
TRUE CRIME

murder and misdemeanour in Australian art

Albert Tucker
Sidney Nolan
Charles Blackman
Thomas Gleghorn
Brett Whiteley
Garry Shead
Steve Cox
Adam Cullen
Nick Devlin
Freddie Timms
Timmy Timms
Paddy Bedford
Catherine Bell
Damiano Bertoli
Mark Hilton
Richard Lever

FOREWORD

While visual artists have never been as obsessed as writers and filmmakers with the subject of crime as a focus for their art, it is possible nonetheless to identify, virtually from the Romantic period onwards, a stream of practice that concerns artists who find inspiration not merely in villainy *per se*, but more specifically in the circumstances of actual, documented, and frequently notorious incidents of crime or, at the very least, of serious mischief.

In literature, a notable instance of great art arising from creative reflection on the perpetration of actual crime is Robert Browning's colossal poem of some 21,000 lines, *The Ring and the Book* (1868–69). This complex narrative was inspired by the poet's discovery in a Florentine street market of a 17th century legal record (the 'Book' of the poem's title) of an actual murder trial conducted in Rome in 1698 following the death of Pompilia Comparini and her parents, allegedly victims of Pompilia's jealous husband, an impoverished Roman nobleman who suspected his young wife of adultery.

Arguably, the most famous example of the 'genre' in the visual arts is Jacques-Louis David's justly celebrated if starkly forensic portrait of that 'martyr of the Revolution', Jean-Paul Marat, dying in his bath, victim of Charlotte Corday's knife attack. To be sure, Goya's prints that graphically depict disasters of war are profoundly harrowing, as are paintings of murderers by Géricault and Cézanne, but these works are not as pertinent to the focus of the present exhibition as are, say, Honoré Daumier's *Rue Transnonain*

15 April, 1834 (1834) or Walter Sickert's *The Camden Town murder* (1908), both of which exemplify artistic interpretations of the more familiar type of brutal assault that is grist to the mill for screenwriters engaged with the task of supplying copy for the multitude of police dramas that enjoy a stranglehold, if one may so speak, on television screens everywhere.

The first of its kind in an Australian public gallery, this exhibition, *True crime—murder and misdemeanour in Australian art*, examines Australian artists' interpretations of criminality and it does so on the basis of a selection of paintings, drawings, prints and screen-based images from mid-20th century date to the present, including a DVD component of supporting imagery of colonial and other historical subjects.

We are profoundly grateful to a number of institutional and private lenders whose generous co-operation with information, images for reproduction and highly significant loans has been indispensable in preparing this exhibition and catalogue. Thus, I record thanks to our colleagues at the Art Gallery of New South Wales, Benalla Art Gallery, Heide Museum of Modern Art, National Gallery of Australia, National Gallery of Victoria and the TarraWarra Museum of Art. In terms of contemporary loans, we are similarly grateful to a number of distinguished private collectors, and to the participating artists and their dealers or representative galleries.

True crime—murder and misdemeanour in Australian art is generously sponsored by Foley's List, an eminent Melbourne barristers' group.

In particular we express our appreciation to Philip Dunn QC, List Chairman, and to Suzie Cameron of Foley's List, who have been most accommodating of our requests for support and advice. While acknowledging this extremely kind and timely assistance we also record our ongoing thanks to each of the Gallery's Annual Program Sponsors whose names or logos are published elsewhere in this catalogue.

Likewise, the Gallery acknowledges with appreciation that Indemnification for this exhibition is provided by the Victorian Government.

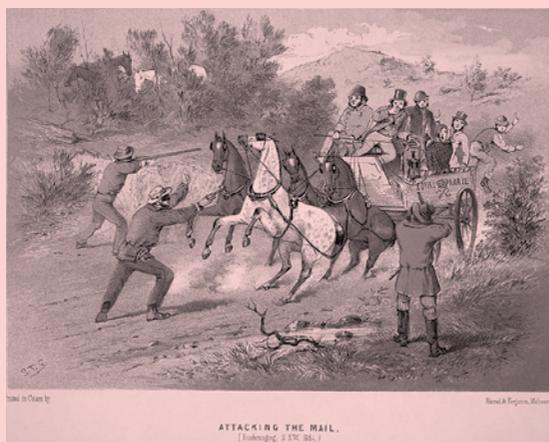
As on other occasions, I gladly pay tribute to Kate Rogers at Design By Pidgeon whose unerring eye and keen imagination are key to the design of this catalogue, just as the expert printing and generous partnership of Adams Print is reflected in the production quality of this catalogue.

Finally, all members of the Gallery's staff have been involved, in one way or another, with the *True crime* initiative, and my appreciation of this sterling team effort is placed on record here, while special recognition—reserved for this concluding statement in the interests of well-deserved emphasis—is due to my colleague, Lisa Sullivan, originator and curator of the exhibition, author of the catalogue and indefatigable mastermind of the project overall.

Geoffrey Edwards
Director



ROBBERY OF THE GOLD ESCORT FROM THE LACHLAN, NEW SOUTH WALES.



ATTACKING THE MAIL.
(Engraving, 1876, 35x.)

Above **PLATE I**

Frederick Grosse (1838–1894)
Robbery of the gold escort from the Lachlan, New South Wales 25 June 1862
wood engraving
published in *The Illustrated Australian Mail*
Pictures Collection, State Library of Victoria, Melbourne

Below **PLATE II**

ST Gill (1818–1880)
Attacking the mail (Bushranging NSW) 1864
chromolithograph, printed in colour
19.8 x 25.0 cm (image and text)
from *The Australian Sketchbook*,
printed by Hamel & Ferguson, Melbourne
National Library of Australia, Canberra

TRUE CRIME

murder and misdemeanour in Australian art

‘All art is a memory of age-old things, dark things, whose fragments live on in the artist.’

Paul Klee¹

Graphic accounts of actual or true crimes and descriptions of their perpetrators have, for centuries, inspired great works of literature and performance, and more recently film and television. While much is written in relation to crime—from police notes, to court transcripts and, most conspicuously of all, media reports—it is also appropriate that a range of visual images should interpret these same events. *True crime—murder and misdemeanour in Australian art* explores the abiding interest of Australian artists in responding to criminal activity and includes a number of extraordinary works—from the early-1940s to contemporary times—whose intrinsic visual appeal often belies the tragic, even sordid events that have inspired them.

Images depicting true crimes appeared in the earliest illustrated colonial newspapers (including *The Illustrated Australian Mail*, *The Illustrated Melbourne Post* and *The Illustrated Australian News*) as a complement to written accounts of criminal activity [PLATE I p. 4]. Bushrangers,

particularly those associated with the New South Wales and Victorian gold rushes, provided a wealth of subject matter. ST Gill’s *Attacking the mail (Bushranging NSW)* [PLATE II p. 4] is one of a number of lithographs completed for *The Australian Sketchbook*, published in 1864, chronicling aspects of colonial life.

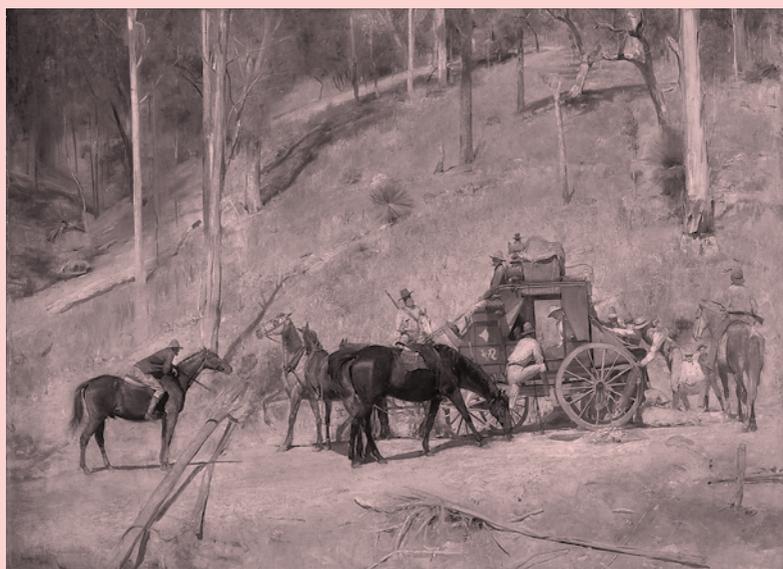
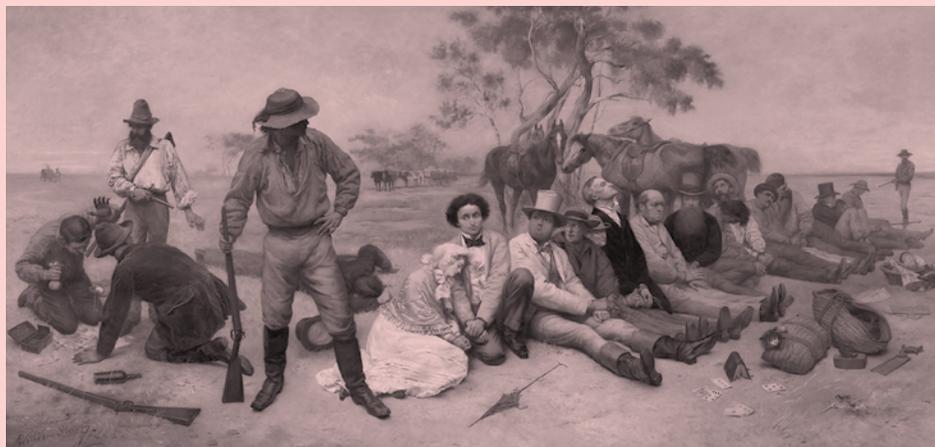
In the journal written during his time in Australia (from 1850–62), William Strutt transcribed newspaper accounts of ‘daring depredations’ on the St Kilda and Brighton Roads: a hold-up by four mounted and armed bushrangers on Saturday 16 October 1852.² Thirty-five years later, in 1887, Strutt painted *Bushrangers, Victoria, Australia 1852* [PLATE III p. 6]: one of several historical works based on his colonial experiences, completed after his return to England.

