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It's all in the genes:

a painterly exploration of traditional female archetypes through a re-interpretation of historical narrative painting and symbolic characters to explore in-vitro-fertilisation (IVF)

by

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May 2013

For my mum, courageous, irreplaceable, and totally
extraordinary,
Pat (1932-2012).

Statement of Original Authorship

This is to certify that this paper has not previously been submitted for a degree or diploma in any university. To the best of my knowledge, this research paper contains no material previously published or written by another person except where due reference is made within the research paper itself.

Penelope Burnett
31st May 2013

Acknowledgements

I would like to acknowledge the invaluable support and generosity of my partner Peter, who has stood beside me through the journey of infertility and life beyond. Megan Keating my supervisor, for your generous guidance and fearless belief in the project and my ability to articulate complex ideas through paint. Also Anne McDonald for your encouragement and perceptive feedback.

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It's all in the genes: a painterly exploration of traditional female archetypes through a re-interpretation of historical narrative painting and symbolic characters to explore in-vitro-fertilisation (IVF)

Introduction

My investigation is concerned with the anxiety, confusion and complexity of negotiating expectations of feminine identity through the uncanny world of in-vitro-fertilisation (IVF). Through paint I have created a fairy-tale world to facilitate access to a deep, multilayered experience that transverses medical intervention, individual hopes and desires, as well as ethical implications.

Specifically, I am locating this project within the assisted reproductive technologies (ART). I am particularly interested in how the cultural significance of a woman's identity is intrinsically linked to her ability to procreate. With the onset of ART women supposedly have new freedoms, however assisted reproduction is not a liberating process.

Throughout the western painting tradition there are two reoccurring depictions of women - the Madonna (the virgin) and the Magdalene (the

whore). In re-focusing and reinterpreting these historical representations, I aim, through the use of characterisation and dark humour, to broaden the debate around the social and ethical implications of ART and female identity, highlighting the conflicting and puzzling nature of these issues.

Within this paper I will be discussing the arguments Greta Gaard presents in *Reproductive Technology, or Reproductive Justice?* (2010), in addition to Catherine Mills, assessment in *Futures of Reproduction, Bioethics and Biopolitics* (2011) and Ann Summers', seminal work *Dammed Whores and God's Police* (1975). All of which suggest there is a myopic view around these complicated issues. They advocate the need to broaden the parameters of consultation and the contributors in the influential position of forming social policy.

Context – Why?

Like any woman I had dreams and aspirations of becoming a mother but my fall from grace, the fairy-tale life plan gone wrong, brought me to question the role these myths and presumptions asserted and how I passively accepted them without objective interrogation.

This project explores the conflict and duality of roles linked to female stereotypes and how identity is hinged on our ability to reproduce. I am constantly amazed by the status and pressure we place on achieving natural childbirth, motherhood, breastfeeding and even the prestige of ‘no stitches’ in delivery. It is almost like a right of passage, which only the elite of women attain. It is these unspoken pressures that have caused me to consider the seminal work of Anne Summers. In her book, *Dammed Whores and God’s Police* (1975), Summers succinctly outlines the pressures women have been subjected to since colonisation, and the origins of this sexist construct, woman’s dual but opposing purpose of Madonna or Magdalene. The Madonna being the nurturing stabilising anchors of society, whilst the Magdalene was fair game for the colonies sexual gratification, once tarnished never to be redeemed. It was fascinating to see how my original fairy-tale life plan was also a construct, based on puritanical thinking of women’s sexuality, where role and worth and how this is intrinsically linked to reproduction.

ART is a multi million-dollar industry that has reinforced the construct of choice. At face value ART is a positive development in society, allowing more choice and control over women's bodies and our reproductive freedoms. However, when you dig a little deeper it is apparent this choice is only available to an elite group of woman whom can fund such technology (Gaard, 2010).

Gaard elaborates that this choice has come at great personal cost for women, physically, psychologically and emotionally. This cost has been born silently by many women who are treated as the exceptions not the norm. This commodification of the uterus has become the ultimate unscrutinised by-product of our capitalised society.

