The drowned world: Jon Cattapan works and collaborations
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In 2005, Jon Cattapan played a small, but significant, part in the presentation of a survey of the art of Gareth Sansom at the Potter. Speaking at the opening of that exhibition, Cattapan reflected on the early support Sansom had given him in his own career and reminded us of the importance of acknowledging the generosity and achievement of senior artists. With this exhibition, we in turn must acknowledge Cattapan’s achievements in over twenty-five years as an artist.

The works in this exhibition traverse Melbourne, Sydney, Canberra, the US, Korea, India and Italy. Not surprisingly, given Cattapan’s wide-ranging exhibition record, it is the first time that some of these major paintings have been shown in Melbourne. Commencing with a painting made while Cattapan was still a student and concluding with a large, new triptych, this exhibition is a record of studio practice, research, teaching and international exchange. In it, we can see the ways in which Cattapan and his peers have developed an ambitious Australian art, embracing local and international experiences, exploring new technologies and ideas, and grappling with the personal and moral challenges of global culture.

Our sincere thanks go to Jon Cattapan for his enormous dedication to this project. We would also like to acknowledge the support of the exhibition catalogue by Vasili Kaliman and Irene Sutton through the Potter’s 2006 Donor Program. As well, we are grateful to the many public and private lenders who have generously loaned work to The drowned world from Melbourne, Sydney and Brisbane. And finally, my thanks go once again to the many Potter staff who have worked to realise this major exhibition and catalogue at the museum.
The drowned world

Dr Chris McAuliffe
Director and exhibition curator

Jon Cattapan’s art frequently commences from personal experience—a fleeting instant in everyday life, a significant personal crisis, or deeply held belief—so he has a wealth of stories to tell. Cattapan’s practice is inseparable from tales both private and public: a succession of relationships, artistic partnerships, localities and residences; a deepening engagement with his materials and an embrace of new technologies; and a career traversing the boom/bust/recovery rhythm of the 1980s and 1990s.

Cattapan’s sources are unselfconsciously revealed. Paintings were made in response to the world outside his window, to jarring life events, and to the impact of artists such as Bosch or Tanguy. These are, so to speak, the internal points of commencement; life, love and the lure of art itself. Less familiar, but nevertheless ubiquitous, origins also lie in cinema, digital technologies and travel. These point to origins in the new terrain of globalization and digital culture.

Commencing art school in 1975, and maturing over the course of the 1980s, Cattapan is on the cusp of the modern and the postmodern. One of modernism’s classical motifs—the social experience, in extremis, of the individual within the metropolis—propelled his work from the outset. And a melancholic fascination with seductively decrepit cities, inherited from Charles Baudelaire, Walter Benjamin and JG Ballard, continues to colour his art. Likewise modernism’s other great theme—the life of the unconscious, the libidinal economy of desire—is evident in Cattapan’s oily dreamscapes.

Simultaneously, Cattapan’s art shows signs of the emergence of postmodern culture: ‘the change from atoms to bits’. His cityscapes are fragmented, mobile, excessively mediated, and dematerialized. The apocalyptic tone of fin-de-siècle postmodernism has shaped discussion of Cattapan’s work, but the best itemisation of his iconography is the fine print of a domestic insurance policy: fire, flood, theft, injury, act of God. Shit happens, and it doesn’t stop happening. Cattapan looks on in fear and fascination.

Cattapan’s watery canvases suggest the slippery virtuality of postmodern experience. His many images of surveillance allude to the paranoid experience of digital culture. The paintings survey the intense but indistinct terrain of the dream. The sci-fi allegories of Philip K Dick—everyday life in a city teetering on the brink of techno-abyss—are there, but also the brutal and seductive effrontery of Surrealism’s merveilleux (marvelous).

Cattapan is both a realist and a symbolist, an observer and a dreamer. His deluge is allegorical; ours is a world swamped with information. But it is also a real flood, one that found the artist waist deep in water on a St Kilda street in 1989. His conflagrations are not only Freudian symptoms but real blazes in East Melbourne, St Kilda and Footscray, which brought down a church, a town hall and a chemical factory respectively. Cattapan revels in the digital—he produces sketches using a scanner and Photoshop software—but he speaks in the analog media of painting and drawing.
Cattapan is more inclined to mark the stages of his development with references to pop and street culture than to artistic epiphanies. The first, and still one of the most important of these was the irruption of punk rock within Melbourne’s music, fashion and literary scenes. The brash, do-it-yourself attitude of punk was liberating for a young student still unsure of his capacities and qualities as an artist; ‘We felt like anybody could get up and have a go at it’.

A sense of creative community developed, and with it, the first of the geographical and social territories that would appear in Cattapan’s work: ‘It was very interesting living in St Kilda in the early ‘80s because you didn’t just have visual artists. You had young writers and young musicians, and they all talked to each other. You had one café that everyone went to, the Galleon, upstairs in Acland Street. You’d bump in to half a dozen people working in different art forms’.\(^2\) Bananas (1977–78), begun while Cattapan was still a student, refers to another punk hangout: the long-defunct music venue on St Kilda’s Upper Esplanade. Op shop fashions, pointy boots and sunglasses after dark set the tone of this and other works of the late 1970s.

St Kilda’s bohemians didn’t form a movement but punk gave legitimacy to the raw, emotional style that Cattapan and his friend Peter Ellis were developing. Repressed and forgotten aspects of modernism reappeared; the expressionist James Ensor was a favourite. The return to figuration sweeping European art was echoed in the rediscovery of local mavericks such as Danila Vassiliiff. The moves seem familiar in retrospect but were confronting after the cool reserve of 1970s abstraction and conceptualism. Throughout the first half of the 1980s, critics scolded Cattapan as an artist with ‘disturbing and macabre fantasies’ and ‘much sorting out to do’.\(^3\)

For Cattapan, the studio and the street were just the place to sort things out. Outside his flat on Grey Street, St Kilda, there was never a dull moment. Haggard faces, eviscerated bodies and eerie toy-like figures all registered the rough poetry of late nights and long parties.

By the mid-1980s, Cattapan’s urban imagery had become less confronting. Time spent in Europe in 1978 had amplified punk and expressionistic impulses. A second sojourn in 1985 lead to a deliberate decision to focus on the psychological spaces of the city. Some significant formal strategies were developed to pursue this goal. The grounds of the paintings became open, flattened fields of aqueous colour. Localities and incidents hovered in indistinct spaces, popping into focus with the sharp but jumpy clarity of a dream. Physical forms, such as people and buildings, became more schematic as Cattapan forged a kind of Freudian hieroglyphics which referred to home, desire and travel through simple outlines and silhouettes. The gridded drawings of the early 1980s grew into large, multi-panel canvases—the reactive studies—each of which offered a ‘screen in screen’ detail or commentary on an adjacent event.

