

Apocalyptic Horse

5 March to 15 September 2019
Albert and Barbara Tucker Gallery
Curator: Jake Treacy

HEIDE
MUSEUM
OF MODERN
ART



Albert Tucker
Apocalyptic Horse 1956
oil on hardboard
62 × 81 cm
Art Gallery of New South Wales, Sydney
Purchased 1982

This exhibition explores psychology, the body and the landscape—and the theatre that ties them together—through the artistic practice of Albert Tucker, and key works by other artists. It takes its title from a 1956 painting by Tucker in which surrealistic tropes gallop through a nightmarish world. Using this image as a starting point, the exhibition navigates lines of convergence and displacement within the Australian landscape and psyche.

A selection of Tucker's landscape and lunar paintings from the 1950s, made while he was travelling in Europe, demonstrate the artist's reimagining of Australia from afar. These textural abstractions convey rough and desolate vistas, building painterly layers like dense strata of earth. Through their tessellated display, the arid and drought-ridden country is evoked as a psychologically seismic and unforgiving place.

Tucker was inspired to create *Apocalyptic Horse* after viewing his friend Sidney Nolan's haunting photographs of outback Queensland documenting desiccated carcasses and the devastations of

a parched and fragile land. Taking a contrasting approach, James Gleeson's dreamscapes bind psychology and nature in their biomorphic evocation of desires, while Patricia Piccinini's sculpture conveys a surreal and unsettling vision of tenderness and maternal devotion.

Hayley Millar-Baker draws upon her Gundjitmara bloodlines and Country, demonstrating intergenerational connectedness and resilience in a photographic series that lays bare the colonial trauma of religious assimilation.

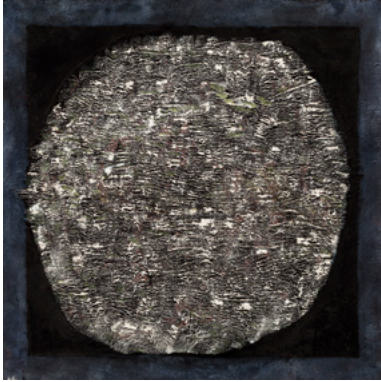
Each of these works offers a prism through which histories can be re-examined, and ideas of apocalypse—both personal and collective—can be explored. Above this text sits Asher Bilu's *Full Moon* (1959), a reminder that even within the darkest landscape the moon's guidance may light the way.

List of works

This catalogue is arranged alphabetically by artist then chronologically.
Measurements are height before width before depth.

Asher Bilu

born 1936, Tel-Aviv, Israel. Arrived 1956, Australia. Lives and works Melbourne, Victoria



Full Moon 1959
mixed media on fabric on
composition board
60.5 × 61 cm
Heide Museum of Modern Art
Gift of the Trustees of the Museum of
Modern Art and Design of Australia,
to the National Gallery of Victoria 1981.
Transferred to Heide Museum of Modern
Art by the Council of Trustees of the
National Gallery of Victoria 2005.

David Boyd

born 1924 Melbourne, Victoria; Died 2011
Sydney, New South Wales

Hermia Boyd

born 1931 Sydney, New South Wales;
Died 2000 Sydney, New South Wales



Plate 1963
glazed earthenware
3 × 16 × 16 cm
Heide Museum of Modern Art
Gift of Barbara Blackman AO 2014

James Gleeson

born 1915, Sydney, New South Wales.
Lived and worked Sydney. Died 2008



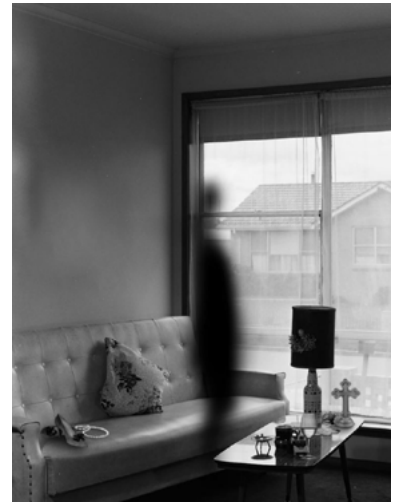
Black Truce 12 Mar 1986
oil on canvas
190 × 255 cm
Heide Museum of Modern Art
Gift of James Kenney 2005

Hayley Millar-Baker

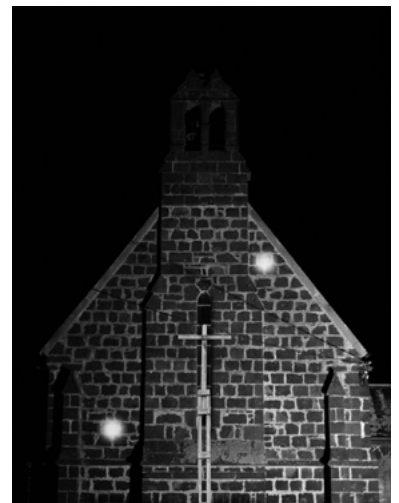
born 1990 Victoria, (Gunditjmara);
Lives and works Melbourne, Victoria



