugee boat whose inhabitants were rescued by

the Tampa, some of whom later ended up as accepted refugees in New Zealand.

Distance and small size, and closeness and large size, are strategies employed here to result in two registers of affect: distance and small size take the images so far away from us in their expanded field that they seem irrecoverable, no longer capable of being saved or included; closeness and large size – together with the *repoussoir* figures in whose place we partly stand as viewers looking in on the scene – place us in the position of those excluded supplicants whose helpers are absent. Again, HOFFIE uses our own experiences of embodiment to implicate us in the suggested scenarios. In contemporary Australia the issue of the boatpeople is not an abstract one: it has to do with real bodies, real physical hardship and the effects of real and painful exclusions. Where he argues for the political agency of contemporary art, Ernst van Alphen writes: 'Art is a laboratory where experiments are conducted that shape thought into visual and imaginative ways of framing the *pain points* of a culture' (2005: xiii, my emphasis).

Again using a strategy of doubling, HOFFIE circumvents the mere consumption of the Other's suffering: the Western 'saviours' to whom the excluded are petitioning are – after all – present. They are not where they should be, namely at the scenes of suffering, helping, assisting, saving. No, they have had their likenesses taken in the long tradition of 'high art' with its history of humanist individualism and the concomitant profitability of the commissioned portrait. Rows of these portraits in a painterly style reminiscent of twentieth-century academic painting show us smiling face upon smiling face. But, their lips are sewn together in ironic reference to the inmates at Woomera refugee camp who stitched their lips together in protest at the muzzling conditions there. These portraits – of members of the Australian Federal Cabinet and of the Opposition Shadow Cabinet at the time the boatpeople were refused asylum – are completely divorced from the other images mentioned above. Their black and white aspect, size, frontality, rigid style of presentation and the upbeat optimism their smiling faces exude isolate them from their surroundings within the larger installation. They are, in fact, a material manifestation of absolute non-involvement, while being totally culpable. The question posed is: how is it possible for these disparate experiences to inhabit the same space of the gallery *and* of the same geographical area? WJT Mitchell insists that if art is 'a "representation of life", then representation is exactly the place where "life" in all its social and subjective complexity, gets into the [art] work' (1995:15).

Looking at the juxtapositioning of such disparities, the installation publicly voices indignation. There is, however, another element included: small muslin items of fragile children's clothing hang within the stairwell like evaporating wisps of breath, of life. The bodies which may have worn them are absent; while some stains in red embroidery along the shape of a heart remain. Like small angels they rise up heavenward. We think of the children on those boats, of the protective clothing their parents may have needed for them or of the pathetic shrouds they may have been buried in at sea; of their small bodies delivered over to the hardships they had to endure. We think this all the more poignantly when we encounter such children's garments elsewhere in Hoffie's oeuvre: there where they reappear to celebrate the lives of other children through projects called *Halo, Halo*, *A Time for Healing* and *A Sweet Wound*. The child-like imagery is combined with references to confectionary, sweet drinks and a sense of optimism at a time when the artist believed that a friend could still be saved from death. We also remember that she herself is a mother. Augusto Boal cries: 'Culture is no luxury: it is me, it is you!' (2006: 102). Earlier it was Emmanuel Levinas who critiqued the humanist self who is identical to itself, thus being unable to imagine the life of the Other. He argued that the dismantling of this self can release a different kind of self, an ethical subject open to alterity and communication beyond itself (1980: 74). Dominick LaCapra wrote of such communication as 'empathic unsettlement' of the safe self (2001).



## documentation: curating an archive

Hoffie's project entitled *Ideology and Artefact: The Faltering of Dreams*<sup>viii</sup> reads like a documentation of art historical references. Russian Modernism is again represented through typography, text, design and well-known motifs such as Aleksander Rodchenko's poster featuring Lilya Brik as muse, proletariat and revolutionary utilising the megaphone to speak in public – but now these images are woven into the very fabric of crafted mats produced in the Philippines. Also: the geometric reductions of Rodchenko and Mondrian are recognisable; printed on the canvas of a deck chair we read an image as one of the artist painstakingly working on a traditional easel painting while it is in fact showing a woman worker welding as taken from a version on a Russian Constructivist poster; African masks remind us of the legacy of 'primitivism' within modernist art; baskets, fans, shells, samplers, handbags insert themselves as both crafted material culture items and as abstract forms into the geometrical grids reminiscent of early modernism. We thus encounter a veritable archive of modernism, complete with some of its alter egos: the objects it appropriated (masks) and the practices it shunned (crafts).