Name and address (1988), was still based on St Kilda’s nocturnal theatre. Still living on Grey Street, Cattapan witnessed a police sweep in which entire blocks were closed off while pedestrians were questioned. This moment has haunted Cattapan’s art since. The elevated point of view that dominates the later cityscapes is there, as is the gloomy dream twilight. While the incident involved a crude round-up, rather than sophisticated technological surveillance, there is an air of Orwellian social control. The painting is a harbinger of later works, such as Curtain line (Australian crowd no. 2) (2001) and The taking of Richmond (1999), in which containment and the confrontation of communities take on an explicitly political cast.

Cinema showed Cattapan the way at this time. Scorsese’s Mean streets (1973) and Taxi driver (1976) mapped the city’s heart of darkness. Fellini’s Roma (1972) presented the eternal city as a movable feast of history, memory and sexuality. And Hitchcock revealed the Freudian subtexts of urban life, in dramatic eruptions of sex and violence from beneath the banal surface of the everyday.

Cattapan’s cities became increasingly abstract over the course of the 1990s. An extended stay in New York in 1989–90 had the paradoxical effect of dissolving, rather than consolidating, his vision of urban space. Paintings such as Documentary (Melbourne as Rome) (1989) had fantasized about life in a cosmopolitan metropolis. Real life in a mega-city was so overwhelming that Cattapan sought solace in canvases emptied of incident, like Dog day (Seep) (1991), or, as in the case of Double ellipse (from ‘The city submerged’) (1991), dissolved the city into a droplet of oily colour.
Paradoxically, the other defining characteristic of life in New York was its small scale. Life was patterned around spaces in Williamsburg (the studio), the Lower East Side (the apartment), Little Italy and the East Village (nightlife). The isolated incidents of the large paintings and reactive studies were now scattered over myriad small sheets of paper, so that the city became a constellation of moments scattered across a wall-length installation.

Increasingly, Cattapan’s urban imagery echoed descriptions of the postmodern city. Composite, mobile and fragmented, this city of flows and vectors embodied an increasingly digital and global environment. The ongoing The city submerged installation constantly reconfigures the city as an array of instants. Cattapan’s aerial views montaged buildings from multiple cities into generic centres of ‘the bit radiation business’. His palette mimicked the RGB (red, green, blue) of the computer monitor, and pixel-like dots form a veil over the surface of the canvas. Curious signs of social transition began to appear: a member of the gathered crowd in Woden waiting (1992–93) uses a mobile phone, perhaps the first entry of this now common device into painting. And in The bookbuilder (1992), the earlier communications revolution—the printed word—is exiled to the sidelines, overwhelmed by the city of bytes.
The Bookbuilder, Fuse (1994), and Skeletal (1995) mark the development of a cyber-sublime. Cattapan was one of a generation for whom Ridley Scott’s Blade runner (1982) was an Urtext. Just as the shock and awe of an avalanche was the cue for terrified reverie in the eighteenth-century landscape, so the layered chaos of street and cosmos was the postmodern terribilità. Blade runner offered a seductive vision to artists and theorists alike. David Harvey’s paean to the film could serve as a description of Cattapan’s paintings: ‘The chaos of signs, of competing significations and messages, suggests a condition of fragmentation and uncertainty at street level ... Images of creative destruction are everywhere’. More significant, in terms of the paintings to come, was Harvey’s observation that a hallmark of the film was ‘the sense of shattering and fragmentation of social life’.5

As globalization came to dominate both artistic and social consciousness, the foundations in localities—both actual and mythological—that Cattapan had built for his practice were threatened. The mobility of the individual and the mutability of the image meant that ‘The places associated with home, with the Self, and with identity are being replaced by places that ought to look different but are in danger of not doing so ... [I]t is apparently the burden of some of us in the world to consume difference while others are condemned historically to supply that difference’.6

Embarking on a series of residencies, and working within Australia’s university system, Cattapan lived in Ohio, Canberra, Sydney, Melbourne, Seoul and Baroda. Working collaboratively forced Cattapan into direct communication with local artists and did something to dilute the distinction between consumers and producers of difference. In handing over a drawing or watercolour to Surendran Nair in Baroda, Cattapan ceded his territory to the local. The returned drawings, completed by another hand, encapsulated both the openness and disorientation of the traveler. The artist had to be willing to welcome the new and to allow the unfamiliar to occupy his work. At the same time, he was able to recreate the sense of intense community and partnership that had driven his earlier collaborative drawings with Peter Ellis. This openness and partnership through drawing holds also for his 2001 collaboration with Eugene Carchesio.

Drawing had always been the bedrock of Cattapan’s work, travel only increased its significance. Small-scale, immediate work is both a practical and metaphorical solution to the challenges of travel. Drawings are easily made and portable. Quick notations register the impact of new experiences when there is no time to digest them fully.

In spite of their humble physical nature, the drawings reveal key characteristics of Cattapan’s practice. Meaning is generated by isolated symbols. Often heraldic or totemic in their nature, these symbols recall both the icons of the Italian Trecento and the fetishised found objects of Surrealism. Typically, they are human in scale or in derivation—the body itself, or items that can be held in the hand—in order to counterbalance the overwhelming sweep of global vistas.

This recovery of the human within the global became a dominant concern for Cattapan at the turn of the millennium. His reflections on the city had taken him to writers like Richard Sennett, who lamented the loss of a neutral civic realm in the age of privacy and intimacy.7 Against the private realm, Sennett argued for the benefits of a society of strangers, supported by public institutions; in effect, a healthy society premised on citizens recognizing their need for each other without having to know each other.

This model, which found hope in an impersonal social institution, takes shape in the small clusters of citizens who gather in Cattapan’s paintings, often against a backdrop of civic buildings. More specifically, the neoliberalism of Victoria’s Kennett government brought the politics of public spaces and institutions to the fore in Cattapan’s art. The taking of Richmond condenses events and ideologies provoking this turn to community politics. Richmond Secondary College was one of the many state schools closed or restructured during the Kennett era. Parents and community members occupied the school in protest for 360 days, before being forcibly evicted in a baton charge later described as an ‘unreasonable’ action using ‘excessive force’.8
Cat. 76 Psychasthenia 101 (video) 2005
The force of the state response to this and other community protests, raised suspicions that, ‘Whenever there is genuine opposition by members of the community to the government, the police are there’.9 Where police actions were once limited to, and expected in, the red light districts of St Kilda, now, it appeared, they were to appear wherever policy or ideology was to be enforced.

The promise offered by the rediscovery of community is forced, however. Boundaries and national mythologies were reinstated at the same time. In 2001, ‘The wandering winds of Tampa talk-back blew into some very dark corners of the Australian psyche’.10 The ‘children overboard’ affair heralded, variously, the defeat of small-L liberalism, an Opposition in lockstep with the government, the politicization of both the public service and the military, and the disheartening spectacle of a Norwegian seaman more au fait with the Australian notion of a fair go than Australians themselves. Carrying (2002) grapples with the event itself, while Curtain line (Australian crowd no. 2) charts its aftermath; a pallid citizenry huddled within Australia’s coastline, weighed down by the rhetoric of border protection.

