

CONNECTING THE WORLD THROUGH SCULPTURE

The Sculptural Body
31 July – 21 August 2021

Room sheet
Page 1

This exhibition traces one journey among many possible routes through the Monash University Collection and is presented in three separate iterations: *From the Ground Up*, *The Sculptural Body* and *In the Air*.

Connecting the World through Sculpture has been conceived as an 'archaeological dig' through the Collection that imagines different layers of art works that are uncovered across the course of the exhibition period.

The Sculptural Body includes Fiona Orr's *Sanctuary*, 1983, an important acquisition to the collection in the year it was made. Orr's work exudes both material and psychological fragility with its suspended shell-like forms and construction from cement fondu, willow and chicken wire. Its acquisition heralded the embrace of a wider range of sculptural concerns for the Collection, while Victor Meertens' corrugated iron sculpture—one of a number by the artist in the Collection, and produced three years later—returns us to heavy metal albeit with an impressive expressiveness.

Orr's is one of a number of works in this exhibition to provide a fresh look at the sculptural bust—one of the most well-known and recognised forms of figurative sculpture. With a nod to the architectural formality common to nineteenth-century museum displays of sculpture, some of these examples are situated in the alcoves of MUMA's central 'Spine'. As with Orr's sculpture, each among this grouping presents a challenge to a genre traditionally steeped in classicism and authority.

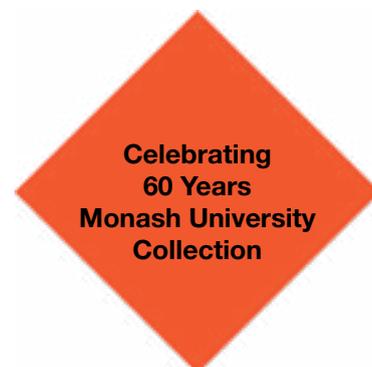
The process of making Mike Parr's *Bronze Liars (Minus 1 to Minus 16) #5*, 1996, is instructive in this regard. The artist moulded his own face with the aid of a hand-held mirror, but imagined the rear of his head to

shape it as if 'from behind'. In Sanné Mestrom's *Pot Piece*, 2014, it is not so much the side profiles of the heads she has formed that locate her interest, but rather the outline of the space created between them.

In Renee So's *Bellarmino V*, 2011, a luxurious beard dominates two sides of the sculptural figure, reflecting on long-held representations of power and stature. The subject of Linda Marrinon's *Bust with Snood*, 1994, however, is not distinguished by who he is but what he wears and his ability to strike a pose. The notion that identity is performed is also beautifully captured in Francis Upritchard's *David (Robin)*, 2012. Its title alludes to the subject's combined roles of life model and folk hero as well as Upritchard's playful anatomical intervention.

The mask has a rich history in art, conveying the performance of the self, identity or disguise. In contrast with the poise of Joel Elenberg's *Mask A*, 1979–80, Ronnie van Hout's *Doom and Gloom*, 2009, portrays small children dressed in pyjamas whose faces are masked with the artist's own, much older face—suggesting a tension between the promise of youth and the reality of 'growing up'. In Neil Emmerson's *Gui Nan Feng*, 1995, the repetition of the face of celebrated Chinese Liberation Army soldier Lei Feng stands in for people whose identities were not officially recognised in China at the height of the HIV/AIDS crisis.

Children and parenthood are not common subjects within Monash's collection, and Patricia Piccinini's significant early work, *Still Life with Stem Cells*, 2002, is a notable exception. Its positing of new ideas of family and care occurred as medicine was expanding into new biological and ethical territories. Mark Smith's soft sculptural form recreates the



moment just after birth for a mother and child, while Kate James's *Held*, 2014, conveys the fragility of reproduction and life through a delicate sculptural composition of harness and egg-like plaster forms. Anniebell Marrngamarrnga's *Yawkyawk*, 2018, draws upon young women spirit beings, presenting a powerful figure of fertility and motherhood.

