

# JACQUI STOCKDALE

*The Long Shot*

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ART



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IMAGE > [Front cover] Jacqui Stockdale, *Such is Love* [installation view], 2020, timber, wire, papier mâché, metal, fabric, clay, resin, polymer paint, plastic, leather and horsehair, 298 x 256 x 88cm. Image courtesy of the artist. Photograph: Theresa Harrison Photography. [Left page] Jacqui Stockdale, *Mc Syphilis Whisper* [detail], 2020, mixed media assemblage, 184 x 38 x 38cm. Image courtesy of the artist. Photograph: Theresa Harrison Photography.



*"The Long Shot is propelled by a question I asked myself as a young girl riding bareback through the hills of 'Kelly country', in north-east Victoria - what really happened here?"<sup>1</sup>*

Jacqui Stockdale, 2019

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<sup>1</sup> Stockdale, J. *The Long Shot* [exhibition proposal].



# JACQUI STOCKDALE

## *The Long Shot*

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Jacqui Stockdale has a passion for storytelling. Her practice is characterised by an irreverent and playful sensibility that is underscored by a serious and well-researched interest in the dark and knotty history of early colonial times in north-east Victoria, where she grew up.

The story of Ned Kelly provides a backdrop for Stockdale's exploration into the social and political events of the mid-nineteenth century in Australia. Her interest is not in Ned Kelly himself, but the experiences of the people around him, who have often been overlooked or overshadowed within dominant colonialist histories, including Chinese migrants, Indigenous communities and women.

In redressing the narratives of Australian colonial folklore, Stockdale holds a mirror up to the past to examine the present. Kelly's life was deeply impacted by experiences of persecution, political corruption, violence

and fear; words that continue to appear in national debates about Australian identity and belonging. Stockdale's work provides a space to reflect on how we can re-imagine and re-negotiate a common future as a culturally diverse nation.

The imposing sculpture *Such is Love*, 2020 embodies Stockdale's revisionist agenda. This ethereal monument encapsulates Stockdale's ability to compress time, to combine life and death and to present a vision so rich in symbolism that it is hard to know where reality ends and fantasy begins. The horse is the exact size and shape of another Australian icon, the racing horse Phar Lap. The rider is Kelly's pregnant lover who has taken his horse, armour and gun. The body of the model for this work has been cast from the body of the woman who appears in the lightbox *Historia*, 2015-2020. They stare at each other across the room; the past locking eyes with the future through the grills of Kelly's masks.



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IMAGE > Jacqui Stockdale, *The Long Shot* [installation view], 2020. Image courtesy of the artist.  
Photograph: Theresa Harrison Photography.



IMAGE > Jacqui Stockdale, *Historia* [installation view], 2015 – 2020. C-type print with lightbox. Image courtesy of the artist. Photograph: Theresa Harrison Photography.

*Historia* is based on a work titled *Historia*, 2015 from *The Boho* series, which marked the start of Stockdale's exploration of the Kelly story.<sup>2</sup> In this work, "Stockdale mobilises her powers of masquerade to undermine Ned Kelly's mask as a symbol of masculine nationalism, transferring its potency to an anonymous woman."<sup>3</sup> Both the sculpture and the lightbox speak to the regaining of female power in recent times, as well as a deep admiration for the strength and resilience of women of the past.

On the ground sits *Unwelcome Stranger*, 2020. Cast from real dung, some of which remains on the underside of the work, this work is based on the largest gold nugget ever found in the world, which was found in Dunolly, Victoria in 1869. Signifying the Gold Rush, this work is a well-placed reference to the history of the Linden building<sup>4</sup>, and a rich symbol of the range of human experience that this period holds; the fight for wealth, fool's gold, false hope, anti-Chinese sentiment and riots. Like the sculpture itself, this period has two sides; a lustrous exterior of amazing riches and a grim underside of struggle, injustice and violence.

By the time Ned Kelly was born in 1855, the colonial landgrab had already led to the death and displacement of the majority of the Indigenous people living in the north-east of Victoria.<sup>5</sup> Many of the men and boys became part of what was known as the Native Mounted Police Force<sup>6</sup>, used to defend the colonial frontier and track down dissidents such as the Kelly gang. *Along the Track*, 2015, depicts an Aboriginal boy tracker, dressed in a British military uniform. The model is Ruby Kunyinarra King-Morrison, a Yidinji and Djabugay teenager, who lives in Brisbane. She sits beside a carved wooden kangaroo, which is an artwork by Abdul-Rahman Abdullah, titled *The Hunt*, 2014.

Above the fireplace hangs a portrait titled *Kelly*, 2015. The Australian music legend Paul Kelly is depicted holding the green sash that Ned Kelly was awarded for saving a boy from drowning. Kelly was wearing the sash around his waist when he was arrested for the final time in the siege at Glenrowan in 1880. The sash represents a moment of true heroism in Kelly's turbulent life and was one of his most treasured possessions. This vestige of Kelly's life is displayed on the fireplace along with a taxidermy crow, a creature that often represents death or bad

<sup>2</sup> *The Boho* premiered at the Art Gallery of South Australia in 2016 as part of the Adelaide Biennial.