With the liberal-pluralist social contract giving way to Realpolitik and xenophobia, Cattapan’s early fascination with the work of JG Ballard re-emerged. Ballard’s poetics of a postmodern Fall were updated. The flood was now the mooted onslaught of illegal immigrants. Primitive tribalism and paranoia elbowed liberal democracy aside. The ‘children overboard’ affair is inseparable from a loss of faith in the truth of the image and a witnessing of the degradation of the public sphere. It is not surprising that Cattapan’s figures become spectral, his grids more forceful and enclosing, his boundaries white-hot.
Cattapan’s paintings are not pictures of specific moments of crisis. Indirectly, they take their cue from Frederic Jameson who, having recognised in Ballard, ‘the contradictions of a properly representational attempt to grasp the future directly’, proposed that artists imagine resistant worlds in a process of cognitive mapping.11

The connections forged between people are Cattapan’s imagined future. They are presented as tenuous, all the more so as the source imagery for works such as Psychasthenia 101 (video) (2005) and the Carbon group drawings (2003) is often randomly gleaned from the daily press. But importantly, the connections are physical. In The fold (2000), the contact is ambiguous; a struggle or an embrace. It may be grandly metaphorical (the biblical tale of Jacob wrestling the angel) or banal (two footballers in a clinch). There is a recovery, or a dream of the recovery, of those elements of community dissolved in the age of privatization, neo-liberalism and self-interest. Communities become physical and local again: artists, activists, residents, parents, citizens supplant the bohemians and jetsetters of the earlier paintings.

In the works of the 1980s, the blaze and the flood were crepuscular, catastrophic and fetishised; classical (the stuff of the Bible or of Bosch) and yet ephemeral (done to death in disaster movies). This was the heart of Cattapan’s landscape; the city laid waste and cheap thrills galore. It’s what we wanted, we fin-de-siècle Neros; to have a good old fiddle as we watched our culture burn.

A different collapse, the moral collapse always latent in Ballard’s superficially sci-fi stories of post-apocalyptic cities, is the current looming disaster. In response, Cattapan seems intent on rebuilding his world from the ground up. In 2005, he returned to his parents’ province, the Veneto, to the small Italian village of Mogliano. The drawings he made there are small, attentive and poetic. A non-descript mound modeled on his son’s blanket. Variations on the attenuated form of a stick insect found in the garden. And, tellingly, the figure of light—of reason—in a spun aluminium desk lamp. This is no retreat into the pastoral. Trying to make sense of the world, rather than the comforts of a settled world, is their subject. Drawing breath, Cattapan is able to return to qualities in his art that might serve as ways of shaping the world. Fascination is one of these; a determination to dwell at length on whatever humble object catches his eye. Affect is another; the exploration of how and why one builds an emotional anchorage to a thing, a place or a person. Vision, too; the freedom to see the world your way, then another way, then another.

2 Interview with the artist, September 2005.
4 Negroponte, op. cit., p. 48.
11 Frederic Jameson, ‘Progress versus utopia; or, Can we imagine the future?’, in Brian Wallis (ed.), Art after modernism: rethinking representation, the New Museum of Contemporary Art, New York, 1984, p. 245.
Jon Cattapan and I spent a long time talking about his art while preparing this exhibition. We realised that this was something missing from the public discourse about Australian art. There were few opportunities to see people talking about art, pointing to details, asking the artist questions, floating ideas and arguing over interpretations. So we invited some visitors to Jon’s Moorabbin studio. What follows is an edited transcript, amounting to only one tenth of the full conversation held on Friday 10 March 2006. Participants are Dr Karen Burns, Jon Cattapan, Dr Chris Healy and Tom Nicholson.

Dr Chris McAuliffe
Dr Chris Healy: Documentary (Melbourne as Rome) [1989] reminded me of the Phil Noyce film Newsfront, because of the figure with the 16 mm camera on top of a VW Kombi van. There’s such a strong documentary logic. The impulses that go with the desire to produce history paintings are there in a fantastically self-reflective way, because you’re producing the paintings but also providing us with a way of thinking about the means of their reproduction in the image of the cameraman.

Jon Cattapan: I should ‘fess up and tell you that I went to art school as a way of getting into film school. There’s a Hitchcockian way of framing those earlier works.

Healy: It’s almost like you have a spotlight thrown on various elements in the image.

Dr Karen Burns: It’s a particular representation of urban life; a nocturnal, slightly green dreamscape of urban life.

Tom Nicholson: There’s obviously a reference to filmmaking but for me the language is very strongly a painting language which I would trace back to a certain image of Melbourne figuration.

Cattapan: The thing that triggered the body of cityscapes was that, in 1985, I went to live in Italy in my parents’ hometown outside of Venice; a place called Castelfranco, which is the birthplace of Giorgione. The main work there is a painting called Castelfranco Madonna [c. 1506] and in it I saw Giorgione leaving us a portrait of Castelfranco, which still looked remarkably like what it did in the sixteenth-century painting. And I thought: I could almost do that with Melbourne. So I began to look more seriously at people I hadn’t considered before in art school, like Nolan and Tucker and Boyd.

Burns: The nineteenth-century modernist idea is of the city as a place of random encounters which can also be potentially hazardous. So it has built into it that sense of disjunction, then the dislocation of various immigrant populations, whether from the country or overseas, moving in and out of that space, and the mixing of social class and gender. There can be parallel lives existing in the same place.
Nicholson: It struck me there is a persistence of a specific place even though some images swing into an urban space that’s unidentifiable as any one city. It’s Melbourne but it could also be any of a number of large metropolitan centres.

Healy: Jon’s lived all over the world and yet there is a sense he’s moving cities around. It’s there in the title of *Melbourne as Rome*, transposing cities. One version of a postmodern citizen is their capacity to move anywhere, whereas in reality movement means ending up on ships that sink off the coast of Australia. And I think Jon really holds that stuff in a beautiful tension. It’s drawing our attention to the specificities of living in a place and the banality of globalisation, yet also pointing to incredibly powerful forces that shape everything to do with our lives.

Cattapan: I wanted to go and live in New York for a long time and I finally got there late in 1989. I had the sense that the city was going to be really an ongoing motif and I thought New York would be a really interesting place because it’s an ultimate city environment. I got completely flustered by the overload of images and stimulus and in *Dog day (Seep)* [1991] I actually completely emptied the work out. I retreated completely into looking for some sort of inner kind of space.

Burns: The grid lines I can see in The group discusses [2002] don’t appear in reproduction. Is the grid a way of controlling the layers of information?

