Fashioning Howard Arkley

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Abstract

Melbourne painter Howard Arkley (1951-99) is best known for his images of suburban houses, but during his twenty-five-year-long career he explored a wide range of themes, including the human body and its embellishment. Fashion and textile design interested Arkley as forms of contemporary visual culture with popular, everyday and 'functional' dimensions. In the later 1970s, he recycled patterns derived from fabric and other everyday sources, as part of his investigation of the parallels and contradictions between abstraction and domestic decoration. In the early 1980s, he turned to figuration, incorporating references to Punk, graffiti, tattooing and other signs of 'subcultural' style; the body, in these works, became the site for contradictory forces. In 1984, Arkley made extensive plans for his own 'Fashion Show', and, even though this exhibition never eventuated, a clear sense of the works he planned for it may be gained from his detailed notes and sketches, and relevant source material extant in his studio collection. With these ideas still fresh in his mind, he came across the special fashion issue of Domus magazine, published in March 1985, which provided him with further inspiration. Alessandro Mendini's Domus editorial, treating fashion as a medium whereby everyone can behave as an artist, surely struck a chord with Arkley, in light of his long-standing interest in dissolving distinctions between art and the everyday, and his own taste for idiosyncratic clothing and masquerade. Finally, Arkley's own 'self-styling' is discussed, in connection with various images of and by him; and some consideration is given to the theoretical issue of 'fashioning the self' and its relationship to the construction of identity.

Anyone who remembers Melbourne painter Howard Arkley wearing his favourite kitsch, hot pink, skull-and-crossbones shirt (documented in several photos dating from the early 1990s, including **Figure 1**), or lurching off on his bicycle to his Oakleigh studio, often still wearing his Grosby slippers, barely held together with masking tape, will find it amusing to see him linked with the world of fashion.[i] Mention Arkley's name, too, and most people think – not of images of the human figure (although he did produce a number of them) – but, inevitably, of his sprayed, vividly-coloured images of suburban houses, devoid of human presence, hovering somewhere between celebration and irony, perfectly evoking the so-called

'postmodern condition' of the closing decades of the last century, in a recognizably Australian idiom.

On the face of it, then, Arkley (1951-99) may seem a curious choice of subject for a paper at a conference focussing on fashion and the body. However, while he may be best known for his suburban imagery, he also explored a considerable variety of themes and subjects during his twenty-five-year-long career, only focussing predominantly (although never exclusively) on suburbia in his final ten years or so.

Figure 1. Howard Arkley with *Deluxe Setting* 1992 (photo from cover
of Gregory 1992).

Even during his earliest, 'abstract' period in the 1970s, Arkley's sketchbooks and collections of source material were crammed with images of the human figure, and from 1981 onwards these researches frequently led to exhibited representations of figures and faces, the last completed example being his well-known portrait of musician *Nick Cave* (National Portrait Gallery, Canberra, 1999).[ii] Fashion and textiles were also of regular interest to Arkley, specifically for the way in which they opened up fruitful avenues for his investigation of the connections and intersections between art and the everyday. In the end, too, the images of him posing in his pink shirt beautifully summarize the motley, contradictory nature of his

artistic project, within which fashion, clothing and masquerade, on the one hand, and patterning, ornament and textiles, on the other, formed recurrent motifs, points of reference and inspiration. This paper examines these lesser-known aspects of his work, drawing on extensive research carried out into his studio sources and working methods since his untimely death in July 1999.

In the process, larger issues also open up, including the relationship between fashion and art, the idea of artists' 'self-fashioning,' and the construction of identity.

In 1985, as postmodernism was gathering momentum, significant statements about these issues appeared in *Domus* magazine, in a special '*Domus moda*' number. This was not the first time the Italian architecture and design magazine had mentioned fashion, but the March 1985 issue explicitly announced an editorial decision to add fashion to its other areas of regular coverage – architecture, interior design, design and art. Alessandro Mendini (1985) spelt out the rationale in his editorial statement:

> In the belief that it is essential, in contemporary design culture, to bring fashion
> into the quick of the general debate, and that the topic of 'fashion' is a natural
> extension of its normal fan of subjects, Domus now offers a continuity to this
> important facet of 'Italian Style.'

The approach, Mendini argued, would combine anthropological and sociological with aesthetic and historical examinations of fashion in the context of design and culture in general. Finally, he wrote:

> 'Fashion as art' is our slogan… In the morning every individual, when he gets
> dressed, is like a painter, the best portrait-painter of himself. This hypersensibility
> displayed by everybody in inventing their own person can be extended, if not
> methodologically, at least ideally to design and architecture, in a hypothetical
> continuity from the landscape of the body to that of land.

