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# Visual arts

## Comparative study

### Student B (HL)

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# Annotating Gordon Bennett's *The Outsider* 1988

This comparative study examines links between Gordon Bennett's *The Outsider* and the Van Gogh imagery appropriated in it. It looks at connections to Indigenous Australian art of the Central Desert and explores the themes of identity and isolation.

**Bennett, Gordon** (Australian, b.1955)

## *The Outsider* 1988

Oil, synthetic polymer on Canvas 290cm x 180cm  
University Art Museum Collection, University of  
Queensland, Brisbane

2. Unlike van Gogh's bedroom, the window is ajar in Bennett's work. Does this suggest a disturbance?

1. Bennett appropriates van Gogh's Bedroom at Arles (specifically the second version completed in 1889 in which van Gogh uses a blue-green in the timber floor boards)

3. Again, unlike van Gogh's bedroom, the chair has been knocked over, possibly from a struggle or intrusion.

6. Bloody hand prints line the walls, resembling a violent homicide scene, but also the hand prints found in the traditional Eastern Australian Aboriginal rock painting.



5. The blood erupting from the neck spurts upward into a sky that simultaneously resembles van Gogh's *Starry Night* 1889, but also the paintings of the Indigenous people of the Australian Western desert.

4. A central decapitated male figure is visible in the room, behind van Gogh's iconic bed. It is violent – it represents a loss of identity.

7. The male figure has an apparent dark complexion and has the identifiable markings of traditional Aboriginal ceremonial body paint. The figure is an Australian Aboriginal male.

8. Looking closely at the hands, they are outlined (in black) in such a way as to be able to see the bedhead through them. The wrists are bloodied as if the hands have been dismembered. The hands appear ghost-like.

9. Two plaster or marble heads in the Classical Greco or Roman style rest on the bed. The two hands appear to reach down to take one of the sculptural heads. The heads are symbolic of Western Culture. The figure is attempting to take on a Western identity to replace his decapitated Aboriginal identity.

# Contextualising Gordon Bennett's *The Outsider* 1988

According to Adrian Newstead of the Australian Indigenous Art Market Top 100 (<http://www.aiam100.com/profile.php?id=BennettGordo> last visited 16/02/2013), Gordon Bennett's prolific art career began at the age of 33 after graduating from the Queensland College of Art, Brisbane, in 1988. *The Outsider* (1988) is one of a number of his early works that reflect the slow realization of his shame at age 11 of his part-Aboriginal heritage was a result of a white working-class upbringing. This led increasingly to Bennett's dissatisfaction with the received histories of Australia and stereotypical castings of identity:

*I decided that I was in a very interesting position: My mind and body had been effectively colonised by Western culture, and yet my Aboriginality, which had been historically, socially and personally repressed, was still part of me and I was obtaining the tools and language to explore it on my own terms. In a conceptual sense I was liberated from the binary prison of self and other; the wall had disintegrated but where was I? In a real sense I was still living in the suburbs, and in a world where there were very real demands to be one thing or the other. There was still no space for me to simply 'be'.*

*I decided that I would attempt to create a space by adopting a strategy of intervention and disturbance in the field of representation through my art.*

Gordon Bennett, 'The manifest toe' in Ian McLean & Gordon Bennett, *The Art of Gordon Bennett*, Craftsman House, 1996, pp. 32–33



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# Contextualising Gordon Bennett's *The Outsider* 1988

*The Outsider* (1988) was created in the year of Australia's Bicentennial, celebrating the 200 years of European colonisation of Australia. Kelly Gellatly, curator of the Gordon Bennett exhibition at the National Gallery of Victoria, suggests that it was not merely coincidental, but that the work was indeed fuelled by the unfolding national celebrations. This was a time when questions surrounding Australia's colonial history were hotly contested and debated.

Gellatly argues that as an indigenous Australian who had a "strictly Euro-Australian upbringing and education" and who was unaware of his own indigeneity as a child, Bennett's early interrogations of the construction of identity, both personal and cultural continue to be themes that are an ongoing concern in his work, although represented with greater subtlety in his more recent work. His interest in labelling or categorisation and his own identity as an artist operating between Western artistic traditions and indigeneity is powerfully conveyed in *The Outsider*, from the title itself, to Bennett's association with and appropriation of van Gogh.



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Gellatly, Kelly "Citizen in the Making" in *Gordon Bennett* (2007) National Gallery of Victoria: Australia pp. 9 – 11

# Applying McFee King's conceptual framework to Gordon Bennett



# Bennett and van Gogh as “outsiders”.

Kelly Gellatly concludes that Bennett’s appropriation of van Gogh’s *Bedroom at Arles* 1889 and *Starry Night* 1889 was deliberate and considered. It purposefully evokes the clichéd but long-held notions of the tortured artist and connections between artistic “genius” and insanity.