The way in which Hoffie curated this archive also brings other issues into the frame. Some geometrical grids incorporating craft objects into their panels are presented like natural museum exhibits behind glass. The exhibition was presented in the South Australian Museum in a room that has one of the best collections of Pacific artefacts anywhere in the world and that is one of the reasons why Hoffie's objects seem so strangely part of the room and yet so foreign to it as well. A jumble of objects in a corner remind us of the storeroom effects in the old Trocadero Museum at the time when Picasso found inspiration there for his *Demoiselles*. A map of the Pacific and a stratified exhibit of items suggestive of those found in digs provide a clue to the intention

of providing an archive of sorts; an archive that can be read as an archaeology of modernism's art history.

This history is, however, not merely collected within the archive; it is also curated to unmask its crisis. It is a defunct history, fraught with its own anomalies and political expediences. The deck chairs are organised in rows with their incumbents notably absent. 'Cancelled' is printed on their canvas seats (also across the image of the traditional painter in front of his easel). The ship has 'sailed' as it were; the luxury vessel of modernism has come to a cataclysmic end. What is left is the archival documentation of a complex event. But, this dismal teleology is energised through another act of doubling by the artist. She moves into curatorial mode and distills the critical questions from her brew of references: What can we still do with our art history today? Can it impel us towards self-reflection and if so, where may that lead us? What lies beyond the faltering of dreams and the unmasking of the unholy alliance between artefact and ideology?



*Drift: SIEV X*<sup>ix</sup> is visually a simpler project but it can also be read as a curated archive. One space contains a complex architecture of rods and beams with the sign 'do not enter' clearly visible. Partly for reasons of scale, a human figure has, however, been photographed sitting against the back wall of this dark cave-like structure. A lamplight hangs at the entrance. Plato's allegory of the cave comes to mind, complete with all its implications for our understanding of the dialectics of artistic representation: especially his arguments that physical forms are like 'shadows' in that they are mere instantiations of ideas; and that the visible is more obscure than the invisible which is more intelligible.



The lamp we see came from a suspected illegal entry vessel (SIEV X), the sinking of which was the single biggest maritime tragedy in the history of Australia. This tragedy is referenced through the huge object in an adjacent space, the structure and dimensions of which were exactly those of the SIEV X. Inside its hull, the more than a hundred women and children were squashed and later drowned. The 'hull' on exhibition was actually built around the air-conditioning vent at the Institute of Modern Art in Brisbane so that it was cold inside to emulate the conditions under which those people were at sea. On walls in the exhibition were markers of all those who lost their lives – children in red, women in grey and men in black. In conversation, the artist said that "it was a horrifying piece to do and to stand witness to. October is the month that it went down and Tony Kevin argued in 'A Certain Maritime Event' that the Australian Coast Guard knew the vessel had gone down but had been ordered by John Howard's office not to rescue the people in order to deter future asylum seekers."

In the adjacent space we again encounter outside references to Russian Modernist typography, which we by now read as a cipher for radical politics (and its failure in Western culture). As part of this typography, we also read an enormous date sign for 'October' and think of the month of the sinking of the vessel and of revolution with that name and of the history of theoretical discourse disseminated through an eponymous journal. Long strings of beads along horizontal lines on a wall suggest the navigational tools of the Pacific, while being the markers for the drowned victims and reminding us of the compositions of post-painterly abstraction. The central object, referencing – only on one level – a minimalist sculpture, confronts us physically through its mass and diagonal disturbance of the space. It looks large until we remember how many people were stuffed into it. The artist recalls during conversation that "when I was asked by the Museum of Contemporary Art in Sydney to scale it down because they



did not have a room big enough for it, I refused as it had to be exactly the same size for maximum effect.” Her archive of references is curated in a way which maximises a strategy of gigantism. Like Gulliver in Brobdingnag (and similar to Rodchenko’s defamiliarising of motifs so that they become strange<sup>x</sup>) we are forced to rethink objects in our environment due to their size. Jonathan Swift understood the critical function of scale: it changes our habits and makes us think anew about our world.

