

TRACEY MOFFATT

SPIRIT LANDSCAPES

October 24 – December 21, 2013



Night Spirits #7, 2013, photographs mounted behind acrylic, 10 x 59 in (26 x 150 cm)

Tyler Rollins Fine Art is pleased to present Tracey Moffatt’s second solo exhibition at our gallery in New York, taking place from October 24th through December 21st, 2013. *Spirit Landscapes* is a major new body of work comprising six distinct components: five different photographic series and a moving image piece. The series explores the theme of spirituality and memory in landscape, as well as the supernatural. It is the artist’s intention that the artworks be “opened up” and read as a universal meditation on the significance of land and place.

Tracey Moffatt is one of today’s leading international visual artists working in photography, film and video. Many of her photographs and short films have achieved iconic status both in her home country of Australia and around the world. Her photographs play with many different printing processes and have a filmic, narrative quality. Moffatt approaches all her photographic and video work as a film director, and she is known as a powerful visual storyteller.

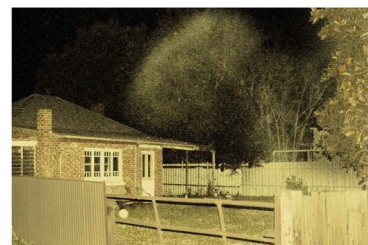
Born in Brisbane in 1960, Moffatt has exhibited extensively in museums around the world. She first gained significant critical acclaim when her short film, *Night Cries*, was selected for official competition at the 1990 Cannes Film Festival. Her first feature film, *beDevil*, was also selected for Cannes in 1993. She was selected for the international section of the 1997 Venice Biennale and was also featured in the biennials of Sydney (1993, 1996, 2008), Singapore (2011), São Paulo (1998) and Gwangju (1995). A major exhibition at the Dia Center for the Arts in New York in 1997-98 solidified her international reputation. In 2003, a large retrospective exhibition of Moffatt’s work was held at the Museum of Contemporary Art, Sydney, traveling in 2004 to the Hasselblad Museum in Sweden. In 2007, her photographic series, *Scarred For Life*, was exhibited at the Guggenheim Museum and her video, *LOVE*, at the Brooklyn Museum in New York. In 2012, the Museum of Modern Art, New York, presented a comprehensive retrospective of Moffatt’s film and video work, featuring screenings of all her major works and a ten-day series of artist talks at the museum.

EXHIBITION DATES: October 24 – December 21, 2013
HOURS: Tuesday – Saturday, from 10:00 am – 6:00 pm
LOCATION: Tyler Rollins Fine Art, 529 West 20th Street, New York City
OPENING RECEPTION: Thursday, December 21, from 6:00 – 8:00 pm
ARTIST TALKS: Saturday, November 2, at 3 pm
 Saturday, November 9, at 3 pm



As I Lay Back on My Ancestral Land, 2013, digital print, 49 x 72 in. [125 x 184 cm]

As I Lay Back on My Ancestral Land: a series of six large, glossy prints that depict views of the sky, clouds, and trees captured as the artist lay down upon her Aboriginal family's traditional land. The female figure can be read as the artist's bodily connection to the land and her ecstatic feelings at the time.