A number of artworks in *The Sculptural Body* are not obviously figurative, yet connect to the body through composition or scale. The title of Hany Armanious's *Relative Nobody*, 2010, alerts us to look beyond the appearance of his seemingly incidental assemblage of objects. In Lou Hubbard's *Stretch*, 2007, two Planet lamps reach for each other in moment of intimate connection. James Deutscher's *Sonny and Isabelle (Prologue: Rita)*, 2011, distils imagery and plots from the film version of *Miami Vice* (2006) to narrow in on romantic tropes in cinema, while Susan Norrie's *Shudder (Dialogue)*, 1995, casts two cabinets—with unusually long legs—for speaking parts in the film *L'Avventura* (1960). Moving away from a human-centric focus, *Trotting*, 2020, by Nabilah Nordin, evokes another register of movement and tempo.

Many sculptures in this iteration of *Connecting the World through Sculpture* draw our attention to relationships and the spaces between individuals. Brendan Huntley's joyful expression of togetherness, *Us*, 2010, is among this grouping. Janet Burchill and Jennifer McCamley's *Folly*, 1991, features masks of the artists' faces positioned at opposite ends of a configuration of long, horizontal lines of piping and electrical wiring, suggesting two-way psychological and physical interconnectivity between the pair.

David Rosetzky's early career work, *Milk Men*, 1995, is a reminder of the important role that Monash University has played in supporting the practices of emerging artists. Unlike the film and photographic work he has come to be known for, this row of oversized knitting Nancy dolls nonetheless relates, in form, to his continued interest in the performance of gender and social dynamics that shape identity.

Darren Sylvester, too, is most known as a photographer, but like Rosetzky often works across media to explore ideas around selfhood. *Fillet-O-Fish*, 2017, was envisaged by the artist as a psychiatrist's couch, but has been upholstered in a print based on the design for the wrapping of a McDonald's fish burger. Here, he reflects upon the memories and sensations that even the most fleeting consumable item—fast food—may hold for mortal humans.

Charlotte Day, Director, MUMA

FOYER

Brendan Huntley

Born 1982, Melbourne, where he lives and works.

Us 2010

ceramic
Purchased 2010

Brendan Huntley's early exhibitions featured domestic vessels turned upside-down and given facial features, in a strategy designed to flip them out of the realm of the useful and into the terrain of the figurative. By cutting out holes to indicate eyes in his clay vessels, Huntley appears to also uncover their souls. *Us* is a more personal work, however: an affectionate self-portrait with his girlfriend that resembles two inverted Chinese double gourd vases.



SPINE

Fiona Orr

Born 1955, Melbourne; lives and works in Castlemaine, Vic.

Sanctuary 1983

cement fondu, willow and wire
Purchased 1983

The acquisition of Fiona Orr's *Sanctuary* in 1983 marked a change in Monash University's collection policy, representing a shift away from traditional metal sculpture and an acknowledgement of the diverse artistic practices that had proliferated over the preceding decade. Rather than following strict formalist or conceptual approaches, Orr's work comes out of an exploration of sculpture's materiality and her regard for technique itself as a conduit for investigation. *Sanctuary* is based on Orr's interest in the relationship between the interior and exterior of things, and her understanding of the body as the primary site of dwelling. While *Sanctuary* does not obviously refer to the body, its dwelling-like form bears a relationship to embodiment and its seedpod forms are an expression of fecundity.



Joel Elenberg

Born 1948, Melbourne; died 1980 in Bali, Indonesia.

Mask A 1979–80

Belgian marble
Donated by Anna Schwartz 1995

Joel Elenberg is known for the sculptures he made in the half decade before his premature death at the age of thirty-two. Having turned from painting to bronze-casting in the early 1970s, he travelled to Carrara, Italy, in 1976 to study the region's tradition of carving in marble. *Mask A*, which also exists in bronze versions, is one of a series of masks that the artist exhibited shortly before his death. While masks have been a known source of inspiration for modernist artists since the late-nineteenth century, it is possible that Elenberg, with this work, was facing his own mortality through the idiom of the funerary mask. A sketch for this sculpture can be seen in the background of *Portrait of Joel Elenberg*, 1980, made by his close friend, the painter Brett Whiteley.



Mike Parr

Born 1945, Sydney, where he lives and works.

