

The

MOON

A Geelong Gallery exhibition



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The Moon

Lisa Sullivan
Senior Curator, Geelong Gallery

July 2019 marks the 50th anniversary of the first landing of human beings on the Moon, and the first steps taken on the lunar surface by American astronauts Neil Armstrong and Edwin 'Buzz' Aldrin. In celebration of this significant milestone—considered as one of humanity's greatest achievements—**The Moon** brings together artistic responses to the luminous celestial body that orbits our Earth.

For centuries artists from many cultures have been inspired by the Moon, the most prominent feature in our night sky and our closest neighbour in the solar system. The exhibition includes historical works created when the Moon could only be viewed from afar, works from the era of the 1960s space race, and more contemporary responses informed by the imagery and scientific knowledge acquired through space exploration, as well as those that reflect the enduring romantic allure of the Moon. Painting, photography, printmaking, experimental film and sculpture link with literature, film, music and science to shine light on the Moon as a source of creativity and inquiry.

Just as the Moon constantly shifts through its phases, and can be seen or studied now from multiple earthly or extra-terrestrial vantage points, the disparate works in this exhibition have been installed throughout Geelong Gallery's seven galleries, offering visitors encounters with the Moon in five richly interconnecting themes: **Journeys to the Moon; The light of the Moon; Phases of the Moon; Paper Moon; and Evocations and imaginings.**

Through the works of historical and contemporary artists, **The Moon** invites viewers to engage anew with the enigmatic satellite that we all see, and that influences us and our world in many ways.

Cat. no. 42
Katie Paterson
Light bulb to simulate Moonlight
2008 (installation view, Geelong
Gallery, 2019)
Photographer: Andrew Curtis

Journeys to the Moon



Above:
The Moon
(installation view, Geelong
Gallery, 2019, works by
Mikala Dwyer, Michael Light,
Steven Rendall, Susan Norrie
and William Kentridge)
Photographer: Andrew Curtis

Right:
Cat. no. 3
Soviet Space Program
Lunar flyby: far side of the
Moon 1959
black and white photograph
Theodore Wohng Collection



spaceflight, launched on 21 December 1968 and returned to Earth on 27 December 1968. The three astronauts on board Apollo 8 were the first humans to fly to the Moon, and to witness and photograph an 'Earthrise'. Images such as *'The world looked like a jewel on black velvet', Moon surface lower foreground, Earth in distance (Apollo 8) (1968)*

(Cat. no. 8) —and others from general space exploration—provided the unique opportunity for us to see the Earth from afar.

On 20 July 1969 (21 July AEST) Apollo 11 landed on the surface of the Moon and within hours Neil Armstrong took the first steps on the Moon's surface, watched by an estimated 600 million people around the world (aided by Australia's Commonwealth Scientific and Industrial Research Organisation radio telescope at Parkes Observatory, Canberra).

The sequence of exhibited NASA photographs loosely charts the Apollo 11 Mission (Cat. nos 10–17, p. 5). From the launch of Saturn V on 16 July 1969 (US time), the Kennedy Space Center control room tracking the touchdown of the Lunar Module (known as the 'Eagle'), Armstrong and Aldrin's exploration of the Moon's surface, the Moon's far-side as viewed during the Command Module's orbit (manned by Michael Collins during Armstrong and Aldrin's almost 22 hour long stay at the landing site, Sea of Tranquility), and the Lunar Module's ascent to rendezvous with the Command Module, before their return to Earth on 24 July. With the success of the Apollo 11 Mission, the objective to land men on the Moon and return them safely to Earth had been accomplished.

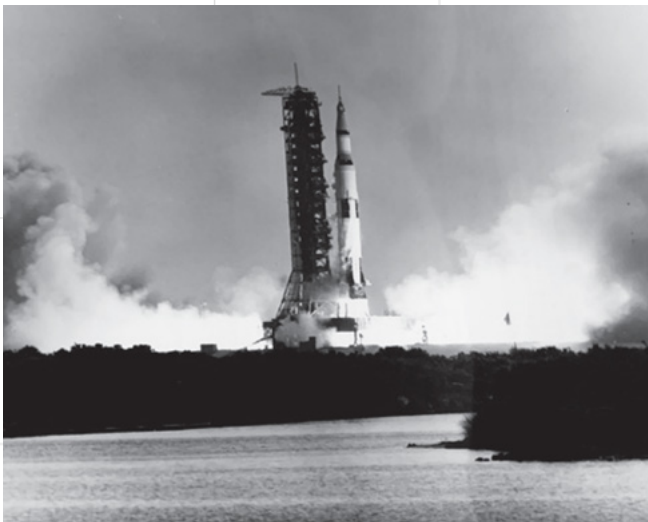
Mankind's aspirations to travel to the Moon date as far back as the 2nd century AD when Lucian of Samosata created a fictional narrative that imagined a voyage to the Moon in the form of a sailing vessel.

In the mid-twentieth century, the Russians and Americans were engaged in a race to successfully put a man on the Moon. The Soviet Union's 'Luna' program was a series of unmanned spacecraft missions to the Moon made between 1959 and 1976. Fifteen were successful—each designed as either an orbiter or lander—and accomplished many firsts in space exploration.

In 1959, the Soviet Luna 3 Mission's orbit of the Moon delivered the first photo of its dark, or far, side (Cat. no. 3) a side that can never be seen from Earth since the Moon rotates on its axis at the same speed that it orbits Earth. The first unmanned spacecraft to make a soft landing on the Moon was Luna 9 in February 1966: it returned five black and white stereoscopic circular panoramas, the first close-up shots of the lunar surface.

The USA's Apollo program was designed to land humans on the Moon and return them safely to Earth. NASA's Apollo 8 Mission was the second manned

Journeys to the Moon



Above:
Cat. no. 10
NASA Washington DC
Saturn Apollo Program 1969
1969
black and white photograph
Theodore Wohng Collection



Above right:
Cat. no. 13
NASA Washington DC
Astronaut Edwin Aldrin walks on
lunar surface near leg of Lunar
Module 1969
black and white photograph
Theodore Wohng Collection

Journeys to the Moon



Images taken on this and other Apollo Missions have formed the basis for Michael Light's *DRIFT: 29 days, 18 hours, 2 minutes* (1999) (Cat. no. 23, p. 7) a repeating sequence of abstract lunar imagery. Working in what would have been the year of the 30th anniversary of the Apollo 11 Mission, Light collaged photographic stills from NASA's extensive image archive of Apollo Missions, running them together at speed to create as he describes 'a sense of stop-gap, cinematic motion'. Light continues:

[*DRIFT ...*] refers to the sheer volume of still imagery in the Apollo archive, metaphors of vertigo, biology and skin, what one might call culture's 'hallucinatory dream of the Moon' rather than a precise scientific investigation of it, and the fact that sometimes the ancient and the futuristic seem to be one and the same.¹

The time-span referred to in the work's title is the total time the Command Modules spent in lunar orbit across all of the Apollo missions flown.

With the exception of the 27 astronauts who have travelled to the Moon and the 12 who have walked on its surface (to date), our experience of the Moon is largely a mediated one: we experience it through photographs, illustrated newspapers, journals and books, or through television footage and

screen-based imagery (in addition to viewing with the naked eye or through a telescope).

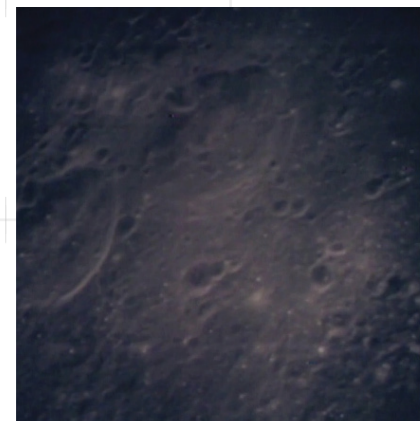
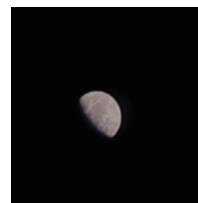
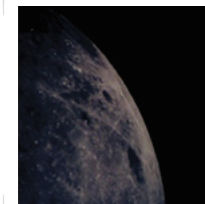
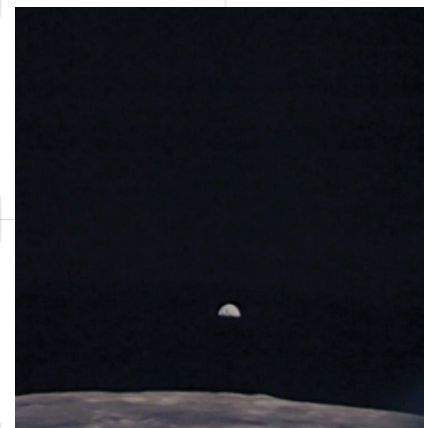
Inspired by the writings of science fiction author JG Ballard that—amongst other concepts—explored mass media's impact on the human psyche, Steven Rendall disrupts, fractures and recontextualises mass-printed images promoting and celebrating lunar exploration. The collaged and painted imagery of *But there is so much we still do not understand* (2018) (Cat. no. 31) derives from a commemorative publication marking an anniversary of the Moon landing. In *Nineteen Sixty Nine* (2019) (Cat. no. 32), Rendall collages together various segments of the Moon's surface, emphasising its grey tonal range. As is also seen in Light's sequence of collaged Apollo photographs, the grey of the Moon comes from the surface which is mostly oxygen, silicon, magnesium, iron, calcium and aluminum: the lighter color rocks are usually plagioclase feldspar, the darker rocks are pyroxene, and the dark regions are called lunar *maria* (or seas).²



Above:
Cat. no. 31
Steven Rendall
But there is so much we still do not understand 2018
oil on linen
Courtesy of the artist and
Niagara Galleries, Melbourne
Photographer: Andrew Curtis

Above right:
Cat. no. 32
Steven Rendall
Nineteen Sixty Nine 2019
oil on linen
Courtesy of the artist and
Niagara Galleries, Melbourne
Photographer: Andrew Curtis

Journeys to the Moon



Cat. no. 23
Michael Light
Drift: 29 days, 18 hours, 2 minutes
(stills) 1999
black and white and colour; silent
Australian Centre for the Moving
Image, Melbourne

Journeys to the Moon



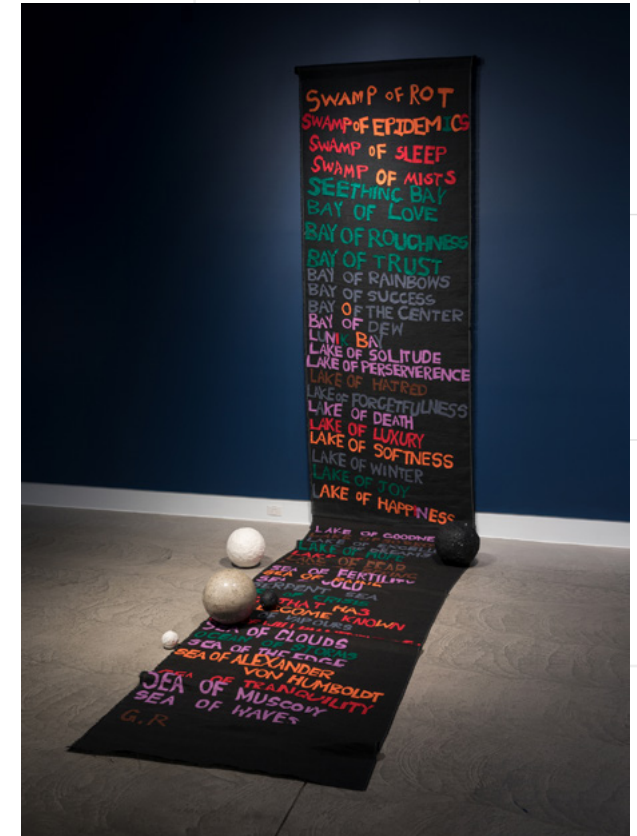
Catherine Rogers speculates on the Moon's surface—described by Armstrong as 'fine and powdery' and by fellow astronaut Buzz Aldrin as 'magnificent desolation'—in her photographs of incongruous objects that masquerade as the Moon.

