My ghost – and my own worst enemy (my cancer cells) no. 2 2000-02
pigment inkjet print
digital compositing by Lee Waking
photographs by Sandy Edwards
123.9 x 184.8 cm
Courtesy the artist and Sutton Gallery, Melbourne
Peter Kennedy
Selected Works 1970 to 2002
The word ‘retrospective’, when applied to any large scale survey of an artist’s work, carries within it connotations of closure. Hindsight, it suggests, offers an encompassing view: past activities are revisited, re-examined and brought to completion. Not surprisingly, since his art is so deeply involved with history and memory, Peter Kennedy challenges this commonsense understanding of the retrospective gaze. It is the persistence of the past and the indivisibility of time’s flow that propel his art. Kennedy’s practice, as Anne Marsh suggests, touches frequently on the philosophy of history. Equally, it displays those inspired leaps, lateral connections and dramatic compressions characteristic of an artist’s sense of history. The present is repeatedly connected with the past, whether in the intersections of individual lives or in the re-emergence of past motifs in current artworks. And, as the artist lan Burn suggested, ‘A sense of art history is part of the critical basis on which artists construct “a future” of art’.

As well as inviting reflection on history, this exhibition subjects Peter Kennedy to the activities of the historian. Artworks had to be remembered, revisited, reconstructed and represented. The challenge of establishing a productive equivalent of previous displays of artworks had to be met, for it could not be assumed that they would appear or mean now as they might have done in the past. In meeting this challenge, Kennedy has worked closely with Bala Starr and Joanna Bosse in order to address complex logistical, technical and conceptual questions. These questions were not limited to the practical challenges of the diverse media used by Kennedy. The importance of sound, light, research and installations in Kennedy’s art also prompts a reassessment of received art historical narrative, shifting attention away from conventional models of medium, style and practice towards an understanding of art as a multimedia discourse.

If the retrospective is the art museum’s rear view mirror, we would do well to remember the warning emblazoned on those fitted to cars: ‘Objects are closer than they appear’. It is not simply that the artworks on display have been made relatively recently, over the past three decades, but also that Peter Kennedy consciously recharges them in their current presentation in the Potter. Kennedy rejects that most glib philosophy of history – ‘That was then, this is now’ – by fusing now and then into an exhibition that insists that the past is never over, just as the present is never free of the burden of history. In that sense, none of the projects exhibited are over, they are here to be reactivated by visitors.

It is always a pleasure to share in the realisation of an exhibition with an artist. Working with Peter Kennedy on this exhibition has enabled us to reinforce and extend the engagement with research and history that underpins much of our activity. We are grateful to him for this opportunity and for the goodwill and generosity that he has shown throughout.

Dr Chris McAuliffe
In this exhibition, Peter Kennedy presents a meditation on history that is at once a public and a private experience. Kennedy addresses big world views, punctuated by totalitarian figures, global and local tragedy. He also addresses his own history and re-presents works from the past that are reconfigured for the present. There are bits of earlier works, archived within new installations or presented through documentation that has never been shown before. And there are new works that specifically address history in the here and now. In one sense, all the works are new, but some of them were conceived in the past and have become present again, sometimes in a different form.

This is a project that has occupied Kennedy since 1986–89 when his work was included in the Institute of Modern Art’s touring exhibition documenting the work of artists associated with Inhibodress artists’ space in Sydney in the early 1970s. That exhibition gave Kennedy the opportunity to re-visit his earlier work and he resolved after this to give himself over to recovering work from that period that could be reconstituted in ways appropriate to his more recent thinking. As a result Kennedy has returned to earlier experimental work in sound and performance with a more mature and sophisticated mind.

There are several themes, recurring motifs and ideas that are brought together in this exhibition to make up a constellation of artworks that relate to one another as well as to the spectator. Light (neon) and writing are brought together in stories that are accompanied by pictures. Photography (light-writing) is exploited for its indexical qualities. Kennedy uses the metaphor of the ghost and photographic ghosting to represent history and death. His use of the portrait and his re-configuration of press photographs underlines the idea of the photograph as an index. The ghosting and archival effects are made ‘real’ by Les Waliking who has collaborated with Kennedy on the recent photographic works.

There is an archival quality to many of the installations, from the photo-documentation of earlier ‘silent’ music performances to the exquisite watercolours of *AJK at the wall of ghosts* (1995) (cat. 30; fig. 19, fig. 20). In *AJK* the application of paint has a stain-like quality, the images appear as imprints, indexes of the tiny body seeping into the paper, and we notice the insertion of this body into history as the ghosts of totalitarian fathers of the twentieth century (Marx, Stalin, Mao, Lenin) haunt the grid of paintings.

Meditating on the philosophy of history in 1940, Walter Benjamin turned to a small picture by Paul Klee titled, *Angelus novus* (1920), and he described the figure as the angel of history caught by the catastrophe of modern progress. This passage has since become one of the most quoted allegories from Benjamin’s opus and it is a leitmotif that recurs throughout Peter Kennedy’s work. Of Klee’s angel Benjamin said:

*His eyes are staring, his mouth is open, his wings are spread. This is how one pictures the angel of history. His face is turned toward the past. Where we perceive a chain of events, he sees one single catastrophe that keeps piling wreckage upon wreckage and hurls it in front of his feet. The angel would like to stay… But a storm is blowing from Paradise; it has caught in his wings with such violence that the angel can no longer close them. This storm irresistibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward. This storm is what we call progress.*

1

Peter Kennedy
An avant-garde practice
In Peter Kennedy’s photographic installation *One long catastrophe* (2000–02) (cat. 2; fig. 6, fig. 9) we see this abstracted angel of history in four photographic images that have been digitally cropped and re-composed. Kennedy says he has always imagined the potential of the open book to take flight because it reminds him of wings. In the two images on the left-hand side, we see a man perusing an open book in the bombitzed Holland House Library in 1940. The original photograph has been reversed and we are presented with close-ups of three men who are using the library as they ordinarily would. They seem totally oblivious to the ruined structure of the building. On the right we see two digitally altered images of a 1997 news photograph of a small boy in Rwanda. In the original photograph, he crouches behind a row of skulls about to leap from the altar of a Catholic church which had been abandoned after thousands of people were murdered there during the 1994 genocide. There is a large open book, probably a Bible, spread open on the altar and the boy’s image is now shown digitally transformed into a ghostly after-image, suggesting that he has already jumped and vanished – leaving the book as the central actor. Les Walkling’s digital compositing reconfigures the photographs and gives them an archival quality by creating a stain effect that washes over the images.