***Bronze Liars (Minus 1 to Minus 16)*
#5 1996**

bronze and cast beeswax over timber base

Purchased 1997

Throughout the 1980s and 1990s, Mike Parr produced a large series of drawings and prints of his face, some with the left side distorted anamorphically and the right side rendered in expressive and haptic gestures. This dichotomy played out the functions of the conscious and unconscious mind, and was applied to Parr's first foray into figurative sculpture in 1996. To make the sixteen life-sized self-portraits *Bronze Liars (Minus 1 to Minus 16)*, Parr worked uniquely from the front, so that while modelling, he could see the face take shape but not the back of the head. Like many of his other works, the *Bronze Liars* reference a sense of incompleteness and the impossibility of representing or knowing the self.

Linda Marrinon

Born 1959, Melbourne, where she lives and works.

Bust with Snood 1994

terracotta

Purchased 1995

Linda Marrinon started out as a painter in the 1980s but turned her attention almost exclusively to sculpture in the 1990s. Interested in nineteenth-century studio methods and classical antiquities, her work inflected traditional sculptural practices with a postmodern sensibility, becoming parodies of long-established genres and inviting permeability into the divide between 'high' and 'low' cultural practices. Her terracotta sculptures, like her earlier paintings, were cartoon-like in execution and featured strong lines to delineate facial characteristics and attire. With its head turned to a three-quarter profile and its shoulders aesthetically draped, *Bust with Snood* follows historical convention up to a point. Marrinon's deliberately heavy and exaggerated modelling is a humorous challenge to the expectations of classical portraiture.

Renee So

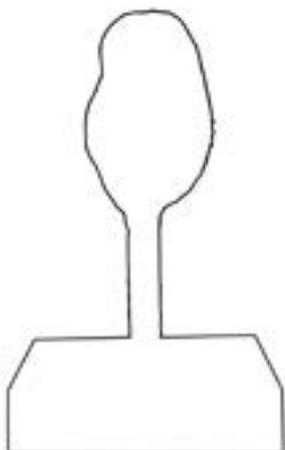
Born 1974, Hong Kong; moved in 1975 to Melbourne; lives and works in London.

Bellarmino V 2011

ceramic

Purchased 2013

The motif of a bearded man, whose head can be reversed, can be seen across Renee So's work in ceramics, sculpture and tapestry, and derives from a variety of influences: playing card figures, 'Bellarmine's' (seventeenth-century European stoneware vessels also known as 'beardman' jugs), Neo-Assyrian art and portrait busts from Greek and Roman antiquity. With its contemporary matt black glazed surface, the helmet-like *Bellarmino V* departs from its source references while continuing the beard's claim as an ancient signifier of power, strength and authority. This motif can also be seen in the tiled art column that So has contributed to the external colonnade that frames two sides of Monash's Chancellery on Clayton campus.



Connecting the World through Sculpture

The Sculptural Body
31 July – 21 August 2021

All works Monash University
Collection, Melbourne

Room sheet
Page 5

LIGHTWELL GALLERY

Lou Hubbard

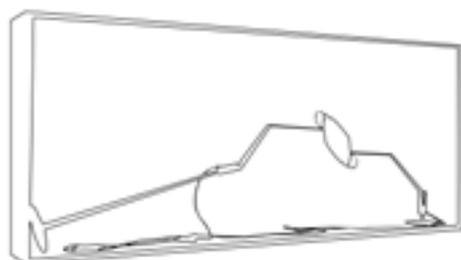
Born 1957, Brisbane; lives and works in Melbourne.

Stretch 2007

Planet lamps, fluorescent lights, MDF board and Perspex
Purchased by the Faculty of Science 2013

In a process that is lo-fi, obsessive and seemingly absurd, Lou Hubbard manipulates materials in accordance with a set of strict, self-governed rules: pushing, pulling and provoking them into new and often anthropomorphic relationships to us. In *Stretch*, Hubbard has invested two 'Studio K' lamps from the Australian lighting manufacturer Planet with an endearing sense of humanity, their lamp heads touching in a moment of intimacy.

Hubbard originally made *Stretch* for exhibition at Platform, the artist-run initiative that has made use of the vitrines in Campbell Arcade beneath Flinders Street, Melbourne, since 1990. As a consequence, the installation recreates the lighting and enclosed presentation of that location, as well as a side-on approach to the work.