Gellatly, Kelly “Citizen in the Making” in *Gordon Bennett* (2007) National Gallery of Victoria: Australia pp. 9 – 11

*It is only too true that a lot of artists are mentally ill- it's a life which, to put it mildly, makes one an outsider. I'm all right when I completely immerse myself in work, but I'll always remain half crazy.*

Vincent van Gogh in a letter to his brother Theo

In placing the decapitated Aboriginal man within the peaceful sanctuary that van Gogh is said to have created for fellow artist Paul Gauguin, Bennett places himself, as creator, within the questionable parameters of “insanity” and “genius” and, Gellatly suggests, uses this position and the elements of the “grotesque” to highlight the violence at the core of Australia’s colonial history and the related denial and suppression of indigenous culture.

Gellatly, Kelly “Citizen in the Making” in *Gordon Bennett* (2007) National Gallery of Victoria: Australia pp. 9 – 11



**Bennett, Gordon** (Australian, b.1955)  
***The Outsider* 1988**

Oil, synthetic polymer on Canvas 290cm x 180cm  
University of Queensland, Brisbane

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# Evoking “the outsider” through appropriation



**van Gogh, Vincent**  
(Dutch 1853 – 1890)

***Bedroom at Arles*** Second version, September 1889  
Oil on canvas, 72 x 90 cm,  
Art Institute of Chicago



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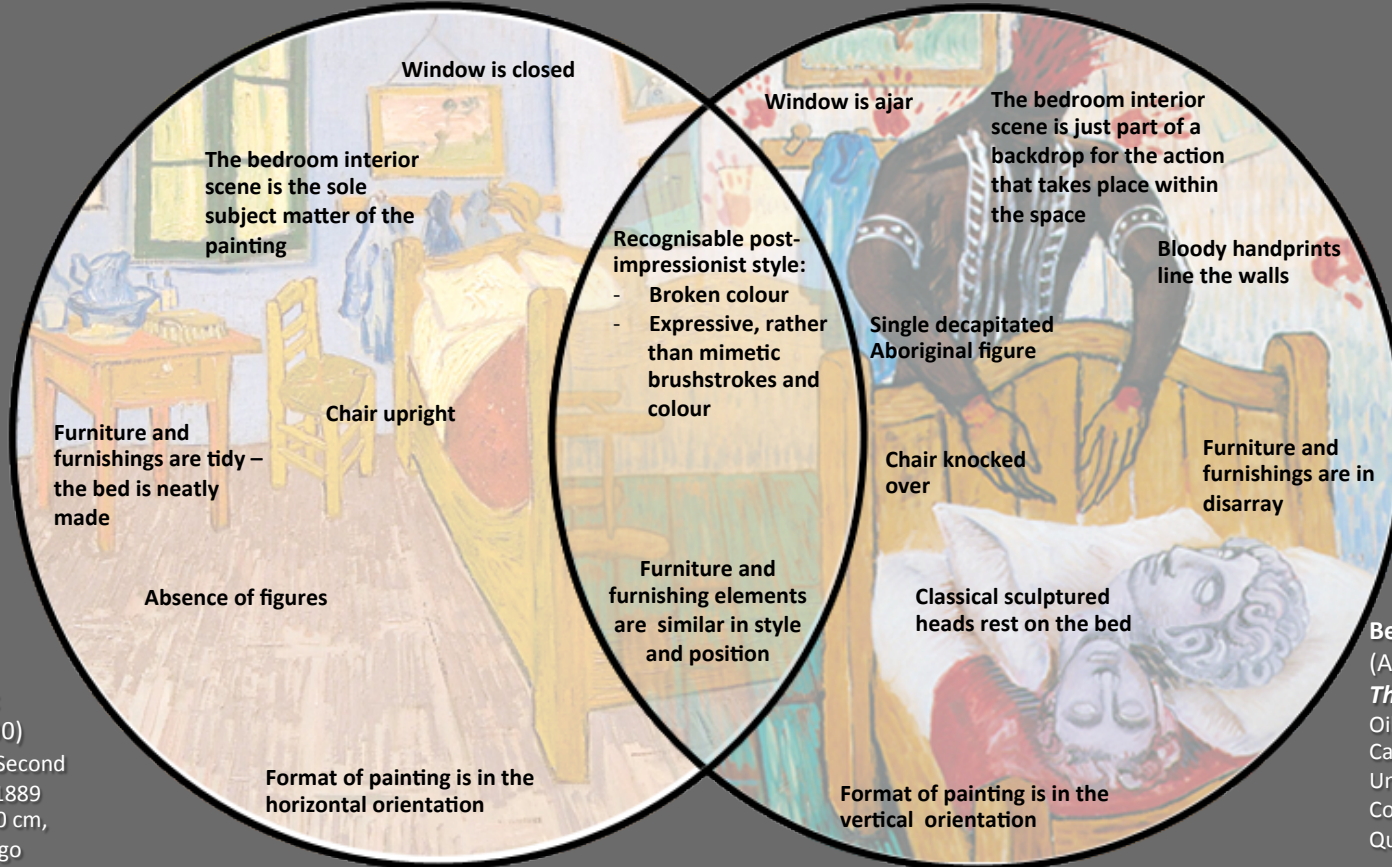
**van Gogh, Vincent**  
(Dutch 1853 – 1890)