The Moon, it seems (1991, printed 2016) (Cat. no. 20) and *Maybe the Moon #2* (1991, printed 2016) (Cat. no. 18) depict segments of plaster models made by the artist that invoke the pockmarked topography of the lunar surface. *Moon as Mould (perhaps)* (1991, printed 2016) (Cat. no. 19) is a photograph of a section of unprocessed raw photographic paper left to rot and accrete mould over a period of months: the decay resembles a grainy satellite photograph of the Moon, not unlike those from the USSR's Luna program.

Rogers' images recall the plaster relief models made by Scottish industrialist and engineer James Nasmyth in the mid-to-late 19th century (now in the collection of the Science Museum of London).³ Based on observations made through a telescope, Nasmyth calculated the height of the lunar features by measuring the length of their shadows, and crafted relief models to simulate the topography of the Moon. Nasmyth's remarkable photographs of these lunar models illustrated *The Moon*, published in 1871.

Mikala Dwyer lists the names for the Moon's swamps, bays, marshes and lakes as devised by 17th century astronomer Giovanni Battista Riccioli in her work *The Moon* (2008) (Cat. no. 29). Riccioli's lunar map *Almagestum Novum* (published in 1651) became a standard technical reference book for astronomers. Inspired by the poetic potential of the assigned names, Dwyer elaborates:

There's success, love, and rot, and there's rainbows, sleep, fear, and forgetfulness—but no sex. Riccioli projected his Jesuit view onto the Moon. Here's this inert, lifeless object in space, and it gets all these human sentiments projected onto it. I'm interested in the way that something so 'other' can be anthropomorphised.⁴



Centuries later, Riccioli's nomenclature remains in place today, with *Mare Tranquillitatis* (Sea of Tranquility) being amongst the most well-known as the site for the landing of the Apollo 11 Lunar Module in 1969.

Above:
Cat. no. 20
Catherine Rogers
The Moon, it seems 1991
(printed 2016)
inkjet print, Epson Ultrachrome
K3 pigment ink, on Innova softext,
cotton rag paper
Art Gallery of New South Wales,
Sydney
Purchased with funds provided
by the Photography Collection
Benefactors' Program 2016
Photographer: Nick Kreisler

Above Right:
Cat. no. 29
Mikala Dwyer
The Moon 2008
hessian, felt, modelling clay,
glitter, cardboard, found object
National Gallery of Victoria,
Melbourne
Gift of Robert Nubbs and
Michaela Webb through the
Australian Government's
Cultural Gifts Program, 2016
Photographer: Andrew Curtis

Journeys to the Moon



Cat. no. 21
Rosemary Laing
NASA — Dryden Flight Research Center #1
1998
type C photograph
Collection of the Munday Family

Journeys to the Moon



Cat. no. 22
Rosemary Laing
NASA — Kennedy Space Center #1
1998-99
type C photograph
Collection of the Munday Family

Journeys to the Moon

Rosemary Laing's interest in flight—and the technologies that make flight possible—is evident in *NASA – Dryden Flight Research Center #1* (1998) (Cat. no. 21, p.9). The Dryden Flight Research Center is located at Edwards Air Force Base in the Mojave Desert, California. It is NASA's primary center for atmospheric flight research and operations. At Dryden, Laing photographed the interior of the Space Shuttle Carrier Aircraft – the extensively modified Boeing 747 airliner that NASA used to transport the Space Shuttle Orbiters.

Undertaken in Florida, her photograph *NASA – Kennedy Space Centre #1* (1998-99) (Cat. no. 22, p.10) depicts the underside of the space shuttle post-mission inside the Orbitor Processing Facility. Her image shows the complex infrastructure that supports the maintenance of machines of flight. Each of the hand-tagged markers signifies a surface tile damaged during the shuttle's re-entry to Earth's atmosphere: a visual reminder of the dangers of space travel, as well as the technological, scientific and engineering achievements associated with space flight. Since December 1968, the Kennedy Space Center has been NASA's primary launch center: the Space Shuttle program was the fourth human spaceflight program carried out by NASA (operational from 1981 to 2011).



More recently, the Chinese have activated their national space program. Susan Norrie's *Taikonauts, high and low* (2009) (Cat. no. 30) has its origins in press images of the three Chinese astronauts whose 2008 Shenzhou 7 space mission included the first Chinese space program EVA (extra-vehicular activity, or spacewalk). Norrie provides a potent 21st century critique of our ongoing colonisation of space, and the ways in which our understanding of the political, economic and ethical ramifications of continuing space exploration are strategically if not cynically mediated by governments and media. She draws attention to the political and cultural power plays for dominance in space exploration (that has its origins in the 1950s and '60s space race between the Americans and the Russians).

Although painted many years before the Apollo 11 Mission was successfully completed, the concepts that arguably drove the space race and subsequent missions to the Moon—whether the allure of the Moon or the notion of venturing into the unknown—are fundamental to James Gleeson's *The Siamese Moon* (1952) (Cat. no. 2). For Surrealist artists such as Gleeson, astronomy, astrology and the workings of the unconscious mind were integral to their work. The Moon was seen to exert an influence on mankind and represented the mystery and anxiety of the unknown. In *The Siamese Moon* Gleeson depicts a glowing 'double Moon'—a phenomenon that does not exist in reality, but that here echoes the unity between the 'earthly' male and female forms.



Above right:
Cat. no. 30
Susan Norrie
Taikonauts, high and low 2009
oil on canvas
Collection of Dr Terry Wu
Photographer: Andrew Curtis

Right:
Cat. no. 2
James Gleeson
The Siamese Moon 1952
(dated 1951)
oil on canvas
National Gallery of Victoria,
Melbourne
The Joseph Brown Collection.
Presented through the NGV
Foundation by Dr Joseph Brown
AO OBE, Honorary Life Benefactor,
2004

Journeys to the Moon



Cat. no. 28
Damiano Bertoli
Whiteys on the Moon (Tex) 2008
lustre print
Courtesy of the artist and Neon
Parc, Melbourne

Damiano Bertoli conflates historical events from the year of his birth in the *Whiteys on the Moon* series of 2008 (Cat. nos 25-28). Within only weeks of the Moon landing in July 1969, members of the Manson Family (followers of the charismatic leader Charles Manson) murdered seven victims in Los Angeles. Through the process of collage—which according to Bertoli enables 'moments [to] either co-exist or merge, to form a new situation'—NASA images of the lunar landscape become the setting for interactions between key figures in the Manson crimes.

These include George Spahn, the owner of Spahn Ranch where the Manson Family lived, Family members Cathy Gillies, Charles 'Tex' Watson and Susan 'Sadie' Atkins, as well as District Attorney Richard Caballero. The intersection of Temple and Broadway was the site of a daily vigil conducted by Family members outside the Hall of Justice in Los Angeles when Manson and others were on trial for the 1969 Tate/LaBianca murders. The works' title refers to Gil Scott-Heron's poem/song of the following year, *Whitey on the Moon*, which criticised the American Government's funding of the space program at the expense of critical social issues such as civil rights.

William Kentridge merges live action footage with the stop-motion drawing technique for which he is best known in *Journey to the Moon* (2003) (Cat. no. 24): an homage to early cinema and the work of influential French filmmaker Georges Méliès, *A trip to the Moon* (*Le voyage dans la Lune*) of 1902 (exhibited in the theme of Evocations and imaginings).

Reflecting on the process of creating this work Kentridge wrote:

A bullet-shaped rocket crashes into the surface of the Moon, a fat cigar plunged into a round face. When I watched the Méliès film for the first time at the start of this project [Kentridge's *7 fragments for Méliès*], I realized that I knew this image from years before I had heard of Méliès. I was far advanced in the making of the fragments for Méliès. I had resisted any narrative pressure, making the premise of the series, what arrives when the artist wanders around his studio.⁵

Just as Méliès painted his own backdrops in his studio, performed in front of them, and filmed his performances, in Kentridge's work the artist takes a central role providing insights to his artistic practice, and the studio itself becomes a site of performance.

The light of the Moon

It is commonly perceived that the Moon shines in the night sky: this is however, only a perception. The Moon 'glows' because it reflects the Sun's light. As the Moon orbits our planet we see different phases, or segments, depending on its constantly changing position in relation to the Sun and Earth. The light of the Moon encompasses two single-room installations by artists Katie Paterson and Louise Weaver.

Katie Paterson's *Light bulb to simulate Moonlight* (2008) (Cat. no. 42) comprises 289 light bulbs that approximate one person's lifetime exposure to Moonlight. Paterson worked with engineers and the lighting company OSRAM, recording light measurements and analysing wavelengths to produce bulbs with a surface coating that replicates the light of the Full Moon when activated. 289 bulbs equates to the amount of Moonlight experienced throughout an average human lifetime, as recorded in the year the work was created.

288 bulbs are displayed in a customised shelving unit and one installed bulb provides the experience of Moonlight within the building. Each bulb provides 2,000 hours of light, and when a bulb expires it is replaced by the next in the numerical sequence, recorded in a displayed 'Moonlight log book': for *The Moon* at Geelong Gallery, we began with bulb 3 of 289.

Over the course of its display and activation—in this exhibition and those that follow—the lifespan of the work diminishes: the 'volume' of light the bulbs are collectively capable of emitting constantly changes, just as the Moon appears to change shape as it moves through its phases.