These utopian observations typify a widespread tendency in the 1980s, also exemplified by the famous appearance of an Issey Miyake design on the cover of the February 1982 issue of *Artforum*. They also provide significant insights into Howard Arkley's ideas on his own art, and art in general. There seems to me little doubt that he must have enjoyed the spirit of Mendini's remarks, finding in them numerous resonances with his own earlier practice and ideas, and stimuli for further development. In fact, he came across the 1985 '*Domus moda*'

issue at a key moment in his career, when he had just been making detailed plans for a 'fashion show' of his own – to be discussed in more detail later in this paper.

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Back in the 1970s, at the start of his career, Arkley typically dressed like the Prahran equivalent of a flâneur, or a Carmody Street dandy – as his first wife, artist Elizabeth Gower, recalls. During their time together in the period between 1972 and 1979, Arkley and Gower enjoyed dressing up, often in flamboyant variations of contemporary hippie gear, as revealed by various extant photographs. When they travelled to Paris in 1977, he proudly posed in front of a huge Delaunay painting in a sympathetically-patterned 'Arkley' jumper the couple had knitted together (Crawford & Edgar 2001, p.25).

A few years later, as his artistic persona changed in tune with the times, Arkley and his contemporaries could be found slouching around the Punk venues of St Kilda, dressed like the Clash or the Saints. In the terms of British fashion writer Ted Polhemus (1994), Arkley, now typically got up in shirt and tie a la Bryan Ferry or Chris Bailey, had developed 'street style'. This is completely of a piece with the character of his art in the early 1980s, when tattooing, graffiti and other elements of Melbourne sub-cultural style and inner-city ritual, including the drugs on which he had begun to develop a dependency by this time, were all key stimuli for his work.

Arkley's interests in fashion and design extended beyond street semiotics and sub-cultural style, to connect with key themes in his own developing artistic work. As early as 1978, he had begun to modify the abstract, rather minimal manner of his earliest works by introducing elements of everyday pattern and decoration. Alert to any source that enabled him – in his words – to 'contaminate' the visual language of abstraction, he deployed various forms of 'low' or 'abnormal' design including flywire and wrought iron door designs, laminex and lino, and Paisley-patterning and other textile designs from the 50s, 60s and 70s. These strategies informed the 'door format' paintings and other patterned works he produced between 1978 and 1981.[iii] In a telling phrase, he later described these works as 'art by the metre,' drawing specific attention to the supposed interchangeability of gallery art and everyday textiles (Brown 1989, p.37). This was the Pop 'high/low' project revisited, arguably even more convincingly than was the case with Warhol and his contemporaries in the 1960s.

During this early period, Arkley was beginning to assemble his considerable collection of source material, books and journals, including a variety of references, from books on

medieval stained glass and Islamic decorative patterns, to portfolios of African textiles, Oriental and Amish rugs, and contemporary fashion journals. Central to his project was a conscious ambition to blur the boundaries between art and the everyday, and in this spirit he produced a work-on-paper series of what he called 'Functional Objects,' in 1980. The resultant works, heavily patterned, sometimes on shaped paper, referenced interior spaces, furniture, crockery, and clothing. *Red Dress*, for example (**Figure 2**), mimics the effects of flocking on organza and red velvet. Clothing, clearly, was one of the key arenas of the 'everyday' which Arkley believed ought to be considered in this light of a fusion or overlapping of qualities traditionally conceived of as distinct.
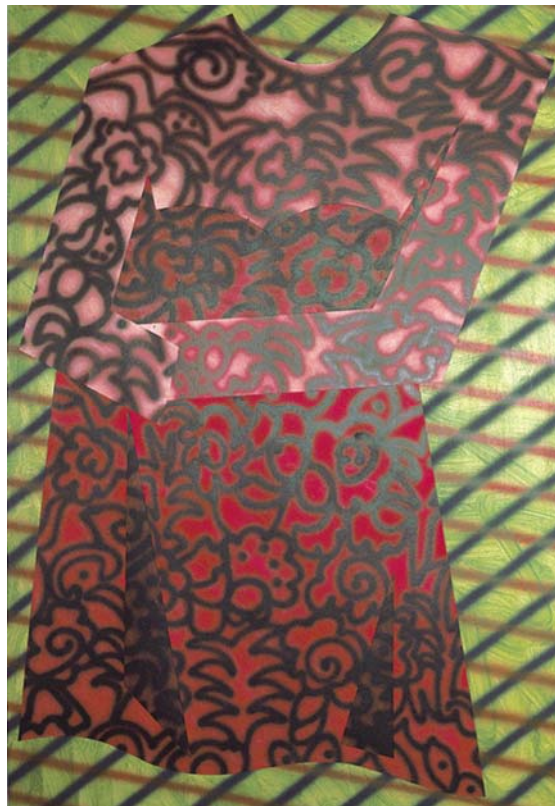