One way of thinking anew about the items encountered in *Drift* is to read them as caricatures of Western formalism. Caricature has a long history in Western culture, with criticality being arguably its most salient feature: How can anything refer only to itself? Has visuality without its twin, the invisible idea of which it is an instantiation, lost its shadow? Scale and spatial disturbance are also humorous here as they remind us that so-called ‘abstract’ minimalist sculptures actually operate on the thin edge of the wedge between pure visuality and a phenomenology which involves affect or embodied engagement. Mark Hansen writes: ‘affectivity actualises the potential of the image at the same time as it virtualises the body: the crucial element is neither image nor body alone, but the dynamical interaction between them’ (2004: 131). Once again, HOFFIE works critically with the strategy of doubling in her curating of the ensemble of modernist images and objects in *Drift*, and she does so to bring us to the following register of meaning in this project:

*Drift: SIEV X* speaks eloquently – because uncomfortably – about the Australian response to suspected illegal entry vessels in 2001. The ‘minimalist sculpture’ with its unsettling size and directness makes it impossible for us as viewers physically present in the same space as this gigantic object to be any less than outraged when so closely and corporeally imagining the deaths of those innocent travellers. Formalism gives way to political engagement; and, again, an ‘empathic unsettlement’ is achieved.

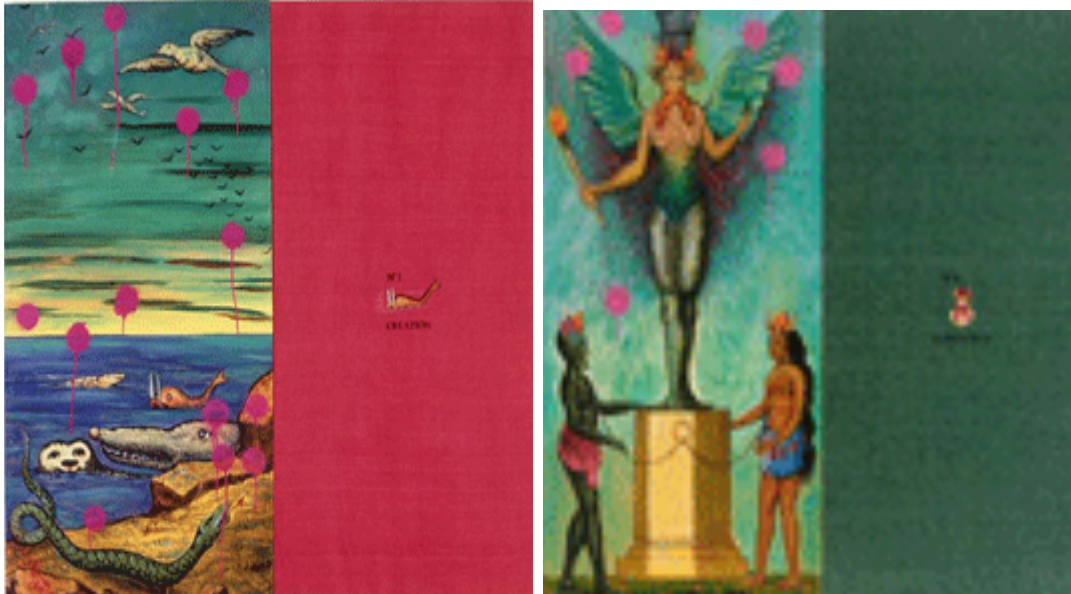
•

### **transmutation: ontology and alchemy**

If ‘ontology’ is understood as a subset of metaphysics interested in the being or essence of things, and ‘alchemy’ as a process through which one essence can miraculously morph into another, then a field of transmutation between these two concepts can be identified for the discussion of some of HOFFIE’s projects. A very early piece called

*Nature, Gender, Culture* was done on the walls of the art gallery of New South Wales for *Perspecta* a survey show of Australian art. It was constructed of larger-than-life computer-generated images of women and landscapes partly obscured through the use of mixed media textures and ornament. The various provenances of the images – popular media, Japanese posters, popular images by Tretchikoff of a green Asian woman and of African women, a magazine image as of Marilyn Monroe – are made obvious as is the fact that the women are recognisably Asian, Western, and African, older and younger. An ‘essence’ of womanhood is thus refused and this refusal is made monumental through scale and taken further in the project entitled *Madame Illuminata Crack’s Pictorial Guide to the Universe*.<sup>xi</sup>

