



# THINGS I ONCE KNEW: THE ART OF PATRICK HALL

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Publication major sponsor





## FOREWORD:



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CAT. NO. 39

Historical Record # 2:  
Numbers without record  
(detail) 2008

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CAT. NO. 38

Historical Record # 1:  
Creatures from the corners  
of old maps 2008

Patrick Hall is an exciting and original Tasmanian artist. Trained as a furniture maker at the Tasmanian School of Art in the 1980s, he has since established an impressive, hybrid career of national and international reach from his home near Hobart. *Things I once knew: the art of Patrick Hall* is the artist's first survey exhibition and it traces both Hall's inquisitive mind and his successful career over three decades.

In 1998 Hall was one of eight Australian artists commissioned by TMAG, with assistance from the Australia Council, to create an art work that referenced the collections. The outcome was the large cabinet, *Museum animals* that depicted an array of caged taxidermy creatures with inscribed observations of their rather sad museum existence. *Museum animals* continues to be one of TMAG's most popular exhibits and its charm and poignancy led the Museum's Centre for Learning and Discovery to commission Hall to create TMAG's unique, interactive public program vehicles, the art cart, *Places to go*, and the museum cart, *Hollow vessels*, in 2013.

Patrick Hall is further represented in the collections of Sydney's Powerhouse Museum, the National Gallery of Australia, and the Museum of Old and New Art (MONA). However, most of his work is owned privately, much of it in the USA. Given the high proportion of his work held in private collections, *Things I once knew: the art of Patrick Hall* also provides an unprecedented opportunity to bring Patrick's art to the attention and enjoyment of a broader audience.

TMAG is proud to support and promote the work of this exceptional Tasmanian artist. The exhibition would not have been possible without the generosity of the many private lenders – in particular the largest single contributor of works, Hobart's Museum of Old and New Art – as well as the assistance of the Australia Council and the Gordon Darling Foundation which has made the exhibition and this catalogue possible.

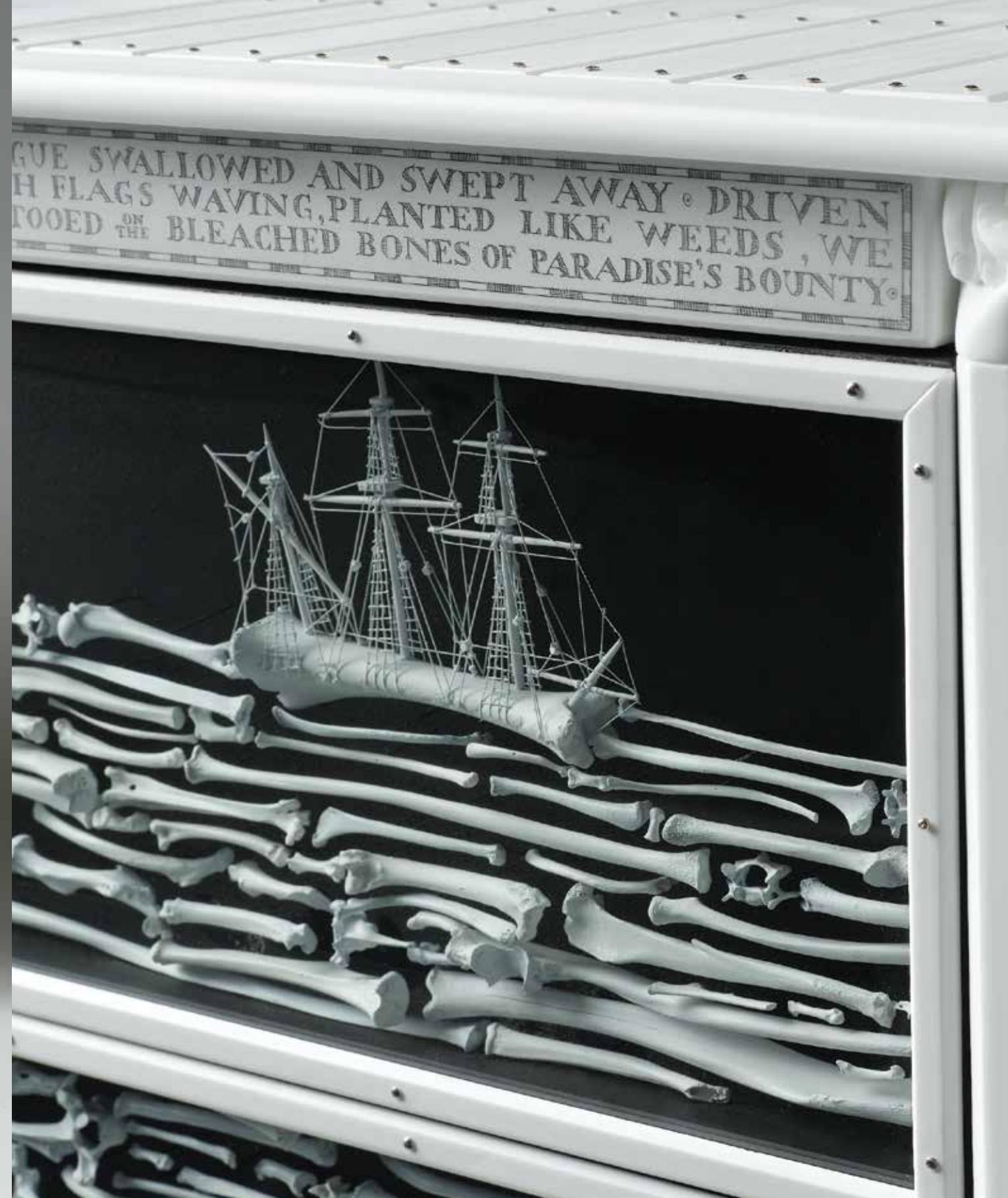
Finally, I must thank Patrick himself, who has been an invaluable guide to the curator of the exhibition, Peter Hughes, Senior Curator Decorative Arts; providing information on the ideas behind and the making of the pieces in the show as well as advice on their locations. Patrick and his partner Di Allison have also made significant contributions to the public programs for this exhibition, including co-creating the exhibition trail and working closely with the Centre for Learning and Discovery in developing children's programs and other events.

**Jennifer Storer**  
Acting Director,  
Tasmanian Museum and Art Gallery



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CAT. NO. 36  
Bounty 2007

>  
CAT. NO. 36  
Bounty (detail) 2007



GUE SWALLOWED AND SWEEPED AWAY • DRIVEN  
H FLAGS WAVING, PLANTED LIKE WEEDS, WE  
FOOD <sup>ON THE</sup> BLEACHED BONES OF PARADISE'S BOUNTY.

**PATRICK HALL:  
A NOTE,  
A LAMENT,  
AND SOME  
FREE TWEE.**

David Walsh

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**Introductory note**

I didn't want to open Mona without a Patrick Hall work. Mona isn't parochial but a bit of Tasmania seemed apropos, especially if those bits weren't a concession, but an enhancement. I had heard Patrick didn't do commissions, but when I asked him to do one anyway, he said something like, 'There are commissions, and there are commissions'. That was nice. And he made us a work, and it is glorious, and it graced our gallery for a few years, and will again. And many people made declarations of love, and offered proposals of marriage, and many of those proposals were accepted. So now there is a love diaspora from Mona, and there are people in China, and maybe in Chad, that remember Mona fondly because of Patrick Hall, and his lightness and his brightness, and because he conjured from a brief concerning sex and death stories of intimacy and heartache.

But, of course, Mona moves with many metaphors. Light, for example, concentrates focus and highlights a contrast between certainty and reality. But the use of light in that way wasn't without precedent. The first time I saw objects lit with brooding spaces between was at the Patrick Hall exhibition *Silent Recordings...* and other acts of obsession, at CAST (Contemporary Art Services Tasmania) in 2003. I commissioned a work from Patrick, as I said, but I may also have stolen an idea. Mona is a fusion of art and ideas from all over the world, and Hobart is part of that world, and some of the best art, and some of the best ideas, are from Hobart.

**Lament**

I saw Mr Hall not long ago  
 'Patrick, oh Patrick,' I said, as though  
 We were the best of mates. I know  
 That charming men like he  
 Don't hang around with hangers-on like me  
 But I had this idea, you see  
 And I was hoping that he would agree  
 But he declined, immediately.

Here's the thrust of my doomed proposal:

'Let's put Mona at your disposal,

Show all those things you've made.'

'A survey?' He replied, 'No way, I'm afraid,

I'm going to do a show

At TMAG, so, like I said,

I must say no.'

'TMAG? Those scumbags?

No one will go.

I can't permit it.

I can't allow this theft

Or you'll regret it.'

But as I ranted, Patrick left.

How could he leave me so bereft?

He looked this gift horse in the mouth

And took his gifts a little south

The Tasmanian Museum and Art Gallery

'Is that a place for such as he?

I ask myself can such things be?'

Self answers me, 'Apparently.'

**Mawkish postscript**

On my toilet wall for most of the last twenty years there has been an inadvertent admonishment from Patrick Hall to curtail my television time. He didn't change my habits there, but he changed me elsewhere, in places where, perhaps, it matters more. My first-draft emotional responses, the rough cuts of my tenderness, were always a lot more refined after being filtered by a Patrick Hall work.

Soon, I'll explore his art and his gallantry at TMAG, and I'll feel things that I've felt before, and I'll feel things that I need to feel now, and I'll feel and I'll feel. And, as each feeling caresses me, I'll resist noticing, for fear that tremulous emotion can only really be apprehended when it is caught askance. But just because I won't see it, doesn't mean it isn't there.

To tell the truth

I went there often

In my youth

It kept me from straying

To all the distractions of the day

Like pinball and church

It left me in the lurch with girls, it's true,

But it showed me things I never knew.

There were maps of Tasmania on the wall.

So perhaps I shouldn't call

TMAG such a failure.

It's an important place to me

But how could I let them be

When they stole Mr Hall

Right out from under my gallery?

Should I forgive – try to forget?

Not express too much regret?