***Starry Night*** 1889  
73.7 cm x 92.1 cm  
Museum of Modern Art , New York City

**Bennett, Gordon** (Australian, b.1955)  
***The Outsider*** 1988

Oil, synthetic polymer on Canvas 290cm x 180cm  
University Art Museum Collection, University of  
Queensland, Brisbane

# Comparing and contrasting the original and the appropriation:



van Gogh, Vincent  
(Dutch 1853 – 1890)  
*Bedroom at Arles* Second  
version, September 1889  
Oil on canvas, 72 x 90 cm,  
Art Institute of Chicago

Bennett, Gordon  
(Australian, b.1955)  
*The Outsider* 1988  
Oil, synthetic polymer on  
Canvas 290cm x 180cm  
University Art Museum  
Collection, University of  
Queensland, Brisbane



# Van Gogh as the archetypal “outsider”

As previously stated, Bennett’s choice to reference van Gogh in his work *The Outsider* 1988 was a considered choice. Van Gogh remains the archetype of the artist as insane genius. It is well documented that van Gogh was very much the outsider at various stages of his life:

- His early aspirations as a Protestant Minister ended when he failed the entrance exam in 1877 and failed a three month Theology Course in 1878
- In 1879, he was dismissed from a lay (unpaid) missionary role where he lived and worked among the impoverished coal miners in Belgium. In living as they did, he was seen to bring “indignity to the priesthood”.
- Practicing as an artist from 1880, van Gogh never sold a single painting, despite placing his craft above his own physical well-being.
- While exhibiting with the Impressionists from 1886, who were his contemporaries, he remained very much on the outside of the social circle. His artistic intentions diverted significantly from the intent of the Impressionists of capturing the fleeting effects of light against a surface.

Hulsker (1990),pp. 60-73



**van Gogh, Vincent**

(Dutch 1853 – 1890)

***Bedroom at Arles*** Second version, September 1889

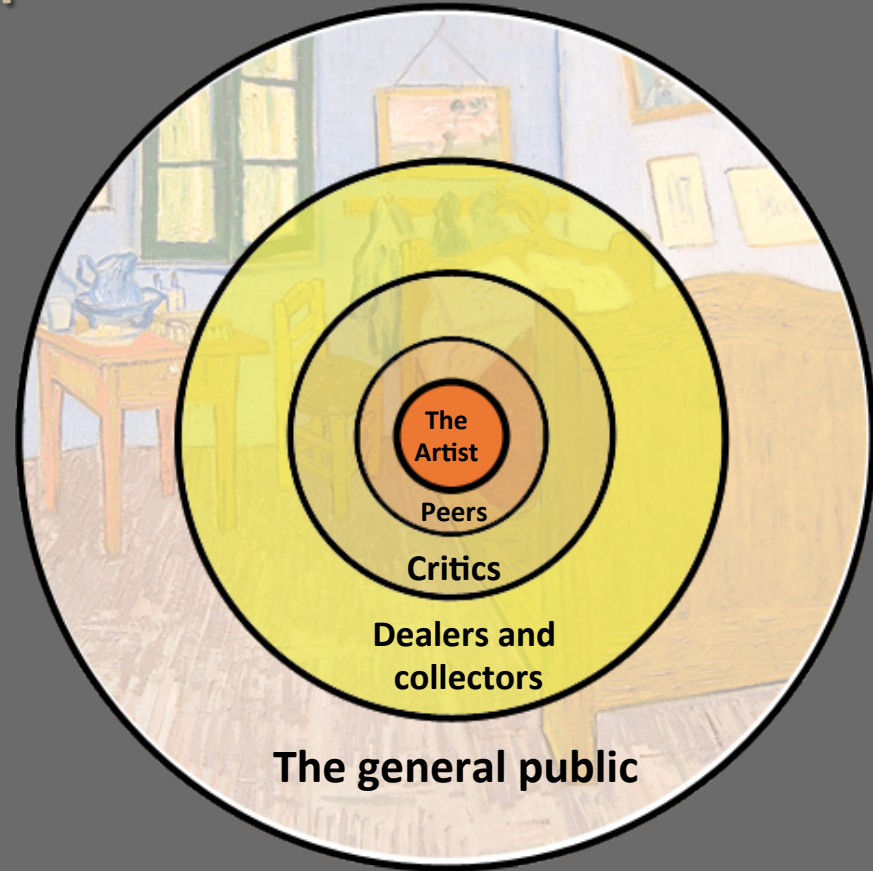
Oil on canvas, 72 x 90 cm,  
Art Institute of Chicago