Ronnie van Hout

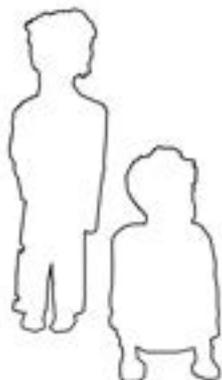
Born 1962, Christchurch, New Zealand; lives and works in Melbourne.

Doom and Gloom 2009

painted fibreglass on polystyrene, painted plastic, clothing, modelling clay and synthetic hair
Purchased 2009

The words 'doom and gloom' are commonly paired to express pessimism. With characteristically dark humour, Ronnie van Hout has imagined them as a pair of pyjama-clad children, who might well have turned up for a slumber party. Even more disconcerting, the artist has given these figures his own adult face (made with a silicon cast that has served for a number of his sculptures). Like much of Van Hout's work, *Doom and Gloom* invokes a sense of existential dread related to destiny and determinism. Adult features and dysmorphic hands pair the fantasy of a benign childhood with the limitations and imperfections of the present.

Van Hout also made *Dayton*, 2014, the giant robot-like public artwork located opposite Monash's New Horizons Research Centre on the Clayton campus.



NORTH GALLERIES

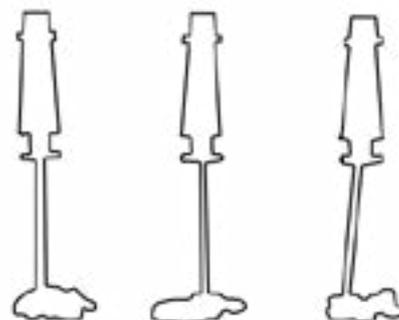
David Rosetzky

Born 1970, Melbourne, where he lives and works.

Milk Men 1995

synthetic polymer paint, plywood and wool
Purchased 1996

David Rosetzky is most known for his photographic and video work exploring the construction and performance of the self both through words and movement. In this early work, sculptural objects are stand-ins for the body. *Milk Men* comprises scaled up versions of a 'knitting Nancy'—a hand-held loom used to turn yarn into a cord, known as French knitting. While these diminutive looms are often made to look like dolls and tailored to be used by children, the shape and stripes of Rosetzky's figures comes from the paper milkshake cups he used for an earlier version of the work. The knitting Nancy brings to mind both the homophobic slur 'Nancy boy' (that might be levelled at a child inclined to craft) and the Nancy School in France, where psychotherapeutic methods such as suggestion under hypnosis were practiced, influencing Sigmund Freud's development of psychoanalysis.



Neil Emmerson

Born 1956, Melbourne; lives and works in Dunedin, New Zealand.

***Gui Nan Feng* 1995**

lithography on cotton, cane, ribbon,
metal stand and lights
Purchased 1995

Neil Emmerson works in the expanded field of printmaking, using sculptural and installation formats.

Gui Nan Feng (meaning Phantom South Wind) features the face of Lei Feng, a soldier in the People's Liberation Army who became a hero after his accidental death at the age of twenty-two. Presented as a model of selflessness and devotion to Chairman Mao, his image appeared in several major propaganda campaigns beginning in the 1960s. Emmerson made *Gui Nan Feng* following his travels in China in 1992, when the country was beginning to open up its economy and was, in the artist's words, 'being wooed like a young bride by many other countries . . . for the benefits of trade.' Printed on cotton handkerchiefs interspersed with World AIDS Day ribbons that pass for communist party red, Lei Feng is covertly emblematic of lives potentially cut short with the lack of official recognition of homosexuality in China at the time and the government's ensuing refusal to acknowledge the HIV/AIDS crisis.

Hany Armanious

Born 1962, Ismailia, Egypt; moved in 1968 to Australia; lives and works in Sydney.

***Relative Nobody* 2010**

pigmented polyurethane resin and bronze

Donated by the artist through the Australian Government's Cultural Gift Program, 2012

While taking the appearance of an 'incidental sculptural assemblage' of humble materials readily found in the artist's studio, nothing is quite as it appears in Hany Armanious's work. In the making of *Relative Nobody*, the artist expended considerable effort casting bronze and resin to replicate this mundane and ephemeral arrangement of blue plasticine and weathered chipboard. A physical process of replicating form, casting also has linguistic associations relating to negative worth, such as to cast off, cast out or cast doubt. *Relative Nobody* was, despite its name, significant enough for the artist to include in the exhibition *Hany Armanious: The Golden Thread* in the Australian Pavilion at the Venice Biennale in 2011.

