

VIVIEN
ANDERSON
GALLERY

KENT MORRIS
KARTA KARTAKA (PINK COCKATOO)



KENT MORRIS

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14·02·24 — 16·03·24



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CAPTURING MOMENTS OF CULTURAL CONTINUITY
IN THE WARM CLEAR AIR ON BARKINDJI COUNTRY
PROVIDES A SPACE TO THINK AND REFLECT,
A FIRST NATIONS EXPERIENTIAL MINDSET
OF SITTING RESPECTFULLY,
LISTENING TO AND SEEING COUNTRY;
BEING PART OF A SILENT ANCESTRAL SYSTEM
OF SUSTAINABILITY AND STRENGTH.

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KENT MORRIS



There is a bird with plumage dusted white and pink that nests in tree hollows, its presence lets you know the tree is very old. In Kent Morris's photographic series *karta kartaka (pink cockatoo)*, this bird announces itself from a cavern in a river red gum that stands in Mutawintji National Park. When this bird raises its crest, it will flash feathers striped yellow and red, making patterns that resemble the first rays of glowing sunlight, bursting through the sky and across the land at sunrise.

Soon it will take and make its call.

It's named *karta kartaka* by Barkindji peoples, which phonetically echoes the bird's own strident call, as if recognising it as a creative and communicative being that sings out its name. In this sense, Morris's photographic series attends to *karta kartaka*, as devotional reiteration of Indigenous sovereign presence, centring the bird against geometric patterns, which draw the eye and so the viewer into the kaleidoscopic depth of an eternal-present grounded but not enclosed in Mutawintji.¹ These photographs tell stories of the pink cockatoo's belonging in the ancestral order, along with the layered history of colonial violence and ecological devastation, and millennia of art, culture, and language engrained in Country at Mutawintji.

Naming is a powerful practice and when carried out in the service of colonialism is often a violent operation. The (re) naming and classification of all worldly flora and fauna has gone "hand in hand with various forms of colonial expansion and enterprise."² *karta kartaka* has multiple names across different Indigenous language groups but since colonisation has been given a succession of labels: *cacatua leadbeateri*, Leadbeater's cockatoo, Major Mitchell's cockatoo, pink cockatoo.

These monikers coincide with Indigenous expropriation, distorting Indigenous land relations and claiming nature as property of the British or the settler nation. 'Leadbeater' or '*leadbeateri*' captures the bird for British natural history in commemoration of the London naturalist and taxidermist, Benjamin Leadbeater (1773–1851). Leadbeater signifies an acquisition of British colonialism and erases the bird's Indigenous names, which is to say it eviscerates the Indigenous paradigm that the bird – a relational being – exists within.

In the construction of the Australian nation-state, naming is a mechanism of what Aileen Moreton-Robinson (Goenpul) identifies as the "patriarchal white possessive logic" that operates "within discourse to circulate sets of meanings about ownership of the nation, as part of commonsense knowledge, decision making, and socially produced conventions."³ Leadbeater or Major Mitchell's cockatoo enclose the bird in a filial relationship – the creature and nature (ancestral beings and Country) are given a false origin in white male 'discovery.' Here naming is an exclusionary double manoeuvre, whereby Indigenous dispossession is a by-product of white possession.

Whereas *karta kartaka* names the bird as a being with a significant part in Barkindji cosmology. Embedded in the term, which is narrative and ecological, is the ancestral significance of the bird. It doesn't simply name a creature in the world but a way of life, a story of how the world came to be, in which the bird dwells in the hollow of a tree. Senior storyteller Alf Barlow (c.1888–1961) recounts, the "cocky in a hollow tree" as a place naming maker, part of the Two Ngatyi (Rainbow Serpents) Travelling creation story.⁴ This is entwined in Morris's photographs of *karta kartaka* resting in gum trees. For thousands of years (Mutawintji, where Morris took the photographs, has been an Aboriginal gathering place for at least 8000 years) the bird existed alongside many Indigenous peoples but in just over 250 years since colonial invasion it has become endangered.