# Van Gogh as the archetypal “outsider”

Lack of understanding between the public’s lack of understanding and critical reception van Gogh received can, according to Nathalie Heinich (1996), be explained in terms of the difference between two levels of recognition: a conventional interpretation tends to lump the public (or audience) together in a global manner against the artist. Heinich suggests that reality is much more complex. Heinrich identifies at least four subsets of audience and critical consumers of van Gogh’s work. They are uneven in number and removed in varying degrees from the artist:

- **PEERS** (who are simultaneously colleagues *and* competitors);
- **CRITICS**;
- **DEALERS and COLLECTORS** and;
- The **GENERAL PUBLIC**.

These form four circles of recognition (illustration), the closer to the artist, the narrower the field.



# Applying McFee King's conceptual framework to Heinrich four subsets

## WORLD

Cultural contexts, worldviews

## PEERS' WORLD

Predominantly Impressionists and Neo-Impressionists. Celebrating the excitement of modernity. Capturing the effects of light.

## CRITICS' WORLD

Aware of Impressionism, and likely to be warming to them – not as confronting as they were to Louis Leroy in 1874.

## DEALERS' and COLLECTORS' WORLD

By 1889, Monet's dealer Paul Durand-Ruel was making him a prosperous living selling his paintings. There was a growing market for Impressionism.

## The GENERAL PUBLICS' WORLD

More aware of an academic painting styles. Possibly aware of van Gogh's (or other Modernists') reputation

## AUDIENCE

### PEERS (Colleagues and Competitors)

Possibly positive of van Gogh's desire to be an artist. Confronted by the difference in his artistic intention. Saturation of colour and expressive brushwork would challenge ideals.

### CRITICS

Compared to Impressionism, van Gogh's *Bedroom* must have appeared cruder and garish. The perspective is imprecise, the colours are saturated and lack tonal rendering.

### DEALERS and COLLECTORS

Apart from his brother Theo, van Gogh would have attracted little attention from dealers and collectors. No work was sold until after his death.

### The GENERAL PUBLIC

The general public were in favour of and more familiar with a more conventional, academic painting as seen in the Salon or Ecole des Beux Arts. Modernism was for bohemians

## ARTWORK



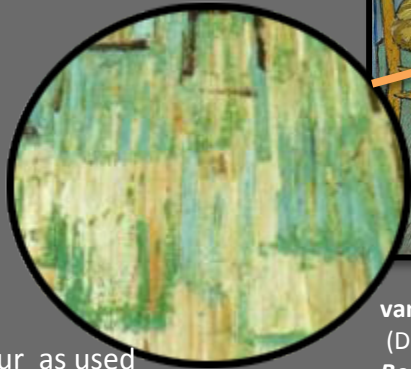
van Gogh, Vincent  
(Dutch 1853 – 1890)

*Bedroom at Arles* Second version, September 1889  
Oil on canvas, 72 x 90 cm,  
Art Institute of Chicago

Imprecise perspective. Expressive, rather than mimetic colour. Saturated pure colour. Flat forms – limited tonal rendering. Crude broken colour brushstrokes.

# Annotating Vincent van Gogh's *The Outsider* 1889

Pure, saturated colours are used expressively rather than mimetically. Van Gogh's letters to his brother Theo reveal the consider approach to his choice of colour palette, the "simplification" of colours and tones.



Broken colour as used by the Impressionists but with strong, longer, expressive brushstrokes



**van Gogh, Vincent**  
(Dutch 1853 – 1890)  
**Bedroom at Arles** Second version, September 1889  
Oil on canvas, 72 x 90 cm,  
Art Institute of Chicago

Recognisable (other van Gogh paintings) pictures within picture – a device used in other Dutch and Flemish interiors such as Vermeer.

Imprecise use (if at all) of linear perspective. (note the two vanishing points created by the bed and door panel). The actual room at Arles was a trapezoid shape, and not square.

Large areas of strong saturated colour. Expressive use of texture but limited tonal modelling is evident.

