

VIVLEN
ANDERSON
GALLERY

KENT MORRIS
SOVEREIGN SECONDS



COVER: SOVEREIGN SECONDS – WHITE FACED HERON 2022 (DETAIL), ARCHIVAL PIGMENT PRINT ON MOAB SLICKROCK METALLIC PEARL PAPER, 60 X 90 CM

KENT MORRIS

SOVEREIGN SECONDS
05.10.22 — 29.10.22

A WORLD CARVED TO FRAGMENTS AND SECONDS

THE CAMERA SHUTTER CARVES THE ETERNAL NOW, THE EVERYWHEN IN WHICH OUR TIMELESS STORY LIVES, INTO FRAGMENTS; INTO FRACTIONS OF SECONDS. IN THOSE MICRO-MOMENTS WE ARE TRANSPORTED INTO A NEW SPACE, A FROZEN TIME OUTSIDE OF TIME, A WORLD OFF THE EDGE OF THE WORLD. TIME IS FROZEN, THE IMAGES FRACTURED AND REFORMED, RESHAPED INTO NEW STORIES. THESE ARE OUR STORIES, THE STORIES OF PEOPLE IMPACTED BY COLONISATION AND BY ATTEMPTED GENOCIDE.

Barkindji artist Kent Morris' epic photographic works have always reminded me of a kaleidoscope, a device of mirrors and glass to look into and through, to a place of beauty. We can thereby be transported into the device of mirror and light, transported into another space; a within from which we can look out – perhaps a space where we can return home to take control of our Country.

There was, in his earlier works, often sky, and a bird, and a diamond made of rooftops, break-ing and reshaping the field of the sky Country itself into the sacred symbols of the Artist's people. We were invited into the light and into the eyes of a bird, onward from there into sky Country, and there to anywhere, anywhen, everywhere/when. The work was light, and hope and air a love song to Country and to lost culture and family; and because we love what is lost there's a mournful tone to that light. Those works spoke of diamonds and glass and the crowns of our people and our non-human relatives; jewels stolen by the coloniser.

The marks that carved the space into diamonds, in the same way the camera carves time into stillnesses, were made from the built environment, white-fellas edifices, walls, towers and rooftops. In that way Morris laid claim on his ancestral lands on the culture the colony tried to destroy. The diamond patterns that were once carved into shields were carved by the artist into the very sky using the tools of the colonisers.

In this new body of work, *Sovereign Seconds*, the artist invites us inwards, to the soul and the body of Country, from the sky Country to the land and the water and our plant family. The airy kaleidoscope has become a journey home to, and for, our hearts and souls. The birds are still there, but they are no longer poised on rooftops, on the edge of the sky, urging us outwards. We follow their eyes, the arrow of their beaks, downwards to country or outwards to water.

We can stand before these works and face a window, portal, a doorway that takes us inwards to our selves, where we are and where we belong; where we might go or become. Use those portals and escape, to another moment. The patterns draw our eyes into a dance across the glistening surface, there is no stillness here, even in these frozen moments of time.

And yet something is not quite right, this is not the Country of our ancestors, the country where our bird cousins feel at home, this is country stolen, colonised, subjugated. In many of these fragments of space and time we can see something that does not belong; the colony keeps sneaking in. The worlds in which the birds reside are colonised, broken ground, brick and stone, reshaped ecosystems, and yet beneath all this is the bones of Country and those bones are ours, always will be.

And Morris is again reminding us that we are responsible for taking back our places, our homelands, our Country. He has marked the land as ours.

The artist and I have at least one important thing in common, we are products of colonisation, our lands taken and changed, our people removed from culture. We are carving out moments of connection with Country, with culture, with family, wherever we can find them. We make art to find those places, frozen moments in time, frozen fragments of space, in which we might be reminded of our belonging, our sovereignty. In our hearts we know, and we fight for it, that this is where we belong and always will.

We can take the magic carpet-kaleidoscope ride through diamond mirror worlds to where we belong, perhaps home to Country, perhaps to the minds and the shining eyes of our bird relatives, perhaps to a moment, a fraction of a second, between breaths, in which colonisation does not exist or at least cannot touch us.