Figure 2. Howard Arkley: *Red Dress* 1980 (synthetic polymer paint
on paper, 67 x 81.5 cm; National Gallery of Australia, Canberra)

Arkley's art underwent rapid evolution during the first half of the 1980s, as he began to trace the patterns of inner urban rituals with his now distinctive black air-brushed line. The human figure, having entered his exhibited oeuvre with a flourish in *Primitive* (1981), now assumed considerable importance, often playing out darkly ambiguous roles distilled from everyday experience, as in *Felony, Suicide* and *Model* (all dating from 1983). In these works, the body, often quoted from comic-book or children's illustrative sources, is drawn into situations of surrealist complexity – nowhere more paradoxically, perhaps, than in the case of the falling figure in *Suicide,* sourced from Wonder Woman, and tricked out in neon colours.[iv]
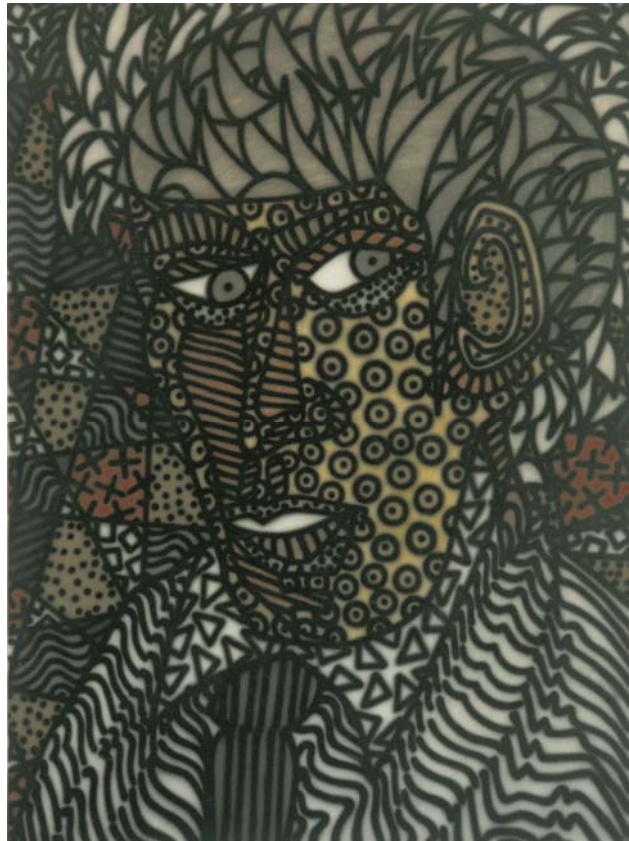
Figure 3. Howard Arkley: *Tattooed (Head)* 1983 (synthetic polymer paint on canvas, 160 x 120 cm; TarraWarra Museum of Art, Victoria)