While Strutt went to extraordinary lengths to achieve historical accuracy in his 1887 painting, the approach adopted by Tom Roberts only a few years later was more broadly based.³

¹ Cited in James Mollison & Nicholas Bonham, *Albert Tucker*, The Macmillan Company of Australia, Melbourne & Sydney, 1982, p. 37.

² George Mackaness (ed.), *The Australian Journal of William Strutt, ARA, 1850–1862*, Halstead Press, Sydney, 1958, p. 34.

³ In a letter to prospective buyer, CB Crawshaw (dated 6 July 1887), Strutt wrote: ‘I brought the costumes over from Australia and they are the very ones worn by the Colonists at that time ...’ Copy in the archive of the Ian Potter Museum of Art, the University of Melbourne.



Above **PLATE III**
 William Strutt (1825–1915)
Bushrangers, Victoria, Australia 1852-1887
 oil on canvas
 75.7 x 156.6 cm
 The University of Melbourne Art Collection
 Gift of the Russell and Mab Grimwade Bequest 1973

Below **PLATE IV**
 Tom Roberts (1856–1931)
Bailed up 1895/1927
 oil on canvas
 134.5 x 182.8 cm
 Art Gallery of New South Wales, Sydney
 Purchased 1933



CAT. NO. 23
 Sidney Nolan
Kelly at the mine 1946–47
 enamel on composition board
 Heide Museum of Modern Art, Melbourne
 Purchased from John and Sunday Reed 1980
 © Sidney Nolan Trust/
 The Bridgeman Art Library



CAT. NO. 28

Albert Tucker
Memory of Leonski 1943
 oil on composition board
 National Gallery of Victoria, Melbourne
 Purchased through The Art Foundation of Victoria
 with the assistance of The Shell Company
 of Australia Limited, Founder Benefactor 1995
 © Barbara Tucker

Having determined the subject of his work, Roberts sought information about the early bushranging history of New South Wales to construct the narrative of the 1895/1927 painting *Bailed up* [PLATE IV p. 6]. He was provided with an account of hold-ups of the Inverell/Armidale mail coach by the infamous 'Captain Thunderbolt' (Frederick Ward) in 1867 and 1870, and staged the scene in the landscape of the bushranger's earlier crimes.⁴

Of the artists represented in the current exhibition, Sidney Nolan also looked to an historical figure for inspiration—Ned Kelly, the legendary

and their *Pursuers* (published in 1929) and the 1881 Royal Commission report into the Victorian police force detailing the pursuit of the Kelly gang; as well as a trip to 'Kelly country' with author Max Harris in late-1945.

Nolan's iconic series of Kelly paintings of 1946–47 was completed at the home of patrons John and Sunday Reed: the twenty-seven works exhibited at Melbourne's Velasquez Gallery in 1948—regarded as the core of the series—were accompanied by quotations from the 1881 report, Keneally's book and late-19th century newspaper coverage.⁵

The various aspects of the Kelly story that these works interpret (too numerous to detail here) presented with the supporting texts suggests that 'Nolan was fascinated

'Nolan was fascinated by the history of the Kellys in all its true-crime details.'

horse thief and murderer who was hung at Melbourne Gaol in November 1880, with whose helmeted visage the artist's name is now synonymous.

The impetus for Nolan's earliest Kelly works—which date to 1945—has been attributed to a number of factors: the accounts of his grandfather, one of the police officers who pursued Kelly after the infamous murder of three policemen at Stringybark Creek in 1878; the violence of the Second World War and Nolan's status in 1944 as an 'Absent without leave' soldier evading authority as Kelly also had; the artist's reading of JJ Keneally's *The Inner History of the Kelly Gang*

by the history of the Kellys in all its true-crime details.'⁶

An additional work to the twenty-seven core paintings, Nolan's *Kelly at the mine*, 1946–47 [CAT. NO. 23 p. 7], depicts the hideout of the Kelly gang in the Wombat Ranges near the town of Mansfield (a former base for the outlaw Harry Power, who Ned Kelly was said to admire).⁷ Kelly is depicted in the iconic form of the black helmeted figure, eyes peering directly from a narrow slit, standing beside the openings to a number of mine shafts. The arrow-like form over the central shaft represents a canopy that was used to catch air to ventilate the

⁴ Mary Eagle, *The Oil Paintings of Tom Roberts in the National Gallery of Australia*, National Gallery of Australia, Canberra, 1997, p. 72.

⁵ These twenty-seven core works are now housed in the collections of the National Gallery of Australia and the National Gallery of Victoria.

⁶ Warwick Reeder (ed.), *The Ned Kelly Paintings. Nolan at Heide 1946–47*, ex. cat., Museum of Modern Art at Heide, Melbourne, 1997, p. 18.

⁷ Kendrah Morgan & Damian Smith, *Unmasked: Sidney Nolan and Ned Kelly 1950–1990*, ex. cat., Heide Museum of Modern Art, Melbourne, 2006, p. 22.

shafts. Nolan's portrait of the bushranger from the same period, *Ned Kelly*, 1946 [CAT. NO. 22 p. 11], is thought to be based on a photograph that accompanied an early gaol record of June 1873 (at the age of eighteen). Although an authentic photograph of Kelly in a shirt, tie and jacket is not known to exist, composite (or forged) photographs were created and it is likely that one of these provided the source for this painting—the image of Kelly's head being collaged onto a portrait of another individual.⁸

The landscape and 'the stories that take place within the landscape' were intrinsic to Nolan's Kelly works, particularly those of the 1964–65 series.⁹ In works of this period—most notably the two nine-panelled polyptychs *Riverbend I* and *Riverbend II*—Nolan gave greater prominence to the environment in which the Kelly events unfolded, with the central characters diminishing in scale. *Riverbend*, 1964 [CAT. NO. 24], depicts Kelly, rifle in hand by the banks of a river, while the body of a police officer and his horse are nearby.

While the image of Kelly reappeared in Nolan's *oeuvre* until the year of his death (and was described variously by the artist as 'the touchstone of my progression as a painter' and 'the millstone round my neck'), a number of other artists have also depicted the outlaw.¹⁰ In a direct reference to the imagery of Nolan, Gija artist Freddie Timms depicts Kelly with square helmet and body armour, a series of dots

representing the rivets joining the suit's panels. *Ned Kelly*, 2000 [CAT. NO. 26], 'reflects both [Timms'] own family history and the incorporation of Ned Kelly into Aboriginal Dreaming in north-western Australia', with accounts of Ned Kelly thought to have 'reached the Kimberley soon after the arrival of the first white settlers in the 1880s'.¹¹ And in a cultural reversal to that of Timms' work, non-Indigenous artist Thomas Gleghorn depicts part-Aboriginal bushranger Jimmy Governor in his 1960 linocut [CAT. NO. 15], one of a number of aspects of Indigenous history and culture that filtered into Gleghorn's work.¹²

Nolan's contemporary, Albert Tucker, focused on events of more recent and immediate experience. Tucker's 1943 painting *Memory of Leonski* [CAT. NO. 28 p. 8], was a response to the murder of three Melbourne women in 1942 by American soldier Edward Joseph Leonski, also known as the 'Brownout strangler'. Each of the deaths received extensive coverage in *The Argus*: on 4 May, the first victim, Mrs Ivy McLeod, whose body was found in a recess leading to a doorway of two small shops in Victoria Street, Albert Park; the 11 May edition reported the death of Mrs Pauline Thompson, her body left on the steps of Morningside House in Spring Street; and on 20 May, a front-page headline announced 'Third murder in sixteen days. Woman victim at Royal Park', followed by details of Mrs Gladys Hosking's death. Each of the women had been strangled

⁸ Reproduced in Keith McMenemy, *Ned Kelly: the Authentic Illustrated History*, Hardie Grant Publishing, Victoria, 2001, p. 48.

⁹ Jane Clark, *Sidney Nolan: Landscapes and Legends*, Cambridge University Press, 1987, p. 71.

¹⁰ Morgan & Smith, p. 2, and TG Rosenthal, *Sidney Nolan*, Thames & Hudson, London, 2002, p. 97.

¹¹ Beth Dolan (ed.) (with Allison Holland and Clare Williamson), *Kelly Culture*, ex. cat., State Library of Victoria, Melbourne, 2003, pp. 27–8.

¹² Coincidentally, Gleghorn's print was completed the year after the publication of Frank Clune's *Jimmy Governor* which told the story of the late-19th century outlaw. Governor was also the subject of Thomas Keneally's 1972 novel *The Chant of Jimmy Blacksmith*, and a film released in 1978 (directed by Fred Schepisi).