Part of my passion for highlighting these issues is to emphasise our passivity as a society in considering these implications within the privatisation of science.ⁱ Due to the intimate and sensitive nature of infertility, where a laboratory has replaced the bedroom, broad philosophical debate has been limited to a few extremist groups and key stakeholders in the scientific community. My observation is that participants of IVF are more focused on the goal of a perfect baby, rather than the scientific and ethical implications. Christine Mills in *Futures of*

Reproduction - Bioethics and Biopolitics, highlights this lack of cross-disciplinary scrutiny. She suggests key issues of determining the notions of normal, human enhancement and individual reproductive freedoms are yet to be resolved. This engagement of bio-ethics outside the current narrow parameters of IVF resonates with my project. It is the enormity of all these considerations that feeds the anxiety, confusion and complexity in my work. I have created surreal characters and positioned them within a fairy-tale world to provoke consideration and debate outside the private realm of a women's right to bear children, to ruminate on how a woman's worth is linked to her womb. As Susan Faludi (1991, p414) unequivocally states, 'all of woman's aspirations – whether for education, work, or any form of self-determination – ultimately rest on their ability to decide whether and when to bear children.'ⁱⁱ

Historical Archetypes

Within the tradition of narrative painting there is a close connection to the representation of women inside the changing social, ideological and economic structures of their day (Betterton, 1987). Interestingly, these stereotype images of female sexuality are loaded with visual code and are continually being reworked within the influence of the media (Myers, 1982), yet the paradox of the respectable and unrespectable is a consistent reading. Within my project I have discovered that it is not as simple as either/or, but that the Magdalene/Madonna complex is a cultural constraint, which restricts women's identity to their sexuality and the roles with which these sexual characteristics align.

Part of my research has been to explore how narrative painting operates within a digital media dominated society. Unlike our historical counterparts, contemporary audiences are increasingly engaged with disjointed, non-linear narratives, where there is a distraction from the moment and a loss of focus on the plot. Within the essay *The Future of all Narrative Futures* Porter Abbott aligns the technological revolution with a shift in cultural focus, to the 'inner spaces of narrative'ⁱⁱⁱ (2005, p531). I have endeavoured to expose some of these inner spaces with a suite of

paintings that operate within an Instagram^{iv} snapshot approach whilst referencing heavily codified cultural memory (Barthes, 1957). The Instagram approach operates as a pictorial based conversation where photographs of the everyday, normally unseen and private experiences, are presented as significant and bid engagement from a wider audience.

The female archetypes I have focused on within this project are the Madonna, Venus, the three graces and the Greek goddess Victory. The whole concept of the Madonna, the ultimate, pure mother with sexless conception, aligns itself so ironically with ART. Virgin birth or sexless conception is now scientifically accessible, opening several options, including designer babies and pre-determined sex. The Madonna has been portrayed throughout history as the ultimate woman that sacrificed her identity to be the mother of God. Within this body of work the homage to Motherhood and the Madonna is prevalent, yet I have deliberately omitted to visually represent her, as it had become an elusive identity within my own quest.