The Holland House Library has become a famous image within the history of photography. Photographed by an ‘unknown photographer’, it captures an image of a reading culture, still finding pleasure in knowledge, amidst the debris of a violent war. The men are absorbed in the books as they become part of history. Eduardo Cadava used this photograph to illustrate his book *Words of Light*, a text which examines Benjamin’s use of photography as a metaphor for history. Peter Kennedy uses the photograph in a related way by creating a visual narrative that charts the allegorical journey of the open book (the angel of history) through time, to arrive, exhausted, in the present. Kennedy says:

Studying these two photographs – documents separated by 60 years – I am unable to resist the temptation to see the books as winged presences. Images of an angel in flight come to mind. Flight of fancy. Angel of history... This angel, witness to a multitude of catastrophes – the relentless storms of the second half of the twentieth century – suffers in the end from feather fatigue and falls. As it happens, the angel falls in Rwanda but at the end of the twentieth century it might as easily have fallen in Bosnia or Kosovo or Chechnya or East Timor or Sierra Leone or Australia... no. No? In any event, no matter how exhausted is the angel in the 1997 photograph, its recovery and resumption of flight is predestined. Yet again driven uncontrollably before storms it will, I imagine, fall once more – like the future itself – into the shadow cast by my own thoughts.

Angels and ghosts are recurring motifs throughout this exhibition where they are used as metaphors for history and memory. Kennedy seems seduced by the play of presence and absence, life and death. The new works for this exhibition often refer to the artist’s past works or to his own death. This is perhaps most apparent in the image of himself and his son, Alastair, in *Segue (Peter Kennedy and his son Alastair)* (1999–2002) (cat. 10; fig. 5), the two portraits *My ghost – and my own worst enemy (my cancer cells)* (2000–02) (cat. 7; cat. 8; fig. 3, fig. 4) and *Self-portrait in the year 2000 (56 portraits, one for each year – and my cancer cells)* (2000–02) (cat. 9; fig. 1, fig. 2). Self-portrait presents fifty-six photographs of the artist, from his birth until now. The portraits are arranged in grid formation over the bright pink pattern of the cancer cells that threaten his life. The photographs appear to both float over and be submerged by this ocean of cells swarming within the body. The total picture is then punctuated by the artist’s ghost-like head. The photographs are family snap shots, the sort of image one carries in one’s wallet or purse as a reminder of a loved one; personal pictures that capture the artist in the events of his everyday life. In the artist’s configuration they underlie the life/death paradox that is fundamental within the photographic process itself. Here, the camera, a clock for seeing, in Roland Barthes’ terms, has frozen a moment of the artist’s life and, in doing so, it has recorded a death. This time, the moment at which the photograph was taken (shot), becomes a dead time as soon as the photograph is developed. Time is literally killed by the photograph.
The oceanic texture of the cancer cells is more contained within My ghost – and my own worst enemy (my cancer cells). Here the cell pattern has been manipulated to create a silhouette of the artist that is accompanied by his luminescent figure (the ghost) which looks towards his enemy who in turn looks out at the spectator.

A life/death paradox is also apparent in an earlier, more humorous form, in the diptych A brush with death – two true stories (1997–98) (cat. 11; fig. 12). One image, 1.30 pm Sunday Nov 14, 1976 – artist’s brush with death documents an accidental event. Here we see an image of a bird falling from the sky; it is accompanied by two small passages of text that explain that the bird fell on the artist’s head. The text directly above the photograph reads as a newspaper article:

**Artist’s brush with death. Visiting Sydney artist Peter Kennedy, whose exhibition opens today at the Experimental Art Foundation, had good reason last Sunday to wonder about his visit to Adelaide. In the morning he found a man’s body in the River Torrens and in the afternoon was struck on the head by a dead bird. The bird, according to Mr Kennedy, fell from the sky and was already dead before it hit him. The Advertiser, Tuesday, Nov. 16, 1976.**

A brush with death was first shown in the exhibition Requiem for Ghosts (Australian Centre for Contemporary Art, Melbourne, 1998), an exhibition about death that Kennedy meditates upon in the text within the triptych Segue. It reappears in the current exhibition in one room of the gallery that is given over to the artist’s recent encounter with cancer and his observation that he may have somehow predicted his own death through the works made for Requiem for Ghosts.

Segue tells the story most explicitly as father and son are depicted as the past and the present. In the first image, Kennedy’s face is painted the same vivid blue as the neon caption “died” which hovers above his head and is repeated through the series. He looks down, contemplating his fate, as his young son, Alastair, stares out of the picture to engage the spectator’s gaze. In the second image, Kennedy, spectrally luminescent, looks out of the picture, his features ghostly and his eyes and mouth slightly stained by the auralic blue of the neon. Alastair’s gaze becomes more piercing, his presence grounded in the photographic real as his father becomes a disappearing presence, a memory, a ghost. Finally Alastair appears sitting on a chair holding the skeleton of an adult male. The image is Pieta-like but without the reverence of a spiritual picture as the artist underlines the materiality of death.

The use of the short story within the installation works began with A brush with death – two true stories and has subsequently been expanded in Segue, One long catastrophe and At the end of the twentieth century – Comedy and Tragedy step out (2000–02) (cat. 1; fig. 7, fig. 8). Segue has its genesis in an earlier photograph of the artist titled Portrait of my ghost, part one of Passage – with a twist (1997–98), and it highlights a continuing engagement with neon and light writing/drawing that was first presented at Gallery A in Sydney in 1970. This earlier work has been reconfigured in another room of the gallery where the neon has been encased in vertical channels that contain the spillage of ambient light. This geometrical sequencing makes reference to late modernist formalism and allows the artist to position himself within art history. This piece and the documentary photograph from the sound installation/performance But the Fierce Blackman (cat. 23), which was first presented at Inhibodress in 1971, locate Kennedy within an earlier avant-garde that was in a state of flux somewhere between formalism and what was to become postmodernism. In Australia, in the early 1970s, these works represented a challenge to a conservative art world. At that time, the mainstream still valued hard edge and abstract expressionism while paying homage to Clement Greenberg’s thesis on the avant-garde which argued that the avant-garde (high art) should be separated and protected from popular, mass and low culture. According to Greenberg and other formalist critics, art should, under all circumstances, be separated from politics.