During this period, Arkley still retained a strong desire to blur and complicate traditional aesthetic distinctions. In 1983, for instance, he developed several works – a head (**Figure 3**) and then a series of related body parts – derived from tattooing, an archetypical example of the embellishment of the body, and what Mark C.Taylor has called a genuine form of 'pop art'.[v]
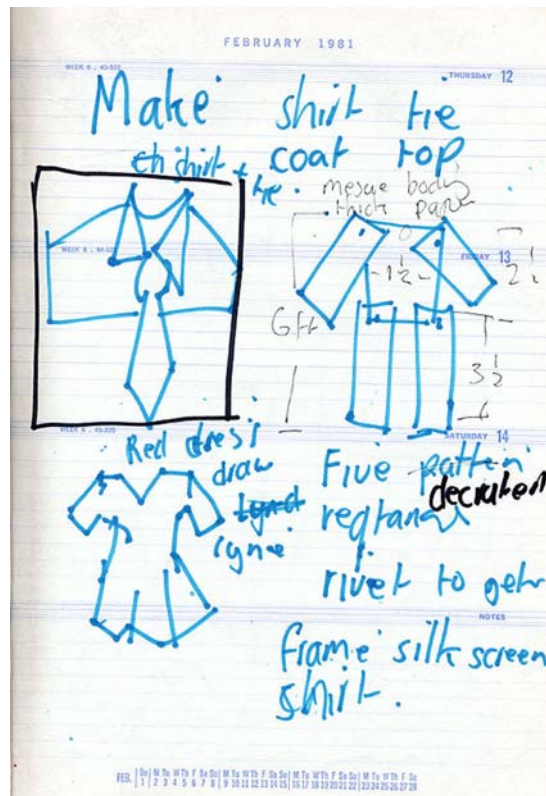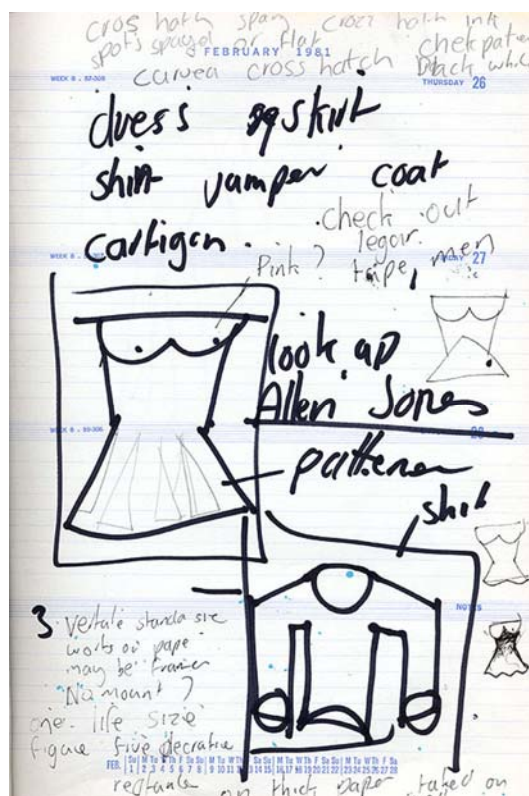
Figure 4. Howard Arkley: page from his 'Fashion Show' planning
notes (1984, in a recycled 1981 diary) (Arkley Estate)

In 1984, he mapped out detailed plans for a 'Fashion Show' that would have expanded on the hints contained in the 'Functional Objects' series, while also extending his figurative investigations.[vi] The 1984 exhibition, planned for showing in Melbourne in December of that year, was to have included a sequence of large-scale clothing items: a dress, skirt, shirt with collar and tie, jumper, coat, cardigan, a 'man running,' and several marionette figures, at least one of them designed to be life-size (scaled at '6 feet high' or about 1.83 metres). In his 1984 notes (actually in a recycled 1981 diary), Arkley added various details, giving a fairly strong impression of how these works may have looked, had they been carried through to completion (**Figures 4-5**). They were to be have been made of thick, shaped paper, taped to the wall, and decorated with air-brushed cross-hatching and/or dot patterning, in both colour and black and white. Several were apparently designed to have moving parts, though it is not clear exactly how that would have worked in practice. One gets the sense of something like the *ballet méchanique* or *The Sorcerer's Apprentice*, an impression borne out by a rather bizarre idea in a 1987 Arkley sketchbook for a 'life-size marionette made of wood, table legs etc.,' complete with taped-in fabric samples below his sketch of the figure he had in mind.[vii] At least one of the 1984 designs, the 'skirt,' was taken further, to the stage of a large-scale mock-up on heavy tracing paper, still extant in Arkley's studio collection. And the 'shirt' mentioned in the notes may be connected with an undated, tunic-shaped cardboard work,

with sprayed floral patterning and collaged silver buttons.[viii] The cut-out shape echoes several of the 'Functional Objects' from 1980, and the patterning reprises that used for several of Arkley's door-format and other canvases dating from 1979-80. A shaped canvas showing a running man in comic-book style, viewed from directly above, also survives in the artist's studio collection, and is possibly connected with the reference to such a figure in the 1984 notes.

Figure 5. Howard Arkley: another page from his 'Fashion Show' planning notes (1984) (Arkley Estate)

The 1984 diary entry also includes specific mention of the work of other artists who came to Arkley's mind during the planning process, typifying his normal working procedure. Thus, he reminds himself, on one page, to 'look up Allen Jones' and 'check out Léger tube men', and writes above sketches of a collar and tie, and a pair of tubular legs: 'may be bigger than life size – see Tom Wesselmann.' On other pages of the same diary, he mentions Russian Constructivist fashion drawings, David Hockney's stage costumes, and so on. Further related allusions and references are scattered through his collections of source material and notebooks during these years, including the shaped paintings of Allen Jones, Alex Katz, Larry Rivers and Red Grooms; and clothing images and designs by Rodney Ripps and Barry LeDoux (both from 1981), and others. His studio library included books, catalogues and magazines featuring articles on a number of these artists, and also stray copies of *Vogue Australia* and *Harper's Bazaar*.