Admit, once and for all

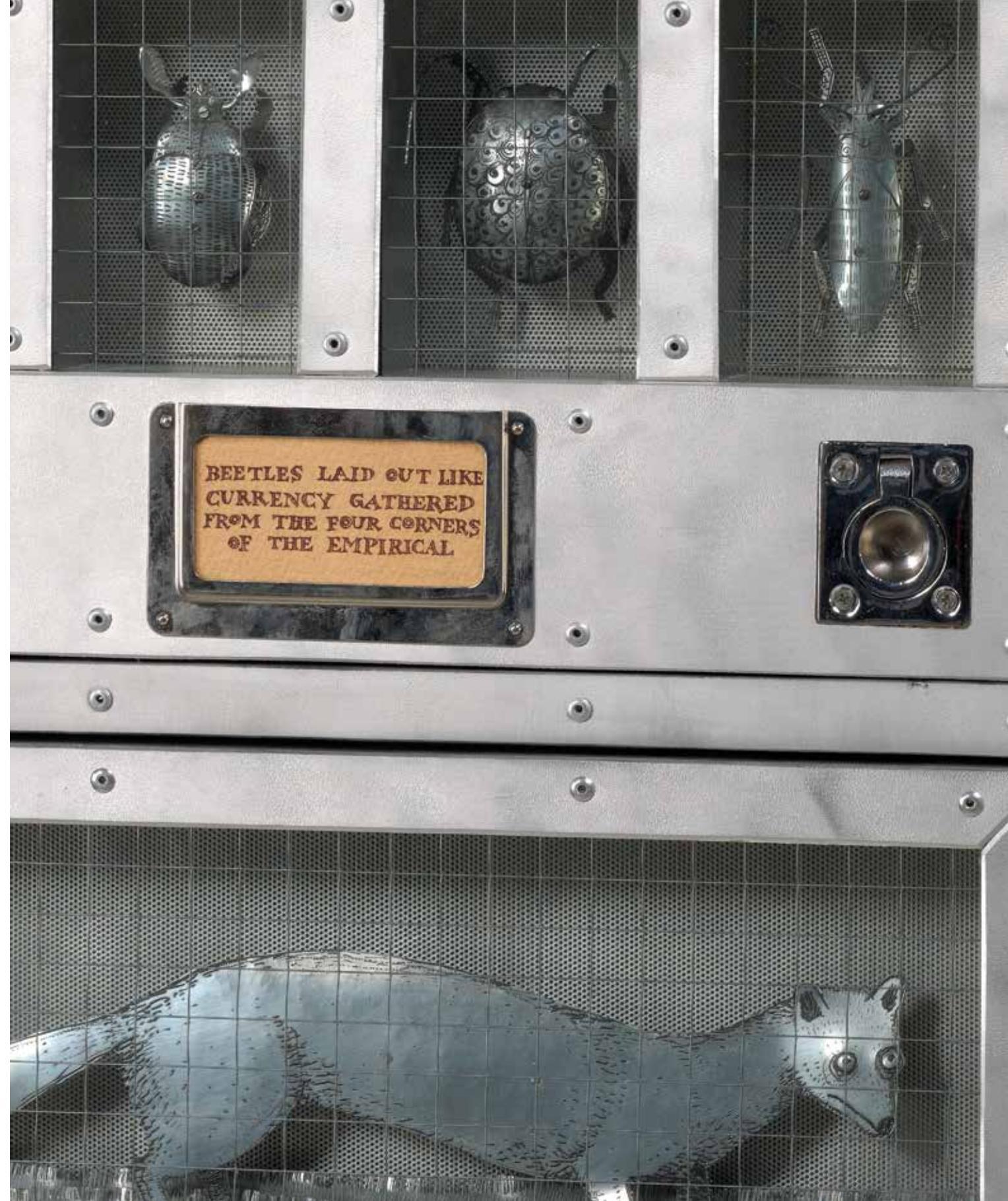
That rather than storm off in a huff

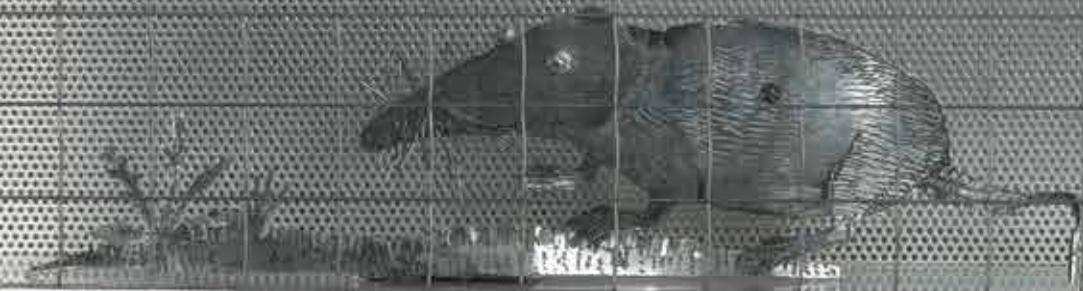
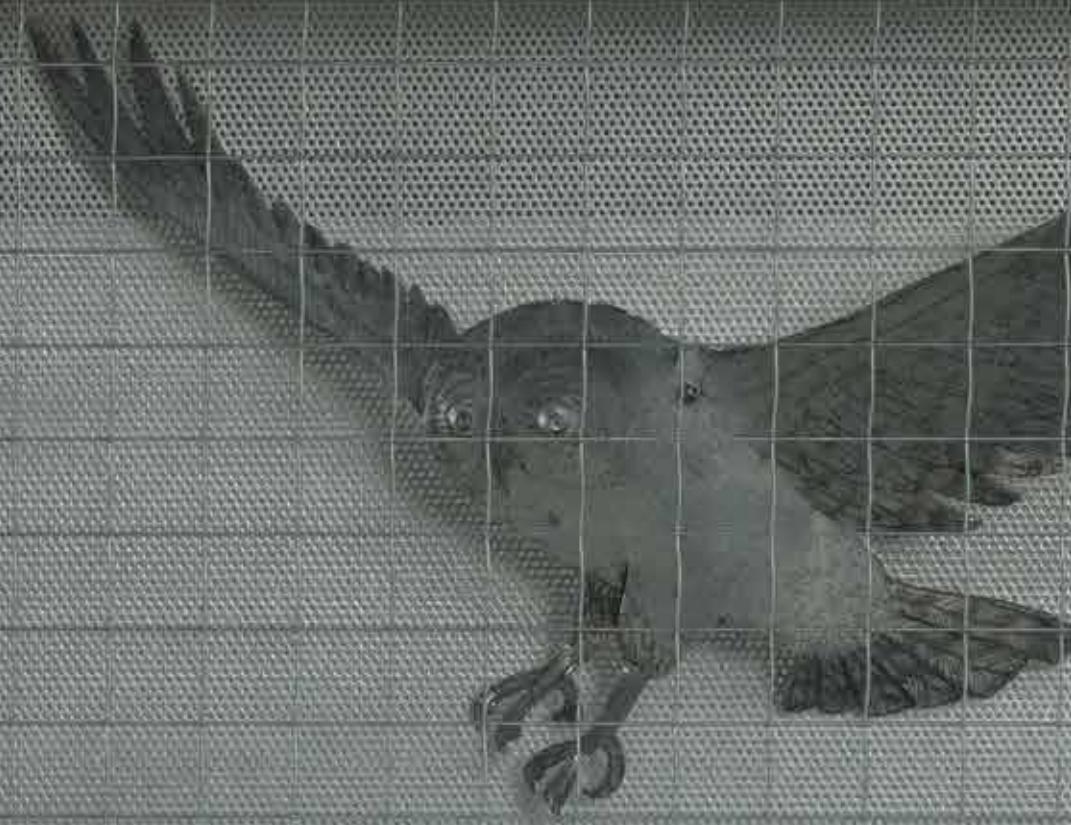
I'm really quite delighted

To lend TMAG all my stuff

Just so I get invited.

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CAT. NO. 19  
*Museum animals 1998*

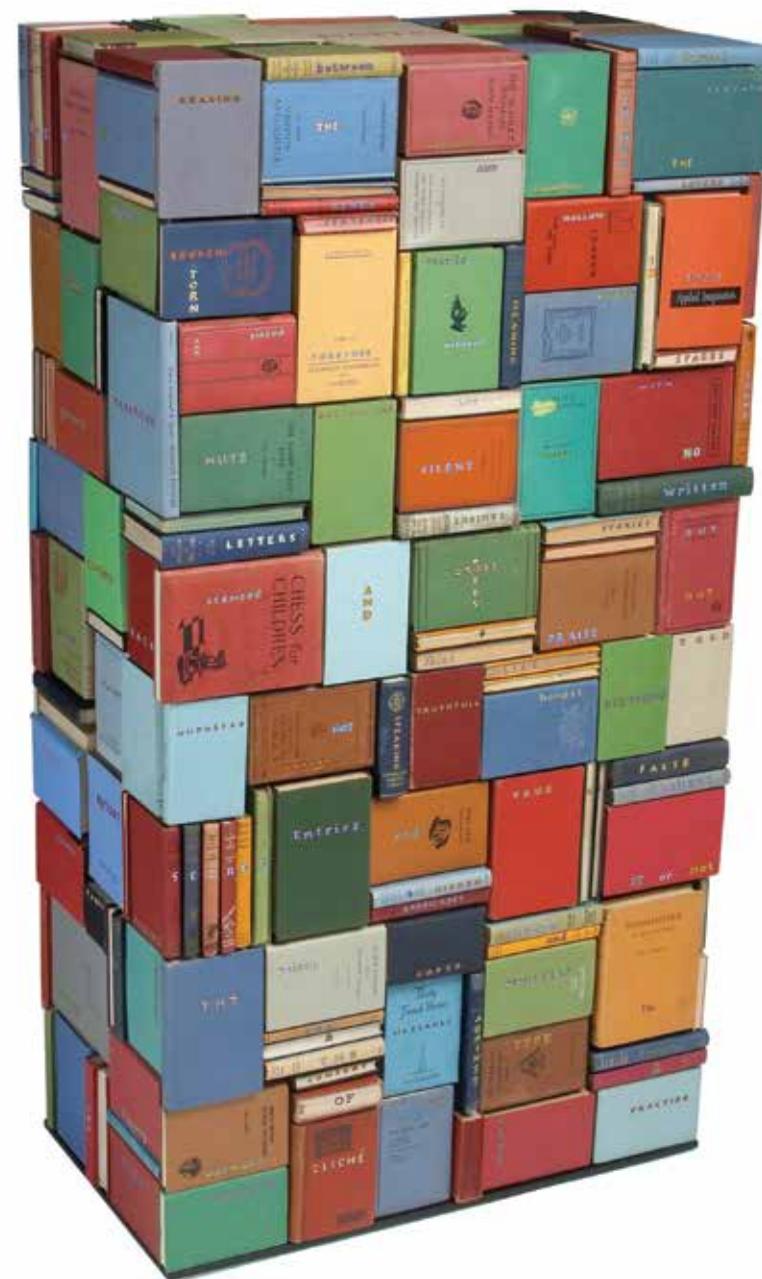




THE SUSPENDED ANIMATION  
OF A SWOOPING OWL  
& A SHREW CONSIGNED  
TO THE PURGATORY OF  
AN ALMOST FATE



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 CAT. NO. 17  
*Tall stories from  
 the art world 1993*



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 CAT. NO. 26  
*Stack 2005*

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CAT. NO. 26  
Stack (detail) 2005



When, over 13 billion years ago, the Big Bang brought time and space into existence, the huge release of energy scattered matter throughout the universe. Over time, under the influence of forces also brought into existence at the moment of creation, matter organised into patterns and structures, giving rise first to subatomic and then to larger particles. Over billions of years these coalesced, forming trillions of burning suns, the swirling, centrifugal patterns of galaxies and the clockwork beat of solar systems. In the midst of this chaos of overlapping, transient and enduring patterns, conditions on at least one planet gave rise to life. Here, too, patterns emerged from the chaos. Driven by natural selection, organic life evolved into an infinite variety of forms, creating such redundant efflorescence as the Amazon rainforest, the peacock's tail, and the human brain.