Peter Kennedy’s career as an artist developed amidst artistic and political change as modernism and modernity came under attack and old orders started to realign themselves. Kennedy, who has always been a reader of history and political events, was initially imbued with the idea that art could effect political change, and he embraced the utopianism of the 1970s, presenting performances and sound works some of which have been reconfigured for the current exhibition. Works such as Snare (1972) (cat. 22) and Prepared tree (1971) (cat. 28) take their lead from John Cage, as does Silent manifesto (1971–2001) (cat. 13) which is a literal demonstration of the silence that descended upon a once radical modernist avant-garde manifesto. Although Kennedy recognised early on that the modernist paradigm of the avant-garde was problematic, not least of all because it was predominantly a group of white male artists, he nevertheless held on to the idea that art should be experimental and address its own construction both within the world and within the form of the work itself. The critical, resistant, postmodern project described by Hal Foster is apparent in Kennedy’s work from the 1970s as he begins to investigate the ways in which art can accommodate politics and social issues without losing its artistic integrity, its grounding in the visual.
Some of the early works are prophetic in that they seem to signal what is to come as elements re-emerge in the later works. The sculpture installation Weltsilehre (World ice learning) (1972) (cat. 24) shows an arrangement of human hair frozen in ice that was originally accompanied by a German voice explaining the Nazis' idea that the stars in the universe were made of ice. The myopic ideas of totalitarian regimes were taken up on a grand scale in Chorus: From the Breath of Wings (1993). In that exhibition, the installation, The end of history, placed Marx's famous statement 'All that is solid melts into air' in a trough of icy water between two sculptural figures each three metres high: one a frozen fan, the other a frozen music stand reconfigured as wings. Here the angel of history was frozen in time and utopian ideas were put to rest. In the same exhibition the dead words of the Icarian dreamer (with fallen words) (1993) (fig. 14) split from a book mounted high in the air. The words were whispered through tiny loud speakers scattered at the base of the sculpture. These 'keywords' were from Raymond Williams' book of the same title, words such as: 'capitalism', 'communism', 'violence', 'dialectic', 'imperialism', 'equality' seeped onto the floor and were cast into silence.

In chronological terms, one can see Peter Kennedy moving from a brief engagement with formalism (the early neon works) to more experimental modes like performance and sound works that were often paradoxical (silent music) or absurdist, Dada-like events that underlined the high seriousness of late modernism. In the early 1970s, Kennedy embraced the idea of the dematerialisation and the democratisation of art that was emanating from the 'new avant-garde' in North America and Western Europe. In 1973 he went overseas in search of like-minded artists, and from this point on his career becomes more clearly defined by political ideas, social issues and philosophies. As a result of his encounters with other artists, Kennedy made a film titled Other than Art's Sake, a series of interviews with Steve Willats, Hans Haacke, Judy Chicago, Arlene Raven, Adrian Piper, David Medalla, Charles Simonds and Ian Breakwell. The film documents these artists' attempts to attack the hegemony of modernism and investigate alternative models for art practice. In his introduction to the film Kennedy said:

[The] conventional concept [of art] presupposes a singular line of development for art in accordance with its supporting theory – modernism – or, more simply, art for art’s sake. Such conventions limit art’s potential... The film proposes that by addressing a different audience, or defining different objectives, the artist may develop an aesthetic that incorporates socially relevant criteria.

During the late 1970s and throughout the 1980s, Kennedy continued to pursue a socially engaged art practice that often focussed on representations of actual political events. November eleven (1979), a collaboration with video makers John Hughes and Andrew Scolo, analysed the dismissal of the Whitlam Labor government by the then Governor-General, Sir John Kerr in 1975. Kennedy has always been an artist who has resisted and interrogated dominant political paradigms, however, in the 1980s and 1990s his visual language became much more poetic and he started to use more traditional media such as watercolour painting and charcoal drawing. These media gave a more abstract and meditative aspect to the work. The big charcoal portraits of Marx, Stalin, Mao and Lenin are distorted and made grotesque and cartoon-like and A/JK at the wall of ghosts witnesses his own past as a kind of body memory as he is imprinted on historical time. Talking about the development of a poetic aesthetic in an interview in 1996, Peter Kennedy said:

I have had an abiding belief that an artwork’s capacity to resonate in the minds of an audience is very much contingent on its ‘poetic’ presence. It is the power of this tenebrous emissary, hovering just beyond the immediately understood or directly knowable – this shadow-breath on our minds – that invests the poetic with its resonating power. In Chorus: From the Breath of Wings the ‘poetic’ was engaged through the deployment of loudspeakers which, through various juxtapositions with other objects, attained a state of Delphic lamentation, encouraging a speculative relationship between audience and objects that wove its own poetic space.

Although many who have followed Peter Kennedy’s recent work will remember Chorus: From the Breath of Wings as a major statement on the totalitarian histories of the twentieth century, Kennedy himself sees the smaller installation Requiem: Choruses from the North and South (Sutton Gallery, Melbourne, 1996) to be the more pivotal exhibition in terms of what was to come. This first Requiem was an exhibition of watercolour paintings and fluorescent light. Two ‘chorus lines’ of flowers represented the north and the south. In the north, a concentration of economic power, in the south, a history of subjugation to this power. One row of paintings was displayed above the other, between them, a horizontal band of fluorescent tubes represented the equator. The glimmer of fluorescent lights shone through the watercolours wrapped around them, showing the astronomical features of the universe – a constellation of stars and planets. The flowers acted as ghostly memorials to the historical acts of the twentieth century, the constellations of the Milky Way hovered between the two worlds pointing to globalisation. Kennedy says that the ‘flower paintings are also the chorus, offering a mute song line on the tragedies of twentieth-century history.'
Kennedy has used music and the form of the song and chorus throughout his installation works. This interest in music and composition can be traced back to the early Cage-inspired experiments of the 1970s. The early works now appear self-consciously avant-garde compared to the mature works of the 1990s where the chorus line became part of an operatic composition. Writing about Chorus: From the Breath of Wings, Bernard Smith noted that:

In Attic tragedy the chorus in song, dance and recitative, comments upon those who act out their parts on history’s stage, their verdicts, usually pessimistic and melancholic, are the verdict of history; verdicts usually given in paradoxical, ambiguous, and Delphic utterances.¹⁵

There is a sense of great tragedy in some parts of this exhibition; however, there is often a sense of humour running through the installations and events. Early works such as Music of the spheres (1971–2001) (cat. 14; fig. 22) and Silent manifesto, and playful performances like Standing variations (cat. 15; fig. 17), are Dada-like, conceptual antics that are both thoughtful and funny. Later works utilise jokes and stories with a humorous twist. In Requiem for Ghosts, jokes used in the work Panic mantra – a breathless performance (1997–98) ran like a frieze around a room which concentrated on the wars of the twentieth century and people who had died. In the new work, At the end of the twentieth century – Comedy and Tragedy step out, Kennedy uses the extemporaneous language of a comedian to usher us into an abrasive relationship with the work’s tragic aspects. There is a redemptive aspect to this work as ‘Tragedy’ and ‘Comedy’, which are usually separated, interact in the installation. Running horizontally above the jokes, eight pairs of women’s legs, rendered in vivid blue neon light, represent the two muses, beneath the jokes four press photographs, which have been enhanced through digital processing, show pools of blood split in conflict and war. In part the joke sequence reads:

... So – history started badly and has been getting steadily worse... But I don’t, you know, think this is quite the place to... er... Who was it who said of books that outside of a dog a book is man’s best friend – inside of a dog it’s too dark to read?...