The designation Major Mitchell's cockatoo re-enacts colonial rupture. Not simply is this name an artefact of the history of Indigenous dispossession, it is a grim reminder of frontier massacre, trauma, and the ongoing threat of extinction. In 1836, Mitchell led a massacre of at least seven Barkindji people at Mt Dispersion, near the Murray River in New South Wales.⁵ At the time of the Mt Dispersion massacre, Mitchell was the surveyor general for NSW and in awe of the bird, which he erroneously thought of as distinct and separable from its environment: "Few birds more enliven the monotonous hues of the Australian forest than this beautiful species whose pink-coloured wings and flowing crest might have embellished the air of a more voluptuous region."⁶

Mitchell's view of the cockatoo is in stark contrast to complex ecological Indigenous understanding of the creature. Although he had a nescient fascination with the bird, he likely played a larger role in the species' demise than its survival, due to his work as a surveyor and role in the massacre. The clearing of the bird's habitat for building materials and pastoralism played a role in depleting the cockatoo's population.⁷ And he was directly involved in killing and the dispossession of the Barkindji who have been deeply invested in maintaining reciprocal relations with the bird for millennia.

While the horror of Mitchell's actions played out in the first half of the 1800s, it wasn't until 1977 that the cockatoo was renamed in his honour, by the Royal Australian Ornithologists Union (now BirdLife Australia). With 141 years to reflect on the mass killing of Barkindji at Mt Dispersion, Mitchell's violence against Indigenous people and his role in harming the environment, ignorance is not adequate to explain the decision to rename the bird after a massacrator.

KARTA KARTAKA (PINK COCKATOO)

The 1977 decision to claim the bird as Major Mitchell's cockatoo is an example of settler-Australian culture's filial duty to patriarchal settler-colonialism. Not simply an act of paying homage to a frontier settler and mass killer (treating as socially acceptable Aboriginal massacres), with a disregard for the hurt and grief this might bring Barkindji and Indigenous people more broadly but reinscribing the double erasure of Indigenous people and our knowledge.

As a corrective to the egregious name, BirdLife Australia, the organisation that continues to take responsibility for officiating colonial taxonomy in this country, now calls the bird the pink cockatoo. The new appellation does not recall the violence uttered in Major Mitchell's name. At a glance, it is seemingly benign – a descriptive name – but it remains corrosive to Indigenous stories of the bird, removing the ancestral significance and ecological entanglement that a name like karta kartaka connotes.

Morris's parenthetical uses of pink cockatoo in the title of his series strategically invites the viewer to consider the relationship between naming and worldview. His photographs are a reminder of this history but importantly, they offer a way forward. The works show a beautiful bird against a background that almost shimmers engaging aesthetic desire, which draws the viewer into an entangled history, which couldn't be further from Mitchell's detached observations of the bird. He demonstrates visuality is political – a socially and historically situated act – a way of seeing the world, of being in the world that can deny or reciprocate the birds' call "karta kartaka."

The poetics and politics of Indigenous naming practices tell stories of relational belonging, deep, enduring love for Country – its beings, spirit, land – and a dialogical understanding of history. In a period, which is speculated to be the 'sixth mass extinction', a world prefigured or re-animated by Indigenous names that carry ecological specificity and historical depth might be the only way to ensure the survival of birds like this one.⁸ Whether in whispers or held on the tongues of those who knew, Indigenous names like karta kartaka have survived and now hold open the possibility for us to attend to ecology, cosmology, and history's multiple truths even when they are painful to endure.