The latter, in turn, spun its own patterns of thought, language and culture that have left a physical residue in landscapes and artefacts scattered over the planet's surface. Human beings, collectively and personally, created systems of knowledge and conduct to stabilise the chaotic patterns of their lives. The exhilarating and heartbreaking ideologies of the twentieth century and the family photo album with its forgotten generations and lost places, are equal testimony to our need to make sense of chaos and to stay the accelerating passage of time and of our own forgetting.

Through this arena of intersecting macro and microcosmic patterns, arc the trajectories of human lives and the biographies of objects, momentarily bound by the gravitational pull of one system, only to be marooned by its disintegration or pulled into a new orbit by the stronger forces of another. As they drift and slip, objects intersect with other objects, people and places; in living rooms – cosy and otherwise – in bedrooms and in toy shops, in second hand markets and amongst pavement discards. This field of spontaneously forming and disintegrating systems and patterns, shot through with objects familiar and forgotten and stories retold and untold, is the unstable ground of existence in which human lives are lived. It is also a central theme in Patrick Hall's work, one that finds expression in his progressive elaboration of a highly idiosyncratic poetry of things.

The philosopher Martin Heidegger (1889-1976) makes a distinction between 'objects' and 'things' that is relevant here. He argues that the former stand 'over and against' us as essentially alien, with either no, or merely instrumental value. A tool such as a freeway that functions so well that we mostly don't notice its existence even as we use it, is typical of such objects. According to Heidegger, science interprets the world in terms of 'objects' and technology's role is to eliminate the friction generated by the particularity of the material world in the interests of the efficient prosecution of human projects. Such instrumentalism and objectification makes us forgetful of the world. In contrast, the 'thing' exists within a relational web or ground that, when we have the occasion to be mindful of it, brings us back to the world in its

incomprehensible materiality and interrelatedness. The 'things' so integral to Hall's art are laden with associations that suggest the countless threads of connectedness between things; their occurrence and survival foregrounding the arbitrary and transient nature of all phenomena and the world's intractable non-compliance to human will.

In understanding Hall's work, his interest in the evocative, enigmatic lyrics of American singer-songwriter Bob Dylan is telling. In the nineteen sixties and seventies, Dylan frustrated contemporary, occasionally messianic, expectations by refusing to align himself with specific ideologies and movements or to be prescriptive about contemporary political issues. Through his lyrics Dylan was more conduit than prophet, using poetic images and associations to express nuances that were beyond rational thought or even clear expression. His songs caught the flavour and the subterranean drift of things, speaking through them of larger forces. Hall's objects and his poetry are in this tradition. While they might reference the particular, drawn either from personal experience or from the larger frame of history, they also touch upon the ineffable actions and interactions of greater forces.

Patrick Hall's years at art school and those of his early practice in the nineteen eighties coincided with the rising influence of Post-modernism in Australia. With its challenge to the minimalist and functionalist orthodoxies of modernism and its emphasis on the meaning of design, Post-modernism provided a fertile field for Hall's nascent hybrid practice, which combined printmaking, furniture design and storytelling. The earliest work in the exhibition, the *Saloon* (p. 21) drinks cabinet, dates from Hall's last years at art school. It is a humorous and nostalgic reference to the Western movies he watched as a child, as well as to the more topical war mongering politics of the Reagan era. The *Saloon* cabinet literally merges both the figure of the cowboy and the saloon bar itself. The influence of the Venezuelan artist, Marisol (Maria Sol Escobar, born 1930), can be seen in Hall's use of pop references and non-precious materials including plain timber and pigments. It can also be seen in the interplay between

reality and representation in the use of 'real' (the fabricated boots, spurs, saloon doors) and represented (the painted guns) objects – and in the three dimensional 'saloon' sign that sits somewhere between. This interplay extends to the cabinet itself, which is at once a cabinet, a body and a building, which must be entered to access the drinks within.

Hall has a complex relationship with the cabinet form. For him cabinets are anthropomorphic, assuming a human presence because of their stance and scale; at the same time the cabinet is a device for ordering our lives through the ordering of our possessions, a kind of miniature museum or model of the mind. Hall also sees the cabinet – the filing cabinet in particular – as one of the archetypal objects of the twentieth century, used by impersonal bureaucracies to record and order lives, reducing them to paper abstractions. Anthropomorphism is clearly evident in the *Saloon* cabinet's cut-out cowboy legs fitted with boots and spurs. These also serve to render the cabinet mobile, at least to the imagination and are, in a sense, precursors to the visually prominent castors fitted to a number of later cabinets. Like the legs, these emphasise the object's mobility and detachment from place. The museum is also a recurring motif. In a number of cabinets the usual order is upturned and the 'contents' of the drawers seem to be displayed in the drawer front rather than hidden within. In these works, the geometry of the drawer fronts, which varies from rigid grid to irregular cluster, reinforces ideas of order imposed on objects, of their having been marshalled into categories for efficient retrieval.

In the early nineties, Hall produced a number of works that simulated a woodblock aesthetic by carving in low-relief into their fibreboard surfaces and inking them in bold colours. While many of these works employed a plain box form as a substrate for the images, others reflect Hall's ongoing interest in Pop Art, particularly distortions in scale and the aesthetics of familiar everyday objects. The *Redheads* chest of drawers, 1992 takes the form of an oversized box of matches, while the *Tall stories from the art world* cabinet, 1993 (p. 14) is made to resemble

a slightly untidy stack of oversized art books. While the latter is clearly a humorous work, with 'Furniture as Art' as one of the more prominent titles, it also gently criticises the imperative, particularly strong in the nineteen eighties and nineties, to explain art in words and to reduce its objects to text; or as the elephantine books suggest, to crush it under the weight of words.

Also echoing Hall's interest in Pop Art and produced in the early nineties is his *Cityscape* series of production pieces. Here the cityscape is represented in a simplified, graphic black and white style, the buildings distorted and animated in a manner that suggests mid-twentieth century cartoons or comic book illustrations. The series includes cabinets, chairs, boxes, lamps and mirrors. Either taking simple architectonic forms or decorated with architectural landscapes, they are clad in screen-printed aluminium sheet. For Hall, the city is at once an expression of the greed and dynamism of capitalism and a spontaneous organic growth much like a forest or a fungal bloom. In the case of his *Cityscape* chest of drawers the surface acts as a canvas for a skyline of distorted, animated buildings set against a dark, starry sky. In contrast, the *Cityscape* lamp takes the form of two of those animated buildings pressed against one another like desperate dance partners. Instead of the dark sky there is a radiant sun and an illuminated billboard advertising a "BIG DEAL".

The chest of drawers, *The Crossing*, 1995 (work not in exhibition) (p. 23), based on a nine-year old Patrick Hall's impressions of the migration voyage to Australia in 1971, was his first biographical piece and while humorous, marks a shift into more deeply personal subject matter. Here again, Hall deploys a printmaking aesthetic. By directly engraving into the aluminium sheet and rubbing ink into it he produces an effect resembling drypoint etching. The images are linear, soft and silvery grey. The cabinet presents a broad, curved and uninterrupted surface on which is depicted a slightly childlike and cartoonish ship crossing an ocean inhabited by equally cartoonish doomed and mythological creatures.

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CAT. NO. 1

*Saloon* cabinet 1985

The text reads: "CREATURES FROM THE CORNERS OF OLD MAPS SLIDE SILENTLY BENEATH US AND INTO THE PAST". Hall's use of printmaking aesthetics – woodblock, screen printing and engraving – complicates the relationship between representation and viewer by rendering the representations – obviously and nostalgically – artefacts. In so doing, he distances them, locating them in some sort of historical, remembered or dreamt past quite distinct from the present, and from the moment of the viewer's apprehension of the work.

With *Museum animals* (pp. 10–13), commissioned by the Tasmanian Museum and Art Gallery in 1998, Hall adds another strategy to his story telling: the drawer fronts and cabinet doors are pushed back to form shallow boxes that are glazed to become miniature vitrines or display cases. These contain images of zoological specimens engraved into aluminium sheet and rubbed with black pigment to resemble printed animals that have been cut out and mounted. Thus the cabinet contains images that reference historical natural history publications, but that also appear in slight relief and in silhouette, like stage props. The cabinet takes the form of a stack of boxes sitting on a wheeled platform, ironically referring at once to the trapper's trailer load of live animals and the theatrical world of the museum diorama with its animals trapped and frozen by the taxidermist's craft, like insects in amber. The work was made with a child's perspective in mind and was initially inspired by the boxed mounted animals – sometimes with miniature diorama elements – that the Tasmanian Museum and Art Gallery lends to schools. These mounts are sometimes a little worse for wear yet to the child they are the creatures of fable and adventure.

A different kind of collection is the theme of one of Hall's more biographical works, the *Tractor* cabinet, 2000 (p. 23). This work was inspired by the father of Patrick's life partner and artistic collaborator, Diane Allison, who was a farmer in Tasmania's Central Highlands. The face of this austere work is divided into three layers of drawers, each with riveted and polished metal fronts fitted with differently proportioned and randomly placed recesses containing nuts, bolts and small machine parts that act as handles.

Here a vitrine occupies the whole top of the cabinet housing a diorama in which an intricately modelled but driverless tractor stands stalled in a field beside an open gate. The absent farmer is presumably searching for the part needed to bring it back to life. In keeping with the hardware theme, Hall has rendered the grass with thousands of nails driven into an undulating surface and the tractor is made partially from reused hardware and machine parts. Beneath the field and between the layers of drawers lie strata of nuts and bolts, like seams of metal and memories deposited by generations of farmers and machines. Hall has etched into the glass across the front of the cabinet:

His work thickened fingers raked through an old frying pan filled with a life times harvest of nuts and bolts, springs and washers, odds and ends. His searchings left little furrows like a plough turning fertile soil. Sometimes when he found the part for the job he would hold it in his fist and for an instant he'd breathe in the smell of a tractor that ran on kerosene or hear the throaty rumble of a car with leather seats.

*Tractor* was one of the first works to incorporate found objects and is in this regard interesting to compare with another work of the same year, *The Hindsight gallery of half truths, ordinary triumphs & lingering regret* (p. 24). In the former work, the objects are nuts and bolts and machine parts, generic instances of interchangeable multiples that have, over time, acquired an accidental uniqueness through their association with memories of particular objects. With the *Hindsight gallery* the found objects are family photographs. Though theoretically reproducible, they are not interchangeable.