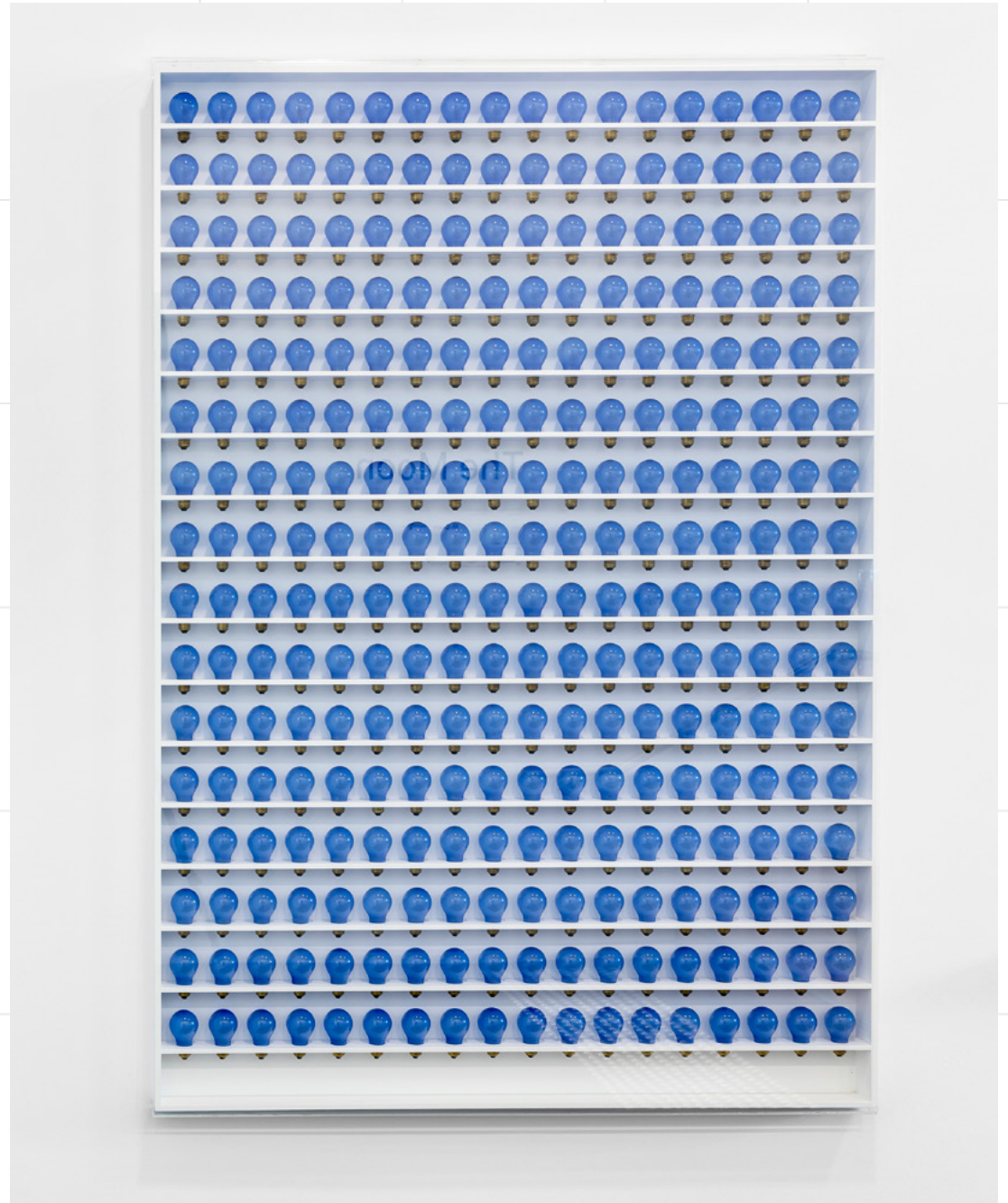
Cat. no. 42
Katie Paterson
Light bulb to simulate
Moonlight 2008
(Installation view, Geelong Gallery, 2019)
Photographer: Andrew Curtis

The light of the Moon



Above:
Cat. nos 35, 40 & 37
Louise Weaver
Moonlight becomes you 2001-19
(installation view, Geelong Gallery,
2019)
Photographer: Mark Ashkanasy

Right:
Cat. no. 42
Katie Paterson
Light bulb to simulate
Moonlight 2008
(installation view, Geelong Gallery, 2019)
Photographer: Andrew Curtis

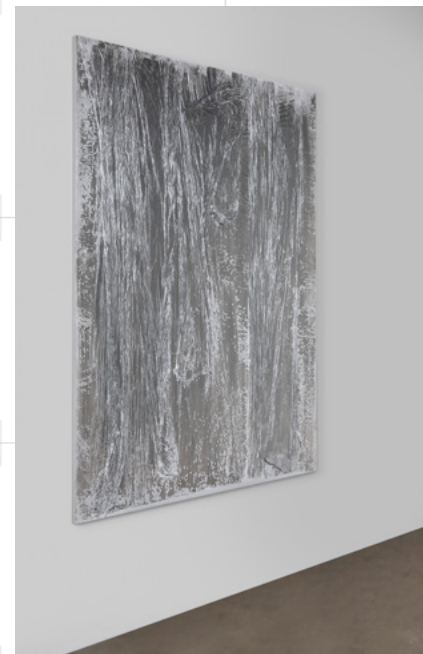


The light of the Moon



The Moon—and the light it casts—has featured prominently in myths, legends, fairy tales and fantastic narratives. Its capacity to transform and bewitch, and to influence the behaviours of humans and animals has been the basis for evocative texts and imagery for centuries. Louise Weaver presents a new iteration of her ongoing project *Moonlight becomes you* (2001–19), bringing together sculptural forms and recent paintings to create an immersive environment in which nocturnal creatures live and roam by Moonlight.

The night is a time of transformation, of dreams, of unexpected happenings and chance encounters. As darkness falls and the Moon rises, its light alters and activates the landscape below. Shadows are cast and take on mysterious, sometimes anthropomorphic forms; creatures emerge under the safety of darkness to hunt their prey.



In Weaver's installation, a silver fox, a snowy owl, an ermine, black hare and reclining bobcat are magically enchanted by the transformative power of Moonlight. They hover between the real and the imaginary. Weaver's nocturnal environment is completed with complex textural paintings, skilfully built through experimentation with materials and process. Their abstractions suggest natural and man-made forms, a Moonlit wilderness or a lunar landscape.

Above:
Cat. no. 36
Louise Weaver
Moonlight becomes you
(snowy owl II) 2001–19
hand-crocheted lamb's
wool and Polyester thread
over plastic
Courtesy of the artist and
Darren Knight Gallery, Sydney
Photographer: Mark Ashkanasy

Right:
Cat. no. 41
Louise Weaver
Silvering (Moon dust) 2019
synthetic polymer emulsion
and glitter on linen
Courtesy of the artist and
Darren Knight Gallery, Sydney
Photographer: Mark Ashkanasy

The light of the Moon



Right:
Louise Weaver
Cat. nos 37, 39 & 35
Moonlight becomes you
2001-19
(installation view, Geelong
Gallery, 2019)
Photographer: Mark Ashkanasy

Phases of the Moon

The Moon is intrinsically linked to the Earth. It is thought to have formed 4.5 billion years ago when a Mars-sized planet—subsequently called Theia, after the Greek goddess who was the mother of the Moon—collided with the Earth (which was 30 to 50 million years old at the time). This impact created a cloud of debris that re-condensed and formed the Moon.

The Moon is smaller than the Earth—about one quarter of its diameter—and it is the fifth largest of 181 moons in our solar system. It orbits the Earth, constantly moving and appearing to change shape. But the shape of the Moon itself does not change: it is what we see of it that constantly changes during the 27.3 Earth days it takes for the Moon to orbit our planet. At certain points in this orbit, the Moon reflects more of the Sun's light than at others: we see the parts that are illuminated.

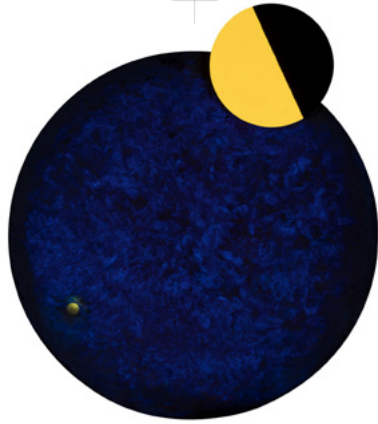
Phases of the Moon highlights the changing shape of the Moon as it moves through this lunar cycle and across the sky—from new, to waxing crescent, to first crescent, to waxing gibbous, to full, to waning gibbous, to last quarter, to waning crescent, and back to new.



Above Right:
The Moon
(Installation view, Geelong
Gallery, 2019, works by Janet
Dawson, Marion Borgelt and
Catherine Rogers)
Photographer: Andrew Curtis

Right:
The Moon
(Installation view, Geelong
Gallery, 2019, works by John
Wolseley, Marion Borgelt,
Hector Jandany, Mabel Jull
and Lesley Dumbrell)
Photographer: Andrew Curtis

Phases of the Moon



In paintings by Janet Dawson and Lesley Dumbrell, the Moon is cast figuratively and geometrically. Dawson's *Foxy night 3 rising Moon* (1978) (Cat. no. 44) was created in response to her relocation to Binalong—near Canberra—in the early 1970s, and the different experience of Moonlight in a rural setting, away from the artificial lights of a cityscape.

In the catalogue for the National Gallery of Victoria's survey of Dawson's work in 1979, curator Robert Lindsay wrote of the 'Foxy night' series:

These paintings, like the Moonlight, have an element of 'foxiness', of shifting light and ambiguity ... the surface is pulled and pushed in space, and just as Moonlight creates changing optical illusions in nature so the painted surface is sometimes reinforced, at other times, denied, by the perspective effects created by the simple linear shapes.⁶

Dawson's recent move to the Geelong region has also generated work in response to the Moon's presence in our local environment. The Moon is a subject of enduring interest to Dawson, for our deep 'emotional, religious, physical, intellectual interaction with [it]'. She describes it as a 'living thread from pre-history to now'.⁷

Her most recent work *Rising Moon, Easter Sunday April 21 2019* (2019) (Cat. no. 45), inspired by the Moon viewed on this year's Easter Sunday, reinforces the concept of continuity, making reference to the Christian celebration: the dates of which alter each year in alignment with the lunar cycle.



Above:
Cat. no. 45
Janet Dawson
Rising Moon, Easter Sunday
April 21st 2019 2019
synthetic polymer paint and oil
on birchwood board (tondo)
Courtesy of the artist
Photographer: Andrew Curtis

Above right:
Cat. no. 44
Janet Dawson
Foxy night 3 rising Moon 1978
synthetic polymer paint on
canvas
Geelong Gallery
Capital Permanent award, 1978

Phases of the Moon

Lesley Dumbrell's complex geometric abstractions—such as *Blue Moon II* (1980) (Cat. no. 46)—consist of polychromatic lines of varying length, angles and interconnectivities, painted over a monochromatic ground. Dumbrell's interest lies in abstraction, optical effects, light and perception. Our engagement with the Moon is also based on perception: what we see of it is constantly changing as it orbits the Earth, changes its angle in relation to the Sun and reflects the Sun's light. When it is full, the Moon is on the exact opposite side of the Earth to the Sun, so we see it fully lit. A 'Blue Moon' is commonly thought to be the second Full Moon that falls within a single calendar month. Because the Moon's orbit takes slightly less than a calendar month, we see two Full Moons in a month about once every 2.7 years.