TRISTEN HARWOOD

- 1 This term is drawn from Stephen Gilchrist's exhibition *Everywhen: The Eternal Present in Indigenous Art from Australia* (2016–2017) and John Mawurndjul's survey exhibition, *John Mawurndjul: I am the old and the new* (2019–2020). The 'eternal' here is ongoing and open-ended rather than fixed and static. It is remade, reinterpreted, repaired, and so forth, hence "devotional reiteration."
- 2 Jack Halberstam, *Trans*: A Quick and Quirky Account of Gender Variability* (California: University of California Press, 2018), 5.
- 3 Aileen Moreton-Robinson, *The White Possessive: property, power, and Indigenous Sovereignty* (Minneapolis: University of Minnesota Press 2015), xii.
- 4 Alf Barlow quoted in Jeremy Beckett and Luise Hercus, *The Two Rainbow Serpents Travelling: Mura track narratives from the 'Corner Country'* (Canberra: ANU E Press, 2009), 30.
- 5 'E.Examination of Jemmy Piper, an aboriginal native before the Executive Council, December 16, 1836', *The Colonist*. New South Wales, Australia. 2 February 1837, 8, accessed 14 January 2024, via Trove.
- 6 D. W. A. Baker, 'Sir Thomas Livingstone Mitchell (1792–1855)', *Australian Dictionary of Biography, Volume 2*, 1967, published online 2006, accessed 14 January 2024.
- 7 Bron Willis, 'Major Mitchell's cockatoos in terminal decline in Victoria,' *Australian Geographic*, 9 March 2018, accessed 14 January 2024.
- 8 Numerous scholars in extinction studies and the environmental humanities have used variations of the term 'sixth mass extinction' to describe the threat of extinction that many species are currently facing. I was most recently reminded of the term while reading Thom van Doreen, 'Encountering crows: Living with wildlife in a changing world', 8 December 2014, accessed on 14 January 2024 via thomvandooren.org.



KARTA KARTAKA (PINK COCKATOO) #7 2023 (STILL DETAIL), SINGLE CHANNEL HD VIDEO, 24:9, COLOUR, NO SOUND, 3 MINUTES, EDITION 5 +2AP



KARTA KARTAKA (PINK COCKATOO) #4 2023, MOAB ENTRADA RAG WITH ARCHIVAL INK, 100 X 150 CM, EDITION 8 + 2AP



KARTA KARTAKA (PINK COCKATOO) #3 2023, MOAB ENTRADA RAG WITH ARCHIVAL INK, 100 X 150 CM, EDITION 8 + 2AP



These photographs tell stories of the pink cockatoo's belonging in the ancestral order, along with the layered history of colonial violence and ecological devastation, and millennia of art, culture, and language engrained in Country at Mutawintji."

— TRISTEN HARWOOD



KARTA KARTAKA (PINK COCKATOO) #1 2023, MOAB ENTRADA RAG WITH ARCHIVAL INK, 100 X 150 CM, EDITION 8 + 2AP



KARTA KARTAKA (PINK COCKATOO) #2 2023, MOAB ENTRADA RAG WITH ARCHIVAL INK, 100 X 150 CM, EDITION 8 + 2AP



The repeating patterns speak of infinity through a First Nations' lens. They represent moments of transformation, of deep time cultural forms reinforcing ancestry, sovereignty, continuity and renewal amidst adversity, and the undeniable wisdom and knowledge of millennia."
—— KENT MORRIS