Mark Smith

Born 1976, Melbourne, where he lives and works.

***Welcome* 2018**

calico, cotton thread and stuffing
Purchased 2019 with funds from Dr Michael Schwarz

Artist Mark Smith has worked out of the studios of Arts Project Australia since 2007 and is recognised for his paintings, works on paper, ceramics, mixed media, video and, more recently, soft sculpture. Rather than relying on models or pictures, Smith creates images and figures that reflect on the expressive physicality of the body in relation to human nature and the human condition. *Welcome* is the artist's first soft sculpture and depicts a mother just after giving birth, cradling the baby at her breast. Expressing the physical and emotional moment of birth, it is a tender representation of human experience and new life.



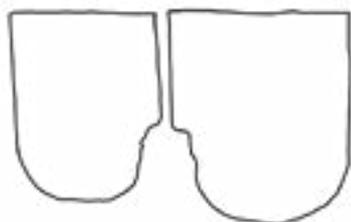
Sanné Mestrom

Born 1979, Heerlen, Netherlands;
lives and works in the Blue
Mountains, NSW.

Pot Piece 2014

fired, unglazed ceramic, steel plinth
and enamel
Purchased 2015

Sanné Mestrom filters modernist mythologies through their own systems of reference, questioning the value attributed to them and reflecting upon their wider cultural and art historical contexts. With *Pot Piece*, Mestrom plays out a slightly deadpan debunking of the perceptual trickery proposed by Danish psychologist Edgar Rubin in 1915, creator of 'Rubin's vase': an image that can be read as either a vase or two facing profiles. Mestrom subverts Rubin's intended strategy by recreating the image in three dimensions. While she has set up the near-two-dimensional vases with a contrasting backdrop incorporated into its custom plinth, the nature of sculpture is that it is usually viewed in the round, thereby destroying the illusion.



Darren Sylvester

Born 1974, Sydney; lives and works in
Melbourne.

Fillet-O-Fish 2017

screenprinted Danish wool and
stainless steel
Purchased 2019

While known principally as a photographer, Darren Sylvester's practice also incorporates sculpture, video, music and performance. *Fillet-O-Fish* is one of three custom-made daybeds, together with *Cheeseburger* and *Sausage Biscuit*, that he has upholstered in fabric based on McDonald's wrappers he souvenired from a childhood holiday in the United States. As he says: 'it struck me how they could almost be antiques as they were from the 1980s and 1990s. I thought how I had changed in that time and how McDonald's had changed, which made me think of psychiatry; lying on a bed talking about our lives, these brands and myself, intertwined whether we like it or not.'



Victor Meertens

Born 1955, Seymour, Vic.; lives and
works in Melbourne.

No title c.1986

iron and wood
Donated by Shukri Girgis 2002

From the mid 1980s until 1993, when Meertens put aside working with corrugated iron, his sculptures of beaten metal over wooden armatures earned him considerable recognition. He was praised for his expressive handling of this usually mundane, vernacular material, giving it the appearance of wrung fabric or even the folds of baroque drapery. With their startling organicism and loosely figurative, ossified forms, the rough materiality of his work aligns with 1980s neo-expressionism in painting, which countered the geometric abstraction and conceptual art of the preceding decades with a return to self-expression and the evident trace of the artist's hand.



The Sculptural Body
31 July – 21 August 2021

Room sheet
Page 8

James Deutsher

Born 1984, California, United States;
lives and works in Milan, Italy.

Sonny and Isabelle (Prologue: Rita)
2011

steel, chrome, powder coating, wool,
bone, digital print on silk and mint
Purchased 2011

An artist with an active interest in high-end design and the manufacturing of desire through products, James Deutsher was the sole Australian importer of the luxury motorcycle brand MV Agusta at the time he made this work. The sculpture's elements derive from the opening of *Miami Vice* (2006) directed by Michael Mann, the film version of the long-running American crime drama. Stills from the film are printed on the silk lining of the suit, which is based on the one worn by Detective Sonny Crockett (Colin Farrell). The powder coating of the base is colour matched to the Ferrari F430 that Sonny drives in the highway chase, launching the narrative that will lead him to Isabelle (Gong Li). Finally, the sculpture is garnished with a sprig of mint, just like the Bacardi mojitos that he orders from bartender Rita in the opening scene.