This project consists of an installation of ten panels, each constructed with two vertical panels: the one on the left painted for HOFFIE by the Galicia family in Manila and the one on the right embroidered by male artisans in Hanoi. HOFFIE’s panels present an epic series in which figures and scenarios from the Tarot card system are translated and re-enacted to connect women to spheres sometimes inaccessible to them or denied them in mainstream Western culture. In HOFFIE’s *Fully Exploited Labour*<sup>xii</sup> -- consisting of images of women at work done by women, each one a ‘favourite’ at the Queensland Art Gallery -- women’s work and their private sphere are monumentalised through an extremely large scale in contrast to minimalisation to a very small scale of the ‘blackbirding’ labour of 19<sup>th</sup>-century Pacific Islanders (called ‘kanakas’) imported to Queensland to work on the canefields. Both scales work to affront the viewer: the one pushes us away and the other pulls us close to complicity. *Madame Illuminata’s* panels are, however, medium-sized as they work in different ways to refuse ‘essence’ – through relying on iconography and binary contrast. But, as we shall see, they also deploy scale to some extent to blur the boundaries of ‘essence’.



The first panel sets the scene: the painting on the left depicts a scene of primeval species transmutation between creatures of the sea and those of the land. The panel on the right is finely embroidered in cerise silk with a small motif of a whale in the centre, a detail lifted from the left panel, surmounted with the number 1, and captioned with the word 'creation'. Each of the remaining panels follow the same pattern although with different colour silks, motifs, numbers from 2-10 and other captions such as 'nation', 'apprehension' indicating states of being, organisation or transformation.

It can be argued that the project performs a three-fold intervention into the binary oppositions and unarticulated presuppositions which structure much of Western discourse. Elizabeth Grosz suggests that we can understand Jacques Derrida's notion of 'deconstruction' as such a three-fold intervention (1989: xv). *Madame Illuminata* enacts a 'strategic reversal' of binary terms in various ways: reminding us that embroidery has only been gendered female since the 19<sup>th</sup> century in Western culture; combining female imagery with transformation motifs traditionally gendered male, while the image of the uroborus is connected with male imagery instead of its traditional female attributes; or positioning women in the roles of men (for example as ancient king-charioteer).

*Madame Illuminata* also works through a movement of 'displacement' through which the negative term in a binary pair becomes the positive term: woman is in the ascendancy here; and the embroidered panels rather than the paintings carry the insignia and titles. *Madame*

*Illuminata* also goes further: it posits an 'undecidable' term which includes both binary terms and exceeds their scope, a term which is both and neither of the binary terms and thus leaps beyond the confines of the binary opposition. The project achieves this through four 'twinning' manouvres: Western art-painting and Asian craft-embroidery are twinned with large motif on left becoming small insignia on right and dominant colour on left finding its complementary on right; male and female are twinned in the figure of the hermaphrodite; humans and animals are twinned through inter-species motifs like the chimera; narrative-metaphor on left is twinned with space-metonym on right.

Grosz points out that the strategies of deconstruction have a political agenda as they make explicit what is often left unsaid for domination to continue. Deconstruction therefore amounts to 'an attempt to replace [a] structure of domination with a more fluid and less coercive conceptual organisation...' (1989: #114 glossary). *Madame Illuminata* performs such an attempt and thereby refuses ontology in favour of a transmutative 'alchemy' as proposed by Derrida (and suggested in the Tarot system, which arguably accounts for its 'new age' popularity as an alternative to the biblical creation story some decades ago).

•

### **materialisation: scopic and haptic**

The act of looking plays a role as surveillance in HOFFIE'S *Maribyrrnong: No Place to Weep* as mentioned earlier. In her project entitled *Hero and Hero Walk*<sup>xiii</sup> this act is, however, central to the criticality of the work. The world materialises for us through our senses, but how this happens has political implications and HOFFIE seems to explore some of these through this project. Large painted works include male portraits culled from popular media images. Their presentation as celebrities is, however, complicated and even frustrated in two ways: they look away or askance and never quite meet our eyes; and they are partly obscured by geometric panels and the texture of paint – as if the cult of (male) personality is being questioned, marginalised or erased (while still hanging on for dear life through its last-gasp gestural expressionism).