Left:
Cat. no. 46
Lesley Dumbrell
Blue Moon II 1980
synthetic polymer paint on
canvas
National Gallery of Australia,
Canberra
Gift of the Philip Morris Arts
Grant 1982

Above:
Cat. no. 50
Marion Borgelt
Lunar arc: figure D 2007
hoop pine plywood,
composition board, aluminium
leaf, shellac, French polish and
polyurethane
National Gallery of Australia,
Canberra
Purchased 2012

The precise sculptural forms of Marion Borgelt's *Lunar arc: figure D* (2007) (Cat. no. 50) chart the transition from New Moon to Full Moon across ten components installed in a semi-circular arc: the incremental shifts in the folding forms represent the lunar phases.

As the artist states:

the arrangement represents sequential movement and alludes to the nature of time itself. It calls to mind the endless ebb and flow of tides, the continual revolution of universal bodies and the state of perpetual motion.⁸

Phases of the Moon

Borgelt's floor-based work *Bronze Tsukimi: no 1* (2017) (Cat. no. 51, p. 21) similarly charts the lunar cycle, whilst also making reference to the Japanese festival of *Tsukimi* at which time family and friends gather to view the Moon (*Tsuki*: Moon; *mi*: watch). *Tsukimi* falls on the 15th day in the evening of the eighth lunar month.

Luke Parker also explores notions of time and transit. His *Moon* (29.7.2017, moon: waxing crescent 36.9%, f. 11, focus) (2017) (Cat. nos 53-57) forms part of series of works titled *Moons/mirrors* that examine light and reflective surfaces, and position the Moon as a 'mirror' of the sun. In this suite of time-exposure photographs made on a medium-format panoramic camera, Parker tracks the movement of the Moon across a night sky in its phase of waxing crescent (immediately after the New Moon). The exposure time increases across the five works— from 2 minutes to 20 minutes— resulting in varied presentations of the Moon.



John Wolseley addresses the impact of the Moon on tidal activity. *Projecting the tides, Point Torment, Western Australia* (1988-90) (Cat. no. 47) takes its inspiration from the landscape of the Kimberley region. The King Sound gulf is famous for the huge difference between high and low tide—the tides have slowly increased their reach into the land and have impacted on mangrove growth. In this large-scale drawing, Wolseley includes tide tables as they relate to several other locations around the world, and diagrams which connect the movements of the tides with the phases of the Moon. According to the artist: 'The land, with its mudflats and sandbanks, had been formed by the great king tides, dragged for eons by the cycles of the Moon.'



Above right:
Cat. no. 47
John Wolseley
*Projecting the tides, Point
Torment, Western Australia
1988-90*
watercolour, gouache, graphite,
pen and ink on paper
Private collection, Melbourne

Right:
Cat. nos 53-57
Luke Parker
Moon (29.7.2017, moon: waxing
crescent 36.9%, f. 11, focus)
2017
silver gelatin fibre prints
Courtesy of the artist

Phases of the Moon



Cat. no. 51
Marion Borgelt
Bronze Tsukimi: no 1 2017
bronze, steel, mirror, stainless
steel, medium-fibre density
board and polyurethane
Courtesy of the artist
Photographer: Andrew Curtis

Phases of the Moon

The concept of phases or time is extended to the ancient Dreaming stories and belief systems of our Indigenous people. Hector Jandany and Mabel Juli are Gija people from different parts of the Kimberley region in north-west Western Australia. Both artists' works represent important Moon Dreaming sites and creation stories that are fundamental to their identities and ownership of country. The night sky is a prominent recurring feature in the works of Jandany, and in *Garnkeny (Moon man)* (1993) (Cat. no. 48) he represents just one Moon Dreaming site on Springvale Station, south west of Turkey Creek.

Mabel Juli's *Garnkiny (Moon)* (2011) (Cat. no. 52) tells the story of the man who became a hill and the Moon after being shunned by his people because he loved a woman who traditional law forbade him to marry. He declared that while death would claim Earth-bound people forever, as the Moon he too would disappear, but only briefly and would be reborn constantly—in the lunar cycle.

Kuninjku artist Paul Nabulumo Namarinjmak is the son of acclaimed artist Mick Kubarkku (1925–2008). Kubarkku was known for his painting of Moon, Sun and stars which are *djang* from sites on his country, Dirdbim. Nabulumo Namarinjmak has continued to paint this iconic imagery handed down from his father in works such as *Dirdbim – Moon Dreaming* (2004–05) (Cat. no. 49).

Far right:
Cat. no. 49
Paul Nabulumo Namarinjmak
Dirdbim – Moon Dreaming
2004–05
natural ochres on bark
Art Gallery of Ballarat,
Purchased in memory of
Dr John Griffiths, 2005

Right:
Cat. no. 48
Hector Jandany
Garnkeny (Moon man) 1993
earth pigments and natural
binder on canvas
Geelong Gallery
Gift of Jim Cousins AO and
Libby Cousins through the
Australian Government's Cul-
tural Gifts Program, 2018



Paper Moon

You say it's only a paper Moon
Sailing over a cardboard sea
But it wouldn't be make believe
If you believed in me

['It's only a paper Moon', 1933, music by
Harold Arlen, lyrics by Yip Harburg and Billy Rose]

The Moon has been closely linked with a wide range of religious and spiritual belief systems, and it has also been the subject of a number of hoaxes and conspiracy theories.

'The Great Moon Hoax' is considered to be the first example of a deliberate fabrication of news, when, in August 1835 the New York paper *The Sun* published a series of six front page articles by journalist Richard Adams Locke about the supposed discovery of life on the Moon. Fantastic creatures such as unicorns and bat-like winged humanoids (called 'Vespertilio-homo') were reported to live amongst the Moon's trees, oceans, beaches and temples. These 'discoveries' were legitimised through their false attribution to the well-known astronomer Sir John Herschel who was reported to have viewed the lunar civilisation through an immense telescope.

Questions about the authenticity of the 1969 Moon landing began to emerge in the mid-1970s with the publication of Bill Kaysing's *We Never Went to the Moon: America's Thirty*

Billion Dollar Swindle in 1976. Conspiracy theories have largely been based on perceived anomalies in Apollo 11 Mission photographs: the American flag flapping on an airless lunar surface, the absence of a camera in the hands of the two astronauts suggesting the presence of a third party, or the unusual shadows and reflections characteristic of a film studio environment. In the late 2000s high definition photographs taken by the Lunar Reconnaissance Orbiter of the Apollo landing sites captured remnants of the Missions including footprints, tracks and flags.

Paper—so often the material associated with authenticity and historical fact—has been central to our understanding of, and engagement with, the Moon. From Galileo Galilei's first telescopic drawings of the Moon published in 1609, the first lunar map drawn in 1645 by Belgian cosmographer and astronomer Michael van Langren, the first photograph of the Moon made in 1839 by French inventor Louis Daguerre, to photographic imagery from space missions, newspaper coverage that announced the landing, and the many journals and books that have provided scientific information.

Paper Moon brings together a diverse array of works spanning centuries across drawing, printmaking and photography, reflecting the enduring interest of artists in the Moon as a subject. This selection of works on paper focusses on various 'types' of Moons whether full or shrouded, or particular phenomena such as blue Moons and eclipses of the Moon.



The Moon
(installation view, Geelong
Gallery, 2019, works by
Kobayashi Kiyochika, Arthur
Suker, William Hunter, Laurie
Wilson, Clare Humphries and
Felicity Spear)
Photographer: Andrew Curtis

Paper Moon

The Rose Stereographic Company's *Full Moon* (1911–14) (Cat. no. 61) is an example of an early stereographic photograph. This popular form of photography (in the 19th century and early 20th century) involved the use of a special camera with which two almost identical images were taken. When printed side by side, the pair of images would appear as a three dimensional image when viewed through a set of special lenses called a stereoscope.

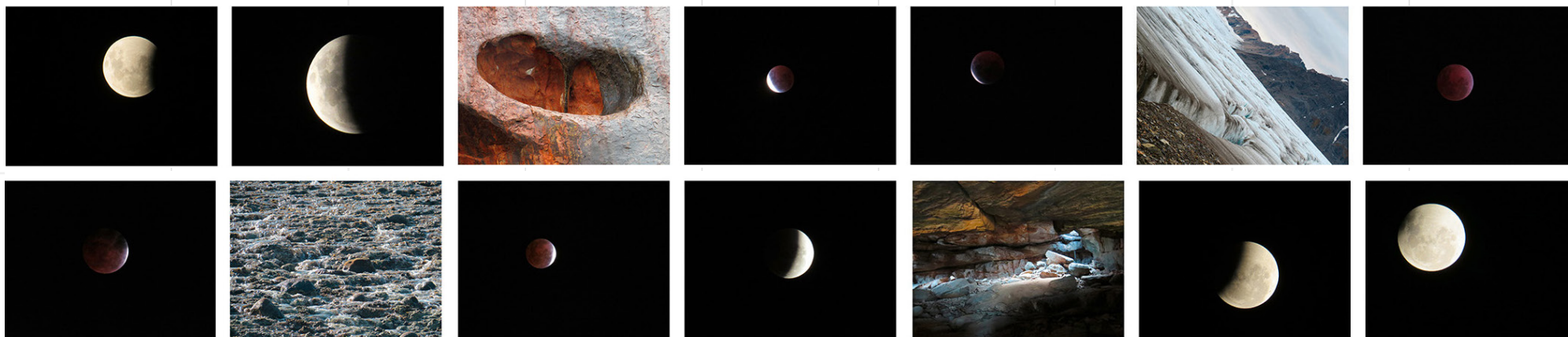
More than a century later, Clare Humphries is also interested in our view and perception of the Moon. *A fraction of a small distance* (2017) (Cat. no. 71) is concerned with the perceptual flux that arises when a person, standing on Earth, looks towards our planet's nearest satellite. As the artist states:

Although our closest neighbour, the Moon's distance from Earth oscillates with its elliptical orbit around the planet, and even when it seems close it remains hundreds of thousands of kilometres away ... *A fraction of a small distance* ... invite[s] a telescopic vision, a magnification that throws far-away-ness into doubt. Through the interaction of the printed and glass surfaces the 'image' lacks a singular location. Instead, the image occupies a transitional space, between print and glass, and it is in our mind that we make the journey between the two.⁹



Cat. no. 71
Clare Humphries
A fraction of a small distance
2017
hand-burnished linocut
with sand-blasted glass;
variable edition 4/10
Geelong Gallery
Ursula Hoff Institute award, 2017
Photographer: Matthew Stanton

Paper Moon



Cat. no. 70
 Felicity Spear
 Somnium 2016
 pigment inkjet print
 Courtesy of the artist and
 Stephen McLaughlan Gallery,
 Melbourne

Paper Moon

Felicity Spear's *Somnium* (2016) (Cat. no. 70, p. 25) is based on a narrative by 17th century German astronomer Johannes Kepler titled *Somnium* (*The Dream*). The artist elaborates:

Among a number of scholarly texts which Kepler wrote about astronomy and optics was a fictional story ... a guide for an adventurous lunar expedition, and perhaps the first science fiction. Kepler's *Somnium* proposes a possible future by imagining from his observations a way in which humans might travel to the Moon and look back to see Earth from another perspective.¹⁰

Consisting of photographs taken in Queensland, Victoria, Northern Territory, Western Australia and the European Arctic, *Somnium* represents a visual journey through Kepler's story, a lunar eclipse (which he proposed was the best time to take this dangerous journey), and his imaginings of the lunar surface.