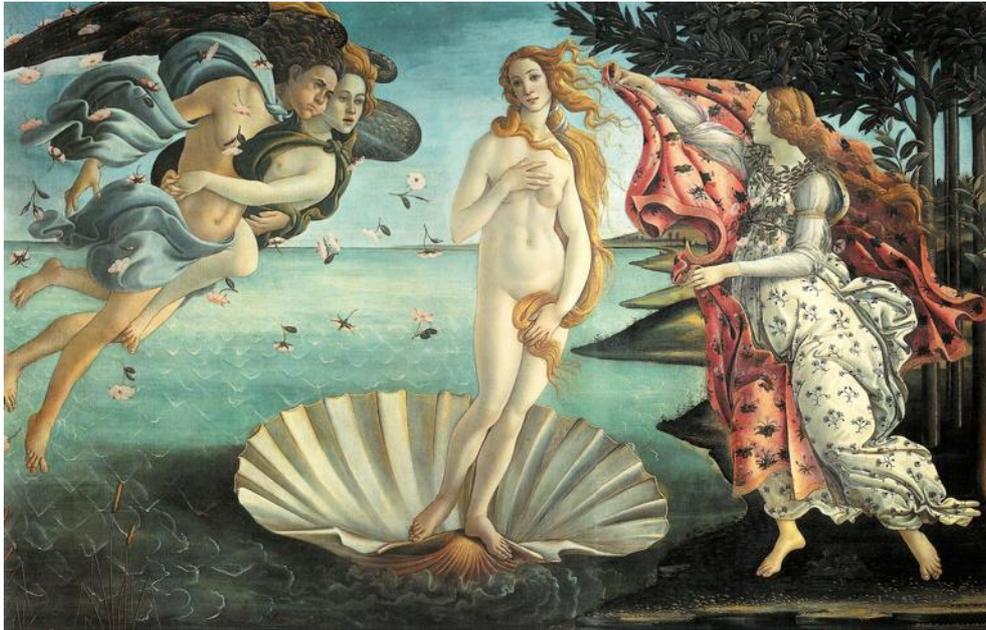


Figure 1

Sandro Botticelli
The Birth of Venus c.1483-1485
Tempera on panel, 172.5 x 278.5 cm

Botticelli's *Birth of Venus* (1481-86) and the three graces in *Primavera* (1482) are far more commonplace alternative stereotypes that discuss female identity. *The Birth of Venus* (figure 1) is an iconic image of desire. Carried by a giant clamshell, the naively seductive goddess of love is nudged to the shore by the west wind Zephyr and Chloris' warm breath. Both are entwined in a cascade of roses, symbolic of Venus birth, while Horae, representing seasons and fertility rushes to cover Venus with an elaborately embroidered veil also symbolic of birth. It is this vulnerable central figure of desire, with its links to fertility and creation, confronted

with environmental factors (wind) and then subjected to concealment in the name of virtue that interests me. Horae's veiling of Venus highlights the moral and ethical questions that are normally hidden from view when focusing on the desired outcomes of IVF. She also speaks of the hope as she enters the uncharted territory of sexuality and identity.



Figure 2

Sandro Botticelli
Primavera, c.1482
Tempera on panel, 202 x 314 cm

Venus appears again in *Primavera* (figure 2), but this time in matronly clothing with a Madonna aura around her, implying fulfilment and maturing of sexual desire. Although there is not a definitive consensus on

Primavera's meaning it is understood to be a wedding gift, symbolic of the fertility of the world. Cunningham and Reich (2009) describe it as 'an elaborate mythological allegory of the burgeoning fertility of the world.'^v

In discussing female stereotypes and expectations I find the three graces particularly interesting. There are three, all interlinked. Some readings suggest they symbolise social love. There is a strong element of sisterhood, or negatively the loss of individuality. They are multi-faceted, beautiful and seductive yet I also see an allusion to darker readings. I think of Macbeth's three witch's 'Double, double toil and trouble; Fire burn and cauldron bubble' (Shakespeare, 1564-1616)^{vi}, implying we don't know what we are playing with, forces beyond our control, or the nursery rhyme *Ring a ring a Rosie* (1790), again playful but with darker implications alluding to death and disease. Perhaps this is not the original intent yet I would like to suggest aligning this multi-faceted reading with Betterton's (1987, p68) views that 'by examining how sexuality has been defined in the past we can begin to understand what is at stake in the definition of femininity today.'^{vii}

Influencing Artists

My work and methods are informed by many within the genre of narrative painting. Limiting this paper to examine the most influential practitioners has been a refining process. The most significant contemporary practitioners who are questioning our perceptions of reproductive science, female roles, family and motherhood are Patricia Piccinini, Helen Chadwick, and most pointedly Deborah Kelly.



Figure 3

Patricia Piccinini
The Young Family, 2002,
silicone, polyurethane, leather, human hair, size variable

Patricia Piccinini's practice highlights many of the ethical and bio-political concerns of bio and reproductive technology and its potential implications. Looking specifically at *The Young Family* (2002) (figure 3) a trans-species mother with suckling pups, Piccinini deliberately draws on the maternal instinct, inciting empathy and tenderness rather than repulsion. Her work raises questions of our ethical responsibility to these new forms. Her work

also focuses on the commercialisation of reproductive technology and the commodification of life, suggesting a maternal platform of approach to the ethical implications. What resonates with my experience of IVF is that the client is not educated on some of these ethical implications. Piccinini keeps her discussion open, continually engaging the audience to re-think issues on normality, scientific intervention and societies response.