As things turned out, Arkley's proposed Fashion Show did not proceed – in fact, Arkley did not exhibit at all in Melbourne that year. A comment at the end of the 1984 notebook entry provides a clue to what may have happened: 'Note all work done for fashion show must be available and useable in Perth otherwise not on.' In the event, no works of this type appeared in the Arkley exhibition held at the Quentin Gallery in Perth in February/March 1985, and the whole idea appears to have gone the way of many of his other projects, scuttled by lack of time and other pressures.[ix] This is particularly regrettable in this case because, however eccentric – even, possibly, unrealisable – the outcome may have been, there's a clear sense here of Arkley attempting to put into practice, in sustained form, his long-held theory of an inter-changeability between art, fashion and textiles, based on the belief that all these practices share a common territory of ornament and design, irrespective of their different functional and institutional frameworks.

This is exactly the thesis proposed in Alessandro Mendini's editorial in the special March 1985 fashion issue of *Domus*, and the ideas surely struck a resonant chord with Arkley. In fact, the entire issue obviously interested him, with the Fashion Show scheme still so fresh in his mind. *Domus* was already one of his favourite sources for design and architectural imagery, and his studio copies are frequently hacked and stripped of images, some of them later transferred into his albums of source material. He completely ransacked the '*Domus moda*' issue (apparently borrowed from the Prahran CAE library, whose stamp his copy bears). The two feature articles, on 'The Fashion System' (à la Roland Barthes), and the fashion designs of Italian Futurist artist Giacomo Balla, were removed entirely, and several images from them later reappeared in Arkley's scrapbooks.[x] It's not hard to see what he found stimulating in the 'Système de la Mode' pages, a series of images of contemporary Italian designs by Krizia, Armani et al., with accompanying fashion illustrations featuring vivid patterns and details produced with the aid of an air-brush, used 'correctly' (as it almost never was by Arkley himself). And the whole magazine clearly connected with the exhibition Arkley had planned the previous year, and very likely reinvigorated the project in his mind.

Even though he never got around to following through on the idea of a Fashion Show, the idea of a series of works based around clothing, textiles and models continued to interest him during the second half of the 1980s, when he kept making notes and collecting source material for schemes such as the 1987 life-size marionette, mentioned above.

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Mendini's *Domus* editorial concludes with the endearing idea (quoted earlier) that everyone plays the role of an artist when they dress each day. This is an early formulation of the influential idea of 'fashioning the self,' which would grow in importance and sophistication during the 1980s and 90s, providing a key to issues of identity and its construction, both in fashion theory, and more widely.[xi] The *Domus* manifesto surely appealed to Arkley, who may well have understood it – read in reverse, as it were – in relation to his own self-fashioning, whether in his art, or the way he styled himself for the camera and in public.

It's a commonplace but nonetheless fascinating observation that every portrait an artist makes is also in a sense a self-portrait. Thus, Arkley's *Nick Cave* (1999), his last figurative work, and his only true portrait, can easily be read as a sort of wishful self-portrait as rock star.[xii] Extending the idea a little, a number of the heads and faces Arkley produced during his last decade and a half were clearly autobiographical in character, especially his trademark 'Zappo Head,' repeated in numerous variants during the 1980s and 90s. Arkley's major 1990 exhibition at Tolarno Galleries comprised an entire series of heads and faces, several of them seemingly resembling the artist, whether literally, as in *Icon Head*, or figuratively, as in *Psychedelic Head*, widely understood as a confessional self-image. In fact, these head and faces were all intended as 'masks' of himself, as he said in a newspaper interview at the time: 'The "Head Show" is about wearing masks and hiding identities. All of these works are self-portraits...'[xiii]

Arkley's edgy painting *The Ritual* (1986) (**Figure 6**) has often been assumed to be a tell-tale image, given the artist's widely-discussed addiction to drugs, and his death from a heroin overdose. Recently, for example, it was described as 'in essence, a self-portrait,' not simply because Arkley supposedly confided that it was, but also because 'the artist would never be seen in public without a tie'! (Crawford 2007b). However, the idea that this painting is simply a self-image seems far too reductive.