Right:
Cat. no. 66
Catherine Rogers
Maybe the Moon (Blue Moon)
1991 (printed 2016)
inkjet print, Epson Ultrachrome
K3 pigment ink, on Innova
softext, cotton rag paper
Art Gallery of New South Wales,
Sydney
Purchased with funds provided
by the Photography Collection
Benefactors' Program 2016
Photographer: Nick Kreisler

Above right:
Cat. no. 64
John Coburn
(printed by Barbara Coburn)
Blue Moon 1959
colour screenprint; proof 1/3;
edition of 10
National Gallery of Australia, Canberra
Gift of Daniel Thomas, 1980



John Coburn developed a visual language of flat, coloured shapes representing the colours and forms of the Australian landscape: his interest in the Sun and Moon lay in their symbolic and compositional potential. *Blue Moon* (1959) (Cat. no. 64) was printed by the artist's wife Barbara Coburn who combined silkscreen ink with lead white oil paint from his studio. She recalled in an interview in 1979:

The next morning I woke up and it had all cracked. You know, but it looked fantastic ... We looked at it through the microscope and it looked like craters on a moon, you know, it was incredible. So he called the print *Blue Moon*.¹¹

And in Catherine Rogers' *Maybe the Moon (Blue Moon)* (1991, printed 2016) (Cat. no. 66) an orange becomes a substitute for the Moon: its dimpled surface, illuminated by a strong directional light, simulates the lunar form.



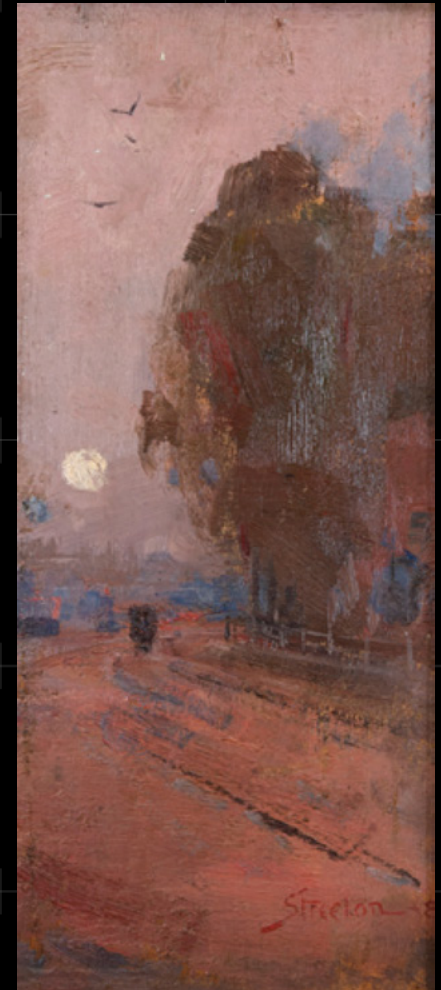
Evocations and imaginings



'It is a most beautiful and delightful sight to behold the body of the Moon', wrote Italian astronomer, physicist and engineer Galileo Galilei in 1610, soon after he built one of the first telescopes that enabled the Moon to be viewed in closer detail than had previously been possible. Whether viewed with the naked eye or through a telescope, the beauty of the Moon has inspired artists for centuries.

While our view of the Moon alters slightly depending on our location on Earth, the side or 'face' of the Moon that we see is the same. The Moon rotates on its axis at the same speed that it orbits Earth, so the same side is perpetually turned towards us. This near side of the Moon, with its now familiar lunar craters, mountains and volcanic 'seas', has inspired artistic responses ranging from the analytical to the romantic and surreal.

Evocations and imaginings brings together historical works of the mid-19th to mid-20th century in which the Moon casts an atmospheric glow across landscapes, illuminates a scene, or is deployed as a symbolic device (including 19th and early 20th century landscapes by GA Gilbert, ST Gill, Arthur Streeton and Walter Withers).



Above:
The Moon
(installation view, Geelong
Gallery, 2019, works by Arthur
Streeton and Georges Meliès)
Photographer: Andrew Curtis

Cat. no. 76
Above right:
Arthur Streeton
The long road 1889
oil on wood panel
Shepparton Art Museum
Purchased 1958

Evocations and imaginings

Arthur Loureiro's *Study for 'The spirit of the New Moon'* (1888) (Cat. no. 75) is inspired by a Portuguese poem, 'Os Lusíadas' ('The Lusíads') by Luis Vaz de Camões published in 1572: an epic poem in which the explorer Vasco de Gama discovers a sea route between Lisbon and India. Here the goddess Venus, seated on a crescent Moon, comes to the aid of Portuguese sailors approaching dangerous seas, represented by Adamastor, the spirit of the Cape of Storms (or Cape of Good Hope). Venus sends the Nymphs to calm the winds and seas. In more recent years, *The Lusíads'* narrative of exploration and danger has been likened to the journey to the Moon made by the astronauts of the Apollo 11 Mission.

Imagining what it would be like to travel to the Moon, and what the Moon's surface or its population might be like, were concepts that gathered great momentum in the 19th century, particularly through the increasingly popular literary genre of science fiction (such as Jules Verne's *De la Terre à la Lune* (*From the Earth to the Moon*) published in 1865, and HG Wells' *The First Men in the Moon*, published in 1901).

Cat. no. 75
Arthur Loureiro
Study for 'The spirit of the New Moon' 1888
oil on canvas
Queensland Art Gallery, Brisbane
Purchased 1995, Queensland Art
Gallery Foundation Grant with
the assistance of Philip Bacon
through the Queensland Art
Gallery Foundation. Celebrating
the Queensland Art Gallery's
Centenary 1895–1995



Evocations and imaginings



Cat. no. 78
Georges Méliès
A trip to the Moon (Le voyage dans la Lune) (still, detail) 1902
black and white; silent
Australian Centre for the
Moving Image, Melbourne

These concepts took a visual form in George Méliès' 1902 silent film *A trip to the Moon (Le voyage dans la Lune)* (Cat. no. 78): considered one of the most influential films in the history of cinema.

The narrative follows a group of scientist/astronomers—the leader of the group is played by Méliès himself—as they travel in a hand-made rocket to the Moon. The image of the cratered Moon-face with a rocket lodged in its eye is one of the most iconic images in popular culture. Méliès' speculations on the lunar terrain, the Moon's inhabitants and the return to Earth via the rocket's splashdown in the sea predate the Apollo 11 Mission by more than 60 years.

A year later in 1903, Russian Konstantin Tsiolkovsky published an article titled 'Investigation of Outer Space rocket devices' in which he proved for the first time that a rocket could perform space flight. The first half of the 20th century saw the aspirations for space travel move rapidly towards reality. In 1926 American engineer Robert H Goddard launched the first liquid-fuelled rocket (although it only remained in flight for 2.5 seconds). Between 1926 and 1941, Goddard and his team launched 34 rockets, reaching heights of 2.6km and speeds of 885kph.

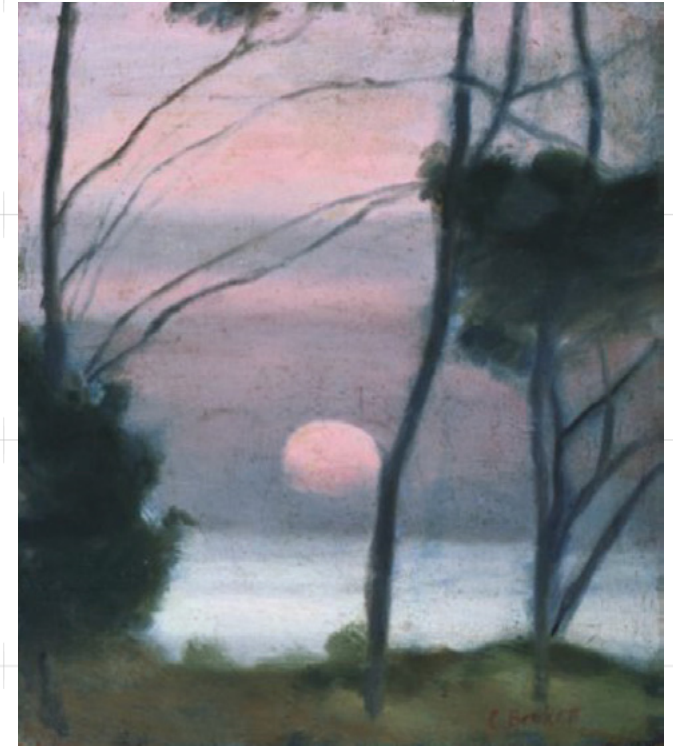
In the decade following World War II, post-war optimism and advancements in technology and engineering generated the beginnings of the space race between the United States and Soviet Union. In October 1957, the Russians successfully launched Sputnik 1, the first man-made satellite to orbit Earth. And in 1958, the US Government created the National Aeronautics and Space Administration (NASA): the agency that was to realise the goal of humans landing and walking on the Moon.

Through works spanning the 1920s to the mid-1960s, the distinct visions of Arthur Streeton, Clarice Beckett, Charles Blackman, Godfrey Miller and Ernest Smith are characterised by a connection with the local and familiar landscape, paralleling, at times, the period when American and Russian governments competed for dominance in space. In its various guises, the Moon is a presence over the landscapes of Lorne, Mentone, Avonsleigh (in central eastern Victoria), Sydney's Domain and perhaps Geelong: each of which were significant locations to the respective artists.