Cattapan: The works are made in two phases. The first is a pretty expressive sort of painting. It’s about laying down the groundwork and the materiality of the paint. The second phase is laying images or stratas of information in over the top. That’s where the work moves from expressive to analytical. Much as I would like that overlay of marks to be mechanical and deadpan, they’re incredibly subjective marks. They’re very rough. In *Psychasthenia 101 (video)* [2005], those red marks are made by using Blu Tack that’s attached to the end of the pencil; it’s a much coarser kind of look. The secondary part is testing how controlled and patient I can be, whether I can fulfil the vision of the work by becoming like a mechanical dot matrix printer.

Burns: One of the functions of those kinds of marks is also to hide things, isn’t it?

Cattapan: Possibly. The viewer has to work at deciphering the various layers.
Nicholson: The screen metaphor refers to a system of representation other than painting: a pixel-based system which articulates every part of its surface equally. In Red system no. 1 (The first deadly system) [1997–98], those pixels constitute an illusion of a space or a landscape. Swinging back and forward between that data and what lies underneath makes you think of a screen.

Healy: I don’t buy the data metaphor because to me the reference point for the dots was light. In Woden waiting [1992–93], because it’s a night-time image in which the light was constituting the city, there’s the idea that there’s light coming through tears or perforations. It’s a much stronger metaphor for me than data drizzling down Matrix-like. I think there are many other ways of thinking about abstraction other than simply ones and zeros.

Nicholson: For me, they suggest a certain kind of vision which is totally separated from touch. There’s a very strong implication that you’re encountering the city as you do from an aeroplane. At the same time, you’re also aware of Jon making fingerprints with a paintbrush. So the paintings play on a tension between something tactile and sight utterly removed from that sense.

Healy: Karen, given your background in architecture, do you think it’s the vision of the urban planner? Some writers describe Jon as a flâneur, involved in the poetics of walking, which is exactly the opposite of that perspective.

Burns: Even though we’re located with a view from the tower, because we’re actually dealing with the gestural activity of mark-making and a very expressionist technique in the background, we’re confronted with the human immediacy of the tactile mark on the canvas.

Cattapan: For me, The group discusses is like the city in microcosm, whereas Red system no. 1 is a very experiential work. It was made not that long after coming back from India. Very often for me being in a particular place is about an evocation of colour. The only way I could describe Seoul is that it was a blue sort of city. India was a very red place. Over there, colour and smell were just absolutely overwhelming sensations and I wanted to work back into that as a bodily thing, whilst at the same time continuing to talk about the urban overlay.

Nicholson: The point of view in Red system no. 1 is very evocative of weightlessness; there’s not any place in the picture where your body would feel whole or subject to gravity. The taking of Richmond [1999] relates to disputes and pickets in the Kennett years; in the picture the weight of the body is a kind of political instrument. There’s a very interesting tension between that picture and other images where the body is almost a dispersed entity.
Cattapan: When I painted Red system no. 1, I began to think of those little points of light which represent the architecture of the city as being not unlike acupuncture points on a body. I began to think of it as a very bodily sort of space to be in; you’re in the flow of the vein and yet you’ve still got this kind of screen of information stretched out over the top of it.

Healy: There’s another aspect of your work that’s in tension with that. Curtain line (Australian crowd no. 2) [2001] is a memory work, it’s archiving particular moments in political and cultural history that have been forgotten in public culture.

Cattapan: But part of me always comes back to the aesthetic. It’s not as if I’m setting out just to work with an idea or make a point through the work. I think the work has to be beautiful. So, to me Curtain line has a sort of sensual quality to it, it’s quite soft.

Burns: There is a possibility that we can find certain kinds of beauty in those moments of danger. In the visual arts, the sublime is a particular aesthetic that celebrates terror, pain and fear.

Cattapan: I think it’s very important to humanise and personalise those events. Carrying [2002] is a work about the ‘children overboard’ affair. I felt that as the son of migrants it had a really particular personal resonance for me. And so, what did I do? I went onto the Internet and typed in the words ‘children overboard’ and got literally thousands of references, thousands of picture images came up. I think it’s a very particular thing to try and record something like that through painting, to actually make a painting very slowly and absorb the event through the actual act, the physical act of making the work takes it somewhere else.

Burns: Architectural space encodes all sorts of references in it to other places and spaces. As we move through one space, the body is living out the memory of other spaces we’ve visited. And maybe that’s why there’s this dream-like quality to the paintings, because they make me think of that process of memory.

Healy: But I think the paintings are also asking: How can you be a witness to the things that the last hundred years have seen?

Burns: That’s more apparent in the pieces where the material is obviously much more political and deals with traumatic events. There’s a kind of anxiety for me if I’m being asked to witness a particular event but the figures have lost clarity.

Healy: But aren’t we witnessing very particular comportments of bodies in the Carbon group drawings [2003]?
Cattapan: The bodies are really very pained. Although they’re anonymous, I think in looking at them you understand that there’s love and pain and senses of confinement. So it shouldn’t come as any surprise that a lot of them are based on images from various detention centres around the country. How do you register that personal protest? How do you make something that at least embeds itself for you and then maybe might reach someone else as well?

Nicholson: Picture-making is always belated. Picturing is a slow process. It’s always after the event; an after-image which is remembered. All acts of manual picture-making involve acts of memory. Even if you’re drawing a life model, you turn away from the model and record on the page something which is held in memory. I think that there’s a sense in which images which you carry around with you are obviously inseparable from the way you encounter external images.

Cattapan: The drawings are always for me a very important way of actually being an artist. No matter where you are, in whatever condition you’re in, you can pull out a bit of paper and do a quick little notation. If they don’t work, you toss them out. Drawings and watercolours are an entirely different way of working to painting. Part of it’s to do with the scale and part of it’s to do with the speed. I’ve also mucked around with digital imaging and software for a long time that allows me to generate version after version of an electronic image incredibly quickly. So that too is incredibly useful as a drawing kind of process. In a drawing, I’m able to tap things in a much quicker, less conscious kind of way. Sometimes I take small elements of the drawings and collage them onto the painting, except I’m literally painting them in. To me they’re never as successful as these immediate works.

Burns: Dead ends are part of what we do. Tell me about your dead ends?

Cattapan: I think dead ends are incredibly important. The idea of drawing and the idea of a dead end almost go hand in hand; it’s actually something to be welcomed. I mean, with drawing you can be completely risky and the result might be a dead end but it’s always an energizing process. You can court failure, which is a great mechanism for growing as an artist. It’s always bemused me that my drawings do one thing and my paintings do another. Ultimately, I would always come back to my drawings because they’re just completely naked. With painting, there’s this slow learning process over time, there’s plenty of room to try and orchestrate an open intellectual and expressive breadth to the work.