*This time it simply reproduces my bedroom; but colour must be abundant in this part, its simplification adding a rank of grandee to the style applied to the objects, getting to suggest a certain rest or dream. Well, I have thought that on watching the composition we stop thinking and imagining.*

*I have painted the walls pale violet. The ground with checked material. The wooden bed and the chairs, yellow like fresh butter; the sheet and the pillows, lemon light green. The bedspread, scarlet coloured. The window, green. The washbasin, orangey; the tank, blue. The doors, lilac. And, that is all. There is not anything else in this room with closed shutters. The square pieces of furniture must express unswerving rest; also the portraits on the wall, the mirror, the bottle, and some costumes. The white colour has not been applied to the picture, so its frame will be white, aimed to get me even with the compulsory rest recommended for me. I have depicted no type of shade or shadow; I have only applied simple plain colours, like those in crêpes.*

**Letter (no 554) from Vincent van Gogh to Theo van Gogh  
Arles, 16 October 1888**

The sketch below was included with the letter:



**van Gogh, Vincent**

(Dutch 1853 – 1890)

***Bedroom at Arles*** Sketch for, October 1888

Ink on paper

Van Gogh Museum, Amsterdam

# Significance of van Gogh

In the episode "Wheatfield with Crows" in *Simon Schama's Power of Art*, 2006. Documentary series, Schama reflects upon van Gogh's admission in his last letter to his brother Theo, that while he had no children, his paintings were his progeny. Schama suggests:

*[van Gogh] did have a child of course, Expressionism, and many, many heirs.*



**Vincent  
van Gogh**  
1853 - 1890

Expressing emotion and the inherent character of subjects in art as primary concern.

**Fauvism**

circa 1905 onwards  
extended van Gogh's use of color and the freedom in application

**Die  
Brucke**

circa 1908 – 1940  
Also extended van Gogh's use of color and the freedom in application

**Der Blaue  
Reiter** circa  
1911 - 1914

**Expressionism**

circa 1908 onwards  
Van Gogh's concern with the expressive qualities of line and colour allowed the Expressionists to go beyond surface appearance and penetrate deeper essential truths

**Abstract  
Expressionism**


circa 1947 onwards

The expression becomes the subject matter

# Images of cultural identity in Gordon Bennett's *The Outsider* 1988

While the hands are reminiscent of a *CSI* crime scene, they also reference traditional Aboriginal (but not exclusively) mark making such as found in the Red Hands Cave in Glenbrook NSW Australia.

To see this image please search:



Red Hands cave, Australia

Red Hands Cave | NSW National Parks and Wildlife Service  
[www.nationalparks.nsw.gov.au](http://www.nationalparks.nsw.gov.au)

Most obviously, the ceremonial body painting in the decapitated figure

In *The Outsider*, Bennett uses a pair of white heads in the Classical style to represent his longing to put on a Western/ European identity.

Head of Alexander the Great after the Classical Greek Style. Artist and other details unknown.



Source: <http://www.bible-history.com/ibh/images/fullsized/Head-of-Alexander-the-Great.gif>



Bennett, Gordon  
*The Outsider* 1988  
Oil, synthetic polymer on Canvas 2  
90cm x 180cm  
University of Queensland, Brisbane

© 40 Pictoright Amsterdam 2013



Milatjari Pumani (born 1928, Yankunytjatjara people, South Australia)  
*Ngura walytja [This is my place]* 2009  
Synthetic Polymer Paint on linen 180.5 x 181.5

While the sky is an obvious reference to van Gogh's *Starry Night*, the representation is not as laboured as for his reference to *Bedroom*. This enables him to make a connection to the dot painting of the Central Western Desert like the image above. The dot is a motif Bennett uses to give a nod to the public's expectation of him as an "Aboriginal Artist".

# Annotating Milatjari Pumani's *Nguru Walytja [This is my place]* 2009

*Nguru Walytja* is a part of the modern tradition of the Western Desert art movement which arose out of an intervention by Euro-Australian art teacher Geoffrey Bardon in the Papunya settlement in 1971. By introducing modern acrylic paint and canvas, Bardon encouraged the community to make permanent the ephemeral sand and body painting that had been the tradition for a millennia. Cumpston, N. *Desert Country* 2010 Art Gallery of South Australia pp12-18.

I've chosen the work, not because Bennett directly references it in *The Outsider*, but it has similar formal qualities as in Bennett's loose interpretation of van Gogh's *Starry Night*.

Of *Nguru Walytja*, Milatjari Pumani has said:  
*In this painting I have painted a map of the land as I see it. I can tell where I am by the rocks, waterholes and trees. I could be dropped off somewhere out in the bush and I could find my way home by looking around at the land, it tells many stories.*  
Milatjari Pumani cited in Cumpston, N. *Desert Country* 2010 Art Gallery of South Australia p 192

The art of the Western Desert is largely about "Country". When Indigenous Australians talk of country, they use the phrase in much the same way as non-Aboriginal people refer to their relatives. Works are often embedded with esoteric beliefs that are sacred and belong to a particular language group and even a gender within the language group. A range of iconography is used to convey meanings – some a widely understood. Others remain sacred and restricted.