Above CAT. NO. 29

Albert Tucker
Man's head 1946
oil on cotton gauze on cardboard
National Gallery of Australia, Canberra
Purchased 1981
© Barbara Tucker



Below CAT. NO. 22

Sidney Nolan
Ned Kelly 1946
enamel and oil on paper adhered
to card on board
National Gallery of Australia, Canberra
Purchased 1970
© Sidney Nolan Trust/
The Bridgeman Art Library



Above **CAT. NO. 7**

Charles Blackman
The shadow 1953
 tempera on cardboard
 Heide Museum of Modern Art, Melbourne
 Purchased from John and Sunday Reed 1980
 © Charles Blackman
 Licensed by VISCOPY, Australia, 2008

Below **CAT. NO. 8**

Charles Blackman
Prone schoolgirl c. 1953
 enamel on cardboard
 Heide Museum of Modern Art, Melbourne
 Purchased from John and Sunday Reed 1980
 © Charles Blackman
 Licensed by VISCOPY, Australia, 2008

and their bodies found partially clothed. After a five-day trial, Leonski was found guilty of the three murders and sentenced to death. He was executed at Melbourne's Pentridge Prison on 9 November 1942.

Soon after the soldier's death, Tucker completed *Memory of Leonski*—a work that includes a number of references to the war-time murders. The central female form explicitly recalls newspaper descriptions of the dishevelled state in which the three victims were found: their clothes 'torn'

'... I was fascinated with the utterly dissolute face of this man ... he had that look about him, a collapsed kind of face, a kind of moral disintegration.'

or 'ripped' from their bodies (in two cases, the clothes were pulled down from their shoulders and up from their legs 'to form a heap around [their] waist'); one victim 'was lying on her back, with her legs folded back under her body' and another 'was lying on her back ... with her arms and legs outstretched'.¹³

Additional references within the painting include a 'flag-like' panel of red and white stripes and an aircraft (referring to Leonski's status as an American serviceman) as well as a dove (a symbol of peace, and possibly a

reference to the bird-like voice of one of Leonski's victims who he confessed sang to him before her death: 'she had a nice voice ... I wanted her to keep singing and I choked her. How could she keep singing when I choked her?').¹⁴ The crescent mouth of this painting was an iconic form in many of Tucker's works of this period.

The artist also collected newspaper photographs that provided source material for psychological portraits such as *Man's head*, 1946 [CAT. NO. 29 p. 11], and *John Donald Merrett*, 1954 [CAT. NO. 30].

In an interview in the early-1980s, Tucker recalled that *Man's head*:
was painted from a newspaper photograph of a man who had been charged in court with kicking a small dog to death. And I remember I was fascinated with the

*utterly dissolute face of this man ... he had that look about him, a collapsed kind of face, a kind of moral disintegration. And I realized it wasn't so much the person that was fascinating me—rather, he stood as a symbol for all sorts of things that work in the human condition. I remember once I located the photograph again and it's really nothing like it ... I found that I'd extracted the corrupt disintegrating element in it. The face fascinated me because it was a key into a social-psychological landscape. A kind of refracting prism for the human condition.*¹⁵

¹³ *The Argus*, Melbourne, 4, 11 & 20 May 1942, pp. 1 & 3.

¹⁴ *The Argus*, Melbourne, 17 July 1942, p. 3.

¹⁵ Mollison & Bonham, p. 42.

Similarly, the portrait *John Donald Merrett* is derived from a newspaper photograph of a British killer. Merrett's early crimes included the murder of his mother for which he was tried in 1927 and acquitted due to forensic errors, and charges of forgery for which he was imprisoned. On 11 February 1954 he killed his wife (by drowning) and mother-in-law (by strangulation), and five days later, with police in pursuit, committed suicide. Tucker completed the chilling portrait in March 1954.¹⁶

Newspaper reports in the early-1950s of plans for the redevelopment of Melbourne's Eastern Market—on the corner of Bourke and Exhibition Streets—were the likely means by which Charles Blackman learnt of a tragic murder that occurred within close proximity of the site, some three decades earlier.¹⁷ On the morning of New Year's Eve 1921, the body of 12-year-old schoolgirl, Alma Tirtschke, was found in Gun Alley off Little Collins Street, near the southern exit of the Market's arcade. The previous day, dressed in her school uniform, she ran an errand for her aunt to a butcher's shop in Swanston Street—her return journey took her through the Eastern Market area. Within months of the discovery of her body in the city laneway, Colin Campbell Ross, who ran a wine saloon in the arcade, was convicted of her rape and murder. He was hanged for the crime in April 1922, still protesting his innocence in a final letter to his family. Earlier this year, Ross was granted

a posthumous pardon by the Victorian Government after forensic analysis of hair samples, used by the prosecution to link him to the girl's death, proved that he was not guilty.¹⁸

Blackman's *Schoolgirl* series—which he commenced soon after his arrival in Melbourne in the early-1950s—was largely inspired by the Gun Alley murder.¹⁹ The charcoal drawing *Schoolgirl and man*, 1952 [CAT. NO. 6], and paintings *The shadow*, 1953 [CAT. NO. 7 p. 12] and *Prone schoolgirl*, c. 1953 [CAT. NO. 8 p. 12], combine the characteristic elements of this iconic series: a schoolgirl wearing a mushroom-shaped hat and pleated tunic, mostly alone in a deserted cityscape of saw-tooth buildings, clock-towers, chimneys and long shadows.

'The schoolgirl pictures had a lot to do with fear, I think', said Blackman. 'A lot to do with my isolation as a person and my quite paranoid fears of loneliness and stuff like that...'²⁰ In one of the more menacing works of the series, *Schoolgirl and man*, the sense of fear is heightened by the presence of a dark male figure shadowing the innocent schoolgirl—witness reports in the Gun Alley murder case identified an agitated and distressed Alma being followed by a man before she disappeared from view.

Like Blackman, Brett Whiteley relocated to a new city and found inspiration in its infamous history. In 1960 Whiteley moved to London where he lived in an apartment in Ladbroke Grove near the Elgin Hotel and within blocks of 10 Rillington Place,

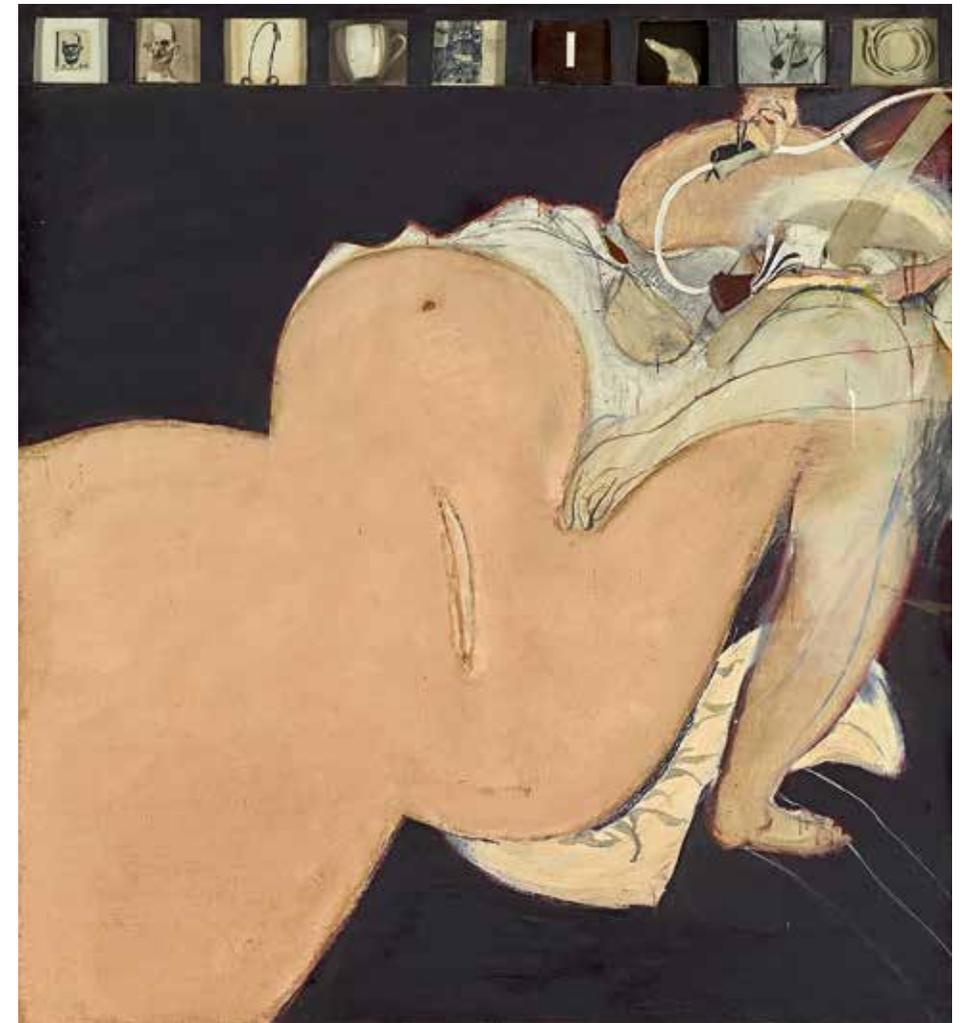
¹⁶ Lesley Harding, *A Link and a Trust: Albert Tucker and Sidney Nolan's Rome Exhibition*, ex. cat., Heide Museum of Modern Art, Melbourne, 2006, p. 34.

¹⁷ Conversation with Kevin Morgan, author of *Gun Alley: Murder, Lies and Failure of Justice*, Simon & Schuster, New South Wales, 2005, 29 September 2008.

¹⁸ John Silvester, 'Pardoned', *The Age*, 27 May 2008, pp. 1 & 4.

¹⁹ It has also been suggested that an additional trigger for the works was the unsolved death of Betty Shanks—a university friend of the artist's wife—in Brisbane, September 1952, however the artist has since refuted this assertion. See Kelly Burke, 'The girl in Gun Alley', *The Sydney Morning Herald*, 5 April 2000, p. 13.