There’s a tremendous moment, sometimes, when things are going well, where you lose the conscious, rational side of what you’re doing and you’re right in the work. I’m trying to call them into existence, you understand, and at that very moment, if it’s going really well, I lose sight of that and I’m actually there. Sometimes when it’s going really well and I’m right in it, I can actually taste it, and then I know, just for a few split seconds, I know that I’m not in charge.
Cattapan: The fold [2000] was a transitional picture. I hadn’t made a painting with a couple of big figures in it for maybe ten or so years so it was a pretty bold kind of step. I wanted to have a go at something very different, a really simple idea. It’s based on a very tiny image of two footballers tackling, from the sports pages of The Age. It’s been blown up until what you see are the colour separations of the printing process. I’ve tried to make a figurative picture applying the logic of some of my cityscape paintings where there’s a mapping of the figure over the top. It kind of dovetails with Aboriginal art: although you’re looking at two figures, you’re also looking at a kind of topography and a kind of mapping.

Burns: I think it’s an incredibly successful painting. It’s a unified picture plane. All of these things that you’ve separated out into different surfaces have come together and been worked on the same plane. The transition from the abstract language to figuration means the differences between the two are minimised.

Healy: I reckon it’s a transitional painting because it takes some of the violence that’s really central to Jon’s work, puts it together with an abstracted version of the cityscapes, makes some references in the bottom quarter to landscape in colour and then connects it to a different sense of landscaping in the dotting at the top, which I think is actually quite distinctive and new. So I think it’s an in-between painting in a very positive sense.

Burns: I don’t read it as violent.

Healy: I do.

Burns: It could be an amorous act as well.

Healy: Water is very consistent in the works. One of the curious connections between the drawings and the paintings is that the drawings—watercolours—often evolve through the malleability of watery paints into a wateriness in the paintings. It’s evolved through a different medium but there’s still a sense of how your body feels around water or in water or on water.

Cattapan: The metaphor of The city submerged was about things dissolving, just the territory surrounding you dissolving.

Nicholson: It’s connected to the nocturnal as well, isn’t it? Because the nature of darkness is that you float in it; there’s some connection between the appearance of water and the sensation of being in darkness.

Healy: Yes, but it’s also Jon’s take on modernity. I mean Marx talked about modernity as a world in which all that’s solid melts into air. So it’s about a melting version of modernity. Zygmunt Baumann calls it ‘liquid modernity’; he talks of postmodernity not being really after modernity but as liquid modernity. Jon’s recognising this in an artistic sense.

Dr Karen Burns is an art critic and historian who teaches at the University of Melbourne. She has researched and published extensively on architecture and urban tourism.

Dr Chris Healy teaches cultural studies at the University of Melbourne and recently stepped down as co-editor of Cultural Studies Review (<www.csreview.unimelb.edu.au>). His books include From the ruins of colonialism: History as social memory (1997), South Pacific museums (2006) and the forthcoming Forgetting Aborigines.

Tom Nicholson is a Melbourne artist. Most recently, his work has been included in The body. The ruin (the Ian Potter Museum of Art) and Ghosts of self and state (Monash University Museum of Art).

We are grateful to Peter Daverington for recording and photographing the conversation.
Cat. 66 The fold 2000
oil on canvas, 198.5 x 168 cm
Plates
Cat. 2. *The ochre mask* 1982
mixed media and collage on paper, 116 x 80.5 cm

Cat. 27. Jon Cattapan and Peter Ellis
*Untitled [Portrait of Ellis]* 1984
fibre-tipped pen and red ink stamp on paper, 18 x 24.5 cm (irreg.)
Cat. 3  *Sister* 1984  
oil on canvas, 155 x 217 cm

Cat. 4  *Untitled* from ‘Sister drawings’ 1984  
pencil on paper, 30.5 x 40 cm (irreg.)

Cat. 7  *Untitled* from ‘Sister drawings’ 1984  
pencil on paper, 30.5 x 40 cm (irreg.)

Cat. 14  *Untitled* from ‘Sister drawings’ 1984  
pencil on paper, 30.5 x 40 cm (irreg.)

Cat. 15  *Untitled* from ‘Sister drawings’ 1984  
pencil on paper, 30.5 x 40 cm (irreg.)

Cat. 16  *Untitled* from ‘Sister drawings’ 1984  
pencil on paper, 30.5 x 40 cm (irreg.)

Cat. 18  *Untitled* from ‘Sister drawings’ 1984  
pencil on paper, 30.5 x 40 cm (irreg.)
Cat. 30  Reactive study (with late night cigarettes) 1986
mixed media and collage on paper; 9 parts: 165 x 125 cm, each: 55 x 41.5 cm

Cat. 31  A view from flat 3/42 Grey St 1987
oil on canvas, 152 x 213 cm
Cat. 32  *Church alight (East Melbourne)* 1988
oil on canvas; 10 parts: 183 x 289 cm;
a: 183 x 151 cm, b–j each: 61 x 46 cm

Cat. 34  *Documentary (Melbourne as Rome)* 1989
oil on canvas, 213 x 182 cm
Cat. 35  *Stack* 1990
oil on canvas; triptych: 152.5 x 76 cm;
a: 43 x 38 cm, b: 45.5 x 60.5 cm, c: 56 x 76 cm

Cat. 40  *'Untitled' from 'Under New York'* 1990
oil stick on paper; triptych: 60 x 25.3 cm; a: 13 x 23 cm (irreg.), b: 19 x 25.3 cm, c: 19 x 25.3 cm
Cat. 42 Double ellipse (from 'The city submerged') 1991
oil on canvas, diptych: 50.6 x 85 cm; each: 50.6 x 40.3 cm (oval)

Cat. 44 The bookbuilder 1992
oil on canvas, triptych: 213 x 300 cm; a: 213 x 198 cm, b: 50 x 40 cm (oval), c: 50 x 40 cm (oval)
Cat. 43 The city submerged no. 21 (Rising) 1991–2006
oil and mixed media on canvas, glass;
25 parts: 650 x 350 cm (irreg.)
Cat. 45  Woden waiting 1992–93  
oil on canvas, 195 x 350 cm  

Cat. 46  Fuse 1994  
oil on canvas; diptych: 213.7 x 223.5 cm;  
a: 51 x 41 cm (oval), b: 213.7 x 182.5 cm
Cat. 47  **Skeletal** 1995
oil on canvas; diptych: 197.7 x 200 cm;  
a: 197.6 x 28.3 cm, b: 197.7 x 167.2 cm

Cat. 64  **Red system no. 3 (The third deadly system)** 1998–2001
oil on canvas, 198 x 167.5 cm
Cat. 50  ‘Untitled’ from ‘Life forms (Baroda)’ 1996
ink, watercolour and gouache on paper; 38 x 28 cm (irreg.)