This installation sets the tone for the exhibition in many respects. The blue neon legs of the two muses are seen stepping out of the twentieth century, perhaps signifying a decadent Western culture – where the body of woman is commodified. The muses are juxtaposed with a comedian’s skit on history, a script they may have written themselves. Beneath them, bloodstains represent the real. At the end of the twentieth century – Comedy and Tragedy step out has its genesis in Requiem: Choruses from the north and south. Both works, one predictive, the other reflective, can be seen in relation to the catastrophe of September 11 when terrorists from an impoverished region attacked the centre of economic power in New York. At the end of the twentieth century is accompanied by NOWANDTHEN Thursday 27 February, 1997 (1997–98) (cat. 4; fig. 10), a work dealing with the Port Arthur massacre in Tasmania, and One long catastrophe, described above.

NOWANDTHEN is a neon light-writing and photo-documentary work that is presented as a conceptual word and image loop. It was originally commissioned by the Tasmanian Museum and Art Gallery. Kennedy was invited to create a new work with reference to the gallery/museum collection. The Art Gallery has a fine collection and the Museum charts a troubled history, incorporating evidence of the conditions that the first convicts encountered within the prison garrison. NOWANDTHEN begins with the neon statement: ‘and then now – when the past isn’t what it used to be’. The neon writing reads from left to right. Running horizontally under the words, neon arrows, heading right to left, urge the viewer to read the photographs beneath. The light prompts us to read quickly, and we are sped through history from the past into the present. These pointers are the mark of the ‘broad arrow branding iron’ that was a standard symbol used to identify the property of the penal settlement, including the clothing worn by the convicts. The Broad Arrow Café, which catered for tourists visiting Port Arthur, was the site of the massacre in 1996. In Kennedy’s installation, the arrows serve as signs that propel the past into the future. Writing about this work Kennedy said that the past is:

... wrenched, unbelievably, from its chronological moorings and put to violent flight – its trajectory renting the present with such ferocity that both past and present appear to collapse inwardly into an abyss, a NOWANDTHEN time...¹⁶
The photographic sequence shows convict clothing and the mark of the branding iron that appears to be hurled from the past and threatens to wound the present. The then present (now our recent past) is depicted in the newspaper photographs of the mayhem of the massacre as paramedics tend to the injured and the dying. The photographs for this sequence are taken from the museum's collection and the 1996 news reports of the event. The pictures transgress histories and resonate in the spectator's mind as the collision between past and present is made explicit in terms of our own recent history.

In this exhibition, Peter Kennedy brings together his past and his present. The visitor to the exhibition is given the opportunity to draw connections both conceptually and formally between the works. Kennedy is a fine craftsman, a complex thinker and an experienced collaborator who has worked with other artists throughout his career to realise some of his major works. As an artist, he is a perfectionist and he pays attention to fine detail. In putting together this exhibition, the artist has thought carefully about placement, lines of sight, and the mood generated in the different spaces within the gallery. This is most evident in the area that houses One long catastrophe. Here the horizontal band of text explaining the flight of the angel of history mirrors the horizontal text of NOWANDTHEN and is reflected again in the joke lines of At the end of the twentieth century. The inclusion of the reconstructed neon work, first shown in Gallery A in 1970, marks time, indicating the beginning of the artist's engagement with neon light and signifying his own placement within history.

Throughout the exhibition, Peter Kennedy tells compelling and disturbing stories about his own life and the events that have stained our collective histories. The way in which the artist creates his stories is visually dynamic and multi-layered. The work is rich with metaphor, humour and critique and it brings history, philosophy, politics and poetry together in the here and now.

Dr Anne Marsh

1 The title of this essay reflects a collaborative project that was first proposed as a book in 1999. Unfortunately, the funds necessary to realise the book have not been forthcoming. This essay is in the spirit of the original book proposal; it inserts the voice of the artist by drawing on interviews, essays and conversations that have been conducted over the last few years in preparation for the book.
2 See Peter Kennedy: Poetics, politics and a silent music (an interview with Anne Marsh), Globe E, no. 8, 1996 (http://www.arts.monash.edu.au/visarts/globe/issue8)
3 Susan Sontag was the first critic to analyse the indexical qualities of photography. She argued that photography was 'not only an image (as a painting is an image), an interpretation of the real; it is also a trace, something directly stencilled off the real, like a footprint or a death mask.' See On Photography, Penguin, Middlesex, 1979, p. 154 (first published in 1977).  
6 Artist's statement explaining the photographic sequence.
8 The neon word 'died' has been transferred from its original appearance in Kennedy's 1997–98 neon work titled People who died the day I was born – April 16, 1945 (part 2), from Requiem for Ghosts (1997–98).
9 See Clement Greenberg, 'Avant-garde and kitsch' (1939) and 'American-Type Painting' (1955). Both essays are reproduced in Greenberg, Art and Culture, Thames and Hudson, London, 1973, pp. 3-21 and 208-30. Greenberg became the late modernist critic that postmodernists learnt to hate. His advocacy for an art divorced from society, his formalist essentialism and his myopic views became an anathema for many postmodern artists. Especially those described by Hal Foster as resistant postmodernists.
11 See John Cage, Silence, Wesleyan University Press, Middletown, Conn. The most important text for Peter Kennedy was M Kirby and R Schechner, 'An Interview with John Cage', Tulane Drama Review, vol. 10, no. 2, 1965, pp. 50-72, where the interviewers pursue Cage on his ideas and definitions of theatre. The works of David Ahearn and his AZ Music group who often performed at Inhodress are important as Australian manifestations of new music; Ahearn studied with Karlheinz Stockhausen in Europe before returning to Australia in 1969. See David Ahearn, 'Notes on expansion', Other Voices, Aug./Sept., 1970, pp. 34-5.
13 Chorus: From the Breath of Wings (1993) was a synthesis of past and more recent work. It incorporated video, sound, light, musical instruments, refrigeration, other objects and large charcoal on paper drawings and was made possible with the support of the Fifth Australian Sculpture Triennial and the Museum of Modern Art at Heide, Melbourne.
14 Press release for Requiem: Choruses from the North and South, Sutton Gallery, 13 April to 8 May 1996.
...and the coincidences...
...So–history started badly and has been getting steadily worse... But I don't, you know, think this is quite the place to...er... Who was it who said of books that outside the genitalia of its keeper has to get full marks for cliche avoidance... Oh God!... Oh God... I don't think much about God these days. But for ten years of my life, three days is its now. If only God would give me a clear signal. Like making a large deposit at a Swiss bank. Ha ha ha... And rumours. Rumours...rumours I—Oh, no! I never forget a detail.
dog a book is man's best friend — inside of a dog it's too dark to read ... Marx? Ha ha ha! And well, hey — any book that starts with a cancerous giraffe stamping on day, I thanked the Lord for what I was about to receive and thanked him again for what I had just received. And then we lost touch — and I suddenly thought where but in your case I'll make an exception! ... Hey, come on now. Ha ha ha! ... And rumours ... well — I hate to spread rumours but what else can you do with them ...
fig. 14