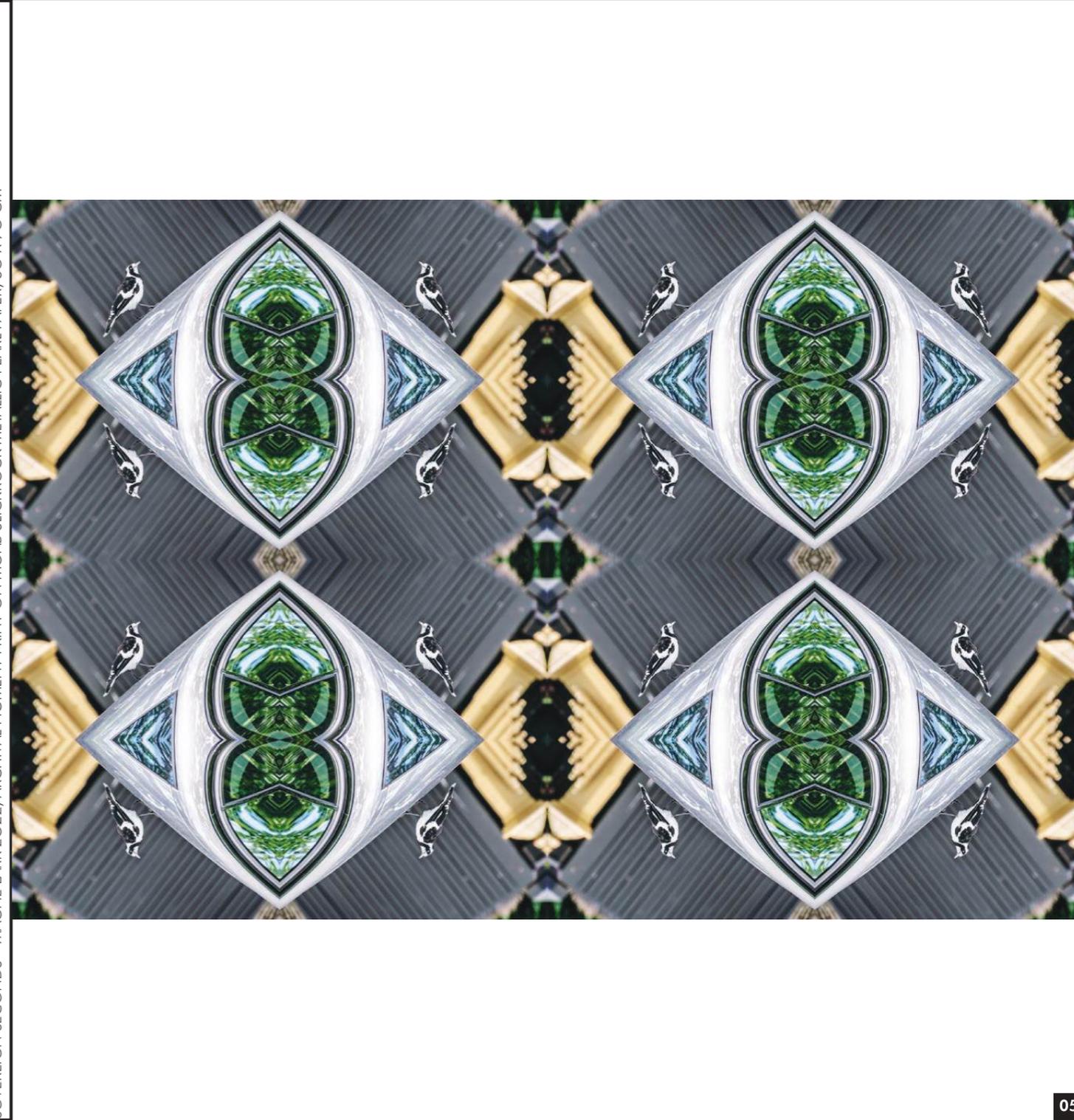
CLAIRE G COLEMAN



“Sovereign Seconds considers moments of transformation, of a kaleidoscope of patterns reinforcing ancestry, sovereignty and the undeniable wisdom and knowledge of millennia.”
 — KENT MORRIS



