

# WHERE THE SPIRITS DANCE AND DWELL



**JIM ANDERSON**

0709 - 111020

**intelligent animal** and the **Darlington Installation Project (DIP)**  
present **Where the Spirits Dance and Dwell**  
by **Jim Anderson**.

**Sales can be made through the ia website:**

<https://www.intelligentanimal.com.au>

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ia acknowledges the Gadigal people of the Eora Nation on whose traditional lands we live, create, meet and work, and their elders past, present and emerging.

# ARTIST STATEMENT

I have been called an activist artist and in some sense this is true. I became attracted to the more reformative and progressive life when I realised I would be sacked by the Department of the Attorney General and of Justice in Sydney if I came out of the closet as a gay man. I was a lawyer then, not an artist. I resigned and a few years later was a free spirit marching against the Establishment with the Gay Liberation Front down London's Oxford Street. Already with an artist's sensibility, I had become politicised and part of a movement for change and justice. Always more comfortable as a follower than as a leader, an agent for change yes, but in a minor key. Satire, surprise juxtapositions and a black sense of humour were my weapons. Everything and nothing is sacred became my only apology for some aspects of my output as a collagist.

In my more mature years I have become no less urgent in my creative output, but kinder, an artist whose aim is to soften the inevitable collision of nations and their policies, by the exercise of a universal sense of respect for the world's many disparate cultures. Reconciliation is now the concept that inspires me. Every small and aware step as an artist helps what has become necessary to save the planet from becoming uninhabitable for us and every other species. We are the first in Earth's long history whose success has sown the seeds of our own destruction. The indecent speed at which it is happening, post the Industrial Revolution, is unsustainable.

The situation, in which we find ourselves, was unimaginable in all previous centuries of humankind's march through time. The dinosaurs dominated the earth for some millions of years but had nothing to do with whatever changes of climate Earth went through. It took an external interstellar force

of tremendous magnitude to bring about their demise. A demise, which eventually lead to the dominance of homo sapiens. Are we smarter or dumber than the dinosaurs? The time for fossilised thinking is over. Do we have the intelligence in fact, not to go to hell in a hand basket – as a poet has so amusingly put it.

## B | O

I regarded myself as a writer rather than a visual artist until I joined Richard Neville's OZ Magazine in London in 1968. I soon realised I was more interested in the OZ artists than the writers, who were Richard's main passion. We became a good double act, with Felix Dennis already the businessman, handling advertising and design. We survived the six week seminal Conspiracy and Obscenity Trial of 1971 at the Old Bailey, but two years later, we closed OZ down and went our separate ways. In 1975, I settled in Bolinas, an alternative town in northern California and became the Monday editor of the local newspaper, the Hearsay News. As well as writing a weekly column about local affairs - plenty of those, Bolinas at that time being a renowned political and creative hothouse - I had to come up with a weekly front cover. Thus began my life as a collage artist. My work has been exhibited frequently in both northern California and back here in Sydney after I returned to Australia in 1993. **LAMPOON, AN HISTORICAL ART TRAJECTORY 1971-2011** an exhibition at the University of Sydney's Tin Sheds Gallery summed up my career in both image and word.

Lampoon was also the title of an illustrated book accompanying the exhibition, which was under the aegis of that year's Mardi Gras Festival.

My new series, **Landscapes of Survival and Reconciliation** will be part of the HeadOn Photo Festival 2020, now rescheduled for November after a successful run online (courtesy of Covid-19) in May.

# ART FOR SALE

**1. Strawberry Fields Forever**

Unique archival print on paper

Dimensions: 59.4 x 42cm

\$250

**2. Female Energy**

OZ29 Germaine cover with hand colouring of Germaine's lipstick and mascara on Unique archival print on paper

Dimensions: 104 x 82cm

\$650

**3. Mask of Taurus**

Unique archival print on paper

Dimensions 62 x 45cm

\$250

**4. Aboriginal Geologic**

Unique archival print on paper

Framed

Dimensions: 56 x 49cm

\$300

**5. Vietnamatjira**

Unique archival print on paper

Framed

Dimensions: 44 x 62cm

\$350

**6. Confluence**

Unique archival print on paper

Framed

Dimensions: 42 x 59.4cm

\$400

**7. Bridge over Troubled Waters**

Unique archival print on paper  
Framed  
Dimensions: 44 x 44cm  
\$400

**8. Marilyn – River of No Return**

Unique archival print on paper  
Framed  
Dimensions: 47x70cm  
\$400

**9. Dance for Marriage Equality**

Unique archival print on paper  
Framed  
Dimensions: 62 x 44cm  
\$400

**10. Starry Starry Night**

Unique archival print on paper  
Framed  
Dimensions: 77 x 63.5cm  
\$500

**11. The Koala's Lament**

Unique archival print on paper  
Dimensions: 31 x 56cm  
\$250

**12. The Koalas of Koala Lumpur**

Unique archival print on paper  
Dimensions: 31 x 56cm  
\$250

**Artist declaration in support of the Australian Koala Foundation (30%). Official website: <http://www.savethekoala.com>**

