



Prue Gibson's

The Rapture of Death

INVITATION

OPENING

Friday 30 November 6.00pm

To be opened by Prue Gibson
Author, *The Rapture of Death*

EXHIBITION

10 November 2012 to
20 January 2013

featuring:

JO BERTINI
ANDREW BROWNE
ADAM CULLEN
JULIA deVILLE
MARIAN DREW
JUAN FORD
LINDE IVIMEY
ANNE JUDELL

SAM LEACH
EX DE MEDICI
V.R. MORRISON
BEN QUILTY
KATE RHODE
RICKY SWALLOW
MICHAEL ZAVROS



GIPPSLAND ART GALLERY

Port of Sale Civic Centre
68-70 Foster Street
Sale 3850 Victoria
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www.wellington.vic.gov.au/gallery
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OPEN

Monday to Friday 10.00am to 5.00pm
Saturday & Sunday 12.00pm to 4.00pm
For public holiday hours visit our website

FREE ENTRY



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PGA
The Gippsland Art Gallery

Gippsland Art Gallery is proudly owned and operated
by Wellington Shire Council with support from the
Victorian Government through Arts Victoria

IMAGE: V.R. MORRISON, *Judith and the Little Black Dress Gang* [detail], 2008
Oil on Belgian linen, 161 x 260cm
Courtesy the artist and Michael Reid at Elizabeth Bay, Sydney



An excerpt from **THE RAPTURE OF DEATH**
Published by Boccalatte Pty Ltd, Sydney, 2010

Prue Gibson
Author

“The Rapture of Death is the experience of delight upon escaping grave danger. It offers the sweet knowledge that you are safe, at least for the moment, from the clutches of darkness. And it is a phrase which refers to the fear or apprehension of death, rather than the actual experience of dying”.

In considering death, we become mindful of the impermanence of life and conscious of the dangers of dabbling with the devil. I have long wondered what makes us so afraid, by nature, of deathly reminders. We are terrified of the physicality of dying but the fear is further compounded by our uncertainty of how long we will live. It is the unknown we fear most. Those who die are no longer around to recount the experience. So we are ignorant, despite the abundance of theories and versions in history, of what it is to die.

So I have embarked on a path of discovery to better understand

what makes us so afraid and to what degree we enjoy the pleasures of fear before they petrify us. The realms of visual art, film and literature are rich with illustrations of deathly fears. But which elements of deathly encounters are rapturous and which elements are sickening beyond belief? I believe the great traditions of the Baroque, Romantic, Gothic and Victorian eras, including pre-Raphaelite and Symbolist, show that a predilection for morbid fancies has consumed history and now engages the current generation of Australian and international artists, film makers and writers.

The Rapture of Death

10 November 2012 to
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First printing edition of 1,000
First published 2012
Design: Lesley Scott / Simon Gregg

Gippsland Art Gallery acknowledge the assistance of [MARS] Melbourne Art Rooms, Melbourne, and Sullivan + Strumpf Fine Art, Sydney, in the development of this exhibition.

Images top row

Ricky SWALLOW
Salad Dais, 2005
Jelutong (*Dyera costulata*), maple (*Acer sp.*)
102 x 102 x 23.8cm
Collection National Gallery of Victoria, Melbourne
Purchased with funds from the Victorian Foundation for Living Artist, 2005. © Ricky Swallow, courtesy of Darren Knight Gallery, Sydney

Andrew BROWNE
Time (Visitation #3), 2009
Oil on linen, 240 x 279cm
Private collection, Melbourne
Reproduced courtesy the artist

V.R. MORRISON
Objets de Luxe I, 2005
Oil on linen, 116 x 89cm
Private collection, Brisbane
Reproduced courtesy the artist

V.R. MORRISON
The Decadent Morsels II, 2007
Oil on Belgian linen, 162 x 97cm
Private collection, Sydney
Reproduced courtesy the artist

Images bottom row

Michael ZAVROS
Phoebè is Dead / McQueen, 2010
Oil on canvas, 110 x 150cm
Moran Prizes Collection, Sydney
Reproduced courtesy the artist

Sam LEACH
Podia, 2008
Oil on board, 30 x 45.5cm
Private collection, Melbourne
Photograph by Lindsay Roberts
Reproduced courtesy the artist

Julia deVILLE
Lamentation, 2012
Stillborn lamb, rubies 0.45ct, uncut diamonds 2ct, silver plate platter, glass, sterling silver, gold plate
76 x 46 x 9cm
Courtesy the artist and Sophie Gannon Gallery, Melbourne
Reproduced courtesy the artist

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