²⁰ Thomas Shapcott, *The Art of Charles Blackman*, André Deutsch Limited, London, 1989, p. 11.



CAT. NO. 31

Brett Whiteley
10 Rillington Place, W11 1964
oil and graphite on canvas on plywood,
charcoal on paper, gelatin silver photographs,
cord, cup, object, wood and glass
National Gallery of Victoria, Melbourne
Samuel E Wills Bequest 1986
© Courtesy Wendy Whiteley



CAT. NO. 32

Brett Whiteley
10 Rillington Place, W11,
 (still from a proposed 16 mm film) 1965
 photo-screenprint, printed in colour
 from four stencils
 National Gallery of Australia, Canberra
 Purchased 1976
 © Courtesy Wendy Whiteley

where, seven years earlier, the bodies of a number of women were found. Between 1943 and 1953, John Reginald Halliday Christie murdered up to seven women and buried their bodies in the communal garden, washhouse and internal cavities of his ground floor apartment. Whiteley completed his now famous series based on the Christie murders: the works emphasising the sexual nature of the crimes and the means by which Christie's victims were killed.

Christie's first known murder victim,

of Beryl and her one-year-old daughter were found in the washhouse in the rear garden. Her husband was convicted of their deaths and hanged in 1950.²¹

In late-1952 Christie strangled his wife in bed with one of her stockings, thereby freeing him to commit additional murders. Between mid-January and early-March of the following year, he killed three women who had accepted invitations back to 10 Rillington Place—Kathleen Maloney, Rita Nelson and Hectorina McLennan (whose names feature in the titles of Whiteley's works). On March 20

of the same year, Christie moved out of the address and a few days later the new tenant discovered the three bodies in a cupboard that had been wallpapered over. Mrs Christie's remains were located under the floorboards of a front room, and those of the first two victims in the rear

Whiteley completed his now famous series based on the Christie murders: the works emphasising the sexual nature of the crimes and the means by which Christie's victims were killed.

Ruth Fuerst, was impulsively strangled with a rope during sexual intercourse. Fourteen months later, under the guise of curing the bronchial condition of co-worker Muriel Amelia Eady with his 'special mixture', Christie rendered her unconscious with domestic gas containing carbon monoxide, choked her to death and raped her post-mortem. A similar fate befell neighbour Beryl Evans, on whom Christie offered to perform an abortion in November 1949. The bodies

garden. Christie was arrested later that month and hanged on 15 July 1953.

Whiteley's painting *10 Rillington Place, W11*, 1964 [CAT. NO. 31 p. 15], is dominated by the fleshy form of a prone female victim. The splayed legs and swollen belly is, perhaps, a reference to the illegal abortion Christie offered to perform on Beryl Evans. Rubber tubing through which Christie administered the gas, and the bulldog clip that controlled its release, are depicted in the upper right-hand corner of the work,

²¹ Ludovic Kennedy, *10 Rillington Place*, Grafton, London, 1971.

while the menacing arms of an otherwise unseen perpetrator emerge from the right. Whiteley includes further references to the crimes in the nine recesses across the upper edge which house photographic and drawn portraits of Christie, drawings of a penis and a female figure, a photograph of the rear of 10 Rillington Place showing police digging in the garden (and on which the washhouse, alcove and lavatory are identified), as well as three-dimensional objects including a teacup and cord.

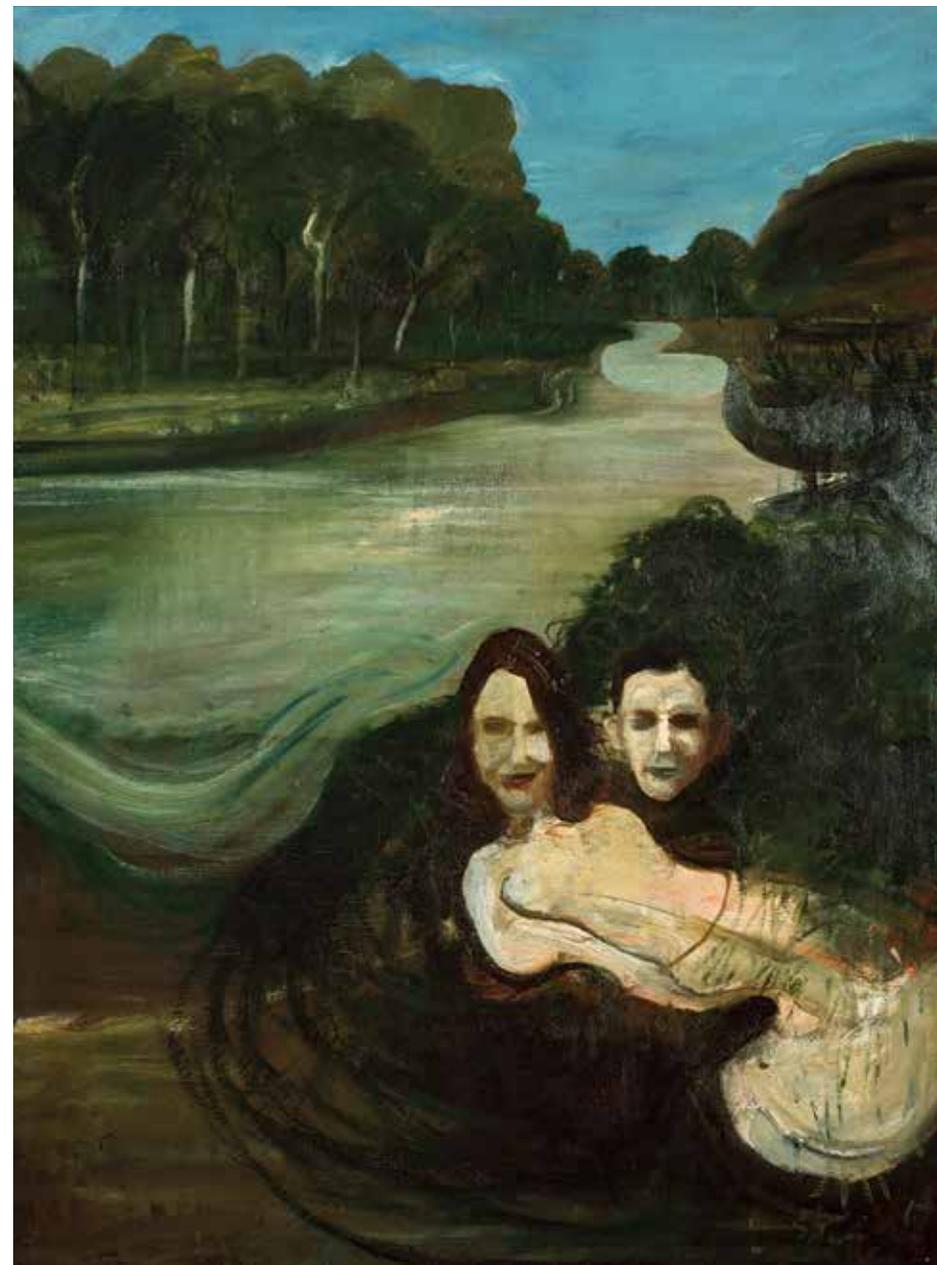
In the similarly titled photo-screenprint, *10 Rillington Place, VII*, (still from a proposed 16 mm film), 1965 [CAT. NO. 32 p. 16], the figure of Christie, with illustrated head, stands within a confined room behind the deck chair in which his victims were seated. Drawn over the film still, Christie's device for 'curing' their ailments—a jar containing an inhalant, rubber tubing with bulldog clip attached and a gas jet—floats threateningly in the foreground. The sprocket holes of the film roll highlight the origins of the manipulated image—the registration system on the left-hand side recording an arrow to the number 8 and beyond, a possible reference to the number of Christie's victims. Commenting on the process of printmaking in 1982, Whiteley stated: 'Drawing is candid—like watching the news on TV at night, printmaking is more like movie-making, so many takes and retakes, clapper boards all the time.'²²

Locally, Garry Shead responded to the mysterious and widely publicised deaths

of Dr Gilbert Bogle and Mrs Margaret Chandler in a series of works exhibited in Sydney in November 1967.

The bodies of Dr Bogle, a physicist with the Commonwealth Scientific and Industrial Research Organisation, and Mrs Chandler, the wife of one of Bogle's colleagues, were found early on New Year's Day 1963 on the banks of the Lane Cove River, New South Wales, a known lovers' lane area. Their partially clothed bodies had been covered—Chandler with cardboard boxes and Bogle with his suit and a piece of carpet from the boot of his car—suggesting the involvement of a third party and foul play. While an inquest was unable to determine a specific cause of death, there was speculation of accidental poisoning (via a sexual stimulant), murder by a jealous husband or a previous lover, and espionage (in relation to Bogle's scientific research).

In contrast to Whiteley's approach—which was to focus on specific aspects of Christie's crimes and the personality of the perpetrator—Shead's obsession, according to author Sasha Grishin, 'was with morbid eroticism, and he took as its point of departure the sense of the unsolved mystery...'²³ In *Lane Cove riddle*, 1967 [CAT. NO. 25 p. 19], Shead depicts a poetic landscape in which the Lane Cove River winds its way through the composition, while an ethereal representation of Chandler floats in the foreground with the head of Bogle hovering closely beside her.



CAT. NO. 25

Garry Shead
Lane Cove riddle 1967
oil on canvas
Collection of the artist
© the artist

²² Art Gallery of Western Australia, Brett Whiteley: Graphics, ex. cat., Perth, 1986, pp. 6–7.