The face of the *Hindsight gallery* cabinet is an irregular arrangement of drawers, each of which has a small framed and glazed recess. Of different sizes and proportions, the overall composition of these resembles a display of accumulated family photographs on a living room wall. These small vitrines contain salvaged photographs with a small magnifying lens suspended over them, drawing the viewer's attention to a random part of the image. The

making of a photograph cleaves through space and time, introducing curious asymmetries to either side of the lens and shutter action. What has been captured within the frame is separated from that which has not and the moment of the shutter's opening is separated from those stretching before and after. Like evidence in a mystery, the photograph hints at both but mostly reveals little. Hall has mixed anonymous salvaged photographs with family snapshots sourced from friends and relatives in a meditation on the randomness and fragility of the meanings we attach to objects. On the glass, he has inscribed imagined histories – before and after the moment captured – of the people or places represented. One of these texts refers to the persistent absence of the now anonymous family member who was the photographer. At the top of the cabinet he has mounted a 'display' of antique folding cameras, opened and extended like four mechanical eyes, toward the viewer.

Nature excels at redundancy, its creative and wasteful production of abundance mirrored in humanity's industrial production of objects. Think of the thousands of seeds produced by a single tree in spring and the unceasing production lines of mobile phones, car tyres and computers. At its most basic, redundancy refers simply to excess or repetition, from which comes a chain of connotations such as surplus, uselessness, old fashioned and out of date. Throughout his work, Hall has developed an iconography of redundancy that resonates across these meanings. Even the mythological subaqueous creatures of *The Crossing* are rendered redundant by evolution's unceasing change. The family photographs in the *Hindsight gallery* cabinet touch upon simple excess; for more than a century such images have been produced in abundance only to be rendered virtually impenetrable objects of speculation when detached from their stories. Technological redundancy and the forgotten objects it generates finds literal expression in the cameras mounted at the top of *The Hindsight gallery* cabinet. It can, however, be found more deeply integrated in the fabric of works such as *Silent recordings*, 2003 and *Historical record #2*, 2006 (pp. 2–3), that both incorporate old analogue records; in *Stack* (pp. 15–17) and *Power blocks*



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*The Crossing* (detail) 1997  
90 x 130 x 65 cm



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CAT. NO. 22  
*Tractor* (detail) 2000



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CAT. NO. 21  
*Hindsights gallery of half truths, ordinary triumphs & lingering regret* (detail) 2000

(pp. 25–26), both 2005, that incorporate old books, and in several works produced in 2013, such as the *I* cabinet (pp. 42–43) incorporating hundreds of now useless 35 millimetre slide mounts. This iconography of redundancy also extends to the pottery shards used in *Bone china*, 2005 and *Typeface* (p. 25), 2006, and to natural objects such as the animal bones incorporated into works such as *Bounty* (pp. 6–7), 2007, *Historical record #1* *Creatures from the corners of old maps* (p. 4), and *Fields of black, road of bones* (pp. 32–33), 2008.

The title of the cabinet, *Stack* refers to a literal stack of books, but also to library stacks and to the accumulation of ideas and knowledge they represent. Hall sees this accumulation in geological terms, the superimposed pressure of ever more layers of new ideas and words compressing, fracturing and distorting those below. The work reprises Hall's critique of the weight of words and their sometimes malign influence seen in the earlier work, *Tall Stories from the art world*. In *Stack*, Hall has taken a single word from the text of each book and transferred it to the cover, where it becomes part of a string of random words that potentially form a sentence and that might have meaning. Inside the covers, the books are bound together with a snail trail of randomly assembled snippets of text literally cut from their pages. With *Power blocks*, 2005, Hall extends the theme, using the notion of classification to address the simplifications of ideology. Here the books are encased in a wooden frame that evokes now redundant library card drawers and their classification systems, such as the Dewey-Decimal. The palette is limited to red and black and the mental catalogue reduced to competing polarities, be they communism versus capitalism, yin versus yang, economic rationalism versus Keynesianism or American dollars versus pounds sterling. The books have become a landscape and a map of occupied territories, the red recalling the pink of the British Empire upon which the sun never set. Miniature black and red tanks, representing Nazi Germany and Communist Russia as epitomes of dangerous ideologies, traverse covers of the books, tearing tracks that violently expose the complex realities beneath the ideological surface.

It seems implicit in Hall's work that such systems of order and control, both personal and political, are responses to the uncontrollable and indeed, cruel, abundance of the natural and human worlds and the consequences of the inevitable redundancy it generates. As twined themes, redundancy speaks of inexorable progress, and of ageing and being left behind; while ideology and systems of knowledge are products of our humble attempts to order our own lives amidst these processes. The latter extends to the wholesale classification of the natural world by science and the pseudo-scientific systems of classification and discrimination that have had such malign influences on human history and individual lives.

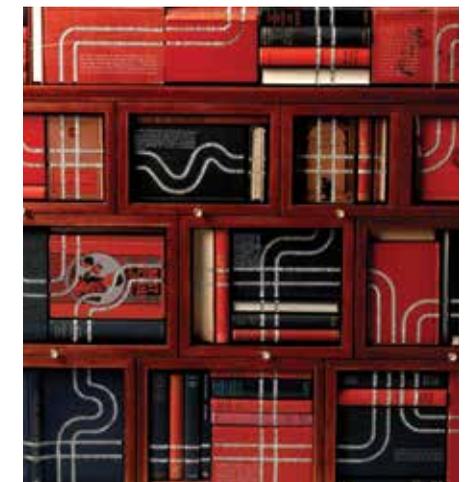
The themes of systems and classification, indeed of random designation through them, also recur throughout Hall's work. In the *Typeface* chest of drawers, 2006, the front of the cabinet is divided into a rigid seven by three grid of drawer fronts, each inscribed with the names of various 'types' such as 'daguerreotype', 'blood type' and 'stereotype'. Once again, the drawer fronts are shallow vitrines and within each there is a number of irregular potshards laid out neatly like scientific specimens. These were gathered at an old beach tip site near Hobart, where decades of wave action had softened their edges. Each of the shards is printed with a random face or fragment of a face. Along the lower edge of the vitrines there is a neat row of manila tags, each connected to a potshard by a fine red thread. The tags are inscribed with randomly paired words, words that might have been plucked from the middle of a sentence and hence from the middle of a larger story that is now available only to the imagination. There is also no obvious relationship between the various 'types' and the faces in the vitrines. Recalling the photos from the *Hindsights gallery* cabinet, the faces on the shards are a combination of celebrities, unknown people from the print media and Hall's friends and relatives. Thus, notions of near and far, intimacy and distance, knowledge and ignorance are confounded, homogenised by the sheer volume of industrialised image production.

Things and fragments of things survive, or are permitted to 'stay' in the world for many reasons. Chief amongst these are simple physical durability, sheer multiplicity, the protection afforded by high monetary, personal or sentimental value, and chance. Objects are vulnerable to interpretation and to forgetfulness and the survivors are always palimpsests, overwritten and written over again with the passage of time and the changing of hands. Many of Hall's works make reference to the stories or the possible stories embedded in objects; stories that are themselves complicated by the fragility of memory and of remembered associations, as well as the preservation, accidental survival and differential durability of objects.

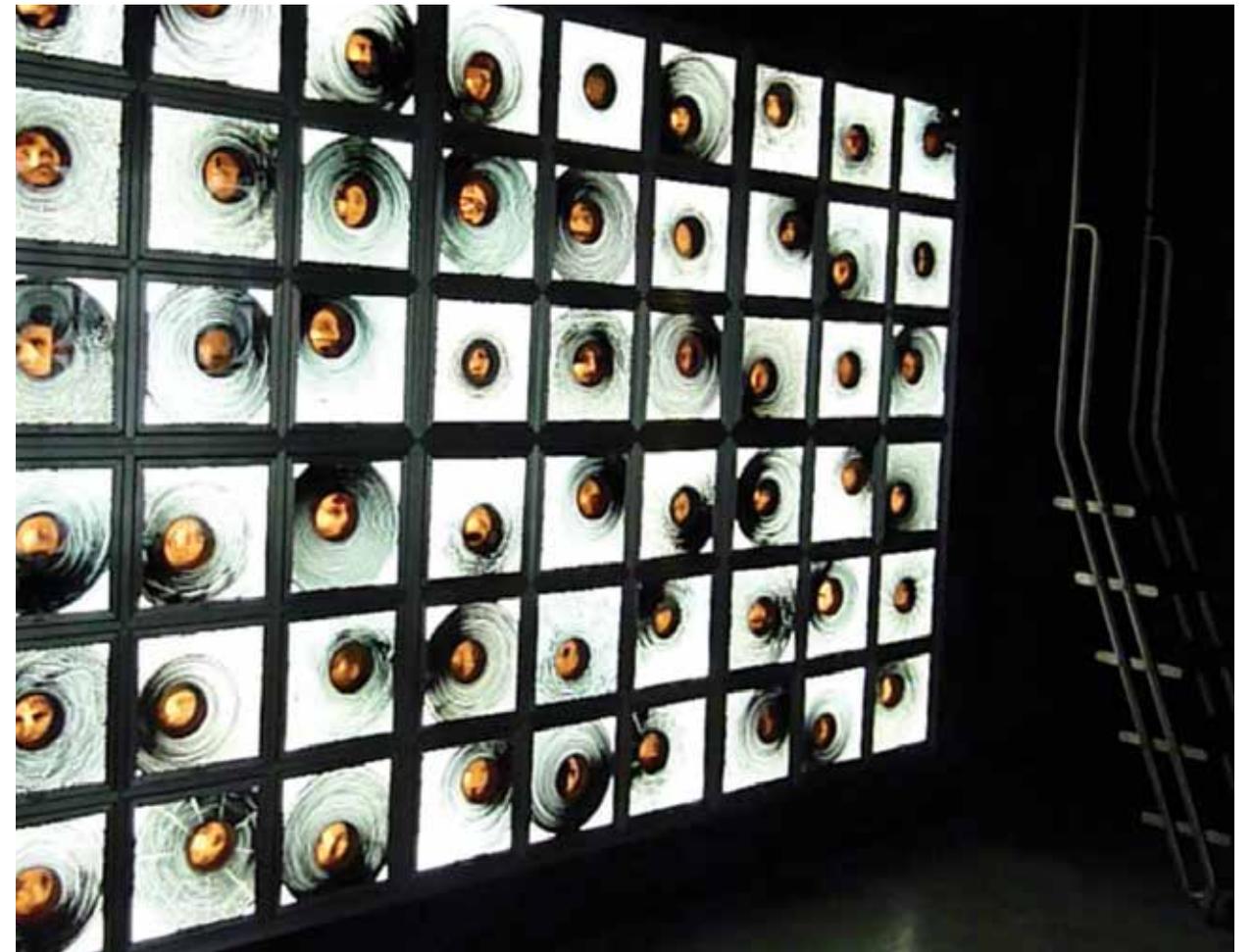
The quilt, rendered in patterned and sewn metal, appears in a number of Hall's works and was, in part, inspired by his mother's hobby. Traditionally, quilts are made from gathered and saved leftover (redundant) pieces of fabric. Detached from their original purpose these pieces are resurrected for a second cycle of association and memory by being ordered into patterns to make a new, provisional whole. The chest of drawers, *Not dark yet*, 2005 (p. 31) has, preserved within its drawer front vitrines, intricately made quilts of etched, sewn and woven metal. Though seductive in their intricacy, they are like distant memories, drained of both the colour and softness of textiles. The top of the cabinet is a diorama in which a decidedly retro-aesthetic robot, assembled from clock and machine parts, is pulling at the corner of a quilt made of pierced and sewn metal. A frozen moment, the image is one of unending loneliness; what comfort can the metal quilt offer an immortal metal man, a child's and now the past's redundant vision of the future? The diorama conflates two registers of associations. The first is a nostalgia for a naive boyhood vision of a mechanical future assembled from the limited experience of youth and the mundane materials to hand. The second register is that of the intimate, domestic aura of the quilt as a source of warmth and comfort, as well as a materialisation of domestic memories and nurturing labour. Here, ephemeral and soft flesh and fabric have been transmuted into the hard and durable metal of boyhood imaginings.



