

# runway

an australian contemporary art magazine

ISSUE 19 LIFE

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# runway

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# Editorial

AMBER MCCULLOCH

As chicken is to egg, art is to life. The problem of which comes first has been pondered for centuries, the relationship muddled by the pair's intrinsic similarity, which is to say, their amorphousness. Unlike the chicken (and the egg, for analogy's sake), art and life are *intangible entities with fuzzy edges. Which spawns the other?* Who can say – we don't even know what they are.

Creationist power-politics notwithstanding, art history tells the story of art's need to relate to life, and the artist's experience as a living being. Throughout time, the tack has bounced between responsive, descriptive, prescriptive and speculative. Art moves from being dissociated and aloof ('above life') to ingrained and grubby ('of life') by turns, alternately drawing inspiration from existence, and shunning everything it has to offer.

Overwhelmingly, the artists featured in this issue of *runway*, seek to connect with what is considered 'real life'. Lara Thoms and Dara Gill shift thematic onus onto non-artists in an attempt to elevate the ordinary to a position of notice. Makeshift collective and Kylie Banyard propose new ways of living that respond to the reality of existence on a planet in peril. Cosmic Battle for your Heart and George Edgerton-Warburton allow us to ponder what it is to live as artists, and how art functions as part of one's life.

Much more than a 'good way for MFA graduates to meet people', the pervading climate of Relational work shows that art, once more, wants to get close to life. But can art ever truly assimilate, or does its inherent cynicism give it away? Does the product approximate real life, or does it become something other – a hyper-stylised conglomeration of the parts of life the artist decides say most about the experience of living.

Coincidentally, this issue marks a new stage in *runway's* life, with a new team – Diana, Jai, Julia, Kate and me – at the helm. I think I speak for everyone when I say it's an exciting prospect and extend our greatest thanks to Jaki Middleton, David Lawrey, Michaela Gleave, Anneke Jaspers and all the past board members who have, with incredible drive and dedication, grown *runway* into the fantastic publication it is today. We can only hope that in the coming months, we'll do as fine a job as its parents.

1. As suggested by Hennesy Youngman in his most insightful *Art Thoughtz: Relational Aesthetics* video : <http://www.youtube.com/watch?v=7yea4qSJMX4>





9



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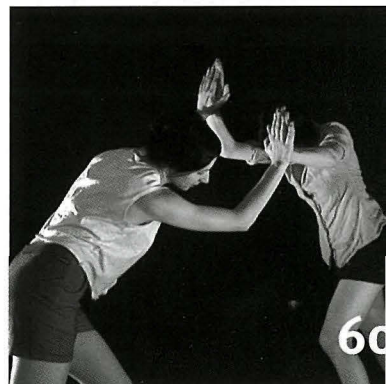
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# HIGH & LOFTY: THE ECCLESIASTICAL B A N N E R PROJECT

Seven contemporary artists have been commissioned to create new works to be displayed in Parramatta churches engaging with the traditional ecclesiastical banner.

**EXHIBITION DATES** 10th Sep–28th Oct 2011

**OPENING** 9th Sep 6–8pm, Parramatta Artists Studios

**CURATED BY DAVID CAPRA**

**PARRAMATTA ARTISTS STUDIOS** 45 Hunter Street Parramatta  
P: 02 96876090 E: [studios@parracity.nsw.gov.au](mailto:studios@parracity.nsw.gov.au)



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Rebecca Baumann  
*Improvised Smoke Device* 2010  
performance, Artists in Response to City  
Spaces, 2010 Image courtesy and © the artist  
Photograph: Bewley Shaylor

## FOLLOW US AS THE MCA GOES OFFSITE!

The MCA galleries will be closed for construction from 20 June. While the Museum's galleries might be closed, the MCA's exciting range of exhibitions and programs continue at the National Art School Gallery, Darlinghurst, and various sites around The Rocks.

### National Art School Gallery

17 June – 24 August

Visit us in our temporary, new  
home for the exhibition *Tell  
Me Tell Me: Australian and  
Korean Art 1976–2011*.