²³ Sasha Grishin, *Garry Shead and the Erotic Muse*, Craftsman House, Sydney, 2001, p. 31.



Left, above **CAT. NO. 21**
 Richard Lewer
True stories—Australian crime:
John Wayne Glover the granny killer 2008

Left, below **CAT. NO. 21**
 Richard Lewer
True stories—Australian crime: Martin Bryant
days before the Port Arthur massacre 2008

Above **CAT. NO. 21**
 Richard Lewer
True stories—Australian crime
 (installation view, Block Projects, Melbourne) 2008
 enamel on acoustic board
 Ken & Lisa Fehily Collection, Melbourne
 Courtesy of the artist
 and Block Projects, Melbourne
 © the artist



CAT. NO. 14

Nick Devlin
*The brighter the light the darker
 the shadow #1-27* (detail) 1999-2001
 charcoal pencil on paper
 Collection of the artist
 © the artist

Thirty years after completing the Lane Cove series, Shead remarked: 'I was using these dramatic events and putting them into a context or scenery that I knew. The Lane Cove River was a landmark that I grew up with; it had a bizarre aura about it.'²⁴ The mystery of this 'crime' continues with a recent investigation into the circumstances of the deaths of Bogle and Chandler proposing that they were, in fact, overcome by hydrogen sulphide fumes: a concentration of naturally occurring fumes combined with those

'I was using these dramatic events and putting them into a context or scenery that I knew. The Lane Cove River was a landmark that I grew up with; it had a bizarre aura about it.'

created by the pooling of dumped industrial waste near the site where the bodies were found.

The multiple panels that comprise Richard Lewer's installation *True stories—Australian crime*, 2008 [CAT. NO. 21 pp. 20-1], are infused with the voices and narratives of apprehended suspects. Painted on acoustic tiles that once lined the walls and ceilings of police interrogation rooms, Lewer depicts a number of high-profile crimes while accompanying text panels

illustrate the crude and violent language of the criminal world. Consisting of forty-four panels in total, the twelve image-based works depict well-known events such as the disappearance of British tourist Peter Falconio in the Australian outback, the 1988 Walsh Street shootings of police officers Constable Steven Tynan and Probationary Constable Damian Eyre, the 1987 Queen Street massacre at the Australia Post offices in central Melbourne, as well as notorious criminals including Russell 'Mad Dog' Cox, 'Mr Baldy', 'Lennie Lawson' and Peter Dupas.

Lewer's working process is detective-like: he researches the crimes extensively and pieces together elements to present a narrative within select works. In the panel *John Wayne Glover the granny killer* [p. 20], Lewer combines aspects of

Glover's criminal acts which included the bashing and strangulation (with their pantyhose) of six elderly women in Sydney's North Shore from 1989-91. Lewer depicts the perpetrator (an everyday sales representative for a pie company whose gambling addiction drove him to murder), an elderly woman walking the suburban streets of Mosman, a victim with walking cane and purse beside her lifeless form, another over which an ambiguous pink form stands,

²⁴ Garry Catalano, *Building a Picture: Interviews with Australian Artists*, McGraw-Hill, Sydney, 1997, p. 44. Cited in Grishin, p. 31.

and a rug linked to Glover's final victim—a female friend in whose house he was arrested.

In addition to this narrative approach in which multiple 'storylines' constitute a panel, a number of crimes are represented by single images: *Martin Bryant days before the Port Arthur massacre* [p. 20] is based on the photograph of the mass murderer used widely by the press in the aftermath of the 1996 massacre. The image took on great significance as investigators and the general public sought insights into the character of Bryant, and most importantly, a point of differentiation between the appearance of a mass murderer and a law-abiding citizen.

In *Essays on Physiognomy*, published in 1789, Johann Kaspar Lavater claimed: ... to be able to judge a person by 'reading' his or her features and facial expressions. He describe[d] physiognomy as 'the Science of discovering the relationship between the exterior and the interior—between the visible surface and the invisible spirit which it covers' ... [and] ... proposed that his science would not only be beneficial to artists, to better express the varieties of human experience, but it could have practical application as well, including that of exposing vicious or criminal persons.²⁵

An extension of this concept was phrenology—the study of the shape and size of the skull as a means of determining a person's character

and mental ability. In 1872, the French police department adopted a recording system devised by Alphonse Bertillon:

*a series of measurements... considered specific to each body and descriptions of characteristic markings, coupled with two photographs. These pictures became what we now know as standard mugshots: two neutral, standardized views of the face of the accused—one taken frontally and one in profile.*²⁶

The science of phrenology and the role of photography in the documentation of crime, and the apprehension of criminals, inform the charcoal portraits of perpetrators and victims that are the subjects of Nick Devlin's *The brighter the light the darker the shadow #1–27*, 1999–2001 [CAT. NO. 14 pp. 22 & 25]. Derived from police mugshots and general photographs, the multiple drawings that comprise the work are presented within the exhibition in a random arrangement—alluding to the often unpredictable nature of crime—and the identities of the subjects are not disclosed to the viewer. While it is clear on which side of the law a small number of subjects are positioned, the majority are ambiguous inviting the application of the (long since debunked) principles of phrenology. 'I have often been impressed in criminals', wrote a 19th century practitioner, 'by the prominent ears, the shape of the cranium, the projecting cheek-bones, the large lower jaws, the deeply-placed eyes, the shifty, animal-like gaze.'²⁷

²⁵ Sandra Phillips, Mark Haworth-Booth & Carol Squiers, *Police Pictures: the Photograph as Evidence*, ex. cat., San Francisco Museum of Modern Art, 1997, pp. 14–15.

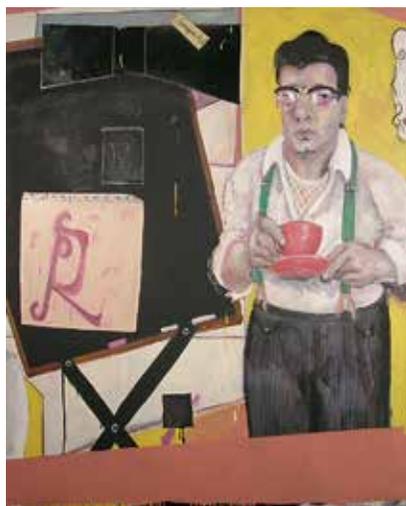
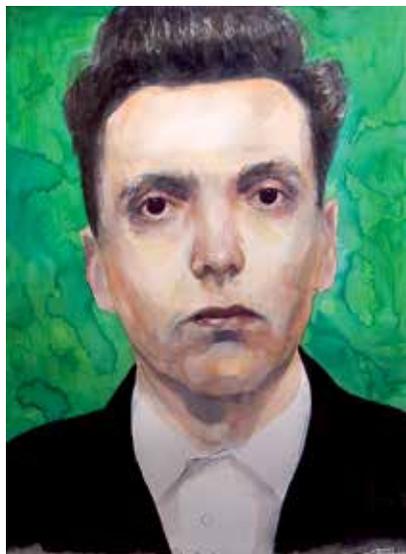
²⁶ Phillips, Haworth-Booth & Squiers, p. 20.

²⁷ Phillips, Haworth-Booth & Squiers, p. 15.



Above and below CAT. NO. 14

Nick Devlin
The brighter the light the darker the shadow #1–27 (details) 1999–2001
charcoal pencil on paper
Collection of the artist
© the artist



Above **CAT. NO. 10**
Steve Cox
Ian Brady 2008
watercolour on paper
Courtesy of the artist
© the artist

Below **CAT. NO. 9**
Steve Cox
Ronnie Kray in Broadmoor 1991
oil, enamel and charcoal on canvas
Benalla Art Gallery, Victoria
Purchased with assistance from Friends
of the Arts' Advisory Council Funds 1991
© the artist



Above **CAT. NO. 11**
Steve Cox
Myra Hindley 2008
watercolour on paper
Courtesy of the artist
© the artist

Devlin's largely historical subjects include Colin Campbell Ross, Jean Lee (the last woman hanged in Australia in 1951 after her conviction for the murder of Carlton bookmaker Pop Kent), Dr Hawley Harvey Crippen (convicted and hanged in 1910 for the murder of his wife), Leon Trotsky (Russian revolutionary and Marxist theorist, the victim of a political assassination), George Cornell (killed by British gangster Ronnie Kray) and Steven Parent (a victim of the Manson Family).

The widely reproduced mugshot

... the mugshots of Brady and Hindley have become sinister and iconic images, and particularly in the case of Hindley, have come to represent the embodiment of pure evil.

photographs of notorious British Moors murderers Ian Brady and Myra Hindley are the basis for recent watercolour drawings by Steve Cox [CAT. NOS 10 & 11 p. 26]. The delicacy of the medium is in stark contrast to our knowledge of the cruelty inflicted by the pair, sentenced to life imprisonment in 1966 for the sexual assault and murder of three victims between 1963 and 1965. Twenty years after their conviction, Brady and Hindley confessed to two additional murders and their prison sentences were extended accordingly. Their five victims—

three of whom were found buried on the Saddleworth Moors—were aged between 10 and 17.

Taken at the time of their arrest in October 1965, the mugshots of Brady and Hindley have become sinister and iconic images, and particularly in the case of Hindley, have come to represent the embodiment of pure evil.

Cox's rendering of the original black & white photographs in colour is informed largely by newspaper descriptions of their appearances in court and a degree of artistic interpretation

(made possible by the artist's extensive knowledge of the couple who have featured in his work since the late-1970s). In these most recent depictions, Cox focuses not on the specific crimes themselves but on the appearance and

psychology of the perpetrators.