Figure 6. Howard Arkley: *The Ritual* 1986 (synthetic polymer paint on canvas, 160 x 120 cm; State Library of Victoria, Pictures Collection)

Granted, like *Fast* (1986) and several other explicitly titled paintings, this work needs to be understood against the backdrop of Arkley's own drug use. Unlike Brett Whiteley, though, who made considerable artistic capital from his addiction, Arkley was far more guarded about the issue, as is borne out by the studied anonymity of the figure enacting *The Ritual*, a fact that works directly against simplistically equating it with the artist himself. This is really Everyaddict – a point that evidently recommended the work to the selection committee when it was acquired for the State Library of Victoria's art collection, controversially enough, in 1988.[xiv] The spotted tie here is neither a biographical clue, nor simply a conservative fashion item/surrogate male appendage, but is also used to constrain the blood supply to accentuate the rush of heroin to the brain, adding a notably subversive dimension to an already multi-layered image. The insistent reading of Arkley's painting as 'a public admission of his addiction' (Crawford 2007a, p.137) actually seems to me to drain it of whatever potency it may have as a cautionary image, just as fixation on the subject-matter seems to blind many viewers to the paradoxically comic-like style and colour of the picture. In fact, in true Pop style, the entire composition was based directly, with little significant alteration, on a comic-book image.

Clearly, some subtlety is needed in the analysis of such works, especially when autobiographical intent is suggested. That said, Arkley clearly did engage in extensive self-

imaging throughout his career, and frequently, like many modern and contemporary artists, made use of the camera to do so.[xv] Although he never produced a true self-portrait, Arkley enjoyed being photographed throughout his career, preferably posing in front of his own works, often, in the case of the suburban houses, with the theatrical implication of his inhabiting them.[xvi] Besides numerous personal snaps, there are several portrait photographs of him of this type by Martin Kantor, Jeff Busby and Greg Elms. Perhaps most significant of all is an evocative series of 'Whitographs' by Robert Whitaker – taken shortly before Arkley died, while he was briefly in London, en route from Venice to Los Angeles, in June 1999 – showing the artist in an unusually pensive state. [xvii]

Of course, even before photography, when artists usually represented themselves, some manipulation and even a certain amount of what we would now call 'self-promotion' was involved. Rembrandt, for instance – far from always baring his soul, as a naïve view would have it – clearly adopted various 'roles and guises' in many of his famous self-portraits (Chapman 1990). The way artists dress and style themselves may seem a trivial matter, especially to those who still fret about the alleged superficiality of much contemporary art and fashion; but artists' 'self-fashioning' is actually a very interesting issue that deserves attention, as a narrower stream within the broader current of the relationship between art and fashion. Whether it's the butch look (Jackson Pollock as cowboy), the eccentrically extravagant (Salvador Dali in gold leather overalls), the dandified (Gilbert & George in identically-tailored suits), or the paint-spattered (Lucian Freud et al.), the way artists like to appear, and dress, often offers important clues to their self-definition in a broader sense.[xviii]

The personae Howard Arkley adopted in public, and for the camera, especially in his later years, are worth considering in a similar light. As I have argued elsewhere, Arkley's art may be understood usefully through the lens of Mikhail Bakhtin's theories of 'dialogism' and the 'carnivalesque,' identifying the centrality of anarchic, playful energy, masquerade, and complex, even contradictory impulses and 'voices.'[xix] Similar points may be made about the artistic persona Arkley projected in photographs and in public.
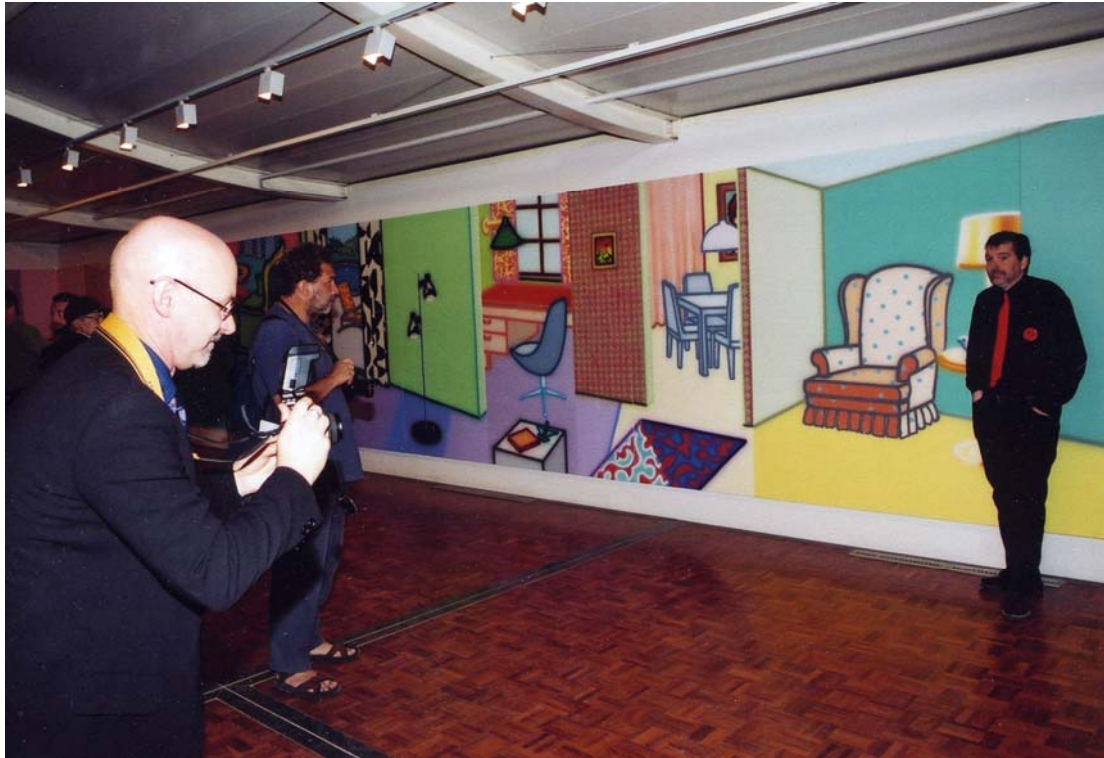
Figure 7. Howard Arkley and photographers at the Australian
Pavilion, Venice Biennale, June 2006