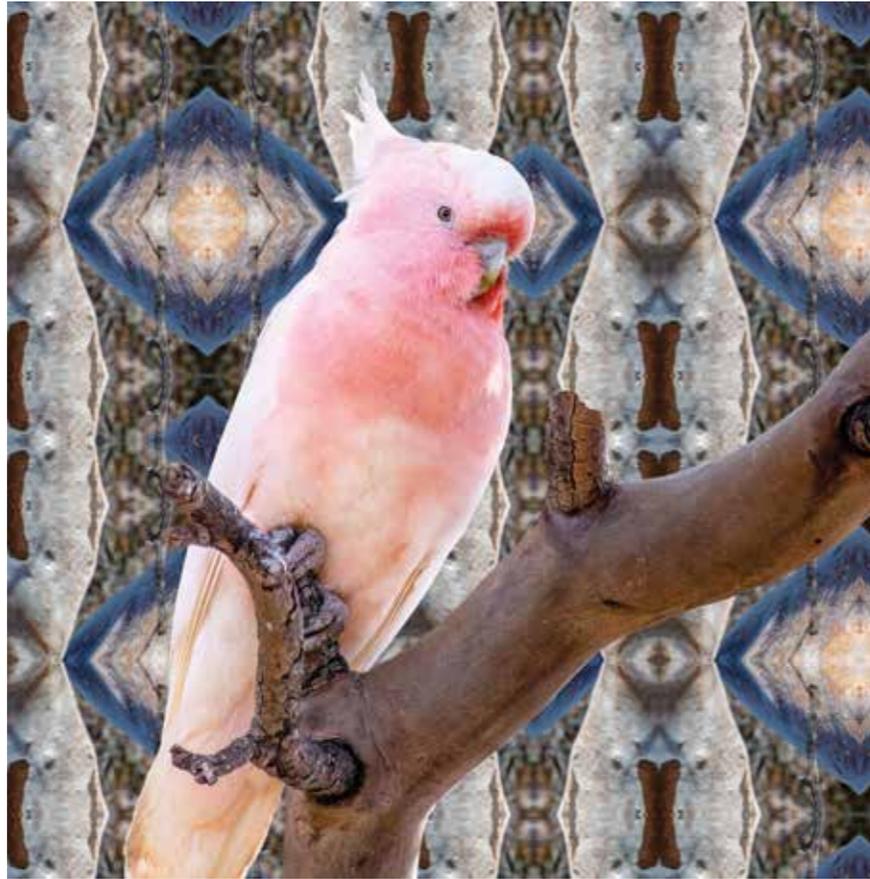


KARTA KARTAKA (PINK COCKATOO) #6 2023, MOAB ENTRADA RAG WITH ARCHIVAL INK, 100 X 150 CM, EDITION 8 + 2AP



KARTA KARTAKA (PINK COCKATOO) #5 2023, MOAB ENTRADA RAG WITH ARCHIVAL INK, 100 X 150 CM, EDITION 8 + 2AP





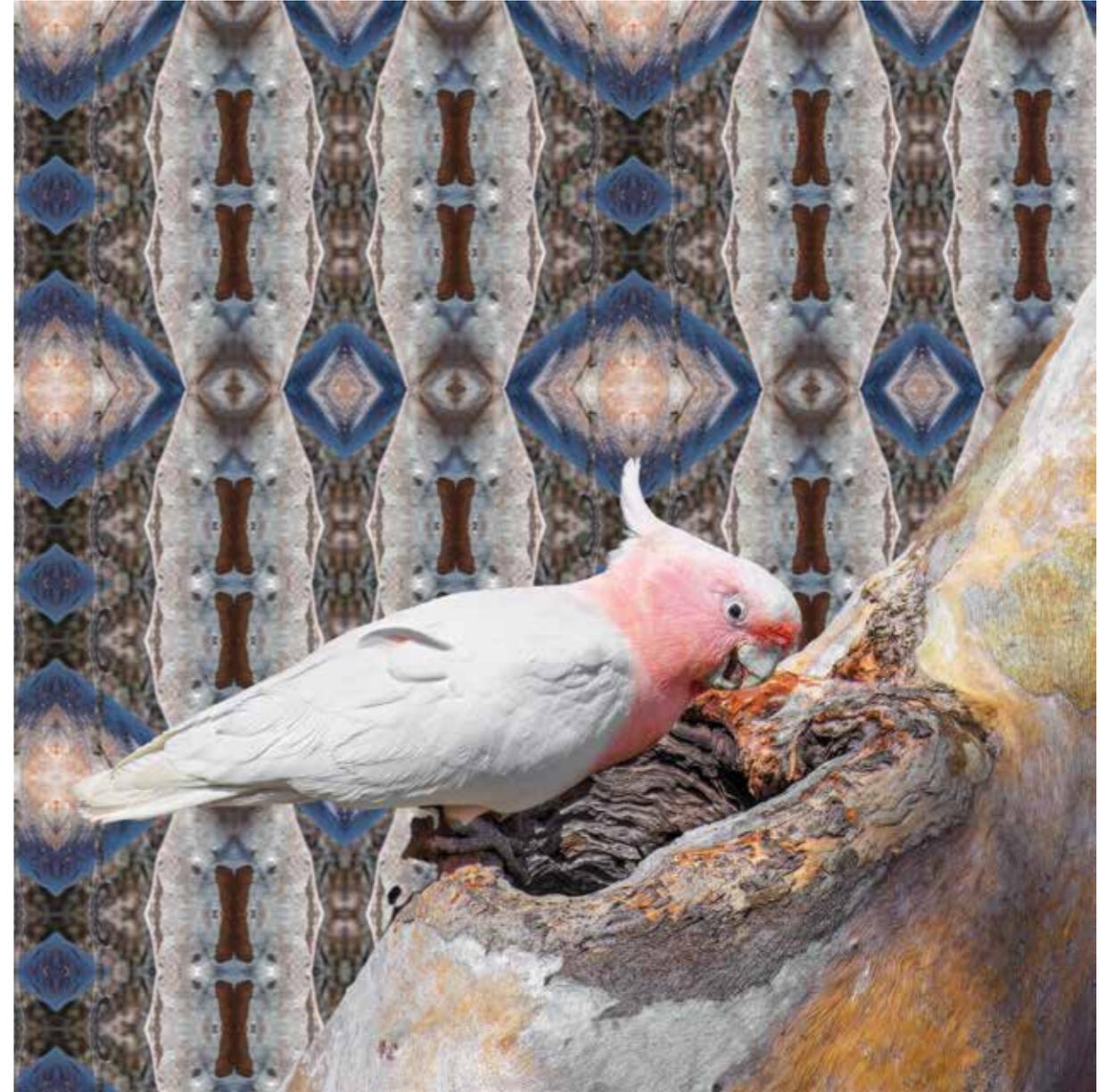
KARTA KARTAKA (PINK COCKATOO) #9 2023, MOAB ENTRADA RAG WITH ARCHIVAL INK, 75 X 75 CM, EDITION 8 + 2AP