### The Rocks

9 September – 13 November

*Primavera 2011*, the MCA's  
annual exhibition for young  
artists aged 35 and under  
takes to The Rocks, for the  
first time in its 20 year history.



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## Call Out For Applications Due Friday 12th August, 2011

Applications now open for exhibitions and emerging curators,  
writers and studio programs.

## Firstdraft Depot

Applications due **Friday 5th August** for the Affordable Studio  
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FEATURES





## To live long and prosper: makeshift

MEGAN ROBSON

Tessa Zettel and Karl Khoe (also known as makeshift) create artworks that consider alternative models for living. In a collaborative practice that encompasses sculpture, photography, installation and drawing, the artists reference cultural and location specific histories to create spaces which invite reflection, exploration and conversation. Utilising non-traditional resources – including found objects, language or living materials such as plants and insects – the duo investigate expanded notions of sustainability to engage their audiences in complex discussions about our contemporary and future existence.

Central to the artists' work is the creation, reflection and study of 'possible ways of being', an investigation that is primarily concerned with exploring sustainable existences.<sup>1</sup> Sustainability, a term which implies longevity, has in recent years become a catch-phrase co-opted by politics of the left and the right, lobby groups, and business to propose a range of future possibilities that respond to the way in which we live in the present, including – worryingly – a continuation of current hierarchies of power.

The word, as Zettel and Khoe note, has become 'so pluralistic and absorbed in rhetoric as to become effectively meaningless'.

In response to this de-politicisation of the term, the artists refer instead to the idea of 'futuring' to describe an expanded form of sustainability that extends beyond our known lifetimes. Futuring is a term coined by design theorist Tony Fry in his exploration and reinterpretation of sustainability to describe a process of design and living that critiques what is sustainable through a process of ongoing (or evolutionary) development of objects, attributes and actions.<sup>3</sup>

In Zettel and Khoe's work *Gwago Patabágún \_\_\_\_ We will eat presently* (2010), presented as part of the Museum of Contemporary Art's group exhibition *In the Balance: Art for a changing world* (2010), the artists explored the manufacture, distribution and consumption of food within Sydney as a basis for a broader discussion on futuring food production. The work consisted of a mobile sculpture wheeled through the city by the

Above: makeshift, *Gwago Patabágún \_\_\_\_ We will eat presently* (2010), durational installation with mobile food cart/apirary (found materials, steel, timber, bicycle wheels, solar panel, paper lanterns, cooking equipment, beehive with native stingless bees, local honey) and public picnics, dimensions: variable. Photo: Matthew Venables





artists to a site on the Museum's front lawn. The location of the work was selected to reference both the Indigenous and colonial history of the site as a source of food.<sup>4</sup> Constructed out of recycled materials, the sculpture took the form of the street food carts prevalent across many Asian cities. The mobile cart was designed as a self-sufficient food production unit and included a beehive for native bees and cooking equipment. Over the course of the exhibition the artists 'opened' the cart to serve up homemade pikelets with native bee honey for members of the public who gathered for the free food and to listen to talks by invited guests. Conversations ranged from local politics to colonial diets, as artists, local residents, academics and passers-by discussed a range of issues relating to the contested pasts and futures of the site.

*Gwago Patabágún* \_\_\_\_ *We will eat presently* served as both a conversation piece and a space of conversation. As an object which was both familiar but displaced among the imposing buildings in the area, and additionally housing a native bee hive and distributing free food in a highly trafficked area, the cart not only became a focus of local interest but also a hub for a rethinking of practices around food production.