Kate James

Born 1978, Melbourne; lives and
works in the Yarra Valley, Vic.

Held 2014

clay, plaster, glue, paint, fabric and
metal
Purchased by the Faculty of Science
2015

In a practice that deals with an emotional spectrum encompassing loss, longing, love, fear and anxiety, Kate James employs a variety of media to create her intricate and psychologically-charged sculptures and objects. Many of her works involve archaic craft techniques used in both practical and decorative applications, such as Victorian hairwork jewellery or horsehair netting. *Held* comes from a body of work conceived by James as ritual talismans to guide transition between states of being and becoming. Resembling a large pendant necklace, the sculpture invokes the familiar bodily gesture of holding, with its fabric sling protecting and supporting a cluster of fragile vessels.



Patricia Piccinini

Born 1965, Freetown, Sierra Leone;
moved in 1972 to Australia; lives and
works in Melbourne.

Still Life with Stem Cells 2002

silicone, acrylic, human hair and
mixed media
Purchased 2002

Since the 1990s, Patricia Piccinini has pursued an interest in the potential for manipulation and enhancement of nature through bio-technical intervention. At the same time, she has also been concerned with humanity's responsibility towards the life-forms its sciences might bring into being. *Still Life with Stem Cells* was a breakthrough work that has preceded a growing menagerie of biomorphic creatures produced by the artist. As she said at the time: 'Stem cells are base cellular matter before it is differentiated into specific kinds of cells like skin, liver, bone or brain. Pure unexpressed potential, they contain the possibility for transformation into anything . . . Like digital data, their specificity lies in that, while they are intrinsically nothing, they can become anything. They are biomatter for the digital age.'



Anniebell Marrngamarrnga

Kuninjku people
Born 1967, Maningrida, Western
Arnhem Land, NT, where she lives
and works.

Yawkyawk 2018

natural earth pigments dyed on
woven pandanus (*Pandanus spiralis*)
Purchased 2018

Kuninjku artist, Anniebell
Marrngamarrnga is known
especially for her representations
of the yawkyawk, which is a 'young
woman' or 'young woman spirit
being' in the Kuninjku/Kunwok
language of Western Arnhem
Land. Marrngamarrnga works in
the distinctive fibre art tradition
of the region that features dyeing
and wrapping plant fibres to create
brightly coloured woven forms.

The artist explains, 'I learnt how
to weave from my mother, Nancy
Djulumba, who passed away a
long time ago. I first made coiled
baskets, twined bags and string
bags. I then learned how to paint
from my husband [Dick Nadjolorro].
My favourite subject is the yawkyawk
spirit who lives in the water at
Kubumi. It is my husband's Dreaming.
I represent her in my bark paintings,
in my timber carvings and also in my
weaving.'



Nabilah Nordin

Born 1991, Singapore; lives and
works in Melbourne.

Trotting 2020

wood, chicken wire, plaster, rocks,
spray paint and cement
Purchased 2020

As an artist whose formal
experimentation is guided by found
objects and industrial materials,
Nabilah Nordin's territory of reference
is the world around her—a library of
shape and texture. Her sculptures
are often exhibited in colourful and
haptic installations that display
the intelligence of provisional and
makeshift architecture. Nordin's
free aesthetic has a vegetal and
textural exuberance, with biomorphic
characteristics that play with the
traditions of standing sculptures.
Trotting is named for its animal
qualities, recalling the limbs of a
cow or giraffe whose bodily surfaces
are approximated by the textures of
plaster, rock and cement.

Nordin is artist-in-residence at
MUMA throughout this iteration
of *Connecting the World through
Sculpture*, leading a program of
hands-on workshops for secondary
and tertiary students.



Susan Norrie

Born 1953, Sydney, where she lives
and works.