Ronnie Kray in Broadmoor, 1991 [CAT. NO. 9 p. 26], presents a psychological profile of a different nature to that of the mugshot format of Brady and Hindley. The Kray twins—Reginald 'Reggie' and Ronald 'Ronnie'—were organised criminals who controlled London's East End during the late-1950s and 1960s. With a reputation for violence, they ran protection rackets and committed armed robbery, arson and violent assaults. In 1968 they were both sentenced to thirty years imprisonment for murder.

Cox's portrait of Ronnie—whose eyes are rendered equally as menacingly as those of the Moors murderers—is based on a photograph of the Kray twins in a domestic setting, with Ronnie standing with teacup and saucer in hand.²⁸ In the 1991 painting, Cox locates his subject in his cell at Broadmoor Psychiatric Hospital, and presents a number of references or 'clues' to Ronnie's criminal activities and personality. The blackboard lists the Krays' associates, rivals and victims: 'Babs Windsor' (actress Barbara Windsor who frequented the twins' West End nightclub along with celebrities including Frank Sinatra, Diana Dors and Judy Garland), the 'richardsons' (the Krays' chief rivals—Charlie and Eddie Richardson—based in South London), and 'Jack the Hat' McVitie (a minor member of the Kray gang who was killed by Reggie for failing to carry out a contract killing). A list of fictional first names—'Stevie', 'Donny', 'Mikey', 'Billy' etc—refer to Ronnie's homosexuality and the street boys he associated with, while the drug 'largactil' and the ornate 'R' refer to his schizophrenic condition. Sections of the painting—chiefly Ronnie's hands and face—are executed in a style reminiscent of the visceral paintings of British artist Francis Bacon, an acknowledgment by Cox of the friendship between Bacon and Kray.

While the crimes of the Kray twins were undeniably brutal, it is the image of Myra Hindley that is one of the most

reviled, due largely to society's difficulty in reconciling the criminal acts of a female perpetrator and further exacerbated, in this case, by the fact that Hindley's crimes were committed against children and teenagers.

Catherine Bell explores the subject of the female perpetrator in *Soap, Slip, Slash*, 2006 [CAT. NO. 2 p. 29], a documented performance in which she acts out a violent crime against another woman. Bell's performance is inspired by the murder of 23-year-old Bobbie Jo Stinnett, who, eight months into her pregnancy, was strangled to death by Kansas mother-of-two Lisa Montgomery. The baby was removed from Stinnett's womb with Montgomery passing the child off as her own hours before her arrest in December 2004.

In *Soap, Slip, Slash*—one of several of the artist's works inspired by this crime—Bell takes on the role of perpetrator. Dressed in chain mail (symbolising detachment from the crime), the seated Bell lathers the stomach of a pregnant woman who lies limply on the floor between her legs. In a quiet, considered manner—devoid of the frenzy and passion that might ordinarily be associated with a crime of this nature—Bell shaves her pregnant victim with a sling-back razor, slowly and methodically removing the lather and wiping the razor clean on a towel after each stroke. The actions are calm, almost maternal, yet a sense of menace pervades.



Above and below CAT. NO. 2

Catherine Bell
Soap, Slip, Slash 2006
performance stills
Courtesy of the artist and
Sutton Gallery, Melbourne
© the artist

²⁸ Steve Cox, 'Murder and art: the causal links', Master of Fine Arts thesis, Deakin University, Melbourne, October 1996, fig. 8.



Above **CAT. NO. 3**

Damiano Bertoli
Continuous Moment: whiteys on the moon (Sadie and Caballero) 2006–08
 Pegasus print
 Courtesy of the artist
 and Neon Parc, Melbourne
 © the artist

Below **CAT. NO. 5**

Damiano Bertoli
Continuous Moment: Sadie & Pattie 2008
 ink and collage on record cover
 Courtesy of the artist
 and Neon Parc, Melbourne
 © the artist

According to Bell, female perpetrators, particularly those who commit crimes against children,

... tend to evoke fear in public consciousness because these women cross the boundaries of normalised and normalising rules and roles when they kill. When women commit an offence they not only contravene the female stereotype but they challenge the capabilities associated with being female.²⁹

The expectation of women to be 'good mothers' surrounded the mysterious disappearance, and subsequent death,

'When women commit an offence they not only contravene the female stereotype but they challenge the capabilities associated with being female.'

of Moe toddler Jaidyn Leskie in 1997. Although innocent of the crime, the child's mother Bilynda was harshly criticised for leaving the infant in the care of her then boyfriend Greg Domaszewicz. Leaving the 14-month-old child at home alone to collect Bilynda from a nearby hotel, Domaszewicz returned to find a pig's head on the front lawn and the child missing. Adam Cullen's portraits, *Bilynda* [CAT. NO. 12] and *Greg* [CAT. NO. 13] were completed in the late-1990s, at the height of media and community interest in the case.

The disturbing conjunction of female perpetrators and a pregnant victim also features in crimes committed by members of the 'Manson Family' — devotees of the charismatic leader Charles Manson — in Los Angeles. In August 1969, under Manson's instruction, members of the Family violently murdered seven victims (including pregnant actress Sharon Tate) over two consecutive evenings.

The Manson Family is one of the subjects of Damiano Bertoli's ongoing exploration of events occurring in the late-1960s. Created under the collective title 'Continuous Moment', Bertoli's practice investigates notions of cultural time travel as he revisits periods in art history and popular culture reworking them, largely through collage,

a process that enables 'moments [to] either co-exist or merge, to form a new situation.'³⁰

In *Continuous Moment: whiteys on the moon (Sadie and Caballero)*, 2006–08 [CAT. NO. 3 p. 30], an image of Manson Family member Susan Atkins and her lawyer is collaged onto a NASA composite photograph of the moon (the first lunar landing occurred two weeks before the murders). The work's subtitle 'whiteys on the moon' is derived from a track on Gil Scot Heron's 1970 debut album—*A New Black Poet*:

³⁰ 'New 07 interviewed', *Broadsheet*, vol. 36, no. 1, 2007, p. 15. 'Continuous Moment' refers to the radical Italian architecture and design collective 'Superstudio' who in 1969, launched the 'Continuous Monument' project 'in which the apparently endless framework of a black-on-white grid... extends across the earth's surface in a critique of... the absurdities of contemporary urban planning.' <http://www.designmuseum.org/design/superstudio>, October 2008.

²⁹ Catherine Bell, 'Purging the criminal compulsion: a ritualisation of deviant female acts', paper presented at the College Art Association Conference, New York, 14–17 February 2007. Cited in Melissa Miles, 'Catherine Bell: cooking up crimes and maternal misdemeanours', *Eyeline*, no. 65, Summer 2007–08, pp. 46–8.

Small Talk at 125th and Lenox—the lyrics of which criticised the American Government's funding of the space program at the expense of social issues (particularly civil rights).

Manson's own theories on race relations extended to the belief that an apocalyptic race war was imminent and that songs on the Beatles' *White Album* (released in late-1968), such as 'Helter Skelter', contained coded messages to that effect. At the scene of the gruesome murders, Family member Patricia Krenwinkel wrote lyrics from Beatles' songs in the blood of victims. *Continuous Moment: Sadie & Pattie*, 2008 [CAT. NO. 5 p. 30], is a collage that combines a photograph of the apprehended Atkins and Krenwinkel on their way to court, the record cover for the *White Album* (originally designed by artist Richard Hamilton) and a sequence of lines forming a grid that reference the utopian vision of the Italian architectural collective 'Superstudio'.

Gang crimes, popular culture and artistic references also coalesce in Mark Hilton's lightbox *Champion returns*, 2006 [CAT. NO. 18 p. 33]. Rendered in the style of Persian miniature court paintings, the work is inspired by sexual crimes perpetrated by Lebanese gangs in Sydney in 2000. The racially motivated attacks were carried out by a group of up to fourteen men against several women of non-Lebanese descent. In linking these shocking events with the highly refined aesthetic of traditional Persian painting,

Hilton aims to explore 'the racial and cultural struggles within contemporary Australian society'.³¹

Persian painting of the 16th and 17th centuries is characterised by the 'accumulation of picturesque details' and a rich palette of jewel-like colours. The visually complex works can be read as a whole or viewed in part: with each section illustrating an aspect of a storyline. Like a stage setting, the action is often 'arranged on various levels and composed around an architectural scene or mountainous landscape'.³²

Informed by Hilton's study of the extensive court transcripts, multiple aspects of the co-ordinated attacks are depicted in *Champion returns*: from crime scenes including a toilet block (here adorned with a decorated cupola) and the Bankstown Trotting Club (represented by a horse and cart) to actual events including a victim being hosed down after her six-hour ordeal. In its entirety, the illuminated work is exquisitely beautiful: when viewed in parts, the brutality of the crimes it depicts is clearly apparent. Additional references, such as the Sydney Harbour Bridge, the McDonald's golden arches, clothing brands 'Nike', 'Adidas' and 'Champion' (illustrated in the series of preparatory drawings of the perpetrators [CAT. NOS 16, 17, 19 & 20 p. 33]) and a woman dressed in a burqa locate the events geographically, socially and culturally.

Works by Gija artists from the East Kimberley region of Western Australia, Timmy Timms and Paddy Bedford,

³² Louvre Museum, 'In-depth studies: the picturesque in Persian painting of the 16th–17th centuries', http://www.louvre.fr/lv/dossiers/page_theme.jsp?CONTENT%3C%3Ecent_id=10134198673669338&CURRENT_LLW_THEME%3C%3Ecent_id=10134198673669338&bmLocale=en, September 2008.

