

ands, photographed by Bindi Cole in 2009

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The exhibition, drawn entirely from GoMA's large holdings, includes 300 works by more than 115 artists from every Australian state and territory. It is organised around three main themes: Aboriginal and Torres Strait Islander versions of history; responses to

ciude a series of paintings by Joan Nancy Stokes that depict a massacre of Warumungu people by European settlers in the Northern Territory, while Vincent Serico's *Deaths in Custody* was made in 1993, the year that Daniel Yock, an 18-year-old Aboriginal man, was brutally killed by police in Brisbane.

The attitudes of some white Australians are examined by Richard Bell in his *I Didn't Do It*, 2002, a black canvas emblazoned with the words "I am not sorry", which looks at the mainstream backlash at government moves towards reconciliation, while Bindi Cole takes a more conciliatory tone. Her response to former prime minister Kevin Rudd's 2008 apology to Australia's indigenous peoples is a 2012 installation of emu feathers on MDF board that spells out "I forgive you".

Cristina Ruiz

• I Still Call Australia Home: Contemporary Art from Black Australia, Gallery of Modern Art, Brisbane, 1 June-7 October some of the 180 women prisoners being forcibly transported on the ship Rajah to Van Diemen's Land [Tasmania's name in colonial times]. The ship left England on 5 April 1841, and arrived in Hobart, then an isolated convict settlement, on 19 July the same year. Needles, thread and cotton patchwork pieces were donated by Elizabeth Fry and the British Ladies' Society for Promoting the Reformation of Female Prisoners.

The quilt was sent back to the UK soon after it was finished, and donated to the National Gallery of Australia after being discovered in an attic in Scotland in the 1980s. "It's the most requested item in the study room [at the NGA], but they keep it folded up so people can only see a corner of it," says Miranda Wallace, a QAG curator. The quilt was exhibited in the V&A's 2010 show "Quilts 1700-2010: Hidden Histories, Untold Stories". E.Fo.

Why do people make art?

David Walsh's new show asks questions that are often ignored



Hobart. It is a sweeping premise for a show: to display works that show why art is made". But then David Walsh, the self-made gambling entrepreneur and mathematical whiz who carved a museum into a cliff in Tasmania, is not known for thinking small. Since he opened the Museum of Old and New Art (Mona) outside the capital Hobart two and a half years ago, Walsh has staged a series of ambitious exhibitions, most recently "Theatre of the World" organised by the veteran French curator Jean-Hubert Martin, which travels to the Maison Rouge in Paris this October and opens to coincide with the Fiac art fair.

Walsh's latest show, entitled "The Red Queen", takes as its starting point the writings of cognitive scientists, evolutionary biologists, psychologists and others who ask the most basic questions about art; questions that art historians largely ignore. What role does creativity play in human evolution? What does it tell us about the development of the human mind? What purpose did it and does it serve?

To tackle these weighty issues, 75% of the museum is being reconfigured, says Nicole Durling, the exhibition's co-curator. Sidney Nolan's epic *Snake* composed of 1,620 individual paintings installed on a specially designed wall since Mona's opening, is coming down to make way for an installation by the Japanese artist Ryoji Ikeda, who is creating a new version of a piece originally

made for the Barbican in London that combines massive video projections and sound. "The entire gallery will be pitch

black and the projections will be of data drawn from our DNA and the star system," says the co-curator Olivier Varenne, who adds that the artists approached to take part in "The Red Queen" were "very excited" about the ideas behind the show.

"Many of them were

so interested that they wanted to do a piece specifically for the exhibition. That's why we have so many new commissions," Varenne explains, adding that of the 45 artists invited to take part, 15 are making new pieces. The contemporary work will be shown alongside antiquities ranging from Neolithic arrowheads and Egyptian funerary art to Indo-Greek coins from ancient Afghanistan – all drawn from the museum's collection. Loans include a suite of works by Henry Darger from the British collector James Brett and his Museum of Everything.

The exhibition, which takes its title from the character in Lewis Carroll's Through the Looking Glass, is a statement of intent for Mona. "There's no point in us falling into established ground such as having blockbuster exhibitions about blockbuster artists... Mona is not about the perpetuation of art history. It exists as a testing ground for ideas... we have to continually challenge ourselves, otherwise we'll reach a dead end," Durling says. C.R.

 The Red Queen, Museum of Old and New Art, Hobart, 18 June-21 April 2014



Yves Netzhammer, Subjectivisation of Repetition (video still), 2007-13

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