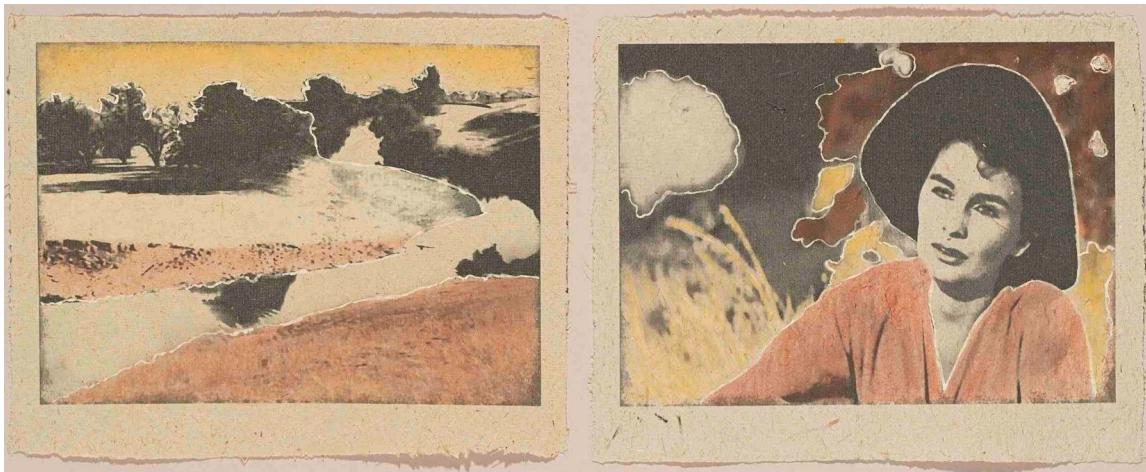
Night Spirits #7, 2013, photographs mounted behind acrylic, 10 x 59 in. [26 x 150 cm]

Night Spirits in Red, Yellow, Blue and Green: eight triptychs depicting actual "spirit energies" captured in haunted places. These are "straight" photographs with no digital manipulation apart from added contrast and color. At the time of photographing the artist could not see anything and shot with her camera into empty space.



Suburban No. 3. 'Bullied Here,' 2013, digital print hand colored in water crayon, 32 x 39 in. (81 x 99 cm)

Suburban: six images depicting the suburban streets that the artist roamed as a youth. The water crayon texts are her memories associated with these spaces.



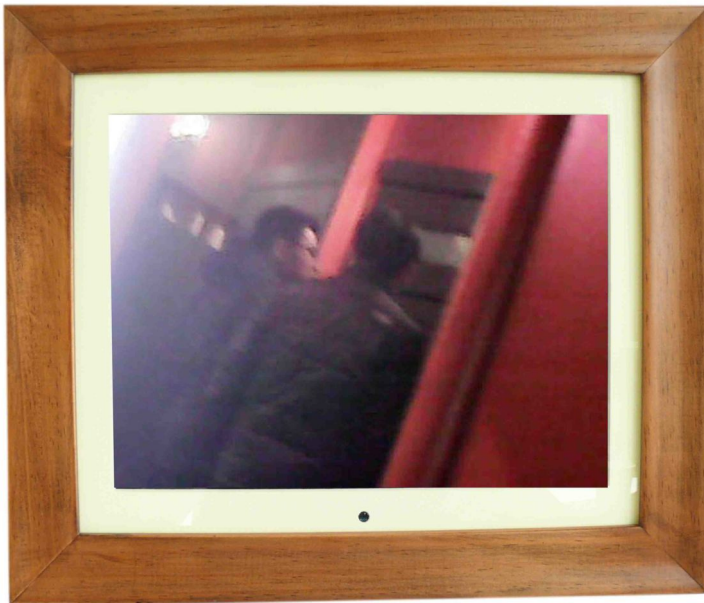
Pioneer Dreaming No. 1, 2013, digital print on handmade paper, hand colored in ochre, 10.5 x 24 in. (27 x 61 cm)

Pioneer Dreaming: six small diptychs of frame grabs from 1950's Hollywood Western films or rather "cowboy movies." The dreamy heroines gaze with love at "their country," which is in fact stolen "Indian land."



Picturesque Cherbourg No. 3, 2013, digital print collage on handmade paper, 22 x 31 in. (57 x 78 cm)

Picturesque Cherbourg: six colored, tourist brochure-like views of the Aboriginal government mission that some members of the artist's family were relocated to in the 1920s. Many of her relatives still reside there. The artist presents the images as fractured scenes.



In & Out, 2013, still images moving in a digital photo frame, 14 x 12 in. (35 x 30 cm)

In & Out: a five-minute, low-tech moving image piece showing brothel doors opening and closing during the current Australian mining boom. Interspersed is the image of a large mining "hole." This work attempts to connect the ever-present transaction between mining and prostitution.