Cat. 55  Jon Cattapan and Surendran Nair
Untitled (Matter drawings, Baroda) 1996–97
watercolour, ink and gouache on paper; 31.5 x 24.5 cm
Cat. 67 Eugene Carchesio and Jon Cattapan
The Jon and Eugene drawings (detail) 2001
ink and watercolour on paper;
7 parts: overall dimensions variable, each: 36 x 26 cm

Cat. 62 Life forms (Seoul) (detail) 1997
gouache on paper;
8 parts: 50.5 x 187 cm (framed), each: 28 x 19 cm
Cat. 68  
Curtain line (Australian crowd no. 2) 2001
oil on canvas; diptych: 180 x 360 cm, each: 180 x 180 cm

Cat. 71  
Untitled (Carbon group no. 3) 2003
alkyd modified oil paint and pencil on paper; 50.5 x 66 cm

Cat. 72  
Untitled (Carbon group no. 6) 2003
alkyd modified oil paint and pencil on paper; 50.5 x 66 cm
Cat. 77  ‘Untitled’ from ‘Mogliano suite’ 2005
watercolour and ink on paper, 29.5 x 21 cm

Cat. 78  ‘Untitled’ from ‘Mogliano suite’ 2005
watercolour and ink on paper, 29.5 x 21 cm
Cat. 82  Possible histories: Keys Rd 2006
oil on canvas; triptych: 165 x 490 cm, each: 165 x 150 cm
Jon Cattapan
Biography

Born Melbourne, 1956. Lives Melbourne

Studies
1992–93  Master of Arts, School of Art and Design, Monash University, Melbourne
1975–77  Bachelor of Fine Arts (Painting), Royal Melbourne Institute of Technology (RMIT), Melbourne

Selected solo, collaborative and two-person exhibitions
2005  After image, Bellas Milani Gallery, Brisbane
       Small signs, Sutton Gallery, Melbourne
2004  Line culture, Kaliman Gallery, Sydney
2003  Carbon groups, Sutton Gallery, Melbourne
       Carbon groups II, Kaliman Gallery, Sydney
2002  Figure: ground, Kaliman Gallery, Sydney
       Jon Cattapan, Bellas Gallery, Brisbane
2001  The Jon and Eugene show (collaboration with Eugene Carchesium), Bellas Gallery, Brisbane
       Vista: crowd, Sutton Gallery, Melbourne
2000  Some seen, Bellas Gallery, Brisbane
1999  In the present, Sutton Gallery, Melbourne
       Jon Cattapan: the city submerged, Wollongong City Gallery and tour
       Seven deadly systems (paintings), Annandale Galleries, Sydney
1997  Fire and life (collaboration with Surendran Nair), Monash University Gallery, Melbourne
       The city submerged, Wollongong City Gallery and tour
       Seven deadly systems (paintings), Annandale Galleries, Sydney
1996  Allight, Sutton Gallery, Melbourne
       Fire and life (collaboration with Surendran Nair), the MS University of Baroda, India, and Gallery Chemould, Bombay
       Stern, Annandale Galleries, Sydney
1994  The open line part 2, Sutton Gallery, Melbourne
       Pillars of salt, Annandale Galleries, Sydney
1993  The city submerged, Monash Studios, Melbourne
       Journal entries, Australian Centre for Contemporary Art, Melbourne
       The open line, Bellas Gallery, Brisbane
1992  365 days, Realities Gallery, Melbourne, and Bellas Gallery, Brisbane
       Paintings, Annandale Galleries, Sydney
1991  Paintings, Bellas Gallery, Brisbane
       Recent works, Photospace Gallery, Canberra School of Art, Australian National University
       Reworking the notes—photographs, Bellas Gallery, Brisbane, and Realities Gallery, Melbourne
1990  Paintings and drawings, Nathalie Karg Gallery, New York
1989  Local sums—paintings, Realities Gallery, Melbourne
       Paintings 1986–1989, DC Art, Sydney
       Working the notes, Galerie Dusseldorf, Perth
       Working the notes (part 2), Bellas Gallery, Brisbane
1987  Household names, words on lips, Realities Gallery, Melbourne
1986  Paintings and works on paper, Rex Irwin Art Dealer, Sydney, and Galerie Dusseldorf, Perth
1985  Recent paintings and drawings, Realities Gallery, Melbourne
1984  Works on paper, Rex Irwin Art Dealer, Sydney
1983  Paintings, constructions and works on paper, Realities Gallery, Melbourne
1980  Whatever happened to me? (with Peter Ellis), Drummond Street Gallery, Melbourne
1978  Crisis drawings (with Peter Ellis), RMIT Faculty Gallery, Melbourne

Selected group exhibitions
2005  Fireworks: tracing the incendiary in Australian art, Artspace McKay, Queensland
       People’s choice, Wollongong City Gallery
2004  Sticks and stones, Academy Gallery, University of Tasmania, Launceston
2003  Love letter to China: Drawings by 35 Australian artists, Ivan Dougherty Gallery, Sydney, and Central Academy of Fine Art, Beijing
       Other worlds: Images of fantasy and fiction, Queensland Art Gallery, Brisbane, and tour
       See here now: the Wizard Foundation Art Collection of the 1990s, the Ian Potter Museum of Art, the University of Melbourne
2002  Nick Cave: the good son, Mornington Peninsula Regional Gallery, Victoria
       Nocturne: Images of night and darkness from colonial to contemporary, Mornington Peninsula Regional Gallery, Victoria
       Transit narratives, Centro per le Arti Visive ‘Le Venezie’, Treviso, Italy
2001  Imaging identity and place, Grafton Regional Gallery and tour
2000  Terra Australis, Queensland Art Gallery, Brisbane
1999  Selling tales, Neue Galerie am Landesmuseum Joanneum, Graz, Austria
1997  The Chandler Coventry Collection, Drill Hall Gallery, National University of Canberra
       The John McCaughey memorial art prize, National Gallery of Victoria, Melbourne
1994  Art Asia, Hong Kong Convention and Exhibition Centre
       Sulman prize exhibition, Art Gallery of New South Wales, Sydney
1993  Art Asia, Hong Kong Convention and Exhibition Centre
       Australian perspectives 1993, Art Gallery of New South Wales, Sydney
       First Asia-Pacific triennial of contemporary art, Queensland Art Gallery, Brisbane
1992  Moët & Chandon Australian Art Foundation touring exhibition, Tasmanian Museum and Art Gallery, Hobart, and tour
1991  Domino 1: collaborations between artists, Ian Potter Gallery, the University of Melbourne Museum of Art
       Ellipses, 13 Verity Street, Melbourne
1990  Moët & Chandon Australian Art Foundation touring exhibition, Queensland Art Gallery, Brisbane, and tour
       Nomadic, Sullivan Hall, Ohio State University, Columbus
       Visiting artists, Hopkins Hall Gallery, College of Arts, Ohio State University, Columbus
1989  The ICI Collection of Contemporary Art, Ballarat Fine Art Gallery and tour
       The intimate object, 200 Gertrude Street, Melbourne
       Moët & Chandon Australian Art Foundation touring exhibition, National Gallery of Victoria, Melbourne, and tour
       Re: creation/re-creation: the art of copying 19th & 20th centuries, Monash University Gallery, Melbourne
1988  Moët & Chandon Australian Art Foundation touring exhibition, Art Gallery of New South Wales, Sydney, and tour
       Moët & Chandon Australian Art Foundation touring exhibition, Art Gallery of Western Australia, Perth, and tour
1985  Figure, fantasy, fetish, RMIT Gallery, Melbourne
1981  Animals and animism in Australian art, RMIT Faculty Gallery, Melbourne
Selected collections
Art Gallery of New South Wales, Sydney
Art Gallery of South Australia, Adelaide
Artsbank
Australian National University, Canberra
Ballarat Fine Art Gallery, Victoria
Bathurst Regional Art Gallery, New South Wales
Bendigo Art Gallery, Victoria
Burnie Regional Art Gallery, Tasmania
City of Glen Eira, Melbourne
City of Port Phillip, Melbourne
Curtin University, Perth
Deakin University, Victoria
Geelong Gallery, Victoria
Gold Coast City Art Gallery, Surfers Paradise, Queensland
Heide Museum of Modern Art, Melbourne
Latrobe Valley Arts Centre, Morwell, Victoria
Monash Medical Centre, Melbourne
Monash University, Melbourne
Mornington Peninsula Regional Gallery, Victoria
Museum of Contemporary Art, Sydney
National Gallery of Australia, Canberra
National Gallery of Victoria, Melbourne
Newcastle Region Art Gallery, New South Wales
Northern Territory University, Darwin
Parliament House, Canberra
Print Council of Australia, Melbourne
Queen Victoria Museum and Art Gallery, Launceston
Queensland Art Gallery, Brisbane
Shire of Diamond Valley, Victoria
St Leonard's College, Melbourne
Tamworth City Gallery, New South Wales
University of Southern Queensland, Toowoomba
University of Tasmania, Hobart
Victoria University, Melbourne
Wagga Wagga Art Gallery, New South Wales
Waralibby Art Gallery, Victoria
Wesley College, Melbourne
Wollongong City Gallery, New South Wales