Shudder (Dialogue) 1995

from the series *Shudder* 1994–95
lacquered timber and digital iris prints
Purchased 1995

Susan Norrie's series *Shudder*,
1994–95, refers to a moment of
dialogue in Michelangelo Antonioni's
1960 film *L'Avventura*: Guila asks
Goffredo, 'What do you feel when
you're painting?' to which he
replies, 'A shudder.' Norrie's turn
away from painting at the end
of the 1980s coincided with an
emptying of her paintings of figures,
and her introduction of three-
dimensional forms. Here, the artist's
anthropomorphic cabinets stand in
for speakers engaged in dialogue.
The accompanying illustrations of
a 'pathological curve' of the spine
were made by Doctor Paul Richer
(1849–1933), head of a museum of
pathological anatomy and resident
artist at the Hôpital de la Salpêtrière
in Paris. They suggest that Goffredo's
shuddering sensation may be
symptomatic of unease in the act of
creation.



Connecting the World through Sculpture

The Sculptural Body
31 July – 21 August 2021

All works Monash University
Collection, Melbourne

Room sheet
Page 10

Janet Burchill and Jennifer McCamley

Live and work in Mildura, Vic.
Janet Burchill born 1955, Melbourne.
Jennifer McCamley born 1957,
Brisbane.

***Folly* 1991**

industrial pipe, timber, electrical
wiring, silicon rubber and Perspex
Purchased by the Faculty of Science
2015

Janet Burchill and Jennifer McCamley have collaborated since 1985 and refer to their practice as 'material conceptualism'. In *Folly*, lines of industrial piping and electrical wiring run along the wall, connecting cast silicon masks of the two artists like ports in a network, and linking the human form into a technological apparatus. With its reduced, monochromatic colour and horizontal character, the sculpture makes several references: a supportive railing, ubiquitous in civic architecture; the formal language of modernist painting, recalling colour-field paintings; and the formal structure of linguistic theory, where convergence and concatenation are achieved by stringing characters together, end to end.



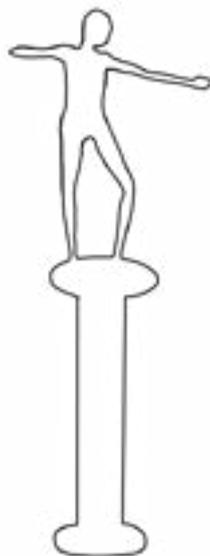
Francis Upritchard

Born 1976, New Plymouth, New Zealand; lives and works in London, United Kingdom.

***David (Robin)* 2012**

modelling material, wire, paint and
steel stand
Purchased by the Faculty of Science
2016

Figures have progressively dominated Francis Upritchard's practice since the early 2000s, and now represent the work for which she is best known. Less interested in realism, hence the vibrant yellow of *David (Robin)*, Upritchard's concern in this artwork is rather the act of a model holding the pose of a historical or allegorical figure in action, as well as the folkloric figure of Robin Hood himself. Playfully, Upritchard reveals her male subject's anatomy in harmony with his act of drawing back a bow and arrow—ready to shoot. This work was made for a solo exhibition by the artist at Nottingham Contemporary in 2012, with the artist responding to the context of Nottingham being the home of the legendary outlaw who 'took from the rich to give to the poor'.



The Sculptural Body
31 July – 21 August 2021

Room sheet
Page 11

Related Programs

Exhibition Walkthroughs

Join us on three Saturdays during the exhibition for informal exhibition walkthroughs with participating artists: **24 July, 21 August and 18 September, 3–5pm.**

MAKING SPACE

The education program MAKING SPACE explores creative practice and thinking in response to the works on display in the three iterations of the *Connecting the World through Sculpture*. During the exhibition, workshops will be led by artists Donna Blackall, Tracey Lamb, Nabilah Nordin, Vipoo Srivilasa and Meredith Turnbull.

Monash University Museum of Art

Ground Floor, Building F
Monash University
Caulfield Campus
900 Dandenong Road
Caulfield East VIC 3145
Australia
+61 3 9905 4217
muma@monash.edu
monash.edu/muma

Opening Hours

Tue–Fri: 10am–5pm
Sat: 12–5pm
Closed Sun
Mon by appointment
Entry is always free

We acknowledge and pay respect to the Traditional Owners and Elders—past, present and emerging—of the lands on which Monash University operates. We acknowledge Aboriginal connection to material and creative practice on these lands for more than 60,000 years.