Icarian dreamer with fallen words
(installation view, Fifth Australian Sculpture Triennial, Museum of Modern Art at Heidi, 1993) 1993
book, steel pole, speakers, cassette tape, cassette deck, amplifier
dimensions variable
Courtesy the artist and Sutton Gallery, Melbourne

fig. 15, cat. 22
"Music of the Spheres". An act of audience performed and documented at Sunny Hills, Sydney, 1971. This photograph is made from the original negative. Peter Kennedy, Nov, 2001.
Catalogue of works in the exhibition

Dimensions of work are given in centimetres; height precedes width precedes depth

**Neon installations**

1. Fig. 7 (detail), pp. 14-15
   - Fig. 8 (installation view, the Ian Potter Museum of Art, 2002), pp. 16-17
   - At the end of the twentieth century –
     - Comedy and Tragedy step out 2000-02
     - pigment inkjet prints, neon, MDF
     - digital compositing by Les Walking
     - jokes (with apologies): Woody Allen, Russell Davies, Amanda Lear, Groucho Marx, Ronald Searle/Geoffrey Williams, Tom Stoppard
     - prints (left to right as installed): 56.6 x 115 cm, 46.5 x 115 cm, 65.5 x 115 cm, 70.6 x 115 cm, overall 530 x 636 cm approx.
     - Courtesy the artist and Sutton Gallery, Melbourne

2. Fig. 6 (detail), pp. 14-15
   - Fig. 9 (installation view, the Ian Potter Museum of Art, 2002), p. 18
   - One long catastrophe 2000-02
     - pigment inkjet prints, neon, MDF
     - digital compositing by Les Walking
     - prints (left to right as installed): 69.3 x 112.5 cm, 52.8 x 126.4 cm, 80.7 x 144.2 cm, 127 x 154.4 cm, overall 212 x 707.5 cm approx.
     - photographs courtesy Associated Press and English Heritage – National Monuments Record
     - Courtesy the artist and Sutton Gallery, Melbourne

3. Fig. 11 (installation view, the Ian Potter Museum of Art, 2002), p. 20
   - Neon light installations 1970–2002
     - neon, MDF, synthetic polymer paint
     - overall 236.2 x 1328.4 x 8.6 cm approx. (variable)
     - Courtesy the artist and Sutton Gallery, Melbourne

4. Fig. 10 (installation view, the Ian Potter Museum of Art, 2002), p. 19
     - neon, digital prints, MDF, acrylic
     - photocolaboration with Danielle Thompson
     - overall 77 x 915 x 21.5 cm approx.
     - Tasmanian Museum and Art Gallery Collection, Hobart

5. Seven people who died the day I was born –
   - April 18, 1945 (part 1) 1997–98
     - type C photographs, fluorescent tubes with text, metal
     - photocolaboration with Danielle Thompson
     - overall 262.5 x 600 cm
     - Courtesy the artist and Sutton Gallery, Melbourne

6. Fig. 11 (installation view, the Ian Potter Museum of Art, 2002), p. 20
   - People who died the day I was born –
     - April 18, 1945 (part 2) 1997-98
     - neon, fluorescent tubes with text, metal, MDF
     - overall 56 x 1108 x 6.5 cm approx. (variable)
     - Courtesy the artist and Sutton Gallery, Melbourne

**Photographic works**

7. Fig. 4, p. 11
   - My ghost – and my own worst enemy
     - (my cancer cells) no. 1 2000-02
     - pigment inkjet print
     - digital compositing by Les Walking
     - photographs by Sandy Edwards
     - 123.9 x 184.8 cm
     - Courtesy the artist and Sutton Gallery, Melbourne

8. Fig. 3, p. 11
   - My ghost – and my own worst enemy
     - (my cancer cells) no. 2 2000-02
     - pigment inkjet print
     - digital compositing by Les Walking
     - photographs by Sandy Edwards
     - 123.9 x 184.8 cm
     - Courtesy the artist and Sutton Gallery, Melbourne

9. Fig. 1 (detail), p. 9
   - Fig. 2, p. 10
     - Self-portrait in the year 2000 (56 portraits – one for each year – and my cancer cells) 2000-02
     - pigment inkjet print
     - digital compositing by Les Walking
     - 279 x 367.8 cm
     -Courtesy the artist and Sutton Gallery, Melbourne

10. Fig. 5, p. 13
    - Segue (Peter Kennedy and his son Alastair) 1999–2002
    - pigment inkjet prints
    - digital compositing by Les Walking
    - photographs by Sandy Edwards
    - left to right as installed: 121.4 x 63 cm, 146.8 x 123.9 cm, 193.3 x 108.6 cm
    - Courtesy the artist and Sutton Gallery, Melbourne

11. Fig. 12 (detail), p. 21
    - A brush with death – two true stories 1997–98
      - i 3.30am Sunday Nov. 14, 1976 – body in River Torrens
        - type C photograph with text
        - photocolaboration with Danielle Thompson
        - 133 x 108 cm
        - Courtesy the artist and Sutton Gallery, Melbourne
      - ii 1.30pm Sunday Nov. 14, 1976 – artist’s brush with death
        - inkjet print with text
        - photocolaboration with Danielle Thompson
        - 120 x 82 cm
        - Courtesy the artist and Sutton Gallery, Melbourne