Helen Chadwick is another significant artist in this context. As a multi-disciplinarian conceptual and installation artist, her body of work explores women and society and she has often used the body to relate to audiences. Unfortunately her life was cut short at the time she was working with rejected IVF embryos in a residency at King's Collage Hospital. Photographs of this source material were used in a series called *Unnatural Selection*, which she was working on up until her death in 1996. Chadwick adopts the ellipse, oval or egg shape to suggest conception, the beginning, the planets or the view from a microscope. She was specifically questioning the criteria of embryo selection or rejection, symmetry being a key indicator. This seemingly arbitrary visual or aesthetic sign determined destiny. To link this connection to beauty she framed her images within the formal settings of nineteenth century mourning jewelry. 'I wanted to

play with the aesthetic of value,' the artist says, 'where the faceting or polishing of gemstones is contrasted with the natural cleaving of the cells into further divisions.'^{viii}



Figure 4

Helen Chadwick
Monstance, 1996
iris print, perspex, 115x56x8cm

In *Monstance* (figure 4) there is a preciousness and transparency to the figurative forms suggesting jewels and fragility, yet with the contrasting ground of black void there is a drama and astrological deep space reference. This interchanging of the micro to the macro adds another dimension to the repercussions of ART's advances.

Perhaps the most significant practitioner within this field is Deborah Kelly. In *The Miracles* (2012), Kelly with the assistance of photographer Alex Wisse created a suite of thirty-seven portraits of families with children conceived through ART. The formal qualities of each portrait reference specific paintings depicting the Holy Family and close relations from the Renaissance period. The portraits are all framed within the circular format, or tondo traditionally reserved for sacred imagery dedicated to private devotion. Displayed as whole with one central image from which the others radiate, the series projects an aura of 'old masters' (figure 5). This is achieved through high key colour, use of drapery, intimate scale and framing which all reinforce the reading the work to project Vatican traditional family values, elevating the ideals of motherhood and the Madonna. Kelly has taken great lengths to research her source imagery from the Renaissance paintings that have a contested history of

authenticity or provenance this echoes the contentious question of what constitutes a family raised in ART.^{ix}



Figure 5

Deborah Kelly,
The Miracles 2012, installation view.



Figure 6

Deborah Kelly
After Circle of Bellini from The Miracles, 2012,
pigment ink print on Hahnemühle, dimensions variable

All the sitters, couples and families represented are recipients of egg or sperm donation. The groupings include same sex couples, opposite sex-couples, transgender couples and single mothers; reinforcing the poignant link to 'immaculate conception'. What is surprising about the work is the

reverence and celebration each image emanates: it is not a matter of guessing who's the biological father or birth mother, each family group convey tenderness.

Originally, Kelly had a strong agenda for the work and it was titled 'Holy Family' which she envisaged as an 'exquisite blasphemy'^x but this was changed after she met with different family groups and heard their stories of how each child was treasured and considered a 'gift' or 'miracle'. I think it is important to note Kelly has come into this project as an outsider; ART was not her experience, but her interaction with those engaged with the process changed her tone.

Another key observation in her selection of subjects is that they are all portraying happy ever after scenarios. There is no reference to unsuccessful attempts of ART; we are only privy to '*the miracles*'.

In examining the work I would note as a subtext (which I believe, would be in line with Gaards sentiments) all the portraits appear to be of one cultural group, white Anglo-Saxon, reinforcing it is only the privileged of higher socio economic status that can avail themselves to this choice.^{xi}

Image development



Figure 7

Mariotto Albertinelli
The Creation and Fall of Man, ca. 1514
oil on panel, 56.2 x 165.3 cm

The starting point for my studio research was inspired by Albertinelli's work *The Creation and Fall of Man* (figure 7), which is a literal interpretation of the biblical Genesis story presented within continuous narrative form. As a compositional template I reinterpreted the four major scenes to mirror my IVF experience as follows (figure 8).

The creation of the animal kingdom / scientific manipulation,

The creation of Adam / the object of desire,

The creation of Eve / sexless reproduction,

The temptation/fall of man / ideal prodigy, all set within the utopic Garden of Eden.

While it is represented in a simplistic way it is re-interpreted and re-contextualised within a complex layering of meanings coded with symbolism and characterisation.