SOVEREIGN SECONDS – MAGPIE LARK 2022 (DETAIL), ARCHIVAL PIGMENT PRINT ON MOAB SLICKROCK METALLIC PEARL PAPER, 60 X 90 CM



SOVEREIGN SECONDS – MAGPIE LARK 2022, ARCHIVAL PIGMENT PRINT ON MOAB SLICKROCK METALLIC PEARL PAPER, 60 X 90 CM



SOVEREIGN SECONDS – GREAT WHITE EGRET 2022, ARCHIVAL PIGMENT PRINT ON MOAB SLICKROCK METALLIC PEARL PAPER, 60 X 90 CM



SOVEREIGN SECONDS – EASTERN ROSELLA 2022, ARCHIVAL PIGMENT PRINT ON MOAB SLICKROCK METALLIC PEARL PAPER, 60 X 90 CM



We can stand before these works and face a window, portal, a doorway that takes us inwards to our selves, where we are and where we belong; where we might go or become. Use those portals and escape, to another moment. The patterns draw our eyes into a dance across the glistening surface, there is no stillness here, even in these frozen moments of time.”
— CLAUDE G. COLEMAN



SOVEREIGN SECONDS – WHITE FACED HERON 2022, ARCHIVAL PIGMENT PRINT ON MOAB SLICKROCK METALLIC PEARL PAPER, 60 X 90 CM

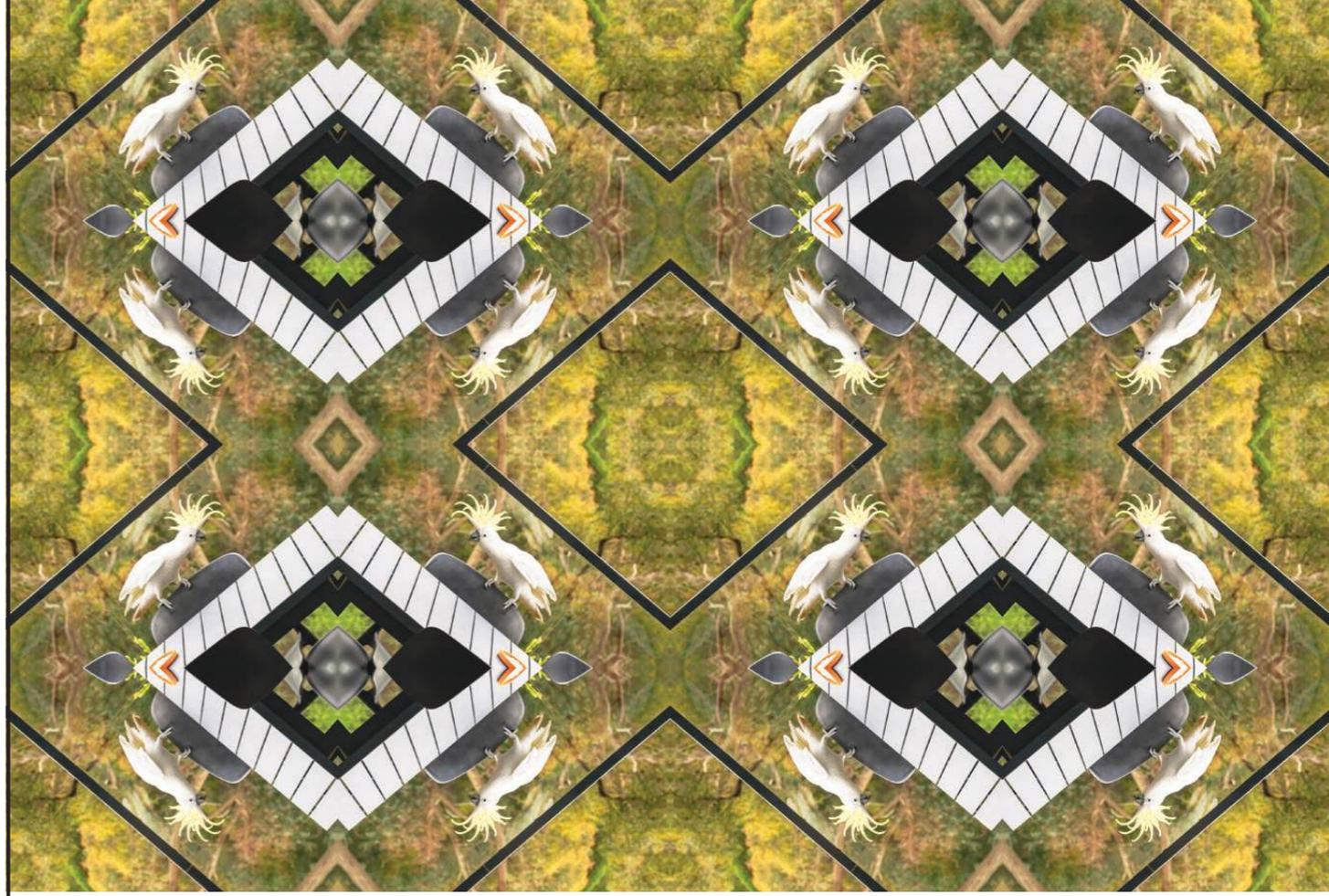


SOVEREIGN SECONDS – TAWNY FROGMOUTH 2022, ARCHIVAL PIGMENT PRINT ON MOAB SLICKROCK METALLIC PEARL PAPER, 60 X 90 CM