Two of the works approximate the size and character of the billboard. One of these shows us an image – copied in Manila from a painting by Thomas Baines who joined an expedition to Australia in the 19<sup>th</sup> century – of a ‘hero’ killing a crocodile with guns ablazing and text exclaiming. He is fully turned away from us and in looking at this *repoussoir* figure we stand in the same direction and thus partially become him. Hoffie uses this device in *Inadquate Language* as mentioned earlier, but here it is not to effect empathy with the fate of refugees, but rather to force us to recognise our own complicity with an act of cruelty towards an animal. Exhibiting the work on the entrance to a museum of natural history – complete with animal skeletons and examples of taxidermy visible through its glass walls – creates an extended context for the work. Looking at and with our ‘hero’ in this context, we see the history of our culture’s culpability for the destruction and cruelty towards animals in the name of science.

Culpability in another form speaks from the other billboard-size work (exhibited at the Victor Richardson stand at the Adelaide Cricket Ground). It is an enlarged version of a detail from a painting by J.M. Crossland of an Aboriginal boy called Nunulterra – a well-recognised icon in Australia -- who was Christianised and ‘civilised’ to play cricket in the 19<sup>th</sup> century. He holds a cricket bat aloft and looks directly at us, while Hoffie’s text tells us that there is ‘no such thing as a level playing field’.



Hoffie works *with* the act of looking and it is her contrasting of its direction which is crucial to the political aspect of the project. In other projects, such as *Halo, Halo* (see image left above) and *A Time for Healing* (see image on right above) she, however, posits an alternative to looking as a prime act in the reception of art. Both these installations included children's clothing, soft toys, fluid-filled plastic containers – items one needs to touch to experience fully. Our haptic exploration of the material world comes into play. Hans Jonas suggests why this is a necessary register of cognition where he argues that (scopic) sight is preeminently the sense of simultaneity, capable of surveying a wide visual field at one moment. 'Intrinsically less temporal than other senses such as hearing or touch, it thus tends to elevate static Being over dynamic Becoming, fixed essences over ephemeral appearances' (1982: 145). Again, Hoffie refuses the ontology of essence and its fixity, this time through slowing down our responses through engaging touch and thus a haptic register of engagement with the material world. This register makes it difficult, if not impossible, to generalise and fixate. Touch explores, moves in time, often slowly, and through it we learn of the immediate, the concrete and the particular. It refuses the abstract and functions as an antidote to states of certainty and stability.

\*

Through her engagement with fields of representation, documentation, transmutation and materialisation, Hoffie's work is testimony to a sustained critical practice. She takes no prisoners and leaves no stone unturned to expose the 'pain points' of Western art history and culture, especially in relation to the recent conservative turn. Van Alphen writes about an art of agency: 'From the critical function of exposing, through the intervention and reorientation of rewriting, [the] function of working through history clutches the case for art as thought. But thought itself, thanks to art's experimenting with its limits, is now no

longer 'just' intellectual. It is now...aesthetic – binding the senses through an indelible bond forged between the subject and the world it tries so hard to inhabit' (2005: xxi). Hoffie exposes aesthetically through working with the political histories and the methodologies of the very modernism she critiques. This prevents her oeuvre from becoming 'thin' or one-directional criticism and enables it to be a 'thick'<sup>xiv</sup> or multi-dimensional critical analysis made material and accessible for the embodied experience and subsequent transformation of her audience. Thus, she contributes to what Paul Carter has called the 'great role works of art can play in the ethical project of *becoming* (collectively and individually) *oneself in a particular place*' (2004: xii).

Leoni Schmidt  
Dunedin, New Zealand  
2007

### notes

---

<sup>i</sup> Maribyrnong is a suburb of Melbourne and home to the Maribyrnong Immigration Detention Centre and also, ironically, to Highpoint, one of the largest shopping centres in Australia.

<sup>ii</sup> Included in the *Interesting Times* exhibition at Sydney's Museum of Contemporary Art in 2005.

<sup>iii</sup> This paragraph is based on information provided to the author by the artist.

<sup>iv</sup> Discussed in conversation with the artist during May 2007.

<sup>v</sup> See Foucault, Michel. 1970/1997. 'Panopticism (Extract)', in Leach, Neil (ed.), 1997. *Rethinking Architecture: A Reader in Cultural Theory*. London & New York: Routledge, 356-367.