Meeyn Meerreeng 2017
71 volcanic and granitic rocks,
acrylic, varnish
installation dimensions variable
Courtesy of the artist and
Vivien Anderson Gallery, Melbourne



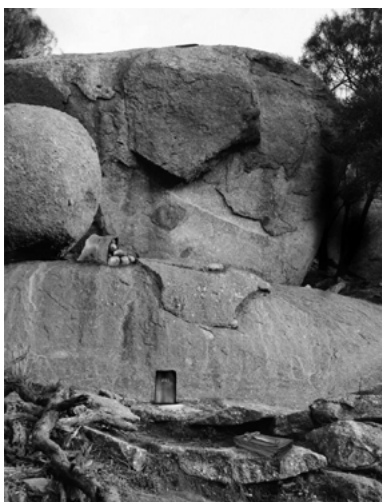
The Trees Have no Tongues
Untitled (Flight) 2019
Inkjet print on paper
Ed 10
50 × 38 cm
Courtesy of the artist and
Vivien Anderson Gallery, Melbourne



The Trees Have no Tongues
Untitled (Introduction) 2019
Inkjet print on paper
Ed 10
50 × 38 cm
Courtesy of the artist and Vivien
Anderson Gallery, Melbourne



The Trees Have no Tongues
Untitled (Lost) 2019
 Inkjet print on paper
 Ed 10
 50 × 38 cm
 Courtesy of the artist and Vivien
 Anderson Gallery, Melbourne



The Trees Have no Tongues
Untitled (Offering) 2019
 Inkjet print on paper
 Ed 10
 50 × 38 cm
 Courtesy of the artist and Vivien
 Anderson Gallery, Melbourne



The Trees Have no Tongues
Untitled (Taming) 2019
 Inkjet print on paper
 Ed 10
 50 × 38 cm
 Courtesy of the artist and Vivien
 Anderson Gallery, Melbourne

Sidney Nolan

born 1917, Melbourne, Victoria. Lived and worked Melbourne, and London, England from 1953–92. Died 1992, London



Untitled (Calf carcass in tree) 1952
 archival inkjet print
 23 × 23 cm
 Heide Museum of Modern Art
 Purchased with funds from the Truby
 and Florence Williams Charitable Trust,
 ANZ Trustees 2011



Untitled (Cow carcass and skull) 1952
 archival inkjet print
 23 × 23 cm
 Heide Museum of Modern Art
 Purchased with funds from the Truby
 and Florence Williams Charitable Trust,
 ANZ Trustees 2011



Untitled (Desiccated horse carcass sitting up) 1952
 archival inkjet print
 23 × 23 cm
 Heide Museum of Modern Art
 Purchased with funds from the Truby
 and Florence Williams Charitable Trust,
 ANZ Trustees 2011



Untitled (Horse head on ground) 1952
 archival inkjet print
 23 × 23 cm
 Heide Museum of Modern Art
 Purchased with funds from the Truby
 and Florence Williams Charitable Trust,
 ANZ Trustees 2011



Untitled (Standing horse carcass) 1952
archival inkjet print
23 × 23 cm
Heide Museum of Modern Art
Purchased with funds from the Truby
and Florence Williams Charitable Trust,
ANZ Trustees 2011

Patricia Piccinini

born 1965, Freetown, Sierra Leone.
Arrived 1972, Australia. Lives and works
Melbourne, Victoria



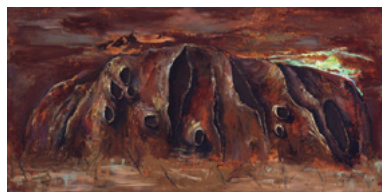
Belly, from the series Hair Panels 2011
silicone, fibreglass, human hair
70 × 70 × 7 cm
Heide Museum of Modern Art
Purchased with funds from the Truby
and Florence Williams Charitable Trust,
ANZ Trustees 2013



Bootflower 2015
silicone, fibreglass, human hair
103 × 100 × 60 cm
Courtesy of the artist

Albert Tucker

born 1914, Melbourne, Victoria. Lived and
worked Melbourne. Died 1999



Wounded Mountain 1955
oil on composition board
66 × 131 cm
Heide Museum of Modern Art
Gift of Barbara Tucker 2008



Apocalyptic Horse 1956
oil on hardboard
62 × 81 cm
Art Gallery of New South Wales, Sydney
Purchased 1982



Cratered Head 1958–60
synthetic polymer paint on composition
board
122 × 101 cm
Heide Museum of Modern Art
On long-term loan from the
Albert & Barbara Tucker Foundation



Wounded Landscape 1958
synthetic polymer paint on composition
board
90 × 121 cm
Albert & Barbara Tucker Foundation,
Melbourne



Lunar Landscape 1959
synthetic polymer paint on composition
board
101 × 123 cm
Albert & Barbara Tucker Foundation,
Melbourne



Mountains 1962
oil on composition board
45.5 × 61 cm
Albert & Barbara Tucker Foundation,
Melbourne