    - pigment inkjet print
    - digital reproduction by Les Walking
    - 76.2 x 111.6 cm
    - Courtesy the artist and Sutton Gallery, Melbourne

    - pigment inkjet print
    - digital reproduction by Les Walking
    - 111.6 x 76.2 cm
    - Courtesy the artist and Sutton Gallery, Melbourne

14. Fig. 22, p. 26
    - Music of the spheres 1971–2001
      - pigment inkjet print
      - digital reproduction by Les Walking
      - 111.6 x 76.2 cm
      - Courtesy the artist and Sutton Gallery, Melbourne

15. Fig. 17, p. 23
    - Standing variations 1970–2001
      - pigment inkjet print
      - digital reproduction by Les Walking
      - 49 x 152.4 cm
      - Courtesy the artist and Sutton Gallery, Melbourne
16 Fig. 16, p. 23
pigment inkjet print
digital reproduction by Les Waliking
49 x 152.4 cm
Courtesy the artist and Sutton Gallery, Melbourne

17 Fig. 18, p. 23
ZZZ 1970–2001
pigment inkjet print
digital reproduction by Les Waliking
60.3 x 152.4 cm
Courtesy the artist and Sutton Gallery, Melbourne

18 Four photographs of sheep 1970
black and white photographs
each 41 x 51 cm; overall 86 x 105 cm
Courtesy the artist and Sutton Gallery, Melbourne

19 Eight sections – a piece for introduction 1972
black and white photograph
41 x 51 cm
Courtesy the artist and Sutton Gallery, Melbourne

20 Gestures – from the impossible sonic ‘oh’
tape program 1972
black and white photograph
51 x 41 cm
Courtesy the artist and Sutton Gallery, Melbourne

21 Prasley instrument 1972
black and white photographs
51 x 41 cm
Courtesy the artist and Sutton Gallery, Melbourne

Sound works and documentation of sound and performance works

22 Fig. 15 (installation view, University Gallery, the University of Melbourne, 1989), p. 22
Snare 1972–2002
snare drum, side drum, chair, amplifier, tape deck, speakers, drumsticks
overall 300 x 120 x 80 cm approx. (variable)
Courtesy the artist and Sutton Gallery, Melbourne

23 But the Fierce Blackman 1971–2002
pigment inkjet print, original tape loop, photographs, CD player, headphones, MDF, glass
digital reproduction by Les Waliking
print 132.7 x 102.9 cm; overall 216 x 366 cm approx.
Courtesy the artist and Sutton Gallery, Melbourne

24 Weltselhne (World ice learning) 1972
black and white photograph, original sound dubbed onto CD, CD player, headphones
51 x 41 cm
Courtesy the artist and Sutton Gallery, Melbourne

25 Snare 1972
black and white photograph, original sound dubbed onto CD, CD player, headphones
41 x 51 cm
Courtesy the artist and Sutton Gallery, Melbourne

26 Prepared record 1971
i Instructions for Prepared record
typed text on paper
26 x 21 cm
Courtesy the artist and Sutton Gallery, Melbourne

ii Diagram for Prepared record
ink on drafting paper
48 x 38 cm
Courtesy the artist and Sutton Gallery, Melbourne

iii Template for Prepared record
record cover of John Cage’s ‘Sonatas and Interludes for Prepared Piano’ with incisions
31 x 31 cm
Courtesy the artist and Sutton Gallery, Melbourne

27 Instructions for Prepared tree no. 2 1971
text on paper
26 x 21 cm
Courtesy the artist and Sutton Gallery, Melbourne

28 Prepared tree 1971
black and white photograph with text
111.6 x 76.2 cm
Collection of Nancy Underhill, Brisbane

Watercolours

29 Fig. 13 (detail), p. 21
Requiem: Choruses from the north and south 1996
watercolour on paper, fluorescent tubes
each 75.5 x 56.3 cm (sheet);
overall 228.6 x 792.5 cm approx.
Courtesy the artist and Sutton Gallery, Melbourne, collection of Crown Limited (Crown Entertainment Complex), Melbourne and private collection, Melbourne

30 AJK at the wall of ghosts 1995
overall 365.7 x 278 cm approx.

i Spectral quartet – conference of ghosts #1
watercolour on paper
75.5 x 56.3 cm (sheet)
Courtesy the artist and Sutton Gallery, Melbourne

ii Spectral quartet – conference of ghosts #2
watercolour on paper
75.5 x 56.3 cm (sheet)
Courtesy the artist and Sutton Gallery, Melbourne

iii Spectral quartet – conference of ghosts #3
watercolour on paper
75.5 x 56.3 cm (sheet)
Courtesy the artist and Sutton Gallery, Melbourne

iv Fig. 29, p. 24
Spectral quartet – conference of ghosts #4
watercolour on paper
75.5 x 56.3 cm (sheet)
Courtesy the artist and Sutton Gallery, Melbourne

v Three birthday studies #1
watercolour on paper
75.5 x 56.3 cm (sheet)
Courtesy the artist and Sutton Gallery, Melbourne

vi Three birthday studies #2
watercolour on paper
75.5 x 56.3 cm (sheet)
Courtesy the artist and Sutton Gallery, Melbourne

vii Growth plan #1
watercolour on paper
75.5 x 56.3 cm (sheet)
Courtesy the artist and Sutton Gallery, Melbourne

viii Growth plan #2 (with health hazard)
watercolour on paper
75.5 x 56.3 cm (sheet)
Courtesy the artist and Sutton Gallery, Melbourne

ix Action baby (with health hazard)
watercolour on paper
75.5 x 56.3 cm (sheet)
Courtesy the artist and Sutton Gallery, Melbourne

x Big boy #1
watercolour on paper
75.5 x 56.3 cm (sheet)
Courtesy the artist and Sutton Gallery, Melbourne
xi Fig. 19, p. 24
_Upside down big boy_
watercolour on paper
75.5 x 56.3 cm (sheet)
Courtesy the artist and Sutton Gallery, Melbourne

xii **Big boy #3**
watercolour on paper
75.5 x 56.3 cm (sheet)
Courtesy the artist and Sutton Gallery, Melbourne

xiii **Ghost – as if laid to rest #1**
watercolour on paper
75.5 x 56.3 cm (sheet)
Courtesy the artist and Sutton Gallery, Melbourne

xiv **Ghost – as if laid to rest #2**
watercolour on paper
75.5 x 56.3 cm (sheet)
Courtesy the artist and Sutton Gallery, Melbourne

xv **Ghost – as if laid to rest #3**
watercolour on paper
75.5 x 56.3 cm (sheet)
Courtesy the artist and Sutton Gallery, Melbourne

xvi **Ghost – as if laid to rest #4**
watercolour on paper
75.5 x 56.3 cm (sheet)
Courtesy the artist and Sutton Gallery, Melbourne