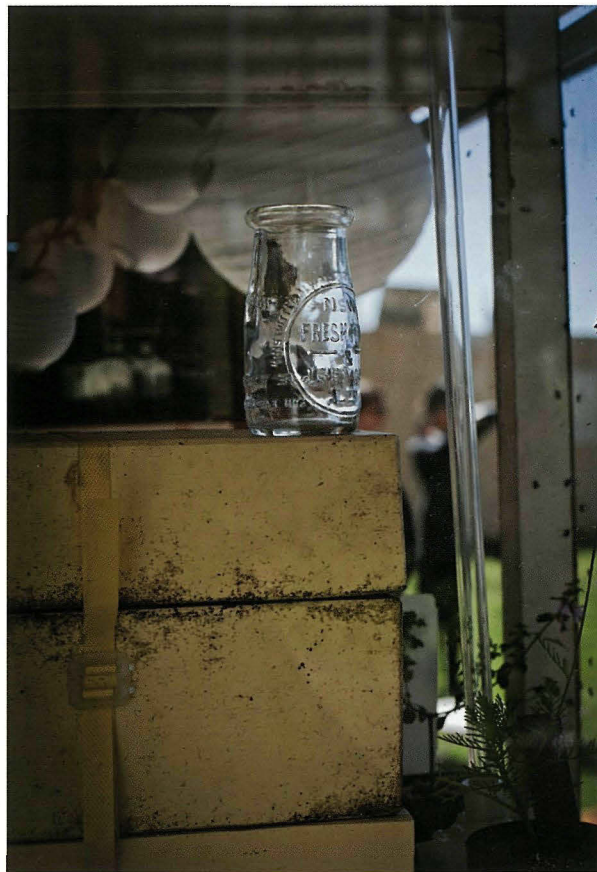
The idea of 'sustainment' (rather than sustainability) as approached by Zettel and Khoe is a dynamic state of being

that is based on discussion and critical reflection, requiring a fundamental change in how we 'think and act' in making our world. It is an ethos that involves a constant critiquing and redirection of the processes of creating and thinking about daily life.<sup>5</sup> It is the construction of spaces that allow for exploration, evaluation and experimentation; spaces activated through conversation. In their artworks, conversation becomes a fluid, exchange-based relationship that incorporates participation, reciprocity and interaction.

In *Making Time* (2010) the participation of other conversationalists is not only fundamental to the activation of the artwork, it also allows for the audience to propose practices that diverge and reinterpret ways of living. Presented at Perth Institute of Contemporary Arts as part of *p4(pilot)*, *Making Time* was a four-day exchange in which the artists offered workshops on the theoretical ideas that inform their work to members of the public in return for cooking lessons for the preservation of various foods.<sup>6</sup> During the period, the artists found that visitors often arrived seeking information about preservation, as opposed to offering domestic advice. In this regard the project evolved into a collective re-writing of preservation recipes, as participants offered suggestions that were trialled in the kitchen. The work then became less about an exchange of skills and instead evolved

Above & facing page: makeshift, *Gwagi Patabágún* \_\_\_\_ *We will eat presently* (2010), durational installation with mobile food cart/apiary (found materials, steel, timber, bicycle wheels, solar panel, paper lanterns, cooking equipment, beehive with native stingless bees, local honey) and public picnics, dimensions: variable. Photo: Matthew Venables





into a domestic experiment on the possibilities of utilising communal knowledge to live better.

Zettel and Khoe's training and background in design informs their approach to creating artworks that consider possible ideas of living better lives. An important element of this investigation is the exploration of value. The artists' interest in the past and their use of found objects invite a re-consideration and re-interpretation of materials and ideas which have lost their value in contemporary society. Within this context, knowledge and objects are valued based upon their usefulness to the construction of an idea. And in this regard, the artists democratise cultural and social beliefs, as history becomes a source of reference rather than a template. This trawling through time, history and genre relates to a concept discussed by theorist Stanislaus Fung, which he terms 'shuttling'. Zettel and Khoe's use of materials or objects that have a particular historical or social resonance in their artworks provides a familiar framework through which we, as participants, can explore how we have lived and can live.

In *Make-do Garden City* (2010) the artists created a breathing installation in Sydney's Gallery 4A, which referenced 'Huang Zhouxing's 1674 fictive essay *Record of the Make-do Garden*.<sup>7</sup> A series of micro-gardens of edible plants tended by the artists

were installed in the gallery, itself located in an area of Haymarket once home to boarding houses for market gardeners.