Evocations and imaginings

Joy Hester's house (1955) (Cat. no. 84, p. 31) belongs to a series of paintings Charles Blackman created in the Avonsleigh district of central-eastern, Victoria (where he lived for a six-month period). Here, Blackman turned to the magic of the Moonlit countryside for inspiration:

This was the first time ever in my life that I actually lived in the country. And the Moon: I painted all day and the only time I went for a walk it was night. The landscape in Moonlight is the subject. We always chose to go to the city at night because it was Moonlit and you had to walk four miles. You would walk home in that Moonlight; no one had a torch. I was very haunted by it. The Moonlight is a very haunting kind of thing ...¹²



Above right:
Cat. no. 83
Clarice Beckett
Moonrise, Mentone c.1928
oil on canvas
Private collection, courtesy
Lauraine Diggins Fine Art

Right:
Cat. no. 82
Arthur Streeton
Ocean blue, Lorne 1921
oil on canvas
Geelong Gallery
Purchased with funds generously
provided by Geelong Art Gallery
Foundation, Robert Salzer
Foundation Art Program, Geelong
Community Foundation, Will &
Dorothy Bailey Charitable Gift and
numerous individual donors, 2011

After spending many years abroad, Arthur Streeton returned to Australia in 1920 with a keen desire to reconnect with the local landscape. During the summer of 1921, he completed at least five paintings of Lorne including *Ocean blue, Lorne* (1921) (Cat. no. 82). Above the high horizon line, and behind the upper limbs of the tall gum tree, a Moon appears in the sky. The Moon spends about half its time crossing our daytime skies: we are able to see it during the day because the time it takes for the Moon to orbit around Earth is different from the time it takes the Earth to make one full rotation on its axis.

Clarice Beckett expanded on Max Meldrum's scientific approach to tonalism to explore the evocative effects of light and place. Setting out from her home in the bayside suburb of Beaumaris, Beckett painted hundreds of impressions of Port Phillip Bay, often focussing on the shifting light of early morning and the evanescent effects of evening: captured in *Moonrise, Mentone* (c. 1928) (Cat. no. 83), as the Moon rises in the neighbouring suburb.

Evocations and imaginings



Cat. no. 84
Charles Blackman
Joy Hester's house 1955
oil on paper on composition board
Geelong Gallery
Gift of Robin Ferry, 2006

Evocations and imaginings

Godfrey Miller's *Trees in moonlight* (1955–57) (Cat. no. 85) was painted at The Domain: an area of Sydney that became a favourite location of Godfrey Miller after he moved to the city in 1939. Miller's complex compositional approach—of fragmenting and reassembling elements in a grid formation—lends itself to the vertical forms of the trees that fracture the light of the Full Moon onto the landscape below. Miller believed that all forms could be reduced to a harmonising geometry: his goal, closely aligned with his view of the universe, was to capture the world as an 'intensely felt, shimmering kaleidoscope in continual flux'.¹³

The subject of the Moon preoccupied Miller for almost a decade, from the mid-1950s until his death in 1964.

Ernest Smith's prize-winning work for Geelong's 1962 FE Richardson prize was painted while the artist was a lecturer at Geelong's Gordon Institute, suggesting the inspiration for *Nocturnal garden* (1962) (Cat. no. 87) may well have been local.

By the close of the decade, humanity's attention was firmly centred on the Apollo 11 Mission as Neil Armstrong took the first steps on the Moon's surface, historically stating:

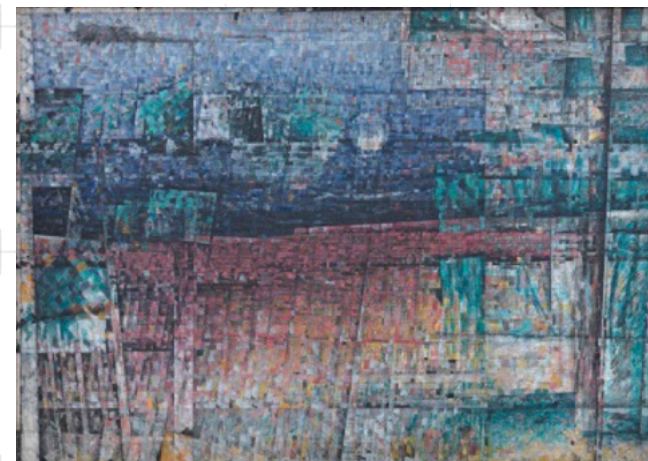
That's one small step for a man,
one giant leap for mankind.¹⁴

Cat. no. 85

Godfrey Miller

Trees in Moonlight 1955–57

oil, pen and ink on canvas on wood
Queensland Art Gallery, Brisbane
Gift of the Godfrey Rivers Trust
through Miss Daphne Mayo 1960



Endnotes

1. Michael Light, Artist statement, 2001, correspondence with the artist 29 March 2019
2. Fraser Cain, 'What colour is the moon?', Universe Today, 13 October 2008, viewed 3 June 2019 <https://www.universetoday.com/19626/color-of-the-moon/>
3. Science Museum Group, 'Photograph of a plaster relief model of the Moon's surface', Science Museum Group Collection online, viewed 23 August 2018 <https://collection.sciencemuseum.org.uk/objects/co8037239>
4. Interview between Robert Leonard and Mikala Dwyer, published in **Mikala Dwyer: Drawing Down the Moon**, Institute of Modern Art, ex. cat., Brisbane, 2014, online version viewed 23 May 2018 <https://robertleonard.org/mikala-dwyer-drawing-down-the-moon/>
5. William Kentridge, Artist statement, 2003, cited in **Journey to the Moon and Seven Fragments for Georges Méliès plus Day for Night**, Baltic Art Centre, Sweden, 2003, viewed 2 April 2019 <http://archive.balticartcenter.com/william-kentridge/>
6. Robert Lindsay, **Survey 9: Janet Dawson**, National Gallery of Victoria, ex. cat., Melbourne, 1979
7. Correspondence with the artist, 14 May 2019
8. Marion Borgelt, 'Lunar', artist's website, viewed 15 May 2019 <http://www.marionborgelt.com/2010/03/lunar-series-lunar-circle-lunar-arc-lunar-warp/>
9. Clare Humphries, Artist statement, 2017, supplied for Geelong Gallery's 2017 Geelong acquisitive print awards
10. Felicity Spear, Artist statement, 2019, correspondence with the artist 14 May 2019
11. James Gleeson, John Coburn and Barbara Coburn, 'James Gleeson oral history collection', National Gallery of Australia, 30 May 1979, accessed online 2 May 2019 <https://nga.gov.au/research/gleeson/artists/coburn.cfm>
12. Charles Blackman cited in Thomas Shapcott, **The Art of Charles Blackman**, Andre Deutsch, London, 1989, p. 19
13. Art Gallery of New South Wales, 'Artist profile: Godfrey Miller', viewed 10 May 2019 <https://www.artgallery.nsw.gov.au/collection/artists/miller-godfrey/>
14. NASA, 'July 20: one giant leap for mankind', NASA Explores, 20 July 2017, viewed 5 June 2019 https://www.nasa.gov/mission_pages/apollo/apollo11.html

Catalogue checklist

Journeys to the Moon

Albrecht Dürer

German 1471–1528

Cat. no. 1

The Virgin on the crescent c. 1511

from 'The Life of the Virgin series', 1511
woodcut

20.2 x 19.2 cm (image and sheet)

National Gallery of Victoria, Melbourne
Felton Bequest, 1956

James Gleeson

Australian 1915–2008

Cat. no. 2

The Siamese Moon 1952 (dated 1951)

oil on canvas

56.3 x 74.0 cm

National Gallery of Victoria, Melbourne
The Joseph Brown Collection. Presented
through the NGV Foundation by Dr
Joseph Brown AO OBE, Honorary Life
Benefactor, 2004

Soviet Space Program

Russia 1930s–1991

Cat. no. 3

Lunar flyby: far side of the Moon 1959

black and white photograph

20.0 x 15.0 cm

Theodore Wohng Collection

Cat. no. 4

Lunar flyby: far side of the Moon 1965

black and white photograph

25.0 x 20.5 cm

Theodore Wohng Collection

Cat. no. 5

**Lunar landing: Oceanus Procellarum
(Ocean of Storms) 1966**

black and white photograph

20.0 x 26.0 cm

Theodore Wohng Collection

Cat. no. 6

**Lunar landing: Oceanus Procellarum
(Ocean of Storms) 1966**

black and white photograph

14.0 x 24.0 cm

Theodore Wohng Collection

Cat. no. 7

Russian space rocket launcher 1978

black and white photograph

30.0 x 40.0 cm (sheet)

Theodore Wohng Collection

NASA Washington DC

established United States of America
1958

Cat. no. 8

**'The world looked like a jewel on black
velvet', Moon surface lower foreground,
Earth in distance (Apollo 8) 1968**

type C photograph on aluminium

39.0 x 48.9 cm (image and sheet)

National Gallery of Victoria, Melbourne
Presented by Photimport, 1971

Cat. no. 9

**Apollo Earth orbit chart (AEO), Apollo
Mission 11 1969**

print

50.0 x 103.0 cm (sheet)

Theodore Wohng Collection

Cat. no. 10

[installation sequence]

Saturn Apollo Program 1969 1969

black and white photograph

21.0 x 30.0 cm (sheet)

Theodore Wohng Collection

Cat. no. 11

**Liftoff — Apollo XI — Lunar Landing
Mission — Kennedy Space Center 1969**

black and white photograph

30.0 x 21.0 cm (sheet)

Theodore Wohng Collection

Cat. no. 12

**Control Room Kennedy Space Center
1969**

black and white photograph

21.0 x 30.0 cm (sheet)

Theodore Wohng Collection

Cat. no. 13

**Astronaut Edwin Aldrin walks on lunar
surface near leg of Lunar Module 1969**

black and white photograph

21.0 x 30.0 cm (sheet)

Theodore Wohng Collection

Cat. no. 14

**United States flag on Moon surface
with lunar surface television camera in
background 1969**

type C photograph

49.9 x 40.0 cm (image and sheet)

National Gallery of Victoria, Melbourne

Purchased 1980

Cat. no. 15

**Oblique view of lunar farside
photographed from orbit looking
southwest 1969**

black and white photograph

21.0 x 30.0 cm (sheet)

Theodore Wohng Collection

Cat. no. 16

**Close-up view of astronaut's foot and
footprint in lunar soil 1969**

black and white photograph

21.0 x 30.0 cm (sheet)

Theodore Wohng Collection

Cat. no. 17

**Apollo 11 Lunar Module ascent stage
photographed from Command Module
1969**

black and white photograph

21.0 x 30.0 cm (sheet)

Theodore Wohng Collection

Catherine Rogers

Australian, born 1952

Cat. no. 18

Maybe the Moon #2 1991 (printed 2016)
(from the series Details from the world,
or, a very short history of photographic
imagery)

inkjet print, Epson Ultrachrome K3

pigment ink, on Innova softtext, cotton
rag paper

62.5 x 50.0 cm (image); 92.8 x 66.6 cm
(sheet)

Art Gallery of New South Wales, Sydney
Purchased with funds provided by the
Photography Collection Benefactors'
Program 2016

Cat. no. 19

**Moon as mould (perhaps) 1991 (printed
2016)**

(from the series Details from the world,
or, a very short history of photographic
imagery)

inkjet print, Epson Ultrachrome K3

pigment ink, on Innova softtext, cotton
rag paper

62.5 x 50.0 cm (image); 92.8 x 66.6 cm
(sheet)