Vignette 1. The creation of the animal kingdom becomes a fertile earth mound crowned with a microscope and plastic body parts all lined up in rows ready for selection represent scientific manipulation or genetic engineering.

Vignette 2. The creation of Adam has become the object of desire, a vulnerable angelic looking galah with obvious links to Botticelli's *Birth of Venus*.



Figure 8

after Albertinelli studio study, 2012
oil on masonite, 120 x180 cm

Vignette 3. The creation of Eve is now a mysterious vignette of Mr Potato Head privately attempting to donate sperm; this odd awkward moment typifies the sterility and dehumanisation of the IVF process. The use of plastic potato men in my imagery was an intuitive response to the peculiar experience of reading medical profiles outlining the physical, medical, social and educational characteristics of potential sperm donors. This uncanny experience of selection resonated with my childhood

experience of playing with Mr Potato Head toys. Consequently I have adopted the use of vintage Mr Potato Head characters to humorously engage with this disturbing conundrum.

Vignette 4. The temptation and fall of mankind is portrayed with the archetypes of the perfect couple, Adam and Eve, plastic potato heads with superhero celebrity bodies, Lara-croft and Captain America – typifying the popular Western ideal whilst subtly referencing the increased market of college cheerleader ovarian harvesting and genetic super baby engineering.

Other symbolic elements include: The winged potato putti echoing Albertinelli's angels personify the unseen pressures and influences of the IVF process such as family, cultural, community, professional and personal expectations. These menacing characters represent the many voices bidding for attention when navigating through female identity and infertility.

Finally, the sink speaks of the stage where the story is portrayed. The sink supports the utopic succulent garden: the fertile Eden or strange garden of earthly delights. Symbolic of the womb; the silent incubator has become

the floating platform where this unreal drama is played out. It should be noted that over a period of time, my garden has degenerated; what was once flourishing is now dried and barren.

In all these vignettes black humour has been pivotal to opening access to these complex relationships, this is seen within the choice of characters and re-contextualisation of the Albertinelli scenes. In the actual process of IVF I was often struck by the absurdity of the situation.

The resulting work is an intentional overload of information on a relatively shallow picture plane. Each figure or symbolic character confronts the female stereotype; they are proclamations and protests of the Madonna/Magdalene myth; now the modern woman with access to sexless conception and reproductive self-determination. I discovered that the actual process of image construction and painting has helped articulate the core motivation of my project (Gibson, 2010). Within this fairy tale world a deeper message was emerging.

Potentially the power shift facilitated by ART has done more than just shift faith or fate to science, but also forced women to redefine themselves outside of their ability to reproduce.

The choice of a galah to represent myself within the IVF process originated from a prior body of work called *Unnatural* when I first adopted the methodology of model making and humour to engage in complex storytelling. The galah seemed like a natural choice because they all look the same and appear quite clumsy and comical when restricted to land, but are transformed in flight. My natural *modus operandi* when confronted with awkward moments is to engage in humour to make light of the situation. In engaging in IVF I wanted to fly and be like all the other birds, however fate would be that my story would be slightly different.

In my early studies I found compositions were very shallow in space, and the coding and imagery so complex that they shut the viewer out rather than allow them to engage with the painting. To overcome this problem I looked at the work of Danna Schultz and Stephen Bush.



Figure 9

Dana Schultz
Civil Planning, 2004
Oil and acrylic on canvas, 289.6 x 426.7cm

Schultz in *Civil Planning* (2004)(figure 9) has developed her own language of self-consuming and self-absorbed, bizarre characters that build a civilization by recycling their own bodies. Compositionally within this work, the shifting of scale and theatrical backlighting helps build the space and open up a portal into another world.