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# EXHIBITION CATALOGUE

Left hand wall (unframed)

## 1. Strawberry Fields Forever

A John Lennon tribute, incorporating Goya's "Humanity devouring one of its own children," together with a portrait of Lennon by Annie Leibowicz, not to mention Van Gogh's *Irises*. Lennon was murdered 8th December 1980 almost 40 years ago. The shooting took place outside The Dakota in New York, where he lived with Yoko Ono.

## 2. Female Energy

OZ 29 Germaine Greer's *Women's Liberation* issue. This full colour interpretation of the original cover was created for my retrospective exhibition, *Lampoon an Historical Art Trajectory 1971-2011*. University of Sydney's Tin Sheds Gallery. The 'washing powder' image came from a never identified artist who secretly pinned it the OZ notice board.

Germaine was a regular contributor to the ever controversial OZ Magazine which belonged to the Underground Press Syndicate of the revolutionary 60s. The ideas she expressed therein eventually made their way into her seminal work, *The Female Eunuch*

## 3. The Mask of Taurus

Archival print from my still incomplete Astrological sequence. The original collage was a gift for my close friend, Michael Gaspers, a Taurus and homestead engineer, who now lives in Oregon in the United States.

#### **4. Aboriginal Geologic**

The slouch hat tells the story. The figurine was photographed outside a shack at Boat Harbour, the bikie favoured village at the Cronulla end of the Kurnell Peninsular and given the hat by me for the second of Damien Minton's *Coloured Digger* exhibitions. The 'geologic' comes from the Pimelwi Rocks nearby. The source of much modern aboriginal art is unequivocal. It comes from the deepest of emotional connection to the land itself.

#### **5. Vietnamatjira**

More than a play on words. This collage, conceived for Damien Minton's first *Coloured Digger* Exhibition, is still relevant in these days of Black Lives Matter. Progress has been made in the decade since, but inherent racism and true equality are still serious issues for Australia and First Nation peoples. The Uluru Statement from the Heart and questions surrounding a Treaty still hang potent and unresolved in the air.

#### **6. Confluence**

Two figures arm in arm, stand on a sand bar at the confluence of the Grose and Hawkesbury Rivers. This is a variation on an image I prepared for *Landscapes of Survival and Reconciliation*, my exhibition under the auspices of the annual HeadOn Photographic Festival, which had been scheduled for May 2020. A casualty of Covid-19, the Festival went online instead with resounding success. With the virus now coming under some sort of control, the actual Festival has been tentatively re-scheduled for this coming November.

## **7. Bridge over Troubled Waters**

Inspired by the history displayed in the multiple murals on Redfern railway bridge, this collage has the bridge being leaped upon by the legendary comic hero, The Phantom, now for the very first time, a black phantom, and not to be confused with the filmic super star, The Black Panther. Originally shown in the final version (2018) of the Peter Kingston curated travelling Phantom show.

## **8. Marilyn – River of No Return**

Also known as Billboard Marilyn, this collage was prepared for the Marilyn Monroe Festival (of Art and Dance) a year or so ago, at the invitation of Marilyn cheerleader, Sharyne J Jewell.

## **9. Dance for Marriage Equality**

A celebratory mandala in recognition of the highly successful nation-wide Postal Vote and the subsequent passing of the Marriage Amendment (Definition and Religious Freedoms) Act which legalised same sex marriage and came into effect 9<sup>th</sup> December 2017. The decorative serpent is a symbol sacred to the Incas of South America.

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## **10. Starry Starry Night**

The centrally posed figure is myself, wearing one of the sun masks I made for the annual Floating Sun Festival in Bolinas, a small alternative town in northern California, where I lived for many years. The sun is also the Jewish Star of David, while the little angels come from tapestries woven as burial cloths by the Paracas people in what is now Peru, whose coastal civilisation was destroyed (it is now believed), by a tsunami, over 2000 years ago. Entombed deep in dry sand with the bodies around which the tapestries were ritually wrapped, they remained perfectly preserved and were excavated in the 1920s. The oldest tapestries known.

Left hand wall (unframed)

## **11. The Koala's Lament**

Image developed from photographs taken on a bush walk from Berowra to Mt Kuringai shortly before the beginning of the horrific firestorm summer that killed thousands of koalas.

## **12. The Koala's of Koala Lumpur**

An image originally developed as a timely and koala hopeful Christmas card from a photo taken by a family member who had been holidaying last year in Juifen, Taiwan.

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