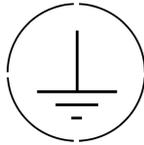


GROUND  
NINETY-NINE



SENGLĠA  
L-ISLA

## TRACEY MOFFATT



**Tracey Moffatt, *Doomed* (2007), Video, found footage collage, color, sound, 9'21"**  
Courtesy of the MOMENTUM Collection



**Tracey Moffatt, *Other* (2009), Video, found footage collage, color, sound, 6'30"**  
Courtesy of the MOMENTUM Collection

Within GROUND 99, the video works of Tracey Moffatt sharpen the exhibition's interrogation of aesthetic excess by turning the machinery of popular cinema back on itself. Shown in dialogue with the Malta Biennale 2026's call to *clean, clear, cut*, the videos *Doomed* and *Other* expose how catastrophe, fear, and desire are endlessly rehearsed, packaged, and consumed as

entertainment. Through relentless montage and heightened affect, Moffatt reveals disaster and otherness not as exceptional states, but as cultural scripts—repeated until they lose specificity and become spectacle. In the context of GROUND 99, these works function as a critical mirror, implicating the viewer in systems of looking that aestheticise collapse and difference while maintaining emotional distance. By amplifying these visual clichés to the point of saturation, Moffatt cuts through their seductive power, asking how fascination itself becomes a form of complicity within a world already shaped by environmental, political, and representational crisis.

Tracey Moffatt's *Doomed* (2007) and *Other* (2010), from the Hollywood Montage series made together with Gary Hillberg, are videos collaged from clips of popular films and television programs, using the recognizable appeal of these quotations from the history of cinema and popular culture to create comically rousing celebrations of our fascination with global disaster and the perilous attractions of otherness.

By means of its fast-paced montage of film clips, *Doomed* takes Hollywood's fixation with death and disaster to its ultimate cinematic end. Using fictional and reconstructed disastrous events, Moffatt creates a highly entertaining and darkly humorous take on the bleak side of our psychological landscape. Each clip carries a particular cargo of references. They occupy their own unique symbolism and filmic territory – the poignant, sublime, epic, tragic, the B-grade and the downright trashy. Playing with the disaster genre, and looking at the forms of filmic entertainment, as well as 'art as entertainment', Moffatt addresses what it is about death and destruction that we invariably find so entertaining. The rousing music manipulates our emotions, as the soundtrack builds and peaks to climactic effect. Yet for all the destruction that we see and enjoy on screen, the title 'Doomed' has the quality of the not yet destroyed. It is a description that is applied to individuals, families, lovers, politics, and nations – an observation made from the outside and yet containing the possibility and hope that the situation can be salvaged.

In *Other* (2009) Moffatt uses the clichés of cinematic representation of the 'Other' to trace a pop culture history of how the West has represented its encounters with countries and peoples that are not itself. These mainstream representations humorously reveal more about the cultures that made and consumed these films than about the countries, peoples and histories they purport to depict. The 'Other' here is a people and a place where the transgression of race, gender, and cultural norms can be imagined but which has little to do with any anthropological reality. As the clichés pile up, *Other* is hugely entertaining, fast paced and sexy as it rolls through 60 years of moving image history. It also reiterates how desire, looking, power and the cinematic experience are so closely intertwined. In its mesmerizing focus on interracial encounters as imagined by Hollywood and TV directors, *Other* opens with sequences of first contact between Europeans and non-Europeans, appraising each other visually, escalating from fear to curiosity and desire, where glances become lingering and erotically charged. The glance becomes a touch, and the erotic tension mounts as Western social structures erode and we see a kitsch frenzied depiction of the *Other* as threatening, feverish, abandoned and erotic in faux-tribal gatherings and frenzied choreographed dance sequences, moving closer and closer to orgiastic sexual abandon. In the final sequences desire is consummated in wild encounters which transgress race and gender, culminating in literally explosive moments which revel in the clichés of cinematic sexual orgasm: fires burn, volcanoes erupt and finally planets explode.

**ARTIST BIO:** <https://www.mca.com.au/collection/artists/tracey-moffatt/>

**TRACEY MOFFATT**

**(born 1960 in Brisbane, Australia. Lives and works in Sydney, Australia and New York, USA.)**

Tracey Moffatt is one of Australia's most renowned contemporary artists. Working predominantly in photography and film for over three decades, Moffatt is known as a powerful visual storyteller. The narrative is often implied and self-referential, exploring her own childhood memories, and the broader issues of race, gender, sexuality and identity. Moffatt has held over 100 solo exhibitions of her work in major institutions in Europe, the United States, Australia, and Asia. Moffatt became the first Aboriginal artist to represent Australia at the Venice Biennale with her solo exhibition *My Horizon* at the 57th Venice Biennale (2017). Her films have been screened at the Cannes Film Festival, the Dia Centre for the Arts in New York and the National Centre for Photography in Paris, amongst others. Moffatt was the recipient of the 2007 Infinity Award for Art by the International Center of Photography, New York, honoring her outstanding achievement in the field of photography. Her work is held in major international collections including: the Museum of Modern Art, New York; Guggenheim Museum, New York; Tate Gallery, London; the Australian National Gallery, Canberra; Brooklyn Museum of Art, New York; Moderna Museet, Stockholm; Museum of Contemporary Art, Los Angeles; Tokyo Metropolitan Museum of Photography, Tokyo; Stedelijk Museum, Amsterdam; and many others. In 2016 Moffatt was made an Officer of the Order of Australia (AO) for distinguished service to the visual and performing arts as a photographer and filmmaker, and as a mentor and supporter of, and role model for Indigenous artists.

Gary Hillberg worked with Tracey Moffatt on all 8 films in the Hollywood Montage series, spanning 16 years of their collaborative practice, from the first montage work created in 1999 to the latest in 2015. The films, two of which are shown in this exhibition, all play with and upon our fascination with cinema: *Lip* (1999), *Artist* (2000), *Love* (2003), *Doomed* (2007), *Revolution* (2008), *Mother* (2009), *Other* (2010), *The Art* (2015).