³¹ Mark Hilton, 'Folio', 2007, n.p.



Above CAT. NO. 18

Mark Hilton
Champion returns (1 of 2 panels, installation view, Bus Gallery, Melbourne) 2006
lambda duratran on lightbox
Private collection, Melbourne
© the artist

Below CAT. NO. 20

Mark Hilton
Tayyab Sheikh & Nike Sam 2006
graphite on paper
Joyce Nissan Collection, Melbourne
© the artist



CAT. NO. 27

Timmy Timms
Bedford Downs massacre 2000
 natural pigments on linen
 Art Gallery of New South Wales, Sydney
 DG Wilson Bequest Fund 2000
 © Estate of Timmy Timms, Jirrawun Arts

tell the story of the Bedford Downs massacre and the emu dreaming associated with the region. The massacre, which is said to have occurred in the 1920s as retribution for the theft and killing of a bullock, involved the poisoning and burning of a number of Indigenous men.³³ In his account of the events depicted in the painting *Bedford Downs massacre*, 2000 [CAT. NO. 27 p. 34], Timmy Timms tells of the men being sent to cut and stack wood for a fire, their final meal of jam, tinned meat and bread poisoned with strychnine, the dying men being hit with sticks 'until they were finished' and the bodies being thrown on a wood heap where kerosene was poured 'onto them to burn them'. The small circle in the lower right-hand side of the work represents the place where the men were poisoned and burned.³⁴

As a senior traditional owner of Bedford Downs, Paddy Bedford painted numerous versions of the emu dreaming, many incorporating representations of the massacre site. The painting *Mount King–emu dreaming*, 2004 [CAT. NO. 1], depicts how the land to the west of Bedford Downs was created with the black circle showing 'the blood stains left after human death'.³⁵

Images of murder and misdemeanour—'age-old things, dark things'—can never adequately convey the brutal reality of the crimes they depict and the impact on those associated. 'Accounts of death and catastrophe differ quite obviously

from the experiences themselves... Reality is always lost in the acts of picturing and describing...'³⁶

'Murder exerts an unholy fascination', writes Paul Mullen, Professor of Forensic Psychiatry at Monash University.³⁷ 'We are drawn to the media's representations of murder with a mixture of curiosity and aversion... The curiosity for some is about the violence itself... [b]ut for most of us the fascination of murder lies less in corpses or how the person was killed and more in the motivations of the killer.'

Artists, as with other members of the community, are not immune from this 'curiosity' and 'fascination'. As the works in *True crime—murder and misdemeanour in Australian art* illustrate, Australian artists have adopted a variety of approaches in their depictions of this complex subject. While for some the specifics of the crime are the focus of their work, for others, their interest lies in the psychology of the criminal. For the majority, the visual medium provides a means by which to attempt to make sense of the heinous acts of others.

**Lisa Sullivan
 Curator**

³³ In spite of there being some dispute as to whether the massacre actually occurred, and a lack of documentation to this effect, these works are important records of oral histories that highlight the cultural variations in Indigenous and non-Indigenous approaches to law and the recording of crime. See Rod Moran, 'Was there a massacre at Bedford Downs?', *Quadrant*, November 2002, vol. xlvi, no. 11, http://quadrant.org.au/php/article_view.php?article_id=320, June 2008.

³⁴ Tony Oliver, *Blood on the Spinifex*, ex. cat., Ian Potter Museum of Art, the University of Melbourne, 2002, pp. 18–21.

³⁵ Judith Ryan (with Stephen Gilchrist, Julie Gough & Paul Taçon), *Land Marks*, National Gallery of Victoria, Melbourne, 2006, p. 22.

³⁶ John Taylor, *Body Horror: Photojournalism, Catastrophe and War*, Manchester University Press, 1998, p. 4.

³⁷ Paul Mullen, 'Indulging our morbid obsessions', *The Sunday Age*, 24 February 2008, p. 17.

LIST OF WORKS

all works height x width
x depth in cm

Paddy Bedford

Gija (c. 1922)–2007

CAT. NO. 1

*Mount King—emu
dreaming* 2004
earth pigments on
composition board
80.0 x 100.0
National Gallery of
Victoria, Melbourne
Purchased with funds
from the Victorian
Foundation for Living
Australian Artists 2004

Catherine Bell

Australia b. 1969
lives and works
in Melbourne

CAT. NO. 2

Soap, Slip, Slash 2006
performance
documented on video
DVD, duration
6 minutes 21 seconds
Courtesy of the artist
and Sutton Gallery,
Melbourne

Damiano Bertoli

Australia b. 1969
lives and works
in Melbourne

CAT. NO. 3

*Continuous Moment:
whiteys on the
moon (Sadie and
Caballero)* 2006–08
Pegasus print
51.0 x 51.0 (sheet)
Courtesy of the artist
and Neon Parc,
Melbourne

CAT. NO. 4

*Continuous Moment:
whiteys on the
moon (George
and Cathy)* 2006–08
Pegasus print
51.0 x 51.0 (sheet)
Courtesy of the artist
and Neon Parc,
Melbourne

CAT. NO. 5

*Continuous Moment:
Sadie & Pattie* 2008
ink and collage
on record cover
31.0 x 62.0
Courtesy of the artist
and Neon Parc,
Melbourne

Charles Blackman

Australia b. 1928
lives and works in Sydney

CAT. NO. 6

Schoolgirl and man 1952
charcoal on paper
64.0 x 75.6 (sight)
68.4 x 86.0 (sheet)
National Gallery
of Australia, Canberra
Purchased 1977

CAT. NO. 7

The shadow 1953
tempera on cardboard
59.0 x 75.0
Heide Museum of
Modern Art, Melbourne
Purchased from John
and Sunday Reed 1980

CAT. NO. 8

Prone schoolgirl c. 1953
enamel on cardboard
79.0 x 93.5
Heide Museum of
Modern Art, Melbourne
Purchased from John
and Sunday Reed 1980

Steve Cox

Great Britain b. 1958,
arrived Australia 1967
lives and works
in Melbourne

CAT. NO. 9

*Ronnie Kray in
Broadmoor* 1991
oil, enamel and
charcoal on canvas
175.0 x 145.0
Benalla Art
Gallery, Victoria
Purchased with
assistance from Friends
of the Arts' Advisory
Council Funds 1991

CAT. NO. 10

Ian Brady 2008
watercolour on paper
76.0 x 56.0 (sheet)
Courtesy of the artist

CAT. NO. 11

Myra Hindley 2008
watercolour on paper
76.0 x 56.0 (sheet)
Courtesy of the artist

Adam Cullen

Australia b. 1965
lives and works in
the Blue Mountains,
New South Wales

CAT. NO. 12

Bilynda 1997
ink on cardboard
51.0 x 61.0 (sheet)
Joyce Nissan Collection,
Melbourne

CAT. NO. 13

Greg 1997
ink on cardboard
51.0 x 61.0 (sheet)
Joyce Nissan Collection,
Melbourne

Nick Devlin

Great Britain b. 1966,
arrived Australia 1974
lives and works
in Melbourne

CAT. NO. 14

*The brighter the light
the darker the shadow
#1–27* 1999–2001
charcoal pencil on paper
27 works: 19.0 x 14.0
(sheet), each
Collection of the artist

Thomas Gleghorn

Great Britain b. 1925,
arrived Australia 1927
lives and works
in Adelaide

CAT. NO. 15

Jimmy Governor 1960
linocut, printed in black
ink from one block
impression: 3/6
60.6 x 44.4 (image)
66.4 x 50.7 (sheet)
National Gallery
of Australia, Canberra
Purchased 1984

Mark Hilton

Australia b. 1976
lives and works
in Melbourne

CAT. NO. 16

*Bilal Skaf & Mohammed
Sanoussi* 2006
graphite on paper
38.0 x 30.5 (sheet)
Joyce Nissan Collection,
Melbourne

CAT. NO. 17

Chami & H 2006
graphite on paper
38.0 x 30.5 (sheet)
Joyce Nissan Collection,
Melbourne

CAT. NO. 18

Champion returns
(1 of 2 panels) 2006
lambda duratran
on lightbox
93.0 x 240.0 x 5.0
Private collection,
Melbourne

CAT. NO. 19

*Mohammed Skaf &
Mohamed Ghanem* 2006
graphite on paper
38.0 x 30.5 (sheet)
Joyce Nissan Collection,
Melbourne

CAT. NO. 20

*Tayyab Sheikh
& Nike Sam* 2006
graphite on paper
38.0 x 30.5 (sheet)
Joyce Nissan Collection,
Melbourne

Richard Lewer

New Zealand b. 1970,
arrived Australia 1997
lives and works
in Melbourne

CAT. NO. 21

*True stories—
Australian crime* 2008
enamel on acoustic board
44 panels: large 60.0 x
60.0 (x15); small 30.0 x
30.0 (x29)
Ken & Lisa Fehily
Collection, Melbourne
Courtesy of the artist
and Block Projects,
Melbourne

Sidney Nolan

Australia 1917–1992
lived in Great Britain
from 1955

CAT. NO. 22

Ned Kelly 1946
enamel and oil on paper
adhered to card on board
74.5 x 61.5
National Gallery of
Australia, Canberra
Purchased 1970

CAT. NO. 23

*Kelly at the
mine* 1946–47
enamel on
composition board
90.0 x 121.3
Heide Museum of
Modern Art, Melbourne
Purchased from John
and Sunday Reed 1980