Like other Western Desert works, *Nguru Walytja* can be viewed as an aerial image

In this context, the concentric circles represent waterholes, but can also be used to represent campsites, fires, holes, rocks

The horseshoe shape usually signifies men sitting, except when a group is large and sitting around a campsite, in which case, they are usually women

Milatjari Pumani (born 1928, Yankunytjatjara people, South Australia)

*Nguru walytja [This is my place]* 2009  
Synthetic Polymer Paint on linen 180.5 x 181.5

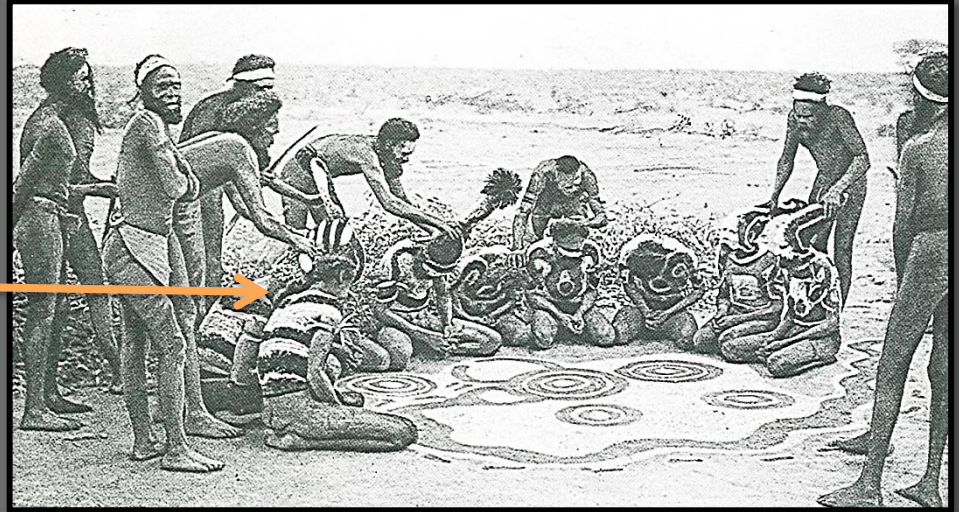


# Significance of Gordon Bennett's *The Outsider* 1988 to my own work



INFLUENCE on FORM/MEDIA

Body Painting –  
“contemporary” tribal  
designs



THEMATIC INFLUENCE

- Identity
- Cultural Identity
- “Outsider” – alienation
- Belonging

Historically significant photograph taken by ethnographers and explorers Baldwin Spencer and Frank Gillen (1912) showing ground painting being made and ceremonial body paint being applied before a ceremony (Corroboree) during an expedition through the Central Desert. Source: McCulloch, Susan Contemporary aboriginal art: A guide to the rebirth of an ancient culture. p52

The modern acrylic painting of the Central Desert, such as Milatjari Pumani's *Ngura walytja* are based on the designs used in sand painting and body painting. The designs are linked to concepts of “Country” and identity. I set myself the task of developing a body of work using body painting that use contemporary media, imagining a contemporary youth tribal identity, submitted as a series of photographs with motifs and poses/gestures conveying self-identity and alienation.