31 Madang nature studies 1996

overall 395.7 x 442 cm

i **Butterflyfishes and angelfishes – imperfectly recollected**
watercolour on paper
56.3 x 75.5 cm (sheet)
Collection of Roger and Venetia Beale, Canberra

ii **Imaginary tropical fish – based on the chinese footballer**
fish and blackpatch triggerfish
watercolour on paper
56.3 x 75.5 cm (sheet)
Collection of Roger and Venetia Beale, Canberra

iii **Two rays – based on the spotted eagle ray and**
the black-blotched stingray
watercolour on paper
56.3 x 75.5 cm (sheet)
Collection of Roger and Venetia Beale, Canberra

iv **Zebra eel, starry eel and weedy scorpionfish**
watercolour on paper
56.3 x 75.5 cm (sheet)
Collection of Roger and Venetia Beale, Canberra

v **Absurd taxonomy 1**
watercolour on paper
56.3 x 75.5 cm (sheet)
Collection of Arthur T Hallett, Melbourne

vi **Absurd taxonomy 2**
watercolour on paper
56.3 x 75.5 cm (sheet)
Collection of Arthur T Hallett, Melbourne

vii **Absurd taxonomy 3**
watercolour on paper
56.3 x 75.5 cm (sheet)
Collection of Arthur T Hallett, Melbourne

viii **Absurd taxonomy 4**
watercolour on paper
56.3 x 75.5 cm (sheet)
Collection of Arthur T Hallett, Melbourne

ix **One of four meditations: Madang paradise**
birdwing butterfly – as luminous absence
watercolour on paper
56.3 x 75.5 cm (sheet)
Collection of Arthur T Hallett, Melbourne

x **Moths – some of at least 600 species?**
watercolour on paper
56.3 x 75.5 cm (sheet)
News Ltd Collection

xi **Moths – some of at least 700 species?**
watercolour on paper
56.3 x 75.5 cm (sheet)
News Ltd Collection

xii **Moths – some of at least 800 species?**
watercolour on paper
56.3 x 75.5 cm (sheet)
News Ltd Collection

xiii **Moths – some of at least 900 species?**
watercolour on paper
56.3 x 75.5 cm (sheet)
News Ltd Collection

xiv **One of four meditations: Ornithoptera paradisea**
paradisea – or the presence of absence
watercolour on paper
56.3 x 75.5 cm (sheet)
Collection of Jane Gilmour, Melbourne

xv **One of four meditations: Ornithoptera paradisea**
paradisea – as evanescent presence
watercolour on paper
56.3 x 75.5 cm (sheet)
Collection of Tom Zubrzycki and Julia Overton, Sydney

xvi **One of four meditations: Madang paradise**
birdwing butterfly – as luminous presence
watercolour on paper
56.3 x 75.5 cm (sheet)
Private collection

_Drawings_

32 Blackboards with pendulums 1992
charcoal and pastel drawings on paper, blackboard dusters
and string, wooden chair, synthetic fabric, loudspeaker, recording
tape, stick
overall 320 x 420 x 50 cm approx
Queensland Art Gallery Collection, Brisbane.
Purchased 1994. Queensland Art Gallery Functions Reserve Fund

33 The sun in the sky is so red (what was it you really loved?)
Mao Tse Tung (1893–1976) 1992
charcoal, silumato and pastel on paper on panels, chair
396.2 x 128 cm (sheet)
Courtesy the artist and Sutton Gallery, Melbourne

34 Modern quartet 1992

i **Fig. 21, p. 25**
Karl Marx (1818–83)
charcoal on paper
176 x 151 cm
Monash University Collection, Melbourne

ii **Mao Tse Tung (1893–1976)**
charcoal on paper
176 x 151 cm
Monash University Collection, Melbourne

iii **V. I. Lenin (1870–1924)**
charcoal on paper
176 x 151 cm
Courtesy the artist and Sutton Gallery, Melbourne

iv **Joseph Stalin (1879–1953)**
charcoal on paper
176 x 151 cm
Courtesy the artist and Sutton Gallery, Melbourne
Peter Kennedy
Born 1945 in Brisbane, Australia. Lives and works in Melbourne.

Selected solo exhibitions
1996 Requiem for Ghosts, Australian Centre for Contemporary Art, Melbourne
1996 Requiem: Choruses from the North and South, Sutton Gallery, Melbourne
1995 AJK at the Wall of Ghosts: Watercolours by Peter Kennedy, Sutton Gallery, Melbourne
1993 Chorus: From the Breath of Wings, Fifth Australian Sculpture Triennial, Museum of Modern Art at Heide, Melbourne
Transformations, Gold Coast City Art Gallery, Surfers Paradise; University of Queensland, Brisbane, Tin Sheds Gallery, University of Sydney, Sydney
1992 Transformations (Work in Progress), Lismore Regional Gallery, Lismore
Of Maps and Men: From the Secret World of Memory, Sutton Gallery, Melbourne
1990 Nature Speaks, Bellas Gallery, Brisbane
The Glasshouse Mountains, John Buckley Fine Art, Melbourne
1989 Nature Speaks, John Buckley Fine Art, Melbourne
Popular Front, Community House, Coolaroo West; Australian Centre for Contemporary Art, Melbourne
1986 Tartawangalo Landscapes, John Buckley Fine Art, Melbourne
1976 Introductions, Institute of Contemporary Art, Sydney, Experimental Art Foundation, Adelaide
1971 Luminal Sequences, Gallery A, Sydney
But the Fierce Blackman, Inhibodress, Sydney
1970 Neon Light Installations, Gallery A, Sydney
1964 The Johnstone Gallery, Brisbane