“Barkindji artist Kent Morris’ epic photographic works have always reminded me of a kaleidoscope, a device of mirrors and glass to look into and through, to a place of beauty. We can thereby be transported into the device of mirror and light, transported into another space; a within from which we can look out – perhaps a space where we can return home to take control of our Country.”
— CLAIRE G COLEMAN



SOVEREIGN SECONDS – WHITE PLUMED HONEYEATER 2022, ARCHIVAL PIGMENT PRINT ON MOAB SLICKROCK METALLIC PEARL PAPER, 60 X 90 CM



SOVEREIGN SECONDS – SULPHUR CRESTED COCKATOO 2022, ARCHIVAL PIGMENT PRINT ON MOAB SLICKROCK METALLIC PEARL PAPER, 60 X 90 CM



In this new body of work, Silent Sovereign Seconds, the artist invites us inwards, to the soul and the body of Country, from the sky Country to the land and the water and our plant family. The airy kaleidoscope has become a journey home to, and for, our hearts and souls."

—CLAIRE G COLEMAN

SOVEREIGN SECONDS – GREY FANTAIL 2022, ARCHIVAL PIGMENT PRINT ON MOAB SLICKROCK METALLIC PEARL PAPER, 60 X 90 CM



SOVEREIGN SECONDS – BROWN THORNBILL 2022, ARCHIVAL PIGMENT PRINT ON MOAB SLICKROCK METALLIC PEARL PAPER, 60 X 90 CM



The repeating patterns speak of infinity through a First Nations' lens. If this lens was utilised and incorporated, we would all understand plants, humans, animals, land, sea and sky as interconnected and interdependent."
— KENT MORRIS