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Bennett, Gordon

*The Outsider* 1988

Oil, synthetic polymer on Canvas 2

90cm x 180cm

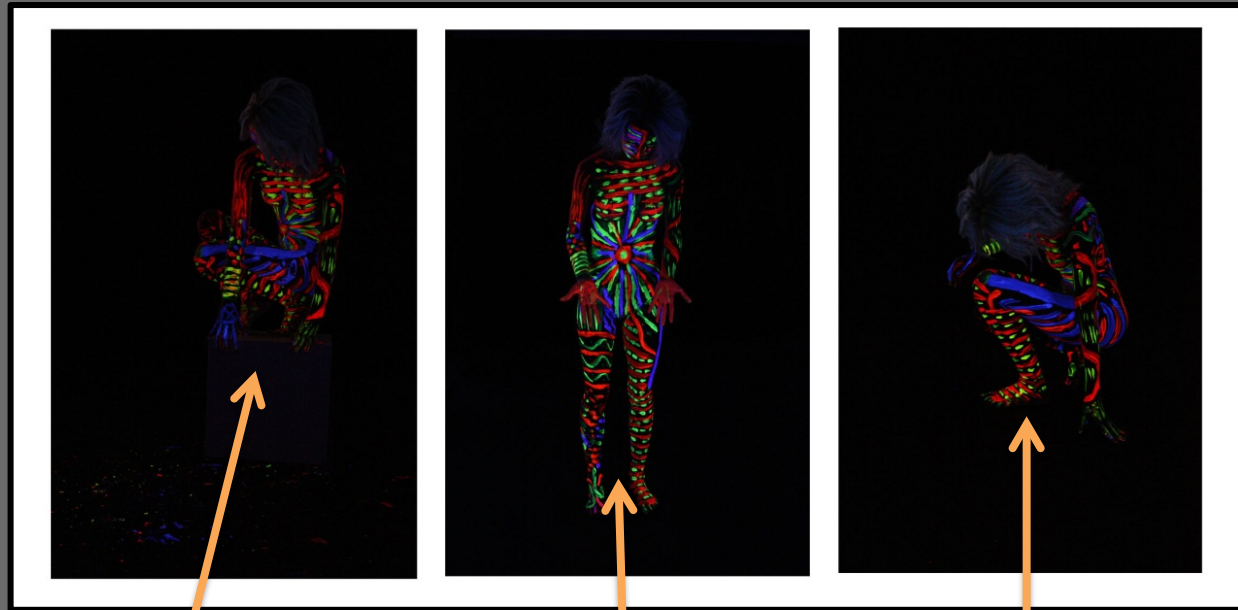
University of Queensland, Brisbane

# Incognito I

## Incognito I

Digital photography (Fluorescent body paint photographed under black light)

I had intended to use myself as the model in the images, as the work is essentially about self identity, but my teacher insisted that I use an external model as a self-analogue for two reasons. Firstly, I do not turn 18 until after the examinations. Under NSW Child Protection laws, I cannot be photographed either nude or semi-nude – particularly as a school student. Secondly, if my work was considered as photography, rather than body art, it was important that I actually took the photographs, so I used a semi-professional model. The designs I painted on her body are not as precise as I had planned in my Visual Journal: the application of the paint took longer than I expected, and was cold, and the model was charging an hourly rate, so I had to work very quickly

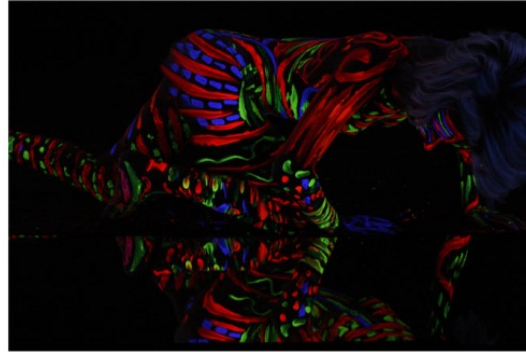
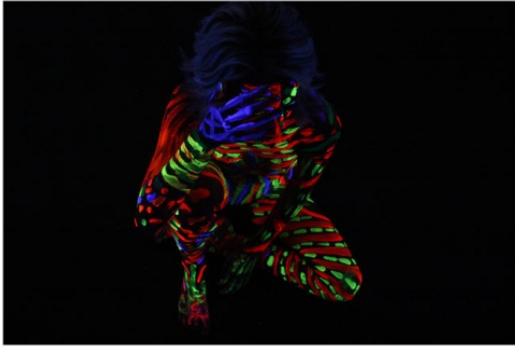


In this pose, I perched the model on a short plinth and had her gazing into an imaginary pond – like the Greek myth of Narcissus,

In this pose, the model gazes at the palms of her hands , the pose is a reference to the decapitated man in Bennett's *The Outsider* and the hands contain the finger prints associated with identity.

In all honesty, I shot this pose to emphasise the design on the leg, but chose it to include in this Triptych as it echoed the first image, and the model appears pensive, vulnerable and defensive which I feel conveys a sense of the alienation that I sought to communicate.

# *Incognito II*



## *Incognito II*

Digital  
photography  
(Fluorescent body  
paint photographed  
under black light)

In this version of *Incognito*, I have chosen to go much closer to the model, all the shots were taken in the horizontal format and the model fills the frame. I introduced the element of a mirror which was placed on the floor of the black colour-rama studio paper. The mirror becomes a symbol for self identity. The images can be read from left to right, almost like a story board, as the figure moves from a position of isolation in the first image, to recognising self in the second, to facing the audience in the third.

# References (with annotations)

Bennett, Gordon 'The manifest toe' in Ian McLean & Gordon Bennett, *The Art of Gordon Bennett*, 1996 Craftsman House

Cumpston, N. *Desert Country* 2010 Art Gallery of South Australia: Adelaide

Gellatly, Kelly "Citizen in the Making" in *Gordon Bennett (2007)* National Gallery of Victoria: Australia

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Hulsker, Jan. *Vincent and Theo van Gogh; A dual biography.* Ann Arbor: Fuller Publications, 1990

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McFee King, June (1978) "Cultural influences on aesthetic experience" in Conduous, Jack, Howlett, Janferie and Skull, John (eds) *Arts in cultural experience.* (1980) Holt Rinehart and Winston: Sydney

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Schama, Simon. "Wheatfield with Crows". *Simon Schama's Power of Art*, 2006. Documentary, from 59:20

van Gogh. Vincent Letter to Theo van Gogh. Written 16 October 1888 in Arles. Translated by Mrs. Johanna van Gogh-Bonger, edited by Robert Harrison, number 554. URL: <http://webexhibits.org/vangogh/letter/18/554.htm> lasted visited 16/02/2013

*The Manifest toe* is an artist's statement prepared by Gordon Bennett explaining his artmaking practice. It reveals his interest in semiotics and post-colonial theory.