Selected two-person exhibitions
1988–89 Peter Kennedy & John Hughes, The Stars Disordered, University Art Museum, University of Queensland, Brisbane & tour
1988 Peter Kennedy & John Hughes, Iota, Centre for the Arts Gallery, University of Tasmania, Hobart
1981 Peter Kennedy & John Hughes, November Eleven, installation no. 1, Praxis, Fremantle; installation nos 1 & 2, Ewing Gallery, the University of Melbourne, Melbourne; Institute of Modern Art, Brisbane
1976 Two Contemporaries: Peter Kennedy and John Nixon, National Gallery of Victoria, Melbourne
1973 Peter Kennedy and Mike Parr, Galerie Media, Neuchatel, Switzerland
1972 Peter Kennedy and Mike Parr, Nova Scotia College of Art and Design, Halifax, Canada; A Space Gallery, Toronto, Canada
Trans Art 1 – Idea Demonstrations: Peter Kennedy and Mike Parr, Inhibodress, Sydney
1971 Videotapes by Peter Kennedy and Mike Parr, Inhibodress, Sydney
1970 Tim Johnson and Peter Kennedy, Gallery A, Sydney

Selected group exhibitions
2001 Lightness of Being: Contemporary Photographic Art from Australia, Monash University Museum of Art, Melbourne
Resonance: Sound and Vision, (organised by Griffith Artworks, Griffith University) State Library of Queensland, Brisbane
2000 Zeitgenössische Fotokunst aus Australien, Museum Schloss Hardenberg, Velbert, Germany; Kunstsammlung Chemnitz, Chemnitz, Germany; Kulturzentrum der Stadt Stuttgart, Stuttgart, Germany; Neuer Berliner Kunstverein, Berlin, Germany
1999 Signs of Life, Melbourne International Biennale, Melbourne
Commissioned Artworks, Tasmanian Museum and Art Gallery, Hobart
Global Conceptualism: Points of Origin 1950s–1980s, Queens Museum of Art, New York, USA; Walker Art Centre, Minneapolis, USA; Miami Art Museum, Miami, USA
What John Berger Saw, Canberra School of Art Gallery, Canberra & tour
1997 Australian Drawings from the Gallery’s Collection, Art Gallery of New South Wales, Sydney
The Real Thing, Museum of Modern Art at Heide, Melbourne
Pulse Friction, Centre for the Arts Gallery, University of Tasmania, Hobart
1994 Kedumba Drawing Award, Kedumba Gallery, Blue Mountains Grammar School, Wentworth Falls
25 Years of Performance Art in Australia, Ivan Dougherty Gallery, Sydney
Facially, Monash University Gallery, Melbourne & tour
1993 Luminaries, Monash University Gallery, Melbourne
In the Spirit of Fluxus, Walker Art Centre, Minneapolis, USA; Whitney Museum of American Art, New York, USA; Museum of Contemporary Art, Chicago, USA; Wexner Centre for the Arts, Columbus, Ohio, USA; San Francisco Museum of Modern Art, California, USA; Santa Barbara Museum of Art, California, USA; Musées de Marseille, Paris, France; Hessenhuis, Antwerp, Belgium; Fundació Antoni Tàpies, Barcelona, Spain
1992 Contemporary Australian Drawings from the Gallery’s Collection, Art Gallery of New South Wales, Sydney
1991 Off The Wall/un the Air: A Seventies Selection, Monash University Gallery, Melbourne & Australian Centre for Contemporary Art, Melbourne
Inaugural Exhibition, Museum of Contemporary Art, Sydney
Artists and Aspects of the Contemporary Art Society Queensland Branch, Brisbane City Gallery, Brisbane
1990–91 Irony, Humour and Dissent, Ballarat Fine Art Gallery, Ballarat; Moree Plains Art Gallery, Moree; Manly Art Gallery and Museum, Sydney
Monash University Art Gallery, Melbourne
(with John Hughes) Satellite Cultures, New Museum of Contemporary Art, New York, USA
Australianarama, Centre for the Arts Gallery, University of Tasmania, Hobart
Inhibodress 1970–1972: Tim Johnson, Peter Kennedy, Mike Parr, Institute of Modern Art, Brisbane & tour
1988 Other Landscapes, United Artists Gallery, Melbourne
6th French-Chilean Video Festival, Santiago, Chile
1986 (with John Hughes) Queensland Works 1950–1985, University Art Museum, University of Queensland, Brisbane
1984 (with John Hughes) Private Symbol: Social Metaphor, 5th Biennale of Sydney, Art Gallery of New South Wales, Sydney
1983 (with John Hughes) D’un Autre Continent / V’la l’Australie. La Rêve et la Réel, ARC/Musée d’Art Moderne de la Ville de Paris, Paris, France
1981 (with John Hughes) Australian Perspectives, Art Gallery of New South Wales, Sydney
(with John Hughes & Andrew Scialo) Recent Australian Video Tapes, touring Australia & Japan
1980 (with John Hughes & Andrew Scialo) Videotapes d’/Australie, Venice Biennale, Venice, Italy
(with John Hughes & Andrew Scialo) Video Mayfair, Sydney Filmmakers’ Co-op, Sydney
1979 (with John Hughes & Andrew Scialo) European Dialogue, Third Biennale of Sydney, Art Gallery of New South Wales, Sydney
Public collections
Art Gallery of New South Wales, Sydney
Art Gallery of South Australia, Adelaide
Art Gallery of Western Australia, Perth
Gold Coast City Art Gallery, Surfers Paradise
Griffith University, Brisbane
Institute of Contemporary Art, London, England
Kedumba Drawing Prize Collection, Blue Mountains Grammar School, Wentworth Falls
Museum of Contemporary Art, Sydney
National Gallery of Victoria, Melbourne
Nepean Collection, School of Contemporary Art, University of Western Sydney, Sydney
Queensland Art Gallery, Brisbane
Tasmanian Museum and Art Gallery, Hobart
Tate Gallery, London, England
University Art Museum, University of Queensland, Brisbane

Selected bibliography
2000 B Murphy, Lightness of Being: Contemporary Photographic Art from Australia, ex. cat., Neuer Berliner Kunstverein, Berlin, Germany
N Underhill, ‘Breaking down the barriers’, *Art and Australia*, vol. 38.
A Marsh, ‘Requiem chorus: Peter Kennedy’s millennium opus’, *EyeLine*, no. 36.
C Green, ‘Luminaries’, *Art & Text*, no. 47.
Luminaries, ex. cat., Monash University Gallery, Melbourne.
*The Stars Disordered*, ex. cat., University Art Museum, University of Queensland, Brisbane.
1986 J Holmes, *Peter Kennedy’s Istoia*, ex. cat., Centre for the Arts Gallery, University of Tasmania, Hobart.
1979 Flash Art, *June/July*.

Peter Kennedy is represented by Sutton Gallery, Melbourne.
Peter Kennedy
Selected Works 1970 to 2002

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