SOVEREIGN SECONDS – CROW 2022, ARCHIVAL PIGMENT PRINT ON MOAB SLICKROCK METALLIC PEARL PAPER, 60 X 90 CM



SOVEREIGN SECONDS – SILVER EYE 2022, ARCHIVAL PIGMENT PRINT ON MOAB SLICKROCK METALLIC PEARL PAPER, 60 X 90 CM

BORN 1964
LANGUAGE BARKINDJI
PLACE OF BIRTH TOWNSVILLE
LIVES MELBOURNE, VIC

EDUCATION
2013 Indigenous Arts Leadership Program, National Gallery of Australia, Canberra, ACT
1985-1984 Post Graduate Diploma Fine Art – Distinction, Victorian College of the Arts, Melbourne, VIC
1982-1984 Bachelor of Fine Arts, Monash University, Melbourne, VIC
SOLO EXHIBITIONS
2022 *Sovereign Seconds*, Vivien Anderson Gallery, Melbourne VIC
2021 *Barkindji Blue Sky*, University of Technology, Sydney NSW
Unvanished, Noosa Regional Art Gallery, QLD
Unvanished and Cultural Reflections – Up Above, Richmond Town Hall, Melbourne VIC
2019 *Barkindji Blue Sky*, Vivien Anderson Gallery, Melbourne VIC
Unvanished, Horsham Regional Art Gallery, Horsham VIC
Unvanished, Kluge-Ruhe Aboriginal Art Collection, University of Virginia USA
2017 *Unvanished*, Vivien Anderson Gallery, Melbourne VIC
1995 *My Life as Daryl Hannah*, Centre for Contemporary Photography, Melbourne VIC
1994 *Love: Part 1*, Luba Bilu Gallery, Melbourne, VIC
1993 *Portraits of Pleasure*, Luba Bilu Gallery, Melbourne, VIC
1991 *Primary Narcissism*, Luba Bilu Gallery, Melbourne, VIC
1990 *Double Infant*, Kent Fine Art, Melbourne, VIC
1989 *Kitchen Child*, Kent Fine Art, Melbourne, VIC
1988 *Capital*, Christine Abrahams Gallery, Melbourne, VIC
Capital, Irving Sculpture Gallery, Sydney, NSW

1986 *Not Architecture, Not Portraiture*, 70 Arden Street, Melbourne, VIC
1985 *Towards the Origin*, 200 Gertrude Street, Melbourne, VIC
GROUP EXHIBITIONS
2022 *States of Disruption*, Centre for Contemporary Photography, Melbourne, VIC
Take Hold of the Clouds, Open House Melbourne, Melbourne, VIC
39th Telstra National Aboriginal & Torres Strait Islander Art Awards, MAGNT, Darwin, NT
National Works on Paper, Mornington Peninsula Regional Gallery, Melbourne, VIC
Wilam Biik, Wangaratta Art Gallery, Melbourne, VIC
First Lights, Noosa Regional Art Gallery, Noosa, QLD
Digital World, Hamilton Gallery, Hamilton, VIC
Critical Limit, Climarte Gallery, Melbourne, VIC
While You Were Sleeping Volume 2, Ambush Gallery, Canberra, ACT
2021 *Tree Story*, Monash University Museum of Art, Melbourne, VIC
Tarnanthi, Art Gallery of South Australia, Adelaide, SA
Seen and Unseen, Koorie Heritage Trust, Melbourne, VIC
Wilam Biik, Tarrawarra Museum of Art, Healesville, VIC
Home is more than a place, Hamilton Gallery, Hamilton, VIC
HEAR, Climarte Gallery, Melbourne VIC
Blake Prize, Casula Powerhouse Arts Centre, Sydney NSW
2020 *37th Telstra National Aboriginal & Torres Strait Islander Art Award*, MAGNT, Darwin, NT

Who's Afraid of Public Space?, Australian Centre for Contemporary Art, Melbourne, VIC
National Works on Paper, Mornington Peninsula Regional Gallery, Melbourne, VIC
The Alice Prize, Araluen Arts Centre, Alice Springs, NT
National Photography Prize 2020, MAMA, Albury, VIC
Uptown, Melbourne, VIC
Sunshine Coast Art Prize, Caloundra Regional Gallery, Brisbane, QLD
2019 *36th Telstra National Aboriginal & Torres Strait Islander Art Award*, MAGNT, Darwin NT
Adazzle, JGM Gallery, London UK
Celebrating Culture: Contemporary Indigenous Art, Glen Eira Gallery, Melbourne, VIC
Echo Chambers: Art and Endless Reflections, Deakin University Art Gallery, Melbourne, VIC
2018 *Afterimage*, Deakin University Art Gallery, Melbourne, VIC
35th Telstra National Aboriginal & Torres Strait Islander Art Award, MAGNT, Darwin, NT
King and Wood Mallesons Contemporary ATSI Art Prize, Parliament House, Sydney, NSW
Wyndham Art Prize, Wyndham Art Gallery, Melbourne, VIC
Tell, Sydney Festival, UNSW Galleries, Sydney, NSW
Foundation, Fairfield City Museum and Gallery, Sydney, NSW
2017 *Tarnanthi*, Art Gallery of South Australia, Adelaide, SA
34th Telstra National Aboriginal & Torres Strait Islander Art Award, MAGNT, Darwin, NT
Darebin Art Prize, Bundoora Art Centre, Melbourne, VIC