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CAT. NO. 33  
*Typeface* (detail) 2006



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CAT. NO. 27  
*Powerblocks* (detail) 2005



A  
CAT. NO. 43  
*When my heart stops beating* 2008-2010  
installed at MONA

*Not dark yet* is permeated by time and one is compelled to ask, will it ever be dark? Will the robot ever lay down to rest? Stitching is time consuming and its actions are measured and regular like the ticking of a clock. The recycled pieces of fabric might bear memories of old clothes and the occasion when they were worn or of furnishing fabrics such as curtains and the rooms that they decorated.

Time saturates Hall's work. It recurs in motifs such as the camera that freezes a moment as it abandons the intimate senses of sound, smell and touch, or the revolving record that measures time at 33 1/3, 45 or 75 rpm while replicating sounds from long ago. Several works, including Hall's large installation commissioned for the opening exhibition of the Museum of Old and New Art in Hobart, *When my heart stops beating*, 2009–11 (p. 27) incorporate old records that have been fragmented and manipulated. On a smaller scale, *Silent recordings*, 2003 has twelve drawer fronts, each divided into two compartments containing a record that has been in some way disrupted, sawn into spirals, circles and other patterns. In the centre of each record, in the space normally occupied by the label, a small circular vignette incorporates elements of record labels and extends them to reflect the stories etched on the glass drawer front. These are mainly stories of isolated individuals linked to the world by the shared atmosphere of recorded or transmitted sound:

In a baking below deck world, saturated with the sweat of men, the sound of Benny Goodman & his orchestra doing endless encores crackled & scratched through the speakers. To a swing rhythm a needle traced a stippled track across the parchment of his forearm. He returned to a crowded dance hall, her skin close, the perfume of her & the thrilling opening parachute of her dress. They dipped & fell together. In the delicious pain of recall a bloody line slowly spelt her name.

In the mid-2000s, Hall began to make a series of works incorporating bones; objects that, like china shards, survive time's wrack and destruction as unreliable testimony to a lost whole. An early bone work, the *Bounty* cabinet,

2007, explores colonialism and the empires it built on the bleached bones of the conquered. Here, the bones are laid out horizontally, evoking the appearance of objects suspended in archaeological cross section, where so often the neatness of the layers laid down over centuries is in strange contrast to the chaos and violence to which they are witness. At the same time the neat parallel bones recall ordered arrangements of the specimens hauled back to the museums of Europe by gentlemen scientists such as Sir Joseph Banks. The cabinet itself has scratched and stained scrimshaw-like decoration that Hall compares to graffiti, the marking of objects and places to assert ownership or territorial rights.

For his 2005 exhibition, *Word pictures*, at Handmark Gallery in Hobart, Hall made a number of small wall-mounted works. These were essentially vitrines similar to those seen in the cabinet drawer fronts. The works were made around old cloth-bound books that Hall manipulated by cutting through the covers and reusing paper and cloth to make three-dimensional objects such as the missile in *Shattered* and the lawnmower in *Relaxed and comfortable*. From 2008, Hall shifted his practice to larger and more conceptually ambitious wall works such as *Historical Record # 1: Creatures from the corners of old maps* and *Historical Record # 2: Numbers without record*, both 2008.

This pair of works takes the nineteenth and the twentieth centuries – or the British and American Empires – as themes. *Historical record # 1: Creatures from the corners of old maps* continues the colonialism theme of the *Bounty* cabinet, presenting a circular pattern of bones that brings to mind displays of sectioned tree trunks with remote historical events marked on their growth rings. It is also an inverted vortex of bones, the centrifugal energy of empire pushing the bone ships to the ends of the earth. For *Historical record # 2: Numbers without record*, Hall chose materials and objects emblematic of the twentieth century; vinyl records and plastic toy soldiers, objects that also represent America's exercise of 'hard' and 'soft', or military and cultural, power throughout the century. He made a crude cut back through the fine spiral tracks of the records, as though back through time, and remade them into a single

length which has been rewound into a buckled, wrinkled and distorted spiral. In the gaps opened by this simultaneous distortion of plastic and time, the reality of the century is revealed. There are plastic body parts from toy soldiers – the sites of their amputations painted, perhaps naively perhaps playfully, bright red – and tiny weapons such as bombs, missile launchers and guns. Ironically and symptomatic of both the twentieth century and capitalism, the idea of a 'hit' record is based simply on the number of records sold and Hall has selected a hit parade for the twentieth century, pairing the songs with contemporaneous historical events and their morbid tallies of death. Tabulated alongside the songs and statistics are Hall's own personal recollections and observations, either from the actual time of the events or from his first learning about them.

In another wall work, *Fields of black, road of bones*, 2008, Hall reverses these previous bone works by painting the bones black and setting them silhouetted against a white, illuminated background so they resemble shadows on an X-ray. The text appears on tags arranged in a rigid line across the lower edge of the work, each connected to the bones by lines of fine red thread, suggesting the string lines used to mark journeys or routes on wall charts. The tags are silhouetted black and the text is cut in the negative like the label letters used in X-rays. To lay out the 'roads', Hall started with a single bone and allowed its shape to determine the size and direction of the bones connected to it, repeating the process to produce a fluid, organic network, the bone sockets suggesting links between nerve synapses in the brain and the rambling journeys of the unconscious mind. The neatly arranged tags represent our compulsion to locate the where and when of events in our mental and physical peregrinations. Across the tags, the text forms a single rambling poem, returning regularly to the refrain 'Fields of black, road of bones'.

While bones may be the most enduring physical remains of organisms, testimony to their existence and their sometimes ignominious ends, they also leave other, less tangible residues. Amongst these are DNA codes – signals that multiply and fade with generations.

The wall work *When They lay me down*, 2013 (pp. 34–37), references these less tangible phenomena. This work consists of a network of black and red electrical wires based on a historical print of the human circulation system. As in the original diagram, the blood vessels are laid out flat, causing the figure to resemble a tree, albeit one that Hall has turned on its side, as though felled. The figure functions on one level as a map of lasting connections, like a tree of life with roots stretching into the past and branches into the future. It functions on another level as a representation of the brief, bright fluorescence of life running like an electrical pulse to connect and/or fade at unknown peripheries. Every human life leaves a residual current that assumes tangible and intangible forms: ancestors and descendants, photographs and objects, mementos and memories.

The body/diagram is laid out upon a 50 x 50 millimetre grid, representing our efforts to map its haphazard evolution. It is then overlaid with randomly positioned of 50 x 50 millimetre light boxes, like little electrical machines that also suggest acupuncture points or chakras. These boxes contain images that are randomly edited parts of larger photographs borrowed from either the vast pictorial ether in which we are increasingly immersed, or from Hall's more immediate, intimate world. Here Hall returns to the contemporary dilemma of distinguishing between that which is remote but well known and that which is close and genuinely familiar. One source for the images is the work of German photographer August Sander (1876 - 1964). Sander was interested in the classification of people by their physiological features and published a study, *Face of Our Time*, in 1929 containing a selection of sixty of his portraits. Sander's work was banned by the Nazis because he depicted non-Aryan types.

The *I* cabinet, 2013, draws upon several of the preoccupations of Hall's oeuvre. It incorporates redundant technology in the form of hundreds of slide mounts, each with a close up black and white image of an eye. The eye images are, once again, homogenised by being randomly drawn from both the impersonal visual ether and from people and images in Hall's more immediate environment. The repeated pattern of eyes

presented in standard format suggests the history of the scientific classification of physiological phenomena and touches on another of Hall's themes; systems, scientific and otherwise, for ordering and making sense of a chaotic world. This cabinet also has a surreal quality; while the thin, transparent skin makes it seem vulnerable, the usual ocular order is reversed and the cabinet stares back, seemingly omniscient, at the viewer. The eye images also reference the ubiquitous eyes of the Internet, a feeling of constant surveillance that threatens to eliminate privacy, and maybe intimacy, forever.