Figure 10

Stephen Bush
I am still what I meant to be, 2009
oil on linen, 200.0 x 310.0cm

Another major influence on my methodology is the work of Stephen Bush. In *I am still what I meant to be* (2009) (figure 10) Bush places figurative elements within a loose abstract ground that has been manipulated to suggest a landscape. Bush's membrane between real and unreal is porous, inviting the viewer to enter the picture plane and create their own narrative. The high key colour adds to the surreal nature of the image, seducing the viewer to linger on the surface and search for hidden clues. Bush simplifies the figurative elements; they almost appear monochromatic juxtaposed against the vivid abstract background, creating

an interesting tension. For me, this was a new approach to painting. Technically I faced challenges with both the alchemy and construction. To differing degrees I have adopted this approach in three of my final five works, all to suggest both the unreal nature of the IVF process and also the inability to see the future beyond each ovulation cycle. Being unable to build solid structure in a woman's life plans until her actual status of Madonna or Magdalene is cemented, limits her depth of vision. The paint pour is symbolic of having no real control; the landscape is purely projected within your imagination. By introducing these abstract spaces, my aim is to draw the viewer into the image; being seduced by the surface and nuances of the actual paint medium rather than making a spectator quick assessment of the image and moving on.

The choice to use the circle and elliptical form was an intentional subversion of the renaissance tondo format. So that even if the viewer is unable to read or participate in the coded symbols they are implicit in the surreal, fairy-tale world that is dense with imagery and symbols. The concentration of symbolic code is purposely used to incite confusion within the viewer. The oval makes a subtle reference to the egg, microscope, mirrors, petri dishes, the micro and the macro. There is also a connection

with the fairy-tale myth, Snow White's *Mirror Mirror on the wall*, again another reference to sexual stereotypes of desiring beauty and affirmation. By using the ellipse in this way I provoke the viewer to enter the portal of another world, enticing them to enter without their predetermined visual bias.

The use of high key saturated colour and in some cases unnatural colour has been a deliberate strategy to emphasis the hyper-real anxiety of the experience. The dominance of intense Cobalt teal, turquoise and blue all subtly reference the Madonna. Traditionally the Lapis Lazuli pigment was reserved for adorning the Madonna in gothic and renaissance art.



Figure 11

Eve, 2013
oil on masonite, 60x 60 cm

The theatrical lighting and jumping from extremes in colour within the *Eve* (figure 11) composition of blue to white to pink creates an intentional tension and disorientation. *Spud donation* (figure 12) is deliberately cool and sterile in colour; set within the laboratory it is the only expression of sexual contact, albeit a solo, masturbatory effort. I have purposely varied

the intensity of this tension and tone in each piece, as I want some works to have an immediate confrontational feel and others to be more reflective, almost with a nostalgic, 1950's family ideal, dream-like quality.



Figure 12

Spud donor, 2013
oil on masonite, 60x 80 cm

In rendering *the three graces*, the largest and most technically demanding of the works, I discovered that when the surface below (ground) is allowed to show through the form, it creates an impression of transparency. This gives the impression of a vapor like form – a slipping between two worlds.

Additionally elements of the utopic garden reappear but are eaten away and transformed by time.

This reading speaks of the allusive nature of the expectations placed on women by others and by themselves. Within the whole process of ART, your future and direction in life pivots on the outcome. There is a constant juggle in the back of your mind with plan A and plan B, which is so dependent on your success of entering the fraternity of motherhood. This either/or limits your capacity to engage with the actual world you are in. Consequently you are absorbed in this dance, this chant (Macbeth's three witches), this rhyme (*ring a ring a rosy*) or indeed, the three graces are full of promise and seduction but are also constantly in transit.

Conclusions

Imbued in the overall tone of the work is a surreal, celebratory and optimistic nature. Yet it is also perplexing and dark. Similarly there is anxiety, tension and complexity, achieved through the use of high key colour and the paint pours juxtaposed with symbolic figurative elements. Unlike Kelly's work, there is no apparent happy-ever-after in my story. However I would like to propose that there is a discovery of life beyond broken dreams and the passage of time builds new possibilities outside of predictable storylines.

I recognise that with my reliance on coded symbolism and characterisation that the viewer can miss the layered meanings within the work and simply view the work from the spectator's position of power and anonymity rather than actually venturing into the very current slipstream of shifting boundaries of family, sexuality and identity. Within my project I have seen the potential for creating a more immersive experience beyond the two dimensional form, both within the moving image and installation practices which would alleviate this concern.

This project and investigation has raised several areas for exploration, my resulting body of work has only touched on one possibility out of many.