CAT. NO. 24

Riverbend 1964
oil on composition board
120.5 x 125.7
Gift of Eva and
Marc Besen 2001
TarraWarra Museum
of Art collection, Victoria

Garry Shead

Australia b. 1942
lives and works
in Bundeena,
New South Wales

CAT. NO. 25

Lane Cove riddle 1967
oil on canvas
120.0 x 92.0
Collection of the artist

Freddie Timms

Gija b. (c. 1946)
lives in Kununurra
works in Wyndham,
Western Australia

CAT. NO. 26

Ned Kelly 2000
natural ochres on linen
122.0 x 135.0
Private collection,
Melbourne

Timmy Timms

Gija (c. 1916)–2000

CAT. NO. 27

*Bedford Downs
massacre* 2000
natural pigments on linen
150.0 x 180.0
Art Gallery of New
South Wales, Sydney
DG Wilson Bequest
Fund 2000

Albert Tucker

Australia 1914–1999
lived throughout Europe
and United States
1947–60

CAT. NO. 28

Memory of Leonski 1943
oil on composition board
61.0 x 78.6
National Gallery of
Victoria, Melbourne
Purchased through The
Art Foundation of Victoria
with the assistance
of The Shell Company
of Australia Limited,
Founder Benefactor 1995

CAT. NO. 29

Man's head 1946
oil on cotton gauze
on cardboard
63.4 x 76.0
National Gallery of
Australia, Canberra
Purchased 1981

CAT. NO. 30

*John Donald
Merrett* 1954
oil on plywood
69.8 x 55.2
Private collection,
Melbourne

Brett Whiteley

Australia 1939–1992
lived in Great Britain
1960–67

CAT. NO. 31

*10 Rillington Place,
VII* 1964
oil and graphite on canvas
on plywood, charcoal
on paper, gelatin silver
photographs, cord, cup,
object, wood and glass
150.0 x 137.2
National Gallery of
Victoria, Melbourne
Samuel E Wills
Bequest 1986

Chris Prater (printer)
Kelpra Studio Limited
(print workshop)
**Marlborough
Fine Art** (publisher)

CAT. NO. 32

*10 Rillington Place, VII,
(still from a proposed
16 mm film)* 1965
photo-screenprint,
printed in colour from
four stencils
impression: 39/70
59.4 x 55.8 (image)
97.8 x 68.3 (sheet)
National Gallery
of Australia, Canberra
Purchased 1976

CAT. NO. 33

*Small Christie
painting no. 1* 1965
oil, encaustic and
collage of cotton fabric
on plywood
86.2 x 86.2
National Gallery of
Australia, Canberra
Purchased 1966

Artist representation

Catherine Bell is
represented by Sutton
Gallery, Melbourne

Damiano Bertoli is
represented by Neon
Parc, Melbourne, and
Milani Gallery, Brisbane

Charles Blackman
is represented by
Mossgreen Gallery,
Melbourne

Steve Cox is represented
by Jenny Port Gallery,
Melbourne

Adam Cullen is
represented by Tolarno
Galleries, Melbourne, and
Kaliman Gallery, Sydney

Nick Devlin is represented
by Sullivan+Strumpf
Fine Art, Sydney

Thomas Gleghorn
is represented by
Lauraine Diggins Fine Art,
Melbourne

Richard Lewer is
represented by Block
Projects, Melbourne,
and Oedipus Rex Gallery,
Auckland

Garry Shead is
represented by Australian
Galleries, Melbourne
& Sydney, Philip Bacon
Galleries, Brisbane,
and Greenaway Galleries,
Adelaide

Freddie Timms is
represented by Jirrawun
Arts, Wyndham

ACKNOWLEDGEMENTS

It is a pleasure to acknowledge the co-operation and support of a number of individuals and organisations that have contributed to the preparation and presentation of the exhibition and the publication of this catalogue.

I would like to thank each of the artists and their representatives, particularly those who I have worked with directly and who have made works available for exhibition—Catherine Bell, Damiano Bertoli, Steve Cox, Nick Devlin, Mark Hilton, Richard Lewer, Garry Shead and Stephen Asquith of Block Projects.

Each of the works on display has been loaned to Geelong Gallery and I am indebted to the generous lenders—private and institutional—and thank Ken & Lisa Fehily, the Joyce Nissan Collection, and those collectors who wish to remain anonymous. My thanks also to colleagues at each of the lending institutions who have assisted with different aspects of loan arrangements and image requests including those at the Art Gallery of New South Wales (Amanda Green & Tracey Keogh), Benalla Art Gallery (Cedric Boudjema & Simon Klose), Heide Museum of Modern Art (Lesley Harding, Kendrah Morgan & Katarina Pasetta), National Gallery of Australia (Kate Buckingham, Nick Nicholson & Elena Taylor), National Gallery of Victoria (Stephen Gilchrist, Kirsty Grant, Paula Nason, Megan Patty & Sheryn Smith) and TarraWarra Museum of Art (Mim Armour & Jenna Blyth).

I would also like to thank the copyright holders of reproduced works and staff at the following institutions who have

assisted with image requests (additional to loaned works): Ian Potter Museum of Art, the University of Melbourne, National Library of Australia and State Library of Victoria.

My thanks also to Glenn Barkley, Chris Cuneen, Caroline Fry, Melissa Keys, Kevin Morgan, Sarah Robins and Alex Taylor.

It has been a pleasure to work with Kate Rogers at Design By Pidgeon who has devised a fitting concept for the exhibition catalogue, for which I am extremely grateful. I would also re-iterate the appreciation expressed in the Foreword in thanking the Exhibition Sponsors and the Gallery's Annual Program Sponsors.

And I warmly thank each of my colleagues at Geelong Gallery for their support of this project, particularly those who have been directly involved with aspects of its realisation: Geoffrey Edwards (Director), Sue Ernst (Marketing Development), Veronica Filmer (Registrar) and Paul Garry (Technician).

Despite the complex nature of its theme, *True crime—murder and misdemeanour in Australian art* has been an extremely rewarding, if somewhat provocative, project to complete. That being said, I wish to acknowledge with great respect the numerous victims of crime, particularly those affected—tragically in almost every case—by the events that have inspired the works in this exhibition.

**Lisa Sullivan
Curator**

True crime

murder and
misdemeanour
in Australian art

Albert Tucker
Sidney Nolan
Charles Blackman
Thomas Gleghorn
Brett Whiteley
Garry Shead
Steve Cox
Adam Cullen
Nick Devlin
Freddie Timms
Timmy Timms
Paddy Bedford
Catherine Bell
Damiano Bertoli
Mark Hilton
Richard Lewer

Curator

Lisa Sullivan

Geelong Gallery 1 November 2008 to 1 February 2009

© Geelong Gallery,
authors, artists,
Barbara Tucker,
Wendy Whiteley,
Estate of Timmy Timms.
Jirrawun Arts, Sidney
Nolan Trust/The
Bridgeman Art Library

This publication is
copyright. Apart from
any fair dealing for the
purposes of private study,
research, criticism
or review as permitted
under the Copyright Act,
no part may be
reproduced by any
process without written
permission. Inquiries
should be directed
to the publisher.

Publisher

Geelong Gallery, 2008

Catalogue

Design: Design By Pidgeon
Typeset in:
Champion & Univers
Printing: Adams Print
Stock: Tablex & Parilux Gloss
ISBN: 978-0-9757990-8-6
Edition: 750

Geelong Gallery

Little Malop Street
Geelong, Victoria, 3220
Telephone 03 5229 3645
Facsimile 03 5221 6441
www.geelonggallery.org.au

Image permissions

Art Gallery of New South
Wales, Sydney (plate IV,
cat. no. 27); Artists and their
representatives (cat. nos 2,
3, 5, 7, 8, 9, 10, 11, 14, 18, 20,
21 & 25); Benalla Art Gallery,
Victoria (cat. no. 9);
Block Projects, Melbourne
(cat. no. 21, installation view);
Courtesy Barbara Tucker
(cat. nos 28 & 29); Courtesy
Wendy Whiteley (cat. nos 31
& 32); Estate of Timmy
Timms. Jirrawun Arts (cat.
no. 27); Heide Museum
of Modern Art, Melbourne
(cat. nos 7, 8 & 23); Ian Potter
Museum of Art, the University
of Melbourne (plate III);
National Gallery of Australia,
Canberra (cat. nos 22, 29
& 32); National Gallery of
Victoria, Melbourne (cat. nos
28 & 31); National Library of
Australia, Canberra (plate II);
Sidney Nolan Trust/The
Bridgeman Art Library (cat.
nos 22 & 23); State Library of
Victoria, Melbourne (plate I)

Photography

Damiano Bertoli (cat. nos 3
& 5); Jenni Carter (cat. no. 27);
Robert Colvin (cat. no. 14);
Andrew Curtis (cat. no. 21);
Daniel Dorall (cat. nos 10 &
11); Paul Garry (cat. no. 9);
Mark Hilton (cat. nos 18
& 20); The Photography
Department (cat. no. 2);
Ray Woodbury (plate IV)

Annual Program Sponsors



THE VISUAL ARTS AND CRAFTS LIBRARY



Exhibition Sponsors



Identification for this exhibition is
provided by the Victorian Government

The Geelong Gallery is supported by the
Victorian Government through Arts Victoria
and the Community Support Fund and through
the Australian, State and Territory Governments

Nagle & Co
Chartered
Accountants

DESIGN
BY
P.IDGEON

FREEDOM

Frederickson's fine art

FLETCHER JONES