Art Gallery of New South Wales, Sydney
Purchased with funds provided by the
Photography Collection Benefactors'
Program 2016

Cat. no. 20

The Moon, it seems 1991 (printed 2016)
(from the series Details from the world, or, a very short history of photographic imagery)
inkjet print, Epson Ultrachrome K3 pigment ink, on Innova softtext, cotton rag paper
62.5 x 50.0 cm (image); 92.8 x 66.6 cm (sheet)
Art Gallery of New South Wales, Sydney
Purchased with funds provided by the Photography Collection Benefactors' Program 2016

Rosemary Laing
Australian, born 1959

Cat. no. 21

NASA — Dryden Flight Research Center #1 1998
type C photograph
118.0 x 283.0 cm
Collection of the Munday Family

Cat. no. 22

NASA — Kennedy Space Center #1 1998-99
type C photograph
50.0 x 120.0 cm
Collection of the Munday Family

Michael Light
American, born 1963

Cat. no. 23

Drift: 29 days, 18 hours, 2 minutes 1999
black and white and colour; silent
duration 6:53 minutes
Australian Centre for the Moving Image, Melbourne

William Kentridge
South African, born 1955

Cat. no. 24

Journey to the Moon 2003
35mm and 16mm film transferred to video; duration 7:10 minutes
Courtesy of the artist

Damiano Bertoli
Australian, born 1969

Cat. no. 25

Whiteys on the Moon (Cathy and George) 2008
lustre print
51.0 x 51.0 cm
Courtesy of the artist and Neon Parc, Melbourne

Cat. no. 26

Whiteys on the Moon (Sadie and Caballero) 2008
lustre print
51.0 x 51.0 cm
Courtesy of the artist and Neon Parc, Melbourne

Cat. no. 27

Whiteys on the Moon (Temple and Broadway) 2008
lustre print
51.0 x 51.0 cm
Courtesy of the artist and Neon Parc, Melbourne

Cat. no. 28

Whiteys on the Moon (Tex) 2008
lustre print
51.0 x 51.0 cm
Courtesy of the artist and Neon Parc, Melbourne

Mikala Dwyer
Australian, born 1959

Cat. no. 29

The Moon 2008
hessian, felt, modelling clay, glitter, cardboard, found object
375.0 x 175.0 x 375.0 (variable, installation)
National Gallery of Victoria, Melbourne
Gift of Robert Nubbs and Michaela Webb through the Australian Government's Cultural Gifts Program, 2016

Susan Norrie
Australian, born 1953

Cat. no. 30

Taikonauts, high and low 2009
oil on canvas
65.5 x 110.0 cm
Collection of Dr Terry Wu

Steven Rendall
English, born 1969; arrived Australia 2000

Cat. no. 31

But there is so much we still do not understand 2018
oil on linen
180.0 x 109.0 cm
Courtesy of the artist and Niagara Galleries, Melbourne

Cat. no. 32

Nineteen Sixty Nine 2019
oil on linen
122.0 x 122.0 cm
Courtesy of the artist and Niagara Galleries, Melbourne

Ephemera

Cat. no. 33

Man on the Moon
A Herald Sun Privilege Book, Melbourne, 1969
Private collection

Cat. no. 34

'They blast off tonight!'
The Sun News Pictorial, July 16, 1969
Private collection

Catalogue checklist

The light of the Moon

Louise Weaver

Australian, born 1966

Cat. no. 35

**Moonlight becomes you (silver fox)
2001–19**

a) fox: hand-crocheted cotton, Lurex, Viscose, Polyester, lamb's wool and high visibility (reflective) tape over high-density foam, papier-mâché, wire, mirrored Perspex, customised section of a Commes des Garçons shirt Autumn-Winter collection 2004–05, synthetic polymer emulsion, Swarovski crystals, Tyvek, nylon and artificial fur fabric; b) base: fibreglass, enamel gloss paint and four hand crocheted covered stones (various fibres)

a) 53.0 x 50.0 x 30.0 cm; b) 20.0 x 54.0 x 45.0 cm (irregular)

Courtesy of the artist and Darren Knight Gallery, Sydney

Cat. no. 36

**Moonlight becomes you (snowy owl II)
2001–19**

hand-crocheted lamb's wool and Polyester thread over plastic
41.5 x 24.0 x 18.0 cm

Courtesy of the artist and Darren Knight Gallery, Sydney

Cat. no. 37

Moon shadow (black hare) 2001–19

hand-crocheted Lurex, limited edition Japanese bamboo tape and plastic thread over high density foam, synthetic polymer emulsion, cotton rag paper, wire, various secret hidden talismans
53.0 x 35.0 x 30.0 cm

Courtesy of the artist and Darren Knight Gallery, Sydney

Cat. no. 38

**Moonlight becomes you (carpet, bobcat, natural stone, artificial tree limb, mink)
2002–03**

a) silver thread, worsted and felted wool; b) hand crocheted lamb's wool and cotton embroidery thread over high-density foam with silver painted pig skin and aluminium studs recouped from 1980s Pru Acton garment; c) hand crocheted lambs' wool and synthetic thread with polyester flower cut and sealed with high-frequency sound waves (recouped from an Issey Miyake evening bag); d) cast resin; e) hand crocheted polyamide thread and lamb's wool over high-density foam with cotton thread a) 300.0 cm (diameter); b–e) varied
Private collection, Melbourne

Cat. no. 39

Dark Spring 2015

synthetic polymer emulsion
183.0 x 137.2 cm

Courtesy of the artist and Darren Knight Gallery, Sydney

Cat. no. 40

Spirit level 2015

synthetic polymer emulsion
183.0 x 122.0 cm

Courtesy of the artist and Darren Knight Gallery, Sydney

Cat. no. 41

Silvering (Moon dust) 2019

synthetic polymer emulsion and glitter on linen

152.0 x 106.0 cm

Courtesy of the artist and Darren Knight Gallery, Sydney

Katie Paterson

Scottish, born 1981

Cat. no. 42

Light bulb to simulate Moonlight 2008

289 light bulbs, log book; edition 6/9
installation dimensions variable
Art Gallery of New South Wales, Sydney
Gift of Geoff Ainsworth AM 2014
Donated through the Australian Government's Cultural Gifts Program

Catalogue checklist

Phases of the Moon

Sidney Nolan

born Australia 1917; arrived United Kingdom 1951; died 1992

Cat. no. 43

Moon Boy 1940

alkyd on velvet on composition board
55.0 x 57.5 cm
Heide Museum of Modern Art,
Melbourne
Bequest of Barrett Reid 2000

Janet Dawson

Australian, born 1935

Cat. no. 44

Foxy night 3 rising Moon 1978

synthetic polymer paint on canvas
182.8 x 121.8 cm
Geelong Gallery
Capital Permanent award, 1978

Cat. no. 45

Rising Moon, Easter Sunday April 21st 2019 2019

synthetic polymer paint and oil on
birchwood board (tondo)
90.0 cm (diameter)
Courtesy of the artist

Lesley Dumbrell

Australian, born 1941

Cat. no. 46

Blue Moon II 1980

synthetic polymer paint on canvas
152.0 x 288.0 cm
National Gallery of Australia, Canberra
Gift of the Philip Morris Arts Grant 1982

Cat. no. 47

John Wolseley

Australian, born 1938

Projecting the tides, Point Torment, Western Australia 1988–90

watercolour, gouache, graphite, pen and
ink on paper
101.0 x 152.0 cm
Private collection, Melbourne

Hector Jandany

Australian, c.1927–2006

language group: Gija

Cat. no. 48

Garnkeny (Moon man) 1993

earth pigments and natural binder on
canvas
80.0 x 100.1 cm
Geelong Gallery
Gift of Jim Cousins AO and Libby
Cousins through the Australian
Government's Cultural Gifts Program,
2018

Paul Nabulumo Namarinjmak

Australian, born 1971

language group: Kuninjku

Cat. no. 49

Dirdbim — Moon Dreaming 2004–05

natural ochres on bark
121.0 x 53.0 cm
Art Gallery of Ballarat
Purchased in memory of Dr John
Griffiths, 2005

Marion Borgelt

Australian, born 1954

Cat. no. 50

Lunar arc: figure D 2007

hoop pine plywood, composition board,
aluminium leaf, shellac, French polish
and polyurethane
146.0 x 364.0 x 16.0 cm (overall,
variable)
National Gallery of Australia, Canberra
Purchased 2012

Cat. no. 51

Bronze Tsukimi: no 1 2017

bronze, steel, mirror, stainless steel,
medium-fibre density board and
polyurethane
170.0 x 170.0 x 85.0 cm (overall); plinth
245.0 cm (diameter)
Courtesy of the artist

Mabel Juli

Australian, born c. 1931

language group: Gija

Cat. no. 52

Garnkiny (Moon) 2011

ochre, natural pigments on canvas
45.0 x 70.0 cm
The University of Melbourne Art
Collection
Purchased by Melbourne Engagement &
Partnerships Office, 2013

Luke Parker

Australian, born 1975

Cat. no. 53

Moon (29.7.2017, moon: waxing crescent 36.9%, f. 11, focus: ∞, exposure time: 2 minutes) 2017

silver gelatin fibre print
64.0 x 46.0 cm
Courtesy of the artist

Cat. no. 54

Moon (29.7.2017, moon: waxing crescent 36.9%, f. 11, focus: ∞, exposure time: 5 minutes) 2017

silver gelatin fibre print
64.0 x 46.0 cm
Courtesy of the artist

Cat. no. 55

Moon (29.7.2017, moon: waxing crescent 36.9%, f. 11, focus: ∞, exposure time: 10 minutes) 2017

silver gelatin fibre print
64.0 x 46.0 cm
Courtesy of the artist

Cat. no. 56

Moon (29.7.2017, moon: waxing crescent 36.9%, f. 11, focus: ∞, exposure time: 15 minutes) 2017

silver gelatin fibre print
64.0 x 46.0 cm
Courtesy of the artist

Cat. no. 57

Moon (29.7.2017, moon: waxing crescent 36.9%, f. 11, focus: ∞, exposure time: 20 minutes) 2017

silver gelatin fibre print
64.0 x 46.0 cm
Courtesy of the artist

Catalogue checklist

Paper Moon

Andō/ Utagawa Hiroshige
Japanese 1797–1858

Cat. no. 58

Yodo River 1834
from the series Famous places of Kyoto
colour woodblock
22.0 x 35.0 cm (image); 22.3 x 35.5 cm (sheet)
Art Gallery of New South Wales, Sydney
Purchased 1961

Kobayashi Kiyochika
Japanese 1847–1915

Cat. no. 59

View of Takanawa Ushimachi under a shrouded moon 1879
colour woodcut
20.5 x 31.5 cm (image); 24.2 x 36.3 cm (sheet)
Art Gallery of New South Wales, Sydney
Purchased with funds provided by Yasuko Myer 1992