Grants, awards and residencies
2005  Grant, Arts Victoria
2004  Blackfriars Trust Acquisitive Drawing Award, Coolac, New South Wales
2004  Jacaranda Acquisitive Drawing Award, Grafton Regional Gallery, New South Wales
2002  Residency, Bundanon Artists Centre, New South Wales
1999  Grant, Australian Research Council
1998  Grant, Visual Arts/Craft Board of the Australia Council
1997  Visiting artist/professor, Hong Ik University, Seoul
1996  Residency, Baroda, India (Fire and Life project, Asialink)
1992  Creative Arts Fellowship, Australia Council
1991  Residency, Canberra School of Art, Australian National University, Canberra
1990  Residency, Department of Art, College of Arts, Ohio State University, Columbus
1989  Residency, Greene Street Studio, New York
1982  Residency, Fintona Girls School, Melbourne
1981  Residency, Ivanhoe Girls Grammar, Melbourne

Jon Cattapan is represented by Sutton Gallery, Melbourne; Kaliman Gallery, Sydney; and Bellas Milani Gallery, Brisbane
Bibliography

Books
McAuliffe, C & S Harvey (eds), See here now: Vizard Foundation Art Collection of the 1990s, Thames & Hudson (Australia), Fishermans Bend, Vic., in assoc. with the Ian Potter Museum of Art & the Vizard Foundation, Melbourne, 2003.
McAuliffe, C, Art and suburbia, Craftsman House, Roseville East, NSW, 1996.

Exhibition catalogues
Bennett, J & J Dunn, Telling tales, College of Fine Arts, the University of New South Wales, Paddington, NSW, 1998.
Cattapan, J, Taken, RMIT Gallery, Melbourne, 1998.
First Asia–Pacific triennial of contemporary art, Queensland Art Gallery, South Brisbane, 1993.
——Domino 1: collaborations between artists, the University of Melbourne Museum of Art, 1992.
Holmes, J, Transit narratives, Queensland College of Art, Griffith University, Brisbane, 2002.
ICI Contemporary Art Collection, ICI, Melbourne, 1989
King, N & C McAuliffe, Jon Cattapan: 365 days, Realities Gallery, Melbourne, 1992.
Lindsay, R, Selected works from the Mitchell endowment, National Gallery of Victoria, Melbourne, 1981.
May, A, Collection in context: Jon Cattapan, Mornington Peninsula Regional Gallery, Vic., 1996.
Moet & Chandon Australian Art Foundation touring exhibition,
Transit narratives, Queensland College of Art, Griffith University, 2002.
Wilson, G, Fireworks: tracing the incendiary in Australian art, Artspace McKay, Qld, 2005.
Young Australians. The best of young Australia, Powell Street Gallery, South Yarra, Vic., [1987].
——Animals and animism in Australian art and other essays, Fine Art Department, RMIT, Melbourne, 1981.
Journal and magazine articles and reviews

Cattapan, J, 'JG Ballard's info-net', World Art, inaugural issue, 1993, p. 120.

Newspaper articles and reviews

Catalano, G, 'Cattapan's harshness a legacy of collage', The Age, 14 March 1985, p. 28.
Genocchio, B, 'Buoyed by modernity', The Australian, 3 September 1999, p. 10.
——'Searching for the self', The Herald, 28 October 1987, p. 16.
——'Cattapan’s fine calamities', The Herald, 29 August 1989, p. 10.
Pratt, J, 'Form in riot, form distilled', The West Australian, 26 August 1986, p. 47.
——'Cities drown on canvas', The Brisbane Courier-Mail, 21 February 2000, p. 10.
Catalogue of works in the exhibition

Dimensions are given as height before width. For artworks with multiple components, sets of dimensions are listed in order from the upper left corner of the installation, from left to right and top to bottom. All works by Jon Cattapan except where otherwise noted.

1. Bananas 1977–78
   oil and mixed media on canvas, board
   152.5 x 122.5 cm
   Collection of the artist

2. The ochre mask 1982
   mixed media and collage on paper
   116 x 80.5 cm
   Collection of the artist

3. Sister 1984
   oil on canvas
   155 x 217 cm

   116 x 80.5 cm
   mixed media and collage on paper

4. ‘Untitled’ from ‘Sister drawings’ 1984
   pencil on paper
   30.5 x 40 cm (irreg.)
   Collection of the artist

5. ‘Untitled’ from ‘Sister drawings’ 1984
   pencil on paper
   30.5 x 40 cm (irreg.)
   Collection of the artist

6. ‘Untitled’ from ‘Sister drawings’ 1984
   pencil on paper
   30.5 x 40 cm (irreg.)
   Collection of the artist

7. ‘Untitled’ from ‘Sister drawings’ 1984
   pencil on paper
   30.5 x 40 cm (irreg.)
   Collection of the artist

8. ‘Untitled’ from ‘Sister drawings’ 1984
   pencil on paper
   30.5 x 40 cm (irreg.)
   Collection of the artist