Arkley's self-conscious self-styling was perhaps never more apparent than at the well-documented opening of his solo show at the Australian Pavilion of the 48th Venice Biennale in June 1999, an event at which he clearly enjoyed playing up to the cameras (**Figure 7**). The story of his encounter with Cherie Blair, wife of the British Prime Minister at the time, is exemplary of his 'carnivalesque' behaviour – and, curiously enough, it again involves Arkley's tie, which ended up soaking in his champagne while she spoke to him admiringly about his work! She, apparently, deflected any embarrassment by asking whether the tie's bright red colour stood for Labour.[xx] The whole episode is perfectly in tune with various other Arkley myths and stories which preserve and indeed embellish the image of his artistic persona.[xxi]

Bakhtin's theories of 'polyvocality' and the 'carnivalesque,' especially the importance of masks and masquerade, intersect fruitfully with the idea of 'fashioning the self,' which was expanded and developed significantly during the 1990s by Joanne Finkelstein and many others, both in fashion theory and more widely. Anne Friedberg, for example, in her 1993 book *Window Shopping*, probes the complexities involved in the idea of 'shopping' for and 'trying on' different identities; while she focusses specifically on cinematic spectatorship, her comments, as she notes herself, have application in cultural studies generally. [xxii]

Figure 8. Howard Arkley working on *Icon Head* and *Plastic Portrait*
for his 'Head Show, 1990 (photo: Alison Burton)

Given these and other theoretical approaches, the limited interpretation (critiqued above) of a work like Arkley's *The Ritual* as 'in essence, a self-portrait' literally betrays an essentialist approach to the problem of identity. A more probing view of Arkley's work indicates, on the contrary, his intuitive interest in exploring many of the issues just mentioned, contemporary with their theoretical development during the late 20th century. In the 1990 'Head Show,' for instance, he specifically explored the notion of his own identity, or rather multiple identities, as shifting and polyvalent. The exhibition included an obviously female figure as one of the 'masks' represented, in the form of *Plastic Portrait* (based on a cut-out mask of Elizabeth Taylor) (see **Figure 8**). Earlier, in a series of altered photographs he worked on in preparation for another exhibition that failed to materialize ('Portrait of the Artist and Five Friends, 1985'), at exactly the same time as the plans for his Fashion Show, he showed himself with a halved, fashionable female face.[xxiii] Gender, here, is clearly included among the aspects of the self that can be assumed or constructed, rather than being presumed to be fixed and essential, exemplifying a major theme in psychoanalytic and critical theory during the 1980s and 1990s. As Anne Friedberg puts it, in the context of film:

> Isn't cinema spectatorship pleasurable precisely because new identities can be
> 'worn' and discarded? This question appeals to a much larger debate about

identification and spectator effect, but it is one that *explores* gender, race and sexual mobility, rather than one that fixes identity in spectator address.[xxiv]

This idea of 'wearing' different identities, including those marked specifically by gender and sexuality, receives an exemplary visual reading in Arkley's split-self collage. Likewise, several years later, in planning for his 1990 'Head Show,' the artist again explored the idea of a 'Split Head – two different heads split down the middle… Schizo Heads split – separate male-female,' and made several other photographic collages along the lines suggested. Arkley's extensive investigations into masks, during the 1980s and early 90s, are also clearly relevant here.[xxv]

Howard Arkley's interests in fashion and the body, then, though seemingly tangential to his central artistic concerns, reveal considerably more complex approaches to the nature of the constructed and fashioned self than many readings of his work allow. All too often pigeon-holed as a mere 'house-painter,' Arkley also tends to be seen – by detractors and fans alike – as limited in the currency and complexity of his thought. In fact, his continuous interest in figuration, and his alertness to the emerging themes of self-fashioning and identity, during the 1980s and 90s, add significant layers of subtlety and sophistication to his better-known suburban subject.