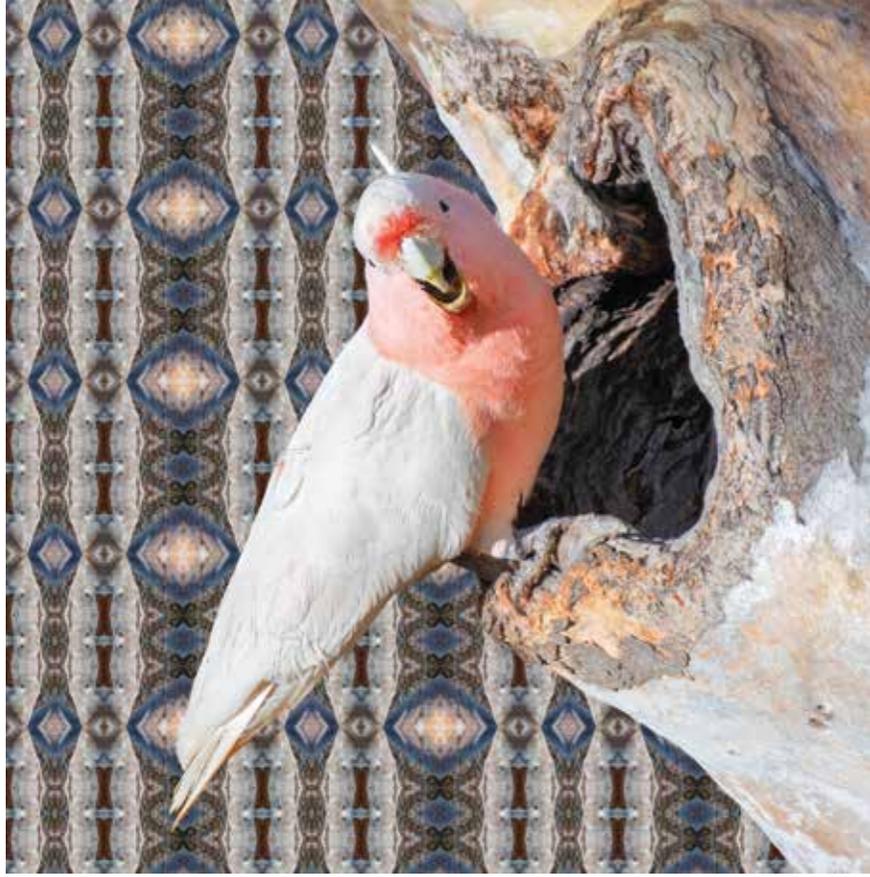
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— TRISTEN HARWOOD

KARTA KARTAKA (PINK COCKATOO) #10 2023, MOAB ENTRADA RAG WITH ARCHIVAL INK, 75 X 75 CM, EDITION 8 + 2AP







KARTA KARTAKA (PINK COCKATOO) #12 2023, MOAB ENTRADA RAG WITH ARCHIVAL INK, 75 X 75 CM, EDITION 8 + 2AP



KARTA KARTAKA (PINK COCKATOO) #11 2023, MOAB ENTRADA RAG WITH ARCHIVAL INK, 75 X 75 CM, EDITION 8 + 2AP



BORN 1964
LANGUAGE BARKINDJI
BIRTHPLACE BINDAL / WULGURUKABA COUNTRY, TOWNSVILLE, QLD
LIVES YALUKIT WILLAM COUNTRY, MELBOURNE, VIC