Throughout the exhibition, as the plants grew or propagated, were removed or replaced, the installation changed shape, evolving organically. Interspersed between the different varieties of plants was sourced second-hand furniture and equipment that was reminiscent of a past that no longer exists. By collapsing the past, present and future the artists created a context which was both familiar and foreign. The configurations of objects were rearranged in response to discussions the artists had with audience members and invited guests. In this way, the installation also became a space that initiated and re-configured relationships between objects, people and history. *Make-do Garden City* then, became a space in which we could re-imagine our future by exploring ideas of the past in relationship to our current existence. Towards the end of the exhibition the artists distributed the plants to visitors and friends, expanding the reach of not only the installation, but the conversations the project initiated beyond the confines of the gallery.

The artists' most recent work, *Land-escapes* (2011), continues their investigation into the creation of contexts that allow "participants to rethink who and indeed where they are".<sup>8</sup> The creation of fictitious spaces that hover between the different





times and places is a strategy which is very much grounded in reality. *Land-escapes* comprises of two sculptural masks that are literally built around stereograph viewers. Although constructed from various found objects, the masks are reminiscent of the ceremonial objects held in museum collections, both imposing and awe-inspiring in size and composition. Zettel and Khoe were inspired by the objects in the University of Sydney's Macleay Museum, and the presentation of the sculptures on plinths further evokes a museological context. Viewers must stand behind the sculpture to view the image in the stereograph, which, when seen from the front, creates an illusion that the individual is in fact 'wearing' the mask. The activation of the work through a personal engagement with the architecture of the sculpture is a deliberate gesture by the artists. The images depicted in the stereograph are from a series of black-and-white photographs of bush land on the periphery of Sydney. In each image a small figure wearing the same mask that the viewer is looking through can be discerned in the near distance. Further inspection of the image also reveals a multitude of refuse from the modern world – abandoned cars, rusting machinery and gas streetlamps.

Zettel and Khoe encourage us to examine both the present and the future by using the techniques we employ to critique the past. The artists utilise imagination to initiate situations in which ideas

relating to how we live and what elements of our existence can be continued into the future are explored and debated. By creating spaces in which boundaries converge, the artists provide us with the ability to not only re-consider the future but to re-imagine it.

1. Tessa Zettel and Karl Khoe '(Par-re-buga or Par-rai-by-gah or Par-ri-beugo –Tomorrow)', *HotHouse Report to the city*, (eds.) Jill Bennett and Felicity Fenner. NIEA, University of New South Wales, Sydney, 2010.
2. *ibid.*
3. *ibid.*
4. MCA curator Anna Davis notes that the site of *Gwago Patabágún* — *We will eat presently* at West Circular Quay 'has long been an important food gathering area for Indigenous people and was also home to the Commissariat Store, built in 1812 by Governor Macquarie to supply provisions for the burgeoning colony'. (ed.) Rachel Kent, *In the Balance: Art for a Changing World*, Museum of Contemporary Art, Sydney, 2010, 148.
5. *ibid.*
6. About, *Making Time* project website, <http://making-time.net/about/>, accessed 6 June 2011.
7. Lab Projects - *Make-do Garden City*, makeshift website, <http://www.makeshift.com.au/makedo/>, accessed 6 June 2011.
8. Tessa Zettel and Karl Khoe, 'Land-escapes: à propos of time, the city and its other', *The Right to the City*, exhibition catalogue, Tin Sheds Gallery, Sydney, 2011.

Above and facing page: makeshift, *Gwago Patabágún* — *We will eat presently* (2010), durational installation with mobile food cart/apiary (found materials, steel, timber, bicycle wheels, solar panel, paper lanterns, cooking equipment, beehive with native stingless bees, local honey) and public picnics, dimensions: variable. Photo: Matthew Venables







## THE COSMIC BATTLE FOR YOUR HEART

1st April 2009

Dear Artist,

After a number of months carefully considering the possibility of opening a gallery space, Mitch Cairns, Kelly Doley and Agatha Gothe-Snape would like to now offer the city of Sydney, The Cosmic Battle for your Heart.

The Cosmic Battle will take place seasonally in the living and TV rooms of Mitch and Agatha's house in Rozelle. The space will be an opportunity for artists to meet and engage with artists in a meaningful way, reflect on the exhibition at hand and generally discuss the ways and means art is being made. The openings will be held on a Saturday afternoon from 4pm and will be followed by a light dinner. The exhibitions will be open the following Sunday and weekend after from 12 to 5pm.