<sup>3</sup> Nainby, B. *Familija / Jacqui Stockdale*, Benalla Art Gallery, 2016

<sup>4</sup> Completed in 1871, the Linden mansion was built by Moritz Michaelis who made his money selling furs during the Gold Rush.

<sup>5</sup> Pascoe, B. *First Australians*, The Miegunyah Press, 2008, p.119

<sup>6</sup> Broome, R. *Aboriginal Victorians A History Since 1800*, Allen & Unwin, 2005

luck, but is just as much a symbol of magic, mystery and destiny.<sup>7</sup>

Is this the real sash? Is this Kelly's blood? Stockdale presents a constructed history that is no less powerful for its subterfuge. Blurring the boundaries between fact and fiction, this history is dreamlike and unheimlich. "This disruption of historical realities has a magical realist quality, but one also that unseats the authority of official histories ... This is the crux of the artist's revisionist position, the reanimation of voices that paternal histories repress. The awakening brings forth mothers, monsters, lovers and the wild folk, known to haunt the colonial scene."<sup>8</sup>

*The Outlaws' Inn*, 2020 presents a macabre party of the in-laws and outlaws that surrounded the Kelly family. This motley crew includes a dancing Kelly sister, Kelly himself, a drunken bushranger, a Chinese pioneer and the insidious apparition of venereal disease. Kelly's mother is seated in the corner, pregnant with her twelfth child at the age of forty-three. This highly theatrical scene is laced with a dark humour and Stockdale invites us to sit with *Ma Kelly*, 2020 to watch this grisly, animated life-size

diorama. A dog gnaws on a dismembered head, which is part of an original figure from the Ned Kelly Museum in Glen Rowan, gifted to Stockdale during one of her many visits. A twirling dancer's hand is embellished with the green sequins that adorn *Mc Syphilis Whisper*, 2020, seemingly transmitted as she brushes against him.

Stockdale relishes the roles of director, sound, costume and set designer; the puppet master for a cast of outcasts. Her costumes, masks and props have been described as "portals to the other side."<sup>9</sup> Indeed, some of the clothing and shoes are historical pieces that would have been worn by women of the nineteenth century. In evoking these characters, Stockdale uses the past to critically engage with the present. This exhibition presents a multitude of hybrid cultural references, to question whether we have sufficiently acknowledged how our nation has been forged.

Juliette Hanson  
Curator



IMAGE > Jacqui Stockdale, *The Outlaws' Inn* [installation view], 2020. Image courtesy of the artist. Photograph: Theresa Harrison Photography.

<sup>7</sup> Eds. Ronnberg, A. and Martin, K. *The Book of Symbols*, Taschen, 2010, p.248

<sup>8</sup> Smith, D. *Jacqui Stockdale Ghost Hoovanah*, This is no fantasy, 2018

<sup>9</sup> Stockdale, J. "Jacqui Stockdale", *Artist Profile*, Issue 48, 2019, p.73





# JACQUI STOCKDALE

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Jacqui Stockdale is a 1990 graduate from Victorian College of the Arts and a leading contemporary artist renowned for her magical and symbolic images that include theatrical photography, painting, drawing, collage and performance. Stockdale's practice engages cultural identity, folklore and the transformative nature of ritual in society.

Stockdale won the Moran Contemporary Photographic Prize. Stockdale's work is held in permanent collections including the National Gallery of Australia, Newcastle Art Gallery, Albury Regional Gallery, Tasmanian Museum and Art Gallery and the Watermill Foundation Collection, USA.

[www.jacquistockdale.com](http://www.jacquistockdale.com)

In 2016 Stockdale featured in the Adelaide Biennial of Australian Art followed by a major survey exhibition at the Benalla Art Gallery, Victoria. International exhibitions include *Todays/Tomorrow*, Cape Town, South Africa, *Living Rooms*, at the Louvre Museum, Paris; *Alle Masquerade*, Museum Villa Rot, Germany; *Volta*, Switzerland; and *Wonderworks*, Hong Kong. In 2012

# LIST OF WORKS

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*Such is Love*, 2020  
timber, wire, papier mâché,  
metal, fabric, clay, resin,  
polymer paint, plastic,  
leather and horsehair  
298 x 256 x 88cm  
POA

*Unwelcome Stranger*, 2020  
plaster, polymer, gold leaf  
and horse poo, 18 x 38 x  
32cm  
\$1,000

*Kelly*, 2015  
C-type print, 140 x 110 cm  
\$7,800 [framed] / \$6,500  
unframed. Edition 1/8

*Crow (Waa) Steals the Sash*,  
2020  
mixed media assemblage  
including the blood of Kelly  
and sculpture by Kate  
Rohde, 46 x 30 x 30cm  
POA

*Along the Track*, 2015  
C-type print, 140 x 110 cm  
\$7,800 [framed] / \$6,500  
unframed. Edition 1/8

*Historia*, 2015 – 2020  
C-type print with lightbox,  
105 x 82cm  
\$7,500. Edition 1/8