Bowness Photography Prize, Monash Gallery of Art, Melbourne, VIC
Tell, Ballarat International Foto Biennale, Ballarat, VIC
Sunshine Coast Art Prize, Caloundra Regional Gallery, Caloundra, QLD
Footscray Art Prize, Footscray Community Art Centre, Melbourne, VIC
2016 *The Incinerator Art Award*, Incinerator Gallery, Melbourne, VIC
Dhumbadha Munga – Talking Knowledge, Eildon Gallery, Melbourne, VIC
Sovereignty, Australian Centre for Contemporary Art, Melbourne, VIC
33rd Telstra National Aboriginal & Torres Strait Islander Art Award, MAGNT, Darwin, NT
Reframed, Incinerator Gallery, Melbourne, VIC
Wyndham Art Prize, Wyndham Art Gallery, Melbourne, VIC
2015 *Victorian Indigenous Art Awards*, Art Gallery of Ballarat, Ballarat VIC
Kennedy Prize, Kennedy Arts Foundation, Adelaide, SA
Darebin Art Prize, Bundoora Art Centre, Melbourne, VIC
The Incinerator Art Award, Incinerator Gallery, Melbourne, VIC
1995 *Photo Posters*, Centre for Contemporary Photography, Melbourne, VIC
1993 *The Margaret Stewart Collection*, National Gallery of Victoria, Melbourne, VIC
1991 *Review*, Luba Bilu Gallery, Melbourne, VIC
1990 *Proposals*, Artspace, Sydney NSW
Proposals, Contemporary Art Centre of South Australia, Adelaide, SA
1989 *Proposals*, George Paton Gallery, Melbourne, VIC

1988 *Site of Execution*, Australian Centre for Contemporary Art, Melbourne, VIC
Episode 1, Caulfield Art Centre, Melbourne VIC
Artisans, George Paton Gallery, Melbourne, VIC
1987 *Third Australian Sculpture Triennial*, Heide Park and Art Gallery, Melbourne, VIC
1986 *Eighteen Artists*, Melbourne University Gallery, Melbourne, VIC
Drawings, 70 Arden Street, Melbourne, VIC
1985 *9th Mildura Sculpture Triennial*, Mildura Arts Centre, VIC
RESIDENCIES
2019 Artist Residency at the Kluge-Ruhe Aboriginal Art Collection, University of Virginia, USA
SELECTED COMMISSIONS
2022 *Unvanished*, Federation Square, Melbourne, VIC
Metro Tunnel Siding Reserve, Melbourne, VIC
Unvanished – (St Kilda) Rainbow Lorikeet #2, St Kilda Foreshore Vaults, Open House Melbourne, Melbourne, VIC
MUMA First Peoples Wall Commission, Monash University, Melbourne, VIC
Peel Street Projection Park, Melbourne VIC
Glenroy Community Hub, Melbourne VIC
2021 *Broadway Screen*, University of Technology, Sydney NSW
Ancestral Connections – The Ties that Bind, Garrong Park mural, Brunswick, VIC
Liberty Financial, Melbourne, VIC
Moreland Train Station, Melbourne, VIC

- 2020 Who's Afraid of Public Space?, Australian Centre for Contemporary Art, Melbourne, VIC
- 2019 University of Technology, Sydney, NSW
Australian Unity, Melbourne VIC
Melbourne International Arts Festival Art Trams, Melbourne, VIC

COLLECTIONS

- Artbank
Australian Unity, Melbourne, VIC
National Gallery of Victoria, Melbourne, VIC
Deakin University, Melbourne, VIC
Koorie Heritage Trust, Melbourne, VIC
City of St Kilda, Melbourne, VIC
Hamilton Gallery, Hamilton, VIC
Horsham Regional Art Gallery, Horsham, VIC
Parliament House Art Collection, Canberra, ACT
University of Technology Sydney (UTS), Sydney, NSW
The Wesfarmers Collection
Victorian College of the Arts, Melbourne, VIC