<sup>vi</sup> Exhibited in 2002 at the Brisbane Powerhouse.

<sup>vii</sup> See for example 'More Equal' by Alison Carroll and 'Fully Exploited Labour' by Timothy Morrel in the catalogue for Hoffie's survey show at the University of Queensland Art Museum in 2006.

<sup>viii</sup> Hoffie's contribution to the Adelaide Festival in 2005 was shown at two venues: an installation at a community arts centre in suburban Adelaide and an installation at the South Australian Museum's Pacific Gallery.

<sup>ix</sup> An installation at the Institute of Modern Art in Brisbane in 2004.

<sup>x</sup> See 'Aleksandr Rodtchenko' at <http://profile.myspace.com> as last visited on 20 April 2007.

- 
- xi Seen by the author in the Pat Hoffie survey show at the University of Queensland Art Museum in 2006.
- xii Same as above.
- xiii Same as above.
- xiv See Ernst van Alphen's use of this adjective for 'thought offered by imaginative, imaging experiments' (2005: xx).

## references

- Boal, Augusto. 2006. *The Aesthetics of the Oppressed*. Trans. Adrian Jackson. London & New York: Routledge.
- Bowlit, John, E. 1996. 'Preface', in Kovtun, Yevgeny. 1996. *The Russian Avant-Garde in the 1920s and 1930s*. Bournemouth: Parkstone & St. Petersburg: Aurora, 11.
- Carter, Paul. 2004. *Material Thinking: The Theory and Practice of Creative Research*. Melbourne: Melbourne University Press.
- Foucault, Michel. 1970/1997. 'Panopticism (Extract)', in Leach, Neil (ed.), 1997. *Rethinking Architecture: A Reader in Cultural Theory*. London & New York: Routledge, 356-367.
- Grosz, Elizabeth. 1989. *Sexual Subversions*. Sydney: Allen & Unwin.
- Hansen, Mark. 2004. *New Philosophy for New Media*. Cambridge Mass.: MIT.
- Jonas, Hans. 1982. 'The Nobility of Sight: A Study in the Phenomenology of the Senses', in *The Phenomenon of Life: Toward A Philosophical Biology*, Chicago: Chicago University Press.
- Kleinman, Arthur & Joan. 1997. 'The Appeal of Experience: The Dismay of Images: Cultural Appropriations of Suffering in Our Times', in Kleinman, Arthur, Das, Veena & Lock, Margaret (eds), 1997. *Social Suffering*, Berkeley & Los Angeles and London: University of California Press, 1-24.
- LaCapra, D. 2001. *Writing History, Writing Trauma*. Baltimore: Johns Hopkins.
- Levinas, Emmanuel. 1980. 'Un Dieu Homme?' in *Levinas: Exercices de la patience*, No. 1. Paris: Obsidiane; Trans. By Richard Kearney in 'Levinas and the Ethics of Imagining', in Glowacka, Dorota & Boos, Stephen (eds). 2002. *Between Ethics and Aesthetics: Crossing the Boundaries*. New York: New York State University Press, 91.
- Mitchell, WJT. 1995. 'Representation', in Lentricchia, Frank & McLaughlin, Thomas, 1989. *Critical Terms for Literary Study*. Chicago & London: Chicago University Press, 11-22.
- Sofsky, Wolfgang. 1993. *The Order of Terror: The Concentration Camp*. Trans. William Templer. New York: Princeton University Press.
- Van Alphen, Ernst. 2005. *Art in Mind: How Contemporary Images Shape Thought*. Chicago & London: University of Chicago Press.

**Leoni Schmidt** is research professor and Academic Director: Research & Postgraduate Studies in the School of Art at Otago Polytechnic in Dunedin, New Zealand. Her recent publications include "Exposing Society: Contemporary Drawing as History Writing", *The International Journal of the Arts in Society*, 1(3), 2007: 31-48; "Reflections on Drawing", *Communitas: The Journal for Community Communication and Information Impact*, 11, 2006: 53-64; and "Playing with the



---

Image: In Conversation with Margaret Roberts", *Junctures: The Journal for Thematic Dialogue*, Play: # 7, 2006: 65-86. Contact: [leoni@tekotago.ac.nz](mailto:leoni@tekotago.ac.nz)