

TRACEY MOFFATT Artist Statement and Bio

DOOMED (2007) Tracey Moffatt's video collage, *Doomed*, features depictions of doom and destruction – war, violence and terror – as they appear in cinema, one of our entertainment options. In collaboration with Gary Hillberg, with whom she made *Love* (2003), *Artist* (2000) and *Lip* (1999), *Doomed* comprises cut-and paste editing techniques in a highly entertaining and black-humorous take on the bleak side of our current psychological landscape. Moffatt's film looks at both entirely fictional and reconstructed disastrous events. Each scene carries a particular cargo of references. They occupy their own unique symbolism and filmic territory – the poignant, sublime and epic, the tragic, the B-grade and downright trashy. The accumulation of scenes, however, within Moffatt's own essaying, creates a narrative whole comprised of parts. Not only does Moffatt play within the 'disaster' genre, representing representations, she revels in it. Moffatt points at how the viewer is involved in filmic narratives through the emotionally hook, by the promise of imminent disaster, an important narrative device. Moffatt's film itself is crafted with introduction, body, finale – a presentation of the form of filmic entertainment, as well as 'art as entertainment'. The soundtrack builds and peaks – emotive, and a central device in journeying through sequence to climactic effect. Music manipulates, and is itself thoroughly entertaining. It is important that the title 'Doomed' has the quality of the not yet destroyed. It is a description that is applied on individuals, families, lovers, politics, and nations – an observation made from the outside and yet containing the possibility (read hope) that situations can be salvaged. (Naomi Evans, 2007)

*Tracey Moffatt is one of Australia's leading contemporary artists as well as being an artist of international significance. Since her first solo exhibition in Sydney in 1989, she has had numerous solo exhibitions in major museums around the world. Working in photography, film and video, Moffatt first gained significant critical acclaim when her short film *Night Cries* was selected for official competition at the 1990 Cannes Film Festival. Her first feature film, *beDevil*, was also selected for Cannes in 1993. In 1997, she was invited to exhibit in the Aperto section of the Venice Biennale. A major exhibition of Moffatt's work was held at the Dia Center for the Arts in New York in 1997/98 which consolidated her international reputation. Recently, comprehensive survey exhibitions of Moffatt's work have been held at the Museum of Contemporary Art, Sydney and the Hasselblad Centre in Goteburg, Sweden. The new monograph, 'The Moving Images of Tracey Moffatt' by Dr Catherine Summerhayes, is soon to be published by Charta Publishers, Milan. Tracey Moffatt was the recipient of the 2007 Infinity Award for art by the International Center of Photography, New York. Infinity Awards are given for outstanding achievements in photography by honoring individuals with distinguished careers in the field and by identifying future luminaries.*