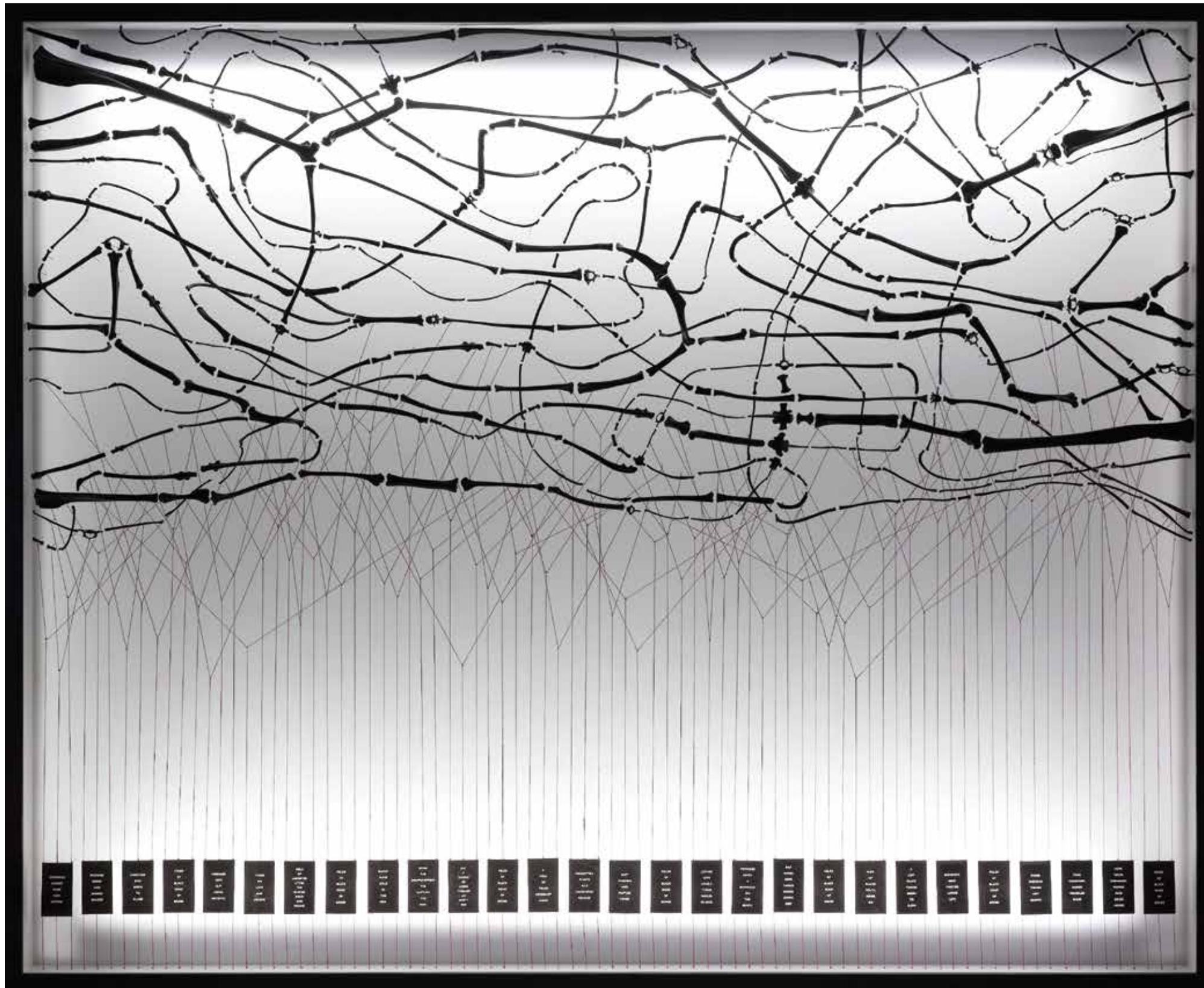
Hall's work is rooted firmly in the information age and the contest between image and object is a recurring thread running through his art. In the twentieth century, the accelerating production and reproduction of images and information through media such as newspapers, records, film and television confounded previous notions of intimacy. Increasingly, we became familiar with the lives of people we would never know, and shared experiences with people we would probably never meet. All the while, we lived parallel lives with those close to us and with familiar objects in familiar places. Now the Internet, the most recent efflorescence of human invention, decentralises both the creation and distribution of information, rendering the old media the stuff of nostalgia, while creating an objectless second world out of zeros and ones for the interaction of disembodied beings. Hall's recent work, *Depth of field*, 2014, is based on the same anatomical diagram as *When they lay me down*, 2013. Here the neural network is superimposed over a field of eight hundred slide mounts arranged as a relentless grid. The slide windows suggest the ever multiplying screens of televisions, computers, tablets and phones, all linked by the network but each a portal for isolated consumption. Scraps of objects mounted before rotating strips of LEDs cast flickering shadows moving in and out of focus on the slide windows. Objects and images have dissolved into shadows; like lost thoughts and fading memories they are pulses destined by entropy to fade.

In Patrick Hall's work the 'thing', however humble, broken or near forgotten, is the locus of an interaction between the fleeting patterns formed by the universe's random chaos and the transient lives we live amongst the wreckage. The cabinet, in which we gather such things for preservation and classification, is symbolic of our need to resist a chaos that tears everything apart even as it builds it up. Such objects – nuts and bolts, shards of china, bleached bones, family photos and old books and records – are both impersonal products of natural and human invention, and personal totems. They mark the passage of time, reifying and anchoring unreliable memories, such as those of Hall's own childhood migration to Australia, or historic events associated with particular contemporary tunes. In his more recent work, Hall has largely abandoned the cabinet as a structure for cumulative story telling over multiple frames in favour of focussed explorations of his themes within a single, large frame. However, it is through the cabinets that he established both the major concerns of his work and the foundations of the idiosyncratic vocabulary of objects, combined with text and poetry, that remains central to his art. The Pop Art of the fifties and sixties played upon the impersonal, mass-produced artefactual landscape in which we live, rendering it strange and surreal by (re)presenting it as art. Ironically, in so doing, it also undermined the hierarchies that made the everyday an unworthy subject for art. Pop Art is an art of acceptance, of what is, rather than a utopian art of what ought to be. While Patrick Hall's work speaks to large themes, it does so through commonplace objects, fragments of things and stories that are tokens of the extraordinary ordinary lives of all human beings.

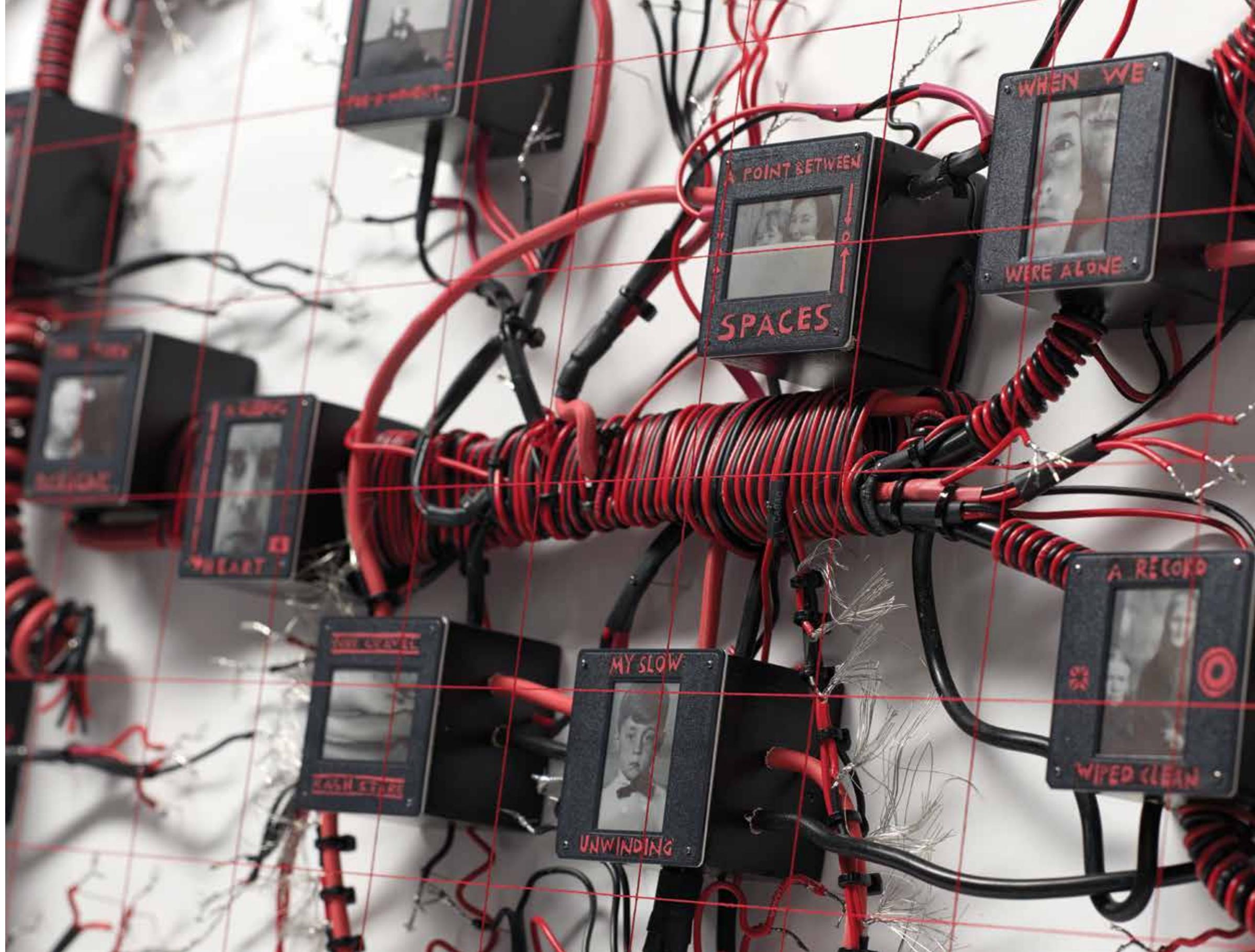
>  
CAT. NO. 28  
*Not dark yet* (detail) 2005