There are a range of considerations within assisted reproductive technology that have been touched on lightly, such as designer babies, eugenics, cultural and political restraints linked with female sexuality, redefining family and unnatural narratology. All of these deliberations have by no means been exhausted and I envisage future research and exploration within my creative practice will open even more possibilities.

ⁱ With the idealisation of the free market, research and development has increasingly been directed to areas of potential profitability, consequently a shift from public good and debate to private enterprise.

ⁱⁱ Faludi, Susan. 1991 'Backlash: The Undeclared War Against American Women', Crown Publishers, New York.

ⁱⁱⁱ Abbott, P 2005, 'The Future of All Narrative Futures', in Phelan, J and Rabinowitz, P (eds.) *A Companion to Narrative Theory*, Blackwell, Oxford, UK.

^{iv} Definition of Instagram as per home page is, 'Instagram is a fun and quirky way to share your life with friends through a series of pictures. Snap a photo with your mobile phone, then choose a filter to transform the image into a memory to keep around forever. We're building Instagram to allow you to experience moments in your friends' lives through pictures as they happen. We imagine a world more connected through photos.'
Viewed 27 April 2013<<http://instagram.com/about/faq/#>>

^v Cunningham, L and Reich, J 2009 'Culture and Values: A Survey of the Humanities' Vol. 2, Wadsworth Publishing Company, p 282. Secondary source viewed 25 February 2013 <<http://>

en.wikipedia.org/wiki/Primavera_%28painting%29#cite_note-
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^{vi} Shakespeare, W 1909–14 'The Tragedy of Macbeth' Vol. XLVI, Part 4. The Harvard Classics. New York: P.F. Collier & Son, Act 5, scene 1; Bartleby.com, 2001 viewed 26 February 2013 < <http://www.bartleby.com/46/4/41.html>>

^{vii} Bettertom, R 1987, 'Looking On: Images of Femininity in the Visual Arts and Media', Pandora Press, London.

^{viii} Helen Chadwick, quoted in Lousia Buck, 'Unnatural Selection', in *Stilled Lives*, 1996, secondary source, Sladen, M *Helen Chadwick* 2004, Barbican Art gallery and Hatje Cantz Publishes, London UK.

^{ix} Kelly explains in her project brief that she deliberately looked 'for works whose provenance or authenticity has been queried; those accused of being fakes; paintings whose attribution is agued over and whose status has been subjected to hostile, authoritative interrogation'. It is this re-contextualisation of the authenticity coupled with the ambiguity of the relationships within the sitters propels the images into another level of significance. Viewed 4 May 2013, Kelly, D ART project outline pdf <http://api.ning.com/files/CiNtyKNqotOOOrjXzl2FeaPsIKu0uzpiLSrWP6YHY6yyceM9HYmFd1if9toSBQr2JTicJt6K0j0pOfioiiKBOHgcnC37tf9r/ART_project_outline.pdf>

^x ABC Radio national 'Big ideas - GOMA talks Nationhood: Who creates cultural identity?' Sunday 24 February 2013 3:05PM, also viewed 7 May 2013, <<http://www.abc.net.au/radionational/programs/bigideas/goma-talks-nationhood/4482404>>

^{xi} It should also be noted that same sex couples are privately funded; under Australian law, Medicare support for infertility care, is only payable for defined medical conditions. The Medicare website under in the section of same sex fertility treatment states, 'Remember it is very important to note, that under Australian law, Medicare Benefits, including Medicare support for infertility care, are only payable for defined medical conditions. In the absence of a defined medical condition, you will be liable for the full cost, including medications, of the IVF. This can be up to \$12,000 depending on

circumstances.' Viewed 6 May 2013 <<http://ivf.com.au/ivf-success-rates/ivf-success-stories/same-sex-couple>>

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I am still what I meant to be, 2009
oil on linen, 200.0 x 310.0cm
Sourced: Viewed 26 May 2013
<<http://www.artgallery.nsw.gov.au/collection/works/276.2009/>>
- Fig.11. Penny Burnett, Australian. b.1965 23
Eve, 2013
oil on masonite, 60x 60 cm
Photographer: Gerald Dickson
- Fig.12. Penny Burnett, Australian. b.1965 24
Spud donor, 2013
oil on masonite, 60 x 80 cm
Photographer: Gerald Dickson

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