As an Aboriginal writer, Cumpston provides sensitive insights into the traditions and works presented in this exhibition catalogue of a recent survey of Indigenous art from the Central Desert.

Kelly Gellatly was the curator of a major survey exhibition of Gordon Bennett's work, presented chronologically at the National Gallery of Victoria.

Heinich's suggestion regarding the circles of recognition (which I have illustrated), goes somehow in explaining how his contemporary public were able to fail to appreciate the qualities that van Gogh was celebrated for shortly after his death.

Useful source of background information, particularly outlining some of his personally felt vocational failings

Useful source of background information.

June McFee King in her occasional paper proposes a constructivist framework for considering function and significance of cultural objects from the perspective of the author and the viewer, considering the culture or experience of the world that the author and viewer bring to the work.

The Australian Indigenous Art Market Top 100 is a web site pitched toward the contemporary art collector as investment. It promotes leading Indigenous Australian Artists.

Schama's documentary articulates van Gogh's significance and influence on Modern Western Art which I have put into a diagrammatic form.

Van Gogh's letters to Theo (and others) provide art historians with a wealth of insight into van Gogh's practice, sometimes revealing his torments, but often dispelling some of the widely held mythology surrounding this archetypal artist as insane genius. The extracts I selected reveal a purposeful choice of colour palette and style at odds with his contemporaries, but not reflecting a vision distorted by ill-health, chemicals or insanity.

# Images reproduced (in order appearing)

Bennett, Gordon (Australian, b.1955)

*The Outsider* 1988

Oil, synthetic polymer on Canvas 290cm x 180cm

University Art Museum Collection, University of Queensland,  
Brisbane

Gordon Bennett

*Self portrait (nuance 2)* 1994

Source: Gellatly, Kelly Gordon Bennett (2007) National Gallery of Victoria: Australia

Australian Bicentennial Foundation logo

Source: <http://www.foundationexpo88.org/entry.html>

White Australia has a Black History logo

Source : <http://misseaglesnetwork.blogspot.com.au/2013/01/coranderrk-mission-station-150th.html>

van Gogh, Vincent

(Dutch 1853 – 1890)

*Bedroom at Arles* Second version, September 1889

Oil on canvas, 72 x 90 cm,

Art Institute of Chicago

Source : [http://www.artic.edu/aic/collections/artwork/28560?search\\_no=1&index=0](http://www.artic.edu/aic/collections/artwork/28560?search_no=1&index=0)

van Gogh, Vincent

(Dutch 1853 – 1890)

*Starry Night* 1889

73.7 cm x 92.1 cm

Museum of Modern Art , New York City

Source: [http://www.moma.org/collection/object.php?object\\_id=79802](http://www.moma.org/collection/object.php?object_id=79802)

van Gogh, Vincent

(Dutch 1853 – 1890)

*Bedroom at Arles* Sketch for, October 1888

Ink on paper

Van Gogh Museum, Amsterdam

Source: [http://www.vangoghgallery.com/catalog/Letter%20Sketches/2052/Vincent\\_s-Bedroom-in-Arles.html](http://www.vangoghgallery.com/catalog/Letter%20Sketches/2052/Vincent_s-Bedroom-in-Arles.html)

Milatjari Pumani (born 1928, Yankunytjatjara people, South  
Australia)

*Ngura walytja [This is my place]* 2009

Synthetic Polymer Paint on linen 180.5 x 181.5

Source: Cumpston, N. Desert Country 2010 Art Gallery of South Australia: Adelaide

Red Hands Cave, NSW National Parks and Wildlife Service , Blue  
Mountains National Park, Glenbrook NSW Australia

Source: [www.nationalparks.nsw.gov.au](http://www.nationalparks.nsw.gov.au)

*Head of Alexander the Great* after the Classical Greek Style.  
Artist and other details unknown.

Source:<http://www.bible-history.com/ibh/images/fullsized/Head-of-Alexander-the-Great.gif>

Baldwin Spencer and Frank Gillen Historically significant  
photograph taken by ethnographers and explorers showing  
ground painting being made and ceremonial body paint being  
applied before a ceremony (Corroboree) during an expedition  
through the Central Desert. (1912)

Source: McCulloch, Susan Contemporary aboriginal art: A guide to the rebirth of an ancient culture. p52



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