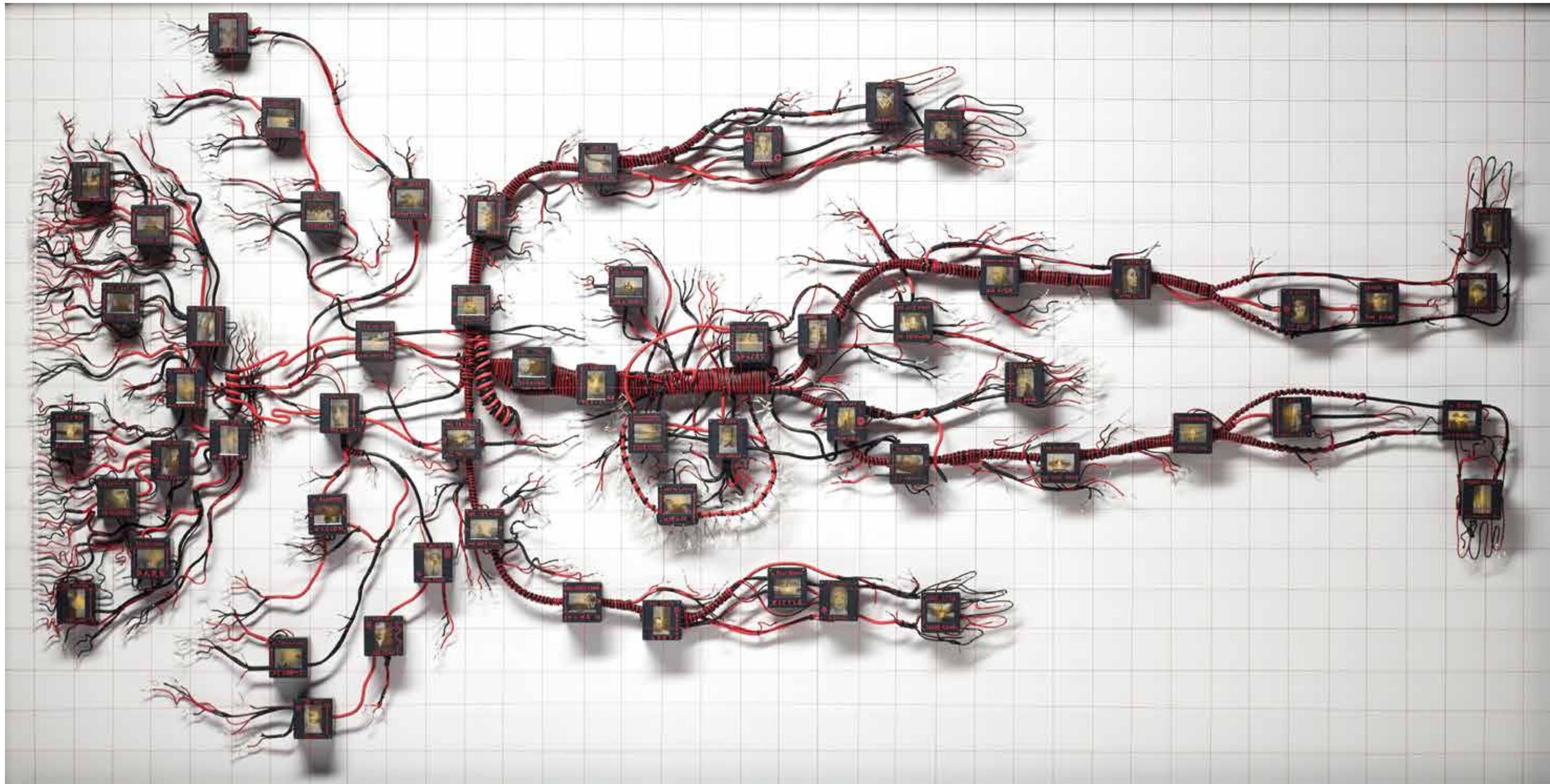


>  
CAT. NO. 40  
*Fields of black, road of bones* 2008



>  
CAT. NO. 45  
*When they lay me down* (detail) 2013





## THE ARTIST

### Patrick Hall

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Patrick Hall was born at the height of the Cold War in Germany in 1962. With his father serving in the British Army his early life was peripatetic, the family also living for some time in Malaysia. Patrick, his mother and two sisters came to Tasmania as assisted migrants in 1971, joining his older sister, Penny Smith and her husband John, both studio lecturers at the School of Art in Hobart. In 1983 Hall enrolled at the University of Tasmania, Centre for the Arts to study printmaking and furniture design, initiating an interdisciplinary spirit that has informed his practice since. In 1985 Hall joined a group of students to establish Hobart's Designer Makers Cooperative, conceived to support artists and designers transitioning to independent practice after art school. He served on the 'Co-op's' Board of Directors until 1991 and established *PHish Designs*, (PHish = Patrick Hallish) in 1988 to market his prints, cards, furniture and other products.

Hall subsequently shared a studio with friend and fellow former student Mark Doran, producing many of his polychrome 'woodblock' works and initiating the monochrome 'drypoint' aesthetic characteristic of much of his work over the following decade. He joined his partner in life and artistic collaborator, studio jeweller Di Allison in 1990. In 1996 they set up the studio he still occupies. Allison has been an important contributor to Hall's work, initially by encouraging a more deeply personal approach to his art and as ongoing collaborator, critic and supporter. Around this time Hall's cabinets began to include three dimensional spaces, or 'vitrines', peopled with found and fabricated objects. Since art school, Hall has been active in both solo and group exhibitions in Tasmania, interstate and internationally. Between 1993 and 2000, Patrick held five solo exhibitions at Hobart's Handmark Gallery, and between 1996 and 2005 he exhibited with Steven Joyce's Despard Gallery at the annual SOFA (Sculpture,

Objects, Functional Art) art fairs in Chicago and, less frequently, New York. In 2001, his *Of Lost Things* cabinet was the first non-American work to feature on the cover of the substantial SOFA catalogue. Patrick has been artist in residence at the JamFactory in South Australia and at The Centre for Craft, Creativity & Design, University of North Carolina, USA, and contributed as a member of the boards of Contemporary Art Services Tasmania and the Visual Arts Crafts Board of Australia (1999 – 2002).

In 2004 Arts Tasmania recognised Patrick Hall's achievements with a monograph written by Grace Cochrane and published by Craftsman House. Hall continues to exhibit with Despard Gallery, which hosted his most recent exhibition *Lost in Thought* in 2013. Patrick has been commissioned to produce a number of public art installations throughout Tasmania, including the much loved Mall Animals in Hobart, 2005 and most recently the interactive "Tree" sculpture at the Sustainability Learning Centre in Hobart, 2014. In 2009 Hall's largest work, *When My Heart Stops Beating* was commissioned for the opening exhibition of the Museum of Old and New Art (MONA) in 2011.

## CATALOGUE OF WORKS IN THE EXHIBITION

**01**

*Saloon* cabinet 1985  
drinks cabinet  
oregon pine; western red cedar;  
leather; glass; pigments; brass  
fabricated spurs; Laminex™  
202 x 88 x 38 cm  
Collection of Claire Doran, Tasmania

**02**

*Cityscape* lamp 1991  
floor standing lamp  
polished and screen-printed  
aluminium sheet; chromed steel;  
wood; enamel screen-printing inks;  
blown and coloured glass  
192 x 42 x 40 cm  
Private collection, Tasmania

**03**

*Cityscape* mirror 1991  
large dressing or cheval mirror  
polished and screen-printed  
aluminium sheet; MDF; enamel  
screen-printing inks; mirrored glass  
174 x 61.5 x 31.5 cm  
Private collection, Tasmania

**04**

*Cityscape* box 1994  
screen printed aluminium sheet,  
MDF, enamel screen printing inks  
28 x 15 x 15 cm  
Tasmanian Museum and Art Gallery  
P1994.64

**05**

*Capitalist pig*  
1991  
box  
screen printed aluminium sheet,  
MDF, enamel screen printing inks  
22.8 x 19.6 x 19.6 cm  
Private collection, Tasmania

**06**

*Harriet dreamt of strange things*  
1993  
box  
MDF; aluminium; pigments  
8.6 x 11.5 x 11.5 cm  
Private collection, Tasmania

**07**

*Gilbert was a fish who had an odd view of the world* 1995  
box  
MDF; aluminium; pigments  
8.6 x 11.5 x 11.5 cm  
Private collection, Tasmania

**08**

*When all the time we want to move the stars to pity* 1991  
box  
MDF; aluminium; pigments  
8.6 x 11.5 x 11.5cm  
Private collection, Tasmania

**09**

*Mr Hill*  
c. 1995  
box  
MDF, brushed aluminium, etching  
inks, glass  
12.5 x 20 x 20 cm  
Collection of Diane Allison, Tasmania

**10**

*Sardines* c. 1990  
box  
MDF, brushed aluminium,  
screen-printing inks  
8 x 21 x 15 cm  
Collection of Marlene Allison,  
Tasmania

**11**

*How to get to the top of the food chain* 1993  
silkscreen print on paper  
54.8 x 44.6 cm  
Presented by Dr Ingrid McGaughey  
under the Australian Government's  
Cultural Gifts Program, 2013  
AG8686.14

**12.**

*Furniture as art* 1993  
silkscreen print on paper  
65 x 45.8 cm  
Presented by Dr Ingrid McGaughey  
under the Australian Government's  
Cultural Gifts Program, 2013  
AG8686.17

**13**

*The tears of the last thylacine fell on cultivated ground...* 1995  
silkscreen print on paper  
45 x 32.5 cm  
Presented by Dr Ingrid McGaughey  
under the Australian Government's  
Cultural Gifts Program, 2013  
AG8686.4

**14**

*The lone star state* 1995  
silkscreen print on paper  
59.8 x 29.8 cm  
Presented by Dr Ingrid McGaughey  
under the Australian Government's  
Cultural Gifts Program, 2013  
AG8686.8

**15**

Salamanca Writer's Festival poster  
1995  
silkscreen print on paper  
91 x 32.4 cm  
Presented by Dr Ingrid McGaughey  
under the Australian Government's  
Cultural Gifts Program, 2013  
AG8686.18

**16**

*Redheads* 1992  
chest of drawers  
carved and painted MDF; enamel  
paint base and block printing ink  
120.7 x 60 x 36 cm  
Collection of Michael Bonython

**17**

*Tall stories from the art world*  
1993  
cabinet  
carved and painted MDF; wood;  
enamel paints; glass  
180 x 60 x 50 cm  
Tasmanian Museum and Art Gallery,  
Presented by the Moet and  
Chandon Australian Art Foundation,  
through the Art Foundation of  
Tasmania, 1993  
AG5668

**18**

*Travel trunk* 1994  
chest fitted with lift-out tray  
wood; MDF; polished and engraved  
aluminium sheet; etching ink  
45 x 80 x 42 cm  
Private collection, Tasmania

**19**

*Museum animals* 1998  
cabinet  
Tasmanian oak, etched aluminium  
sheet; polished aluminium;  
perforated aluminium sheet;  
plywood; wire mesh glass; paper;  
etching ink  
188 x 118 x 60 cm  
Commissioned for the exhibition  
TMAG Commissions 1998. Funded  
through the Visual Arts/Craft Board  
of the Australia Council and the Art  
Foundation of Tasmania  
AG7041

**20**

*Store 2* 1999  
chest of drawers  
burnished aluminium sheet;  
polished aluminium; etching ink;  
plywood; collected objects (antique  
glass-fronted haberdashery  
drawers); fabricated aluminium  
objects; handmade paper  
150 x 90 x 46 cm  
Private collection, Tasmania

**21**

*Hindsights gallery of half truths, ordinary triumphs & lingering regret* 2000  
chest of drawers  
sandblasted aluminium sheet;  
polished aluminium; collected  
objects (camera & photographs);  
magnifying lenses; engraved glass;  
etching ink; plywood  
180 x 80 x 45 cm  
Private collection New South Wales

**22**

*Tractor* 2000  
chest of drawers  
aluminium sheet; polished  
aluminium; collected objects  
(machine parts; brass and steel  
fasteners); fabricated objects  
(tractor, fence and gate); plywood;  
wire grid glass  
120 x 90 x 45 cm  
Private collection Hobart Tasmania

**23**

*Cabinet of little losses* 2000  
cabinet  
sandblasted aluminium sheet;  
polished aluminium; collected  
objects (maps; brass and steel  
fasteners); wire grid glass;  
fabricated objects (caravan and  
trailer; garden sprinkler; tree; robot)  
180 x 90 x 50 cm  
Private collection, Tasmania