9. ‘Untitled’ from ‘Sister drawings’ 1984
   pencil on paper
   30.5 x 40 cm (irreg.)
   Collection of the artist

   116 x 80.5 cm
   mixed media and collage on paper

10. ‘Untitled’ from ‘Sister drawings’ 1984
    pencil on paper
    30.5 x 40 cm (irreg.)
    Collection of the artist

11. ‘Untitled’ from ‘Sister drawings’ 1984
    pencil on paper
    30.5 x 40 cm (irreg.)
    Collection of the artist

12. ‘Untitled’ from ‘Sister drawings’ 1984
    pencil on paper
    30.5 x 40 cm (irreg.)
    Collection of the artist

13. ‘Untitled’ from ‘Sister drawings’ 1984
    pencil on paper
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    Collection of the artist

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    pencil on paper
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    Collection of the artist

16. ‘Untitled’ from ‘Sister drawings’ 1984
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    Collection of the artist

20. ‘Untitled’ from ‘Sister drawings’ 1984
    pencil on paper
    30.5 x 40 cm (irreg.)
    Collection of the artist

21. ‘Untitled’ from ‘Sister drawings’ 1984
    pencil on paper
    30.5 x 40 cm (irreg.)
    Collection of the artist

22. Jon Cattapan and Peter Ellis
    Untitled [Blue heart] 1984
    fibre-tipped pen, pencil and oil pastel on paper
    18 x 21 cm (irreg.)
    Collection of Peter Ellis, Melbourne

23. Jon Cattapan and Peter Ellis
    Untitled [Does she like Lea] 1984
    fibre-tipped pen, pencil and oil pastel on paper
    21.5 x 23 cm (irreg.)
    Collection of Peter Ellis, Melbourne

24. Jon Cattapan and Peter Ellis
    Untitled [Madame please] 1984
    oil pastel, pencil and graphite on paper
    17.5 x 21 cm (irreg.)
    Collection of Peter Ellis, Melbourne

25. Jon Cattapan and Peter Ellis
    Untitled [Orange nude] 1984
    oil pastel and crayon on paper
    18 x 22 cm (irreg.)
    Collection of Peter Ellis, Melbourne

26. Jon Cattapan and Peter Ellis
    Untitled [Portrait aeroplane] 1984
    fibre-tipped pen and red ink stamp on paper
    18 x 24.5 cm (irreg.)
    Collection of Peter Ellis, Melbourne

27. Jon Cattapan and Peter Ellis
    Untitled [Portrait of Ellis] 1984
    fibre-tipped pen and red ink stamp on paper
    18 x 24.5 cm (irreg.)
    Collection of Peter Ellis, Melbourne

28. Jon Cattapan and Peter Ellis
    Untitled [The recliner] 1984
    pen and ink on paper
    14.5 x 18 cm (irreg.)
    Collection of Peter Ellis, Melbourne

29. Jon Cattapan and Peter Ellis
    Untitled [Two insects] 1984
    oil pastel and crayon on paper
    17 x 22.5 cm (irreg.)
    Collection of Peter Ellis, Melbourne

30. Reactive study
    (with late night cigarettes) 1986
    mixed media and collage on paper
    9 parts: 165 x 125 cm,
    each: 55 x 41.5 cm
    Collection of the artist

31. A view from flat 3/42 Grey St 1987
    oil on canvas
    152 x 213 cm
    Private collection, Melbourne

32. Church alight (East Melbourne) 1988
    oil on canvas
    10 parts: 183 x 289 cm,
    a: 183 x 151 cm, b–j each: 61 x 46 cm
    Courtesy the artist and Sutton Gallery, Melbourne

33. Name and address 1988
    oil on canvas
    183 x 213.7 cm
    National Gallery of Victoria, Melbourne

34. The city submerged no. 21 (Rising) 1990
    oil and mixed media on canvas, glass
    25 parts: 650 x 350 cm (irreg.)
   Courtesy the artist; Sutton Gallery, Melbourne; Kaliman Gallery, Sydney; and Bellas Milani Gallery, Brisbane

35. Double ellipse
    (from ‘The city submerged’) 1991
    oil on canvas
    diptych: 50.6 x 85 cm, each: 50.6 x 40.3 cm (oval)
    Collection of the artist

    oil stick and oil pastel on paper
    diptych: 63 x 28.3 cm, a: 19 x 14 cm, 
    b: 19 x 19.5 cm, c: 19 x 28.3 cm
    Courtesy the artist and Sutton Gallery, Melbourne

    watercolour on paper
    18.9 x 28.2 cm (irreg.)
    Courtesy the artist and Sutton Gallery, Melbourne

    watercolour on paper
    18.8 x 28.3 cm (irreg.)
    Courtesy the artist and Sutton Gallery, Melbourne

    watercolour and pastel on paper
    diptych: 25.8 x 37 cm,
    a: 25.8 x 17.6 cm, b: 25.8 x 17.8 cm
    Courtesy the artist and Sutton Gallery, Melbourne

40. ‘Untitled’ from ‘Under New York’ 1990
    oil stick on paper
    diptych: 60 x 25.3 cm, a: 13 x 23 cm
    (irreg.), b: 19 x 25.3 cm, c: 19 x 25.3 cm
    Collection of the artist

41. Dog day (Seep) 1991
    oil on canvas
    198 x 168.8 cm
    Courtesy the artist and Sutton Gallery, Melbourne

42. Double ellipse
    (from ‘The city submerged’) 1991
    oil on canvas
    diptych: 50.6 x 85 cm, each: 50.6 x 40.3 cm (oval)
    Collection of the artist

43. The city submerged no. 21 (Rising) 1991–2006
    oil and mixed media on canvas, glass
    25 parts: 650 x 350 cm (irreg.)
    Courtesy the artist; Sutton Gallery, Melbourne; Kaliman Gallery, Sydney; and Bellas Milani Gallery, Brisbane

44. The bookbuilder 1992
    oil on canvas
    diptych: 213 x 300 cm,
    a: 213 x 198 cm, b: 50 x 40 cm (oval), c: 50 x 40 cm (oval)
    Collection of Artbank
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Date</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Location</th>
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</thead>
<tbody>
<tr>
<td>45.</td>
<td>Woden waiting 1992–93</td>
<td>oil on canvas</td>
<td>195 x 350 cm</td>
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<td>48.</td>
<td>'Untitled' from 'Life forms (Baroda)' 1996</td>
<td>ink, watercolour and gouache on paper</td>
<td>37.8 x 27.8 cm (irreg.)</td>
<td>Melbourne; Kaliman Gallery, Sydney; and Bellas Milani Gallery, Brisbane</td>
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The drowned world: Jon Cattapan, works and collaborations

Published by the Ian Potter Museum of Art, the University of Melbourne, on the occasion of the exhibition

The drowned world: Jon Cattapan, works and collaborations, 13 May to 6 August 2006

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