BIBLIOGRAPHY

- 2022 Wong, E. 'Staging encounters between art and architecture', *Architecture AU*, 5th September
- O'Brien, K. 'The new public artwork forcing Australians to think about the past', *Sydney Morning Herald*, 27th May
Catalogue *Telstra NATSIAA 39*, MAGNT, Darwin, NT

- 2021 O'Brien, K. 'Underlining the power of communal effort, Kent Morris' work couldn't be more relevant', *Sydney Morning Herald*, 19th August
Catalogue *Tarnanthi*, Art Gallery of South Australia, Adelaide, SA
Catalogue *Tree Story*, MUMA, Melbourne, VIC
- 2020 Catalogue *Telstra NATSIAA 37*, MAGNT, Darwin, NT
- 2019 Baum, T. Catalogue *Barkindji Blue Sky*, Vivien Anderson Gallery, Melbourne, VIC
Catalogue *Telstra NATSIAA 36*, MAGNT, Darwin, NT
O'Hare, E. 'Birds of a feather: Barkindji Artist Kent Morris Looks to His Past on Australian Rooftops', *C-VILLE Weekly*, 17 March 2019, Charlottesville Virginia, USA
Bullen, C. Catalogue *Unvanishd*, Kluge Ruhe Aboriginal Art Collection, Virginia USA
- 2018 Catalogue *Telstra NATSIAA 35*, MAGNT, Darwin, NT
- 2017 Moulton, K. Catalogue *Unvanishd* Vivien Anderson Gallery, Melbourne, VIC
Catalogue *Tarnanthi*, Art Gallery of South Australia, Adelaide, SA
Catalogue *Telstra NATSIAA 34*, MAGNT, Darwin, NT
Eugenia, F. 'Review: Sovereignty', *Art and Australia*, January 2017, VIC
- 2016 Catalogue *Sovereignty*, Australian Centre for Contemporary Art, Melbourne, VIC
Cox, W. 'Sovereignty: Always Was, Always Will Be', *Broadsheet*, December 2016
Catalogue *Telstra NATSIAA 33*, MAGNT, Darwin, NT
Catalogue, *Dhumbadha Munga – Talking Knowledge*, Melbourne, VIC

- 2015 Catalogue *Victorian Indigenous Art Awards 2015*, Art Gallery of Ballarat, Ballarat, VIC
- 1995 Marsh, A. "Real life images go snap, Daryl and pop", *Herald Sun*, 5th April
- 1993 Clabburn, A. "separating art from the ego", *The Melbourne Times*, 5th May
Rooney, R. *The Weekend Australian*, May 22nd – 23rd
Feredy, S. "Portraits of Pleasure", *Agenda*, Issue 33, September
- 1991 Rooney, R. "Romantic Scenario for Hypnotic Effect", *The Weekend Australian*, May 25th
Ludeman, B. Catalogue *Primary Narcissism*
Heathcote, C. "Expanding Concepts Spontaneously", *The Age*, 8th May
Clabburn, A. "Primary Narcissism: Kent Morris", *Agenda*, Issue 18, July
- 1989 Rooney, R. "Proposing Utopia", *Weekend Australia*, February 25th – 26th
Catalogue *Proposals*, George Paton Gallery, Melbourne
- 1988 Hicks, L. Catalogue *Capital*
O'Halloran, D. "White Goods, White Sorcery", *Agenda*, Issue 1, Vol. 1 June
Catalogue *Artisans*, George Paton Gallery, Melbourne
Barnes, C. "Recent Abstraction in Melbourne", *Art and Text*, Issue 30, Sep/Nov
- 1987 Engberg, J. "The Third Australian Sculpture Triennial", *Art Monthly*, December
Catalogue *The Third Australian Sculpture Triennial*, National Gallery of Victoria 1987
Bremer, J. "Zeitgenossische Kunst un Australien", *Kunstholt*

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CATALOGUE COORDINATION: **AMY BOYD, MELBOURNE**

CATALOGUE DESIGN: **WWW.ENVELOPEGROUP.COM.AU**

PUBLISHED: **VIVIEN ANDERSON GALLERY, MELBOURNE**

PORTRAIT PHOTOGRAPHY: **NAT ROGERS**

LANDSCAPE PHOTOGRAPHY: **KENT MORRIS**

EDITION: 300



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