**24**

*Silent recordings* 2003  
chest of drawers  
polished aluminium; etching inks;  
engraved glass; collected objects (78  
rpm records; teaspoon); fabricated  
aluminium objects; tinted epoxy  
resin  
160 x 90 x 46 cm  
Collection Museum of Old and New  
Art (MONA) Hobart

**25**

*Blanket box* 2003  
storage chest with fitted tray  
polished aluminium; etching ink;  
engraved glass; fabricated objects  
(aluminium quilts); plywood  
53 x 75 x 50 cm  
Collection of Peter and Tiina Sexton,  
Tasmania

**26**

*Stack* 2005  
chest of drawers  
collected objects (cloth bound  
books; typewriter keys); plywood  
169.5 x 91 x 52 cm  
Collection Museum of Old and New  
Art (MONA) Hobart

**27**

*Power blocks* 2005  
chest of drawers  
collected objects (cloth bound  
books); fabricated objects (military  
tanks); stained Tasmanian oak;  
glass; plywood  
121 x 120 x 52 cm  
Private collection, Victoria

**28**

*Not dark yet* 2005  
chest of drawers  
Polished aluminium; glass;  
fabricated objects (stitched and  
stained aluminium quilts and robot  
fabricated from clock parts and  
hardware); etching ink; plywood  
130 x 45 x 45 cm  
Collection Museum of Old and New  
Art (MONA) Hobart

**29**

*Lure* 2005  
chest of drawers  
sandblasted aluminium stained with  
etching ink; engraved glass;  
collected objects (fishing reels;  
fishing hooks; spirit level plates and  
vials); fabricated objects (tures); LED  
lighting; plywood  
182 x 113 x 60 cm  
Collection Museum of Old and New  
Art (MONA) Hobart

**30**

*Relaxed and comfortable* 2005  
Small wall mounted vitrine  
Tasmanian oak; glass; collected and  
manipulated objects (cloth bound  
book); plywood  
31 x 38.5 x 9 cm  
Collection of Peter and Tiina Sexton,  
Tasmania

**31**

*Interpenetration of solids* 2005  
wall mounted vitrine  
Tasmanian oak; glass; collected and  
manipulated objects (cloth bound  
book); plywood; acrylic covered and  
printed tissue paper; LED lighting  
28.5 x 37.5 x 11 cm  
Collection of Peter and Tiina Sexton,  
Tasmania

**32**

*Shattered* 2005  
wall mounted vitrine  
Tasmanian oak; glass; collected  
objects (cloth bound books; plastic  
model parts); plywood  
37 x 51 x 9 cm  
Private collection, Tasmania

**33**

*Typeface* 2006  
chest of drawers  
polished aluminium; collected and  
manipulated objects (ceramic  
shards and printed tissue paper;  
printed paper tags); cotton thread;  
plywood, glass  
180 x 115 x 50 cm  
Collection Museum of Old and New  
Art (MONA) Hobart

**34**

*Desert island disc* 2006  
wall mounted installation  
glass; collected and manipulated  
objects (vintage vinyl records);  
handwritten text  
30 x 100 x 21 cm  
Collection of the artist, Tasmania

**35**

*For Kev* 2006  
wall mounted vitrine  
wood, aluminium, glass  
22 x 17.5 x 70 cm  
Private collection, Tasmania

**36**

*Bounty* 2007  
chest of drawers  
Corian®; collected objects (animal  
bones; plastic spoon); block printing  
ink; glass; steel; thread; plywood  
147.5 x 98 x 40 cm  
Collection Museum of Old and New  
Art (MONA) Hobart

**37**

*Car story #19: Crossing the ford*  
2007  
wall mounted vitrine  
aluminium; paper; fabricated object  
(paper car); glass  
32.5 x 67.5 x 4.2 cm  
Private collection, Tasmania

**38**

*Historical record # 1: creatures from the corners of old maps*  
2008  
wall mounted vitrine  
collected and manipulated objects  
(animal bones; photographic  
images); Corian®; MDF;  
37 x 51 x 9 cm  
Private collection, Tasmania

**39**

*Historical record #2: numbers without record* 2008  
wall mounted vitrine  
collected and manipulated objects  
(vinyl records; model parts); glass;  
paper; acrylic sheet; fluorescent  
lighting; MDF; printed toughened  
glass panel  
122 x 122 X 9 cm  
Collection of Jason May, Victoria

**40**

*Fields of black, road of bones*  
2008  
Wall mounted vitrine  
collected and manipulated objects  
(painted animal bones); acrylic  
sheet; screen printed acrylic sheet;  
cotton thread; steel pins; plywood;  
black paint; fluorescent lighting  
110 x 135 X 12 cm  
Private collection of Jack and  
Rebecca Birrell, Tasmania.

**41**

*The space between stars* 2008  
wall mounted vitrine  
collected and manipulated objects  
(animal bones);Corian®; cotton  
thread; manila tags; steel pins;  
glass; black paint; plywood  
90 x 165 x 8 cm  
Maatsuyker Collection, Tasmania

**42**

*For John* 2012  
wall mounted vitrine  
wood; aluminium; glass  
13.5 x 33.5 x 6.5 cm  
Private collection, Tasmania

**43**

*When my heart stops beating*  
2008-2010  
commissioned installation  
200 x 600 x 45 cm  
collected and manipulated objects  
(vinyl records); glass; aluminium;  
plywood; screen printed acrylic  
panels; acrylic; electrical and  
electronic components (Speakers;  
MP3 players; LED lighting;  
electric motors)  
Collection Museum of Old and New  
Art (MONA) Hobart

**44**

l 2013  
chest of drawers  
anodised aluminium; glass;  
collected and manipulated objects  
(35 mm slide mounts; photographs);  
inkjet printed drafting film; LED  
lighting  
162 x 108 x 57.5 cm  
Private collection, Tasmania

**45**

*When they lay me down* 2013  
wall mounted vitrine  
aluminium; collected and  
manipulated objects (electrical  
wires; 35 mm slide mounts;  
photographic images); cotton  
thread; glass; plywood; LED lighting  
103 x 202 x 10 cm  
Collection Museum of Old and New  
Art (MONA) Hobart

**46**

*Wheels turning* 2013  
screen printed paper  
17 x 272 cm  
Collection of the artist

**47**

*1000 words* 2013  
wall mounted panel  
collected objects (35 mm slide  
mounts); glass; plywood; LED  
lighting; acrylic paint  
100 x 124 x 8 cm  
Fine Art Collection, University  
of Tasmania

**48**

*Depth of field* 2014  
wall mounted panel  
collected objects (35 mm slide  
mounts; small pieces of cloth, wire,  
mesh and other materials); paints;  
glass; LED lights; electric motors;  
plywood  
100 x 200 x 10 cm  
Tasmanian Museum and Art Gallery

THE MONOTONOUS DRONE • I CAN STILL FEEL THE

I AM SO SORRY FOR THE STUPID THINGS THAT I SAID

THE PRECIOUS THINGS WE SOLD • I WISH WE HAD A

^  
**CAT. NO. 44**  
*I (detail)* 2013

>  
**CAT. NO. 48**  
Patrick Hall working on  
*Depth of field* 2014





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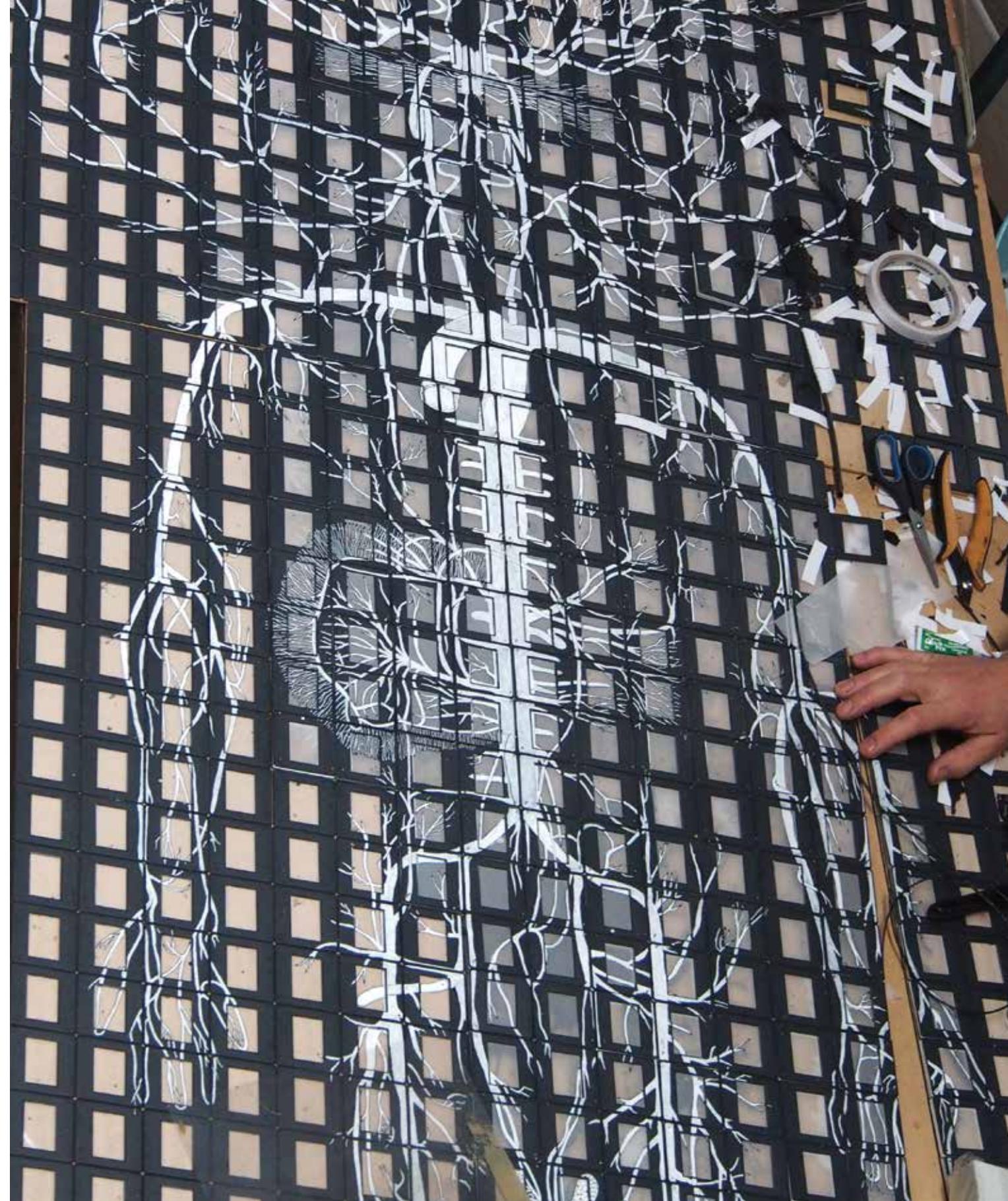
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