EDUCATION

2013 Indigenous Arts Leadership Program, National Gallery of Australia, Canberra, ACT
1985-1986 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

2024 *karta kartaka (pink cockatoo)*, Vivien Anderson Gallery, Melbourne, VIC
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

2023 *Wurrdha Marra*, National Gallery of Victoria, Melbourne, VIC
Melbourne Now, National Gallery of Victoria, Melbourne, VIC
Adelaide Festival, Adelaide, SA
Colour Box: Abstract Cinema, Queensland Art Gallery, Brisbane, QLD
Wilam Biik, Latrobe Regional Gallery, Morwell, VIC
Ngaratya (together, us mob, all in it together), Bunjil Place, VIC
Invisible Wind, Climarte Gallery, Melbourne, VIC
Wilam Biik, Walker Street Gallery, Melbourne, VIC
Second Skin – Essence of Country, Koorie Heritage Trust, Melbourne, VIC
Bowness Photography Prize, Museum of Australian Photography, Melbourne, VIC
Omnia Art Prize, Melbourne, VIC
Question the Space, Walker Street Gallery, Melbourne, VIC
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

AWARDS

2023 Winner – Omnia Art Prize, Melbourne, VIC

RESIDENCIES

2019 Artist Residency at the Kluge-Ruhe Aboriginal Art Collection, University of Virginia, USA

SELECTED COMMISSIONS

- 2023 Metro Tunnel Siding Reserve, Melbourne, VIC
Brimbank Aquatic Centre, Melbourne, VIC
Metro Tunnel City Square, Melbourne, VIC
Billilla Mansions Project, Melbourne, VIC
- 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
Monash University, Melbourne, VIC
City of Melbourne, Melbourne, VIC
City of St Kilda, Melbourne, VIC
City of Greater Dandenong, Melbourne, VIC
Deakin University, Melbourne, VIC
Hamilton Gallery, Hamilton VIC
Horsham Regional Art Gallery, Horsham, VIC
Koorie Heritage Trust, Melbourne, VIC
National Gallery of Victoria, Melbourne, VIC
Parliament House Art Collection, Canberra ACT
University of NSW, Sydney, NSW
University of Technology Sydney (UTS), Sydney, NSW
The Wesfarmers Collection, Perth, WA
Victorian College of the Arts, Melbourne, VIC
Foundation Opale, Lens, Switzerland

BIBLIOGRAPHY

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- 2022 Wong, E. 'Staging encounters between art and architecture', *Architecture AU*, 5 September
O'Brien, K. 'The new public artwork forcing Australians to think about the past', *Sydney Morning Herald*, 27 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*, 19 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, *Unvanished*, Kluge Ruhe Aboriginal Art Collection, Virginia, USA
- 2018 Catalogue, *Telstra NATSIAA 35*, MAGNT, Darwin, NT

- 2017 Moulton, K. Catalogue, *Unvanished*, 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
- 2016 Catalogue *Sovereignty*, Australian Centre for Contemporary Art, Melbourne, VIC
Cox, W. 'Sovereignty: Always Was, Always Will Be', *Broadsheet*, December
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*, 5 April
- 1993 Clabburn, A. "Separating art from the ego", *The Melbourne Times*, 5 May
Rooney, R. *The Weekend Australian*, 22–23 May
Feredy, S. "Portraits of Pleasure", *Agenda*, Issue 33, September
- 1991 Rooney, R. "Romantic Scenario for Hypnotic Effect", *The Weekend Australian*, 25 May
Ludeman, B. Catalogue *Primary Narcissism*
Heathcote, C. "Expanding Concepts Spontaneously", *The Age*, 8 May
Clabburn, A. "Primary Narcissism: Kent Morris", *Agenda*, Issue 18, July

- 1989 Rooney, R. "Proposing Utopia", *The Weekend Australian*, 25–26 February
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
Bremer, J. "Zeitgenossische Kunst un Australien", *Kunstholn*

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14.02.24 — 16.03.24

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