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Endnotes

[i] Photographs of Arkley in his skull-and-crossbones shirt are reproduced on the cover of Gregory 1992 (reproduced here as **Figure 1**); and in Gregory 2006, Fig.nos.4.1 and 6.1. This paper was first given, in different form, at the annual conference of the Art Association of Australia and New Zealand, Monash University, Faculty of Art & Design, 8 December 2006.

[ii] Gregory 2006, pp.133ff. and 172ff., and Fig.no.6.35 (*Nick Cave*).

[iii] For more detailed discussion of these issues, see Gregory 2006*,* pp.53ff. (ch.2).

[iv] For reproductions and discussion of *Suicide* and the source material Arkley used for it, see Gregory 2006, pp.124-26.

[v] Taylor 1997, p.115; for Arkley's *Tattooed* series, see Gregory 2006, Fig.no.2.17.

[vi] The following remarks expand on my earlier discussion in Gregory 2006, pp.136-37.

[vii] Reproduced in Gregory 2006, Fig.no.4.48.

[viii] Also reproduced in Gregory 2006,Fig.no.4.50.

[ix] Gregory 2006, ch. 4, esp. pp.126ff., for details of some of the many other projects Arkley did not get around to completing.

[x] For an example, see Gregory 2006, Fig.no.4.49.

[xi] See especially Finkelstein 1991; the term was also used precociously in an influential study of Renaissance literature by Greenblatt 1980.

[xii] Gregory 2006, p. 182 and Fig.6.35, and the comments on this work by Ray Edgar in the National Gallery of Victoria's audio guide for the 2006 Arkley retrospective exhibition.

[xiii] Trioli 1990; see also more detailed discussion and reproductions in Gregory 2006, pp.172ff.

[xiv] As Shane Carmody observes, in more measured terms, in his introductory remarks to the State Library volume: Carmody 2007, pp.1 and 5.

[xv] For my own earlier comments on some of these general issues, see Gregory 2007 (reviewing Freud & Smee 2006).

[xvi] For more detailed arguments along these lines, see Gregory 2006, p.14.

[xvii] For the photographs mentioned here, see Duncan J (ed.) 1991, *HA: Howard Arkley*, Monash University Gallery, Melbourne, pp.2-3 (Martin Kantor, 1988); Gregory 2006, pp.viii (Jeff Busby, 1989) and 11 (Greg Elms, 1997); and Crawford & Edgar 2001, p.146 (Robert Whitaker, 1999).

[xviii] See Hilfiger 1998, p.59 (Hans Namuth's photograph of Pollock in denim, 1952); Müller 2000, p.32 (Dali, 1959); Jahn 1989, frontispiece and p.246 (photos of Gilbert & George by David Montgomery, 1986, and Iain McKell, 1985); and Freud & Smee 2006 (featuring photographs of Lucian Freud by Bruce Bernard and David Dawson).

[xix] Gregory 2006, pp.159ff. (ch.6).

[xx] British TV footage of the encounter was included in Wyzenbeek 2000 (screened on ABC-TV in 2000); these remarks also depend on the recollections of the episode by Ashley Crawford (included in the audio guide prepared by the National Gallery of Victoria for the 2006 Arkley retrospective exhibition), and Arkley's widow, Alison Burton.

[xxi] See Gregory 2006, esp. pp.14ff., for further observations on this issue.

[xxii] Finkelstein 1991, pp.177ff., esp. 184, and Friedberg 1993, esp. pp.182ff. My thanks to Shirley Law for suggesting this line of inquiry, and for her assistance in its development.

[xxiii] For the collage, see Gregory, pp.173-5 and Fig.no.6.22; *Plastic Portrait* is reproduced in Crawford & Edgar 2001, p.101.

[xxiv] Friedberg 1993, pp.184-5.

[xxv] Gregory 2006, pp.172ff. (on masks), and p.134 and Fig.no. 4.44 (collage and notes); in this context, it is worth noting that several of Arkley's contemporaries regard his early work as revealing precociously 'feminist' interests (see e.g. Crawford & Edgar, 2001, pp.27ff.).