Arthur Suiker
British 1857–1940

Cat. no. 60

Summer Moonlight, St Michael's Mount, Cornwall c. 1890
gouache and pen and ink
61.3 x 40.5 cm
Geelong Gallery
Bequest of Oswald Gibson, 1932

Rose Stereographic Company
established Australia c. 1882

Cat. no. 61

Full Moon 1911–14
gelatin silver photograph
10.2 x 17.8 cm
National Gallery of Australia, Canberra
Gift of James Mollison, 1986

Kawase Hasui
Japanese 1883–1957

Cat. no. 62

Full Moon in Magome 1930
colour woodcut
36.4 x 24.0 cm (image); 39.8 x 26.5 cm (sheet)
Art Gallery of New South Wales, Sydney
Purchased 1960

William Hunter
born United Kingdom 1899; arrived Australia before 1910; died 1963

Cat. no. 63

Moon radiance, Hampton 1933
colour etching and aquatint; edition 8/25
18.5 x 19.8 cm
Colin Holden Trust

John Coburn
Australian 1925–2006
(printed by Barbara Coburn)

Cat. no. 64

Blue Moon 1959
colour screenprint; proof 1/3; edition of 10
38.5 x 33.0 cm (image); 46.9 x 38.1 cm (sheet)
National Gallery of Australia, Canberra
Gift of Daniel Thomas, 1980

Laurie Wilson
Australian 1920–1980

Cat. no. 65

Clouded Moon 1975
black and white photograph
20 x 25.3 cm (sheet); 16.3 x 22.8 cm (image)
Geelong Gallery
Gift of the artist's estate, 1981

Catherine Rogers
Australian, born 1952

Cat. no. 66

Maybe the Moon (Blue Moon) 1991 (printed 2016)
(from the series Details from the world, or, a very short history of photographic imagery)
inkjet print, Epson Ultrachrome K3 pigment ink, on Innova softtext, cotton rag paper
62.5 x 50.0 cm (image); 92.8 x 66.6 cm (sheet)
Art Gallery of New South Wales, Sydney
Purchased with funds provided by the Photography Collection Benefactors' Program 2016

Janet Dawson
Australian, born 1935

Cat. no. 67

Eclipse of the Moon 1993
pastel and charcoal
27.0 x 38.8 cm (image and sheet)
National Gallery of Australia, Canberra
Purchased 1994

Cat. no. 68

Not titled [study of the movement of the Moon from 8.20 to 9.30] 1993
pastel and charcoal
26.4 x 84.0 cm (image and sheet)
National Gallery of Australia, Canberra
Purchased 1994

Cat. no. 69

Full Moon rising 2008
watercolour and pastel over pencil
24.4 x 24.4 cm (image and sheet)
National Gallery of Australia, Canberra
Gift of Peta Burdett Phillips in memory of Jennifer Lorraine See Bowan, 2013

Felicity Spear
Australian, born 1946

Cat. no. 70

Somnium 2016
pigment inkjet print
39.6 x 110.0 cm
Courtesy of the artist and Stephen McLaughlan Gallery, Melbourne

Clare Humphries
Australian, born 1973

Cat. no. 71

A fraction of a small distance 2017
hand-burnished linocut with sand-blasted glass; variable edition 4/10
33.0 x 58.0 cm (overall)
Geelong Gallery
Ursula Hoff Institute award, 2017

Catalogue checklist

Evocations and imaginings

Worcester (Chamberlain)

United Kingdom 1783–1852

Cat. no. 72

'Paradise Lost' inkwell c. 1814–16

hand-painted and gilded porcelain

Geelong Gallery

Dorothy McAllister Bequest Fund, 1992

GA Gilbert

born United Kingdom 1815; arrived

Australia 1841; died United States of

America 1877

Cat. no. 73

Lake Modewarre, near Geelong, Victoria, Australia 1856

watercolour, pencil and white highlight

22.8 x 31.5 cm (sight)

Geelong Gallery

Purchased with funds generously provided by the Gallery Grasshoppers, 2011

ST Gill

born United Kingdom 1818; arrived

Australia 1836; died 1880

Cat. no. 74

Night 1870

watercolour over drawing in black black

pencil, highlighted with gum arabic

29.0 x 44.8 cm (image and sheet)

National Gallery of Australia, Canberra

Purchased 1969

Arthur Loureiro

born Portugal 1853; arrived Australia

1884; departed 1901; died Portugal 1932

Cat. no. 75

Study for 'The spirit of the New Moon' 1888

oil on canvas

56.0 x 165.0 cm

Queensland Art Gallery, Brisbane

Purchased 1995. Queensland Art Gallery

Foundation Grant with the assistance

of Philip Bacon through the Queensland

Art Gallery Foundation. Celebrating the

Queensland Art Gallery's Centenary

1895–1995

Arthur Streeton

Australian 1867–1943

Cat. no. 76

The long road 1889

oil on wood panel

24.9 x 11.2 cm

Shepparton Art Museum

Purchased 1958

Georges Méliès

French 1861–1938

Cat. no. 77

The Astronomer's dream (Le reve d'un Astronome) 1898

black and white photograph

11.0 x 16.0 cm

Theodore Wohng Collection

Cat. no. 78

A trip to the Moon (Le Voyage dans la Lune) 1902

black and white; silent;

duration 00:10:19

Australian Centre for the Moving Image,

Melbourne

Cat. no. 79

A trip to the Moon (Le voyage dans la Lune) 1902

black and white photograph

19.0 x 25.0 cm

Theodore Wohng Collection

Cat. no. 80

A trip to the Moon (Le voyage dans la Lune) 1902

black and white photograph

17.0 x 21.0 cm

Theodore Wohng Collection

Walter Withers

born United Kingdom 185; arrived

Australia 1882; died 1914

Cat. no. 81

Moonrise on the Yarra 1908

oil on canvas

24.0 x 34.2 cm

Geelong Gallery

Purchased 1910

Arthur Streeton

Australian 1867–1943

Cat. no. 82

Ocean blue, Lorne 1921

oil on canvas

64.0 x 76.6 cm

Geelong Gallery

Purchased with funds generously

provided by Geelong Art Gallery

Foundation, Robert Salzer Foundation

Art Program, Geelong Community

Foundation, Will & Dorothy Bailey

Charitable Gift and numerous individual

donors, 2011

Clarice Beckett

Australian 1887–1935

Cat. no. 83

Moonrise, Mentone c. 1928

oil on canvas

41.0 x 36.0 cm

Private collection, courtesy Lauraine

Diggins Fine Art

Charles Blackman

Australian 1928–2018

Cat. no. 84

Joy Hester's house 1955

oil on paper on composition board

98.5 x 132.0 cm

Geelong Gallery

Gift of Robin Ferry, 2006

Godfrey Miller

born New Zealand 1893; arrived

Australia 1918; died 1964

Cat. no. 85

Trees in Moonlight 1955–57

oil, pen and ink on canvas on wood

62.5 x 85.7 cm

Queensland Art Gallery, Brisbane

Gift of the Godfrey Rivers Trust through

Miss Daphne Mayo 1960

Cat. no. 86

Nude and the Moon 1961–64

oil, pen and ink on canvas

66.6 x 100.8 cm

National Gallery of Australia, Canberra

Purchased 1977

Ernest Smith

Australian, born 1928

Cat. no. 87

Nocturnal garden 1962

gouache and pen and ink

77.5 x 107.8 cm

Geelong Gallery

FE Richardson prize, 1962

Ephemera

Cat. no. 88

Man on the Moon

A Herald Sun Privilege Book, Melbourne,

1969

Private collection

Acknowledgments

It has been an enormous pleasure for the Gallery team to provide our visitors with this particular trip to the Moon!

The Moon was an ambitious project, and its realisation was due to the warm and willing collaboration of many artists, collectors, colleagues and institutions. We worked closely with many artists, and thank those who made new works for **The Moon** including Janet Dawson and Louise Weaver. Other artists re-worked, prepared or reserved works especially for the exhibition and we are grateful to Damiano Bertoli, Marion Borgelt, Lesley Dumbrell, Mikala Dwyer, Clare Humphries, Mabel Juli, William Kentridge, Rosemary Laing, Michael Light, Susan Norrie, Luke Parker, Katie Paterson, Steven Rendall, Catherine Rogers, Felicity Spear and John Wolseley.

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Private collectors who generously lent works include the Munday Family, Theodore Wohng, Dr Terry Wu, and those who wish to remain anonymous, as well as members of the Colin Holden Trust.

These loaned works were displayed alongside a number of works from the Gallery's permanent collection, and we thank the newly formed support group Geelong Conservation for their fundraising efforts that led to the conservation of Walter Withers' *Moonrise on the Yarra* for the exhibition.

The rich STEM themes in **The Moon** led to an enriching partnership with Deakin University (as a Presenting partner), and we thank outgoing Vice Chancellor Professor Jane den Hollander for her championing of this collaboration and each of the Deakin University team members with whom we've engaged. We would particularly like to thank Michael Mangos and Julie Hope for leading this fulfilling partnership.

We also acknowledge the support of key Exhibition partners Pidgeon Ward, McGrath, Creative Victoria for Indemnification of the exhibition and our National Science Week partner, an Inspiring Australia initiative supported by the Australian Government.

Our thanks are extended to David Pidgeon and Lachlan Mason from Pidgeon Ward for their creative oversight and implementation of design for this catalogue.

As usual, the commitment and expertise of the entire Geelong Gallery staff and volunteers was essential to our presentation of **The Moon** and this accompanying publication. I extend warm thanks to Penny Whitehead, Deputy Director, Development & Commercial Operations; Pip Minney, Exhibitions Manager; Simone Mugavin, Curatorial Assistant & Marketing Coordinator; Veronica Filmer, Registrar & Collection Manager; Elishia Furet, Learn & Audience Engagement Manager; and the members of our Visitors Services and Volunteer team, and our Guides, led by Ally Deam.

The Moon was the vision of Lisa Sullivan, Senior Curator, and I thank her for her insight and exceptional curatorial work in conceiving and bringing to light such a compelling series of thematic groupings of works and, overall, for a fascinating journey to the Moon.

Jason Smith
Director & CEO, Geelong Gallery

The Moon

Geelong Gallery
15 June to 1 September 2019

Curator

Lisa Sullivan – Senior Curator
Geelong Gallery

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Cover

Georges Melies
A trip to the Moon (Le voyage dans la Lune) (still, detail) 1902
black and white; silent
Australian Centre for the
Moving Image, Melbourne

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National Science Week is an Inspiring Australia
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Visit us

Geelong Gallery is located on
Johnstone Park. The entrance is at
55 Little Malop Street, in Geelong's
arts precinct.

Travelling by train — a 3 minute walk
through Johnstone Park from Geelong
Railway Station.

Travelling by car — 60 minutes from
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