*Blackbird Singing*, 2019  
collage, 102.5 x 72.5cm  
\$4,800

*Annah Fook*, 2020  
mixed media assemblage  
with chop sticks and  
horsehair, 178 x 74 x 28cm  
POA

*Our Sunshine*, 2020  
metal and wool knitted by  
Melinda Christensen, 35 x  
31 x 23cm  
\$1,200

*Underdog*, 2020  
mixed media assemblage,  
32 x 88 x 60cm  
NFS

*Us*, 2020  
hand-carved timber frame,  
polymer, plastic, plasticine  
and glitter, 97 x 70 x 20cm  
\$5,000

*Harry*, 2020  
mixed media assemblage,  
170 x 66 x 66cm  
POA

*Kelly*, 2020  
mixed media assemblage,  
180 x 55 x 70cm  
POA

*Man of Quinn*, 2015  
C-type print, 156 x 126 cm  
\$7,800 [framed] / \$6,500  
unframed. Edition 1/8

*Kate*, 2020  
mixed media assemblage,  
174 x 110 x 110cm  
POA

*Mona*, 2020  
mixed media assemblage,  
174 x 90 x 90cm  
POA

*Greta*, 2020  
mixed media assemblage,  
180 x 125 x 125cm  
POA

*Mc Syphilis Whisper*, 2020  
mixed media assemblage,  
184 x 38 x 38cm  
POA

*Self Portrait*, 2020  
oil on canvas, 29.5 x 23.8cm  
POA

*Ah Man*, 2020  
mixed media assemblage,  
184 x 54 x 54cm  
POA

*Ma Kelly*, 2020  
mixed media assemblage,  
128 x 58 x 86cm  
POA



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IMAGE > Jacqui Stockdale, *Our Sunshine* [installation view], 2020, metal and wool knitted by Melinda Christensen, 35 x 31 x 23cm. Image courtesy of the artist. Photograph: Theresa Harrison Photography.

# EVENTS

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## EXHIBITION TOURS

> FIRST THURSDAYS OF THE MONTH > 2PM  
05.03.19, 02.04.20, 07.05.20 > FREE, DROP-IN

SMOKING CEREMONY  
& WELCOME TO COUNTRY  
21.02.20 > FREE

NOTABLE OBSERVANCES  
> INTERNATIONAL WOMEN'S DAY  
10.03.20 > \$20

MASTERCLASS  
> THE LONG LINE WITH JACQUI STOCKDALE  
14.03.20 > \$

ON HOLIDAYS AT LINDEN > KELLY HORSES  
28.03.20 – 12.04.20 > FREE, DROP-IN

BILINGUAL EXHIBITION TOUR IN RUSSIAN  
29.03.20 > FREE

## STRANGE BEDFELLOWS

> ANALOGUE VS. DIGITAL AT THE ESPY  
07.04.20 > \$20

MEET THE ARTISTS  
> DEAN GOLJA & JACQUI STOCKDALE  
10.05.20 > FREE

SPECIAL EVENT  
> THE LONG SHOT SHOW DOWN  
17.05.20 > FREE

# ACKNOWLEDGEMENTS

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This project was brought to life through the generosity and support of 'a wonderful gang'. The artist would like to thank the following.

Sian Darling, George Stirling, Uncle Freddie Dowling, Rebecca Stockdale, Jennie Hinwood, Melinda Christensen, Bob Hempel and Jesse Hempel from The Glenrowan Tourist Centre, Kate Rohde, Ariana Callejas Capra, Anne Hattam, Tinatin Panchvidze, Alisoun Neville, KT Prescott, Charlie Stockdale-Linke, Tim Smith, Lara Jakitsa, Zulya Komalova, Natalia Novikova, Aurora Jin, Alek and Marko Stojanovik and Mazgo.

Stockdale is mindful that all colonial stories took place on unceded land, and she respectfully acknowledges that the experiences of Aboriginal people are an important part of any colonial narrative. Stockdale has undertaken consultation with

Sound Design: Nathan Michael Wright.  
Voice and guitar: Jimmy Stewart. Accordion: Svetlana Bunic. Maya Green: fiddle. Voice: Eleanor Tucker, Matilda Joy, Rosie, Murphy, Joanna Money, Scarlett Stockdale-Linke and Rod Mullinar.

Freddie Dowling, a Pangerang Elder<sup>1</sup>, in order to better understand the perspectives of the Indigenous people from north-east Victoria and how to represent that shared history.

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<sup>1</sup> The Pangerang people were a nation of sub-clans who occupied much of what is now North Eastern Victoria stretching along the Tongala (Murray) River to Echuca and into the areas of the southern Riverina in New South Wales. Their land includes the Wangaratta, Yarrawonga and Shepparton areas through which the Kialla (Goulburn) and Torryong (Ovens) Rivers flow. The approximate boundaries are south to Mansfield, west to Echuca, east to Chiltern and north to near Narrandera in New South Wales.  
<https://cv.vic.gov.au/stories/aboriginal-culture/pangerang-country-with-freddie-dowling/> (sourced 30.1.20)



# LINDEN NEW ART

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