Our first gig, planned for the 30th of May (Autumn 09) is entitled

### **Colleagues & Peers (hokey-pokey).**

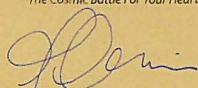
Below is a list of artists we are asking to participate (you should be one of them):

Stuart Bailey  
Jay Balbi  
Vicky Browne  
Roger Crawford  
Mitch Cairns  
Kelly Doley  
Sarah Goffman  
Agatha Gothe-Snape  
Michelle Hanlin  
Shane Haseman  
Anna John  
Anna Kristensen  
Mary MacDougall  
Anna Peters  
Elizabeth Pullie  
Rachel Scott  
Nick Strike  
Michael Snape  
Matthew Tumbers  
Emma White  
Jake Walker

The Cosmic Committee will be in contact with you all shortly regarding the gig and if at all you'd like to take part.

We hope this finds you well, please contact us if you have any queries.

A very many thanks,  
*The Cosmic Battle For Your Heart*



Mitch Cairns



Kelly Doley



Agatha Gothe-Snape

**138 Evans St Rozelle NSW Australia 2039 cosmicbattle@gmail.com**



# One Last Ride: Contemplating The Cosmic Battle for Your Heart

DIANA SMITH

## **The Beginning** **6.00pm Artspace, Woolloomooloo**

As we boarded the courtesy bus at Artspace, none of us were entirely sure what to expect. The bus was headed to Rozelle for the final opening of *The Cosmic Battle for Your Heart*, a domestic gallery established in 2009 by Mitch Cairns, Kelly Doley, and Agatha Gothe-Snape, and subsequently joined by Brian Fuata in 2010. After two years, four exhibitions, three performances and a swag of other projects, the Cosmic Committee had decided to close its doors. To mark this significant occasion they commissioned Sydney-based artist, and well-known provocateur, Hannah Furnage to create one last work for the house.<sup>1</sup>

The Cosmic Battle for Your Heart was set up with the aim of creating a sustainable artist run initiative away from the traditional white-walled gallery, where, as Gothe-Snape explains, 'things could happen whenever we wanted it to, and it could be whatever we wanted it to be.'<sup>2</sup> In the spirit of domestic galleries like Front Room – run by Elizabeth Pulie and Jay Balbi in their Chippendale house from 2002-03 – The Cosmic Committee invited

artists to develop work in and around the lived environment of Cairns, Fuata and Gothe-Snape's home. It was intended to be a space that would foster conversations, collaboration, and community; and a space in which hospitality and generosity would be the focus. The Cosmic Committee was clear on these intentions from the outset of the project, producing a mission statement to coincide with the inaugural exhibition *Colleagues and Peers (hokey-pokey)* in May 2009:

*The Cosmic Battle for Your Heart is seasonal, but, like the seasons, there is no guarantee we will deliver what we promise on time.*

*The Cosmic Battle for Your Heart hopes to build a community of artists who are able to talk to each other outside the glare of the gallery halogens and fluoros.*

*The Cosmic Battle for Your Heart offers a context, framed by hospitality and generosity, to talk about art together.*

*The Cosmic Battle for Your Heart is about art living in our lives and our lives lived out through art.*





The Cosmic Battle for Your Heart is interested in inviting artists to work in the domestic context of our lived in lives. The Cosmic Battle for Your Heart is interested in fostering the flow of experiences and histories through generations of artists.<sup>3</sup>

It was this same mission statement – with comments about the success and/or failure of each point – that was handed to me, along with a beer and an apple, as I boarded the bus that afternoon. It quickly became clear that the event had begun. I made myself comfortable in my blue vinyl seat and watched the interactions between strangers and friends ebb and flow, and the camaraderie strengthen as we shared in the foibles of wrong turns, notable bumps in the road and spilt drinks.

#### **The Middle** **6.15pm Tin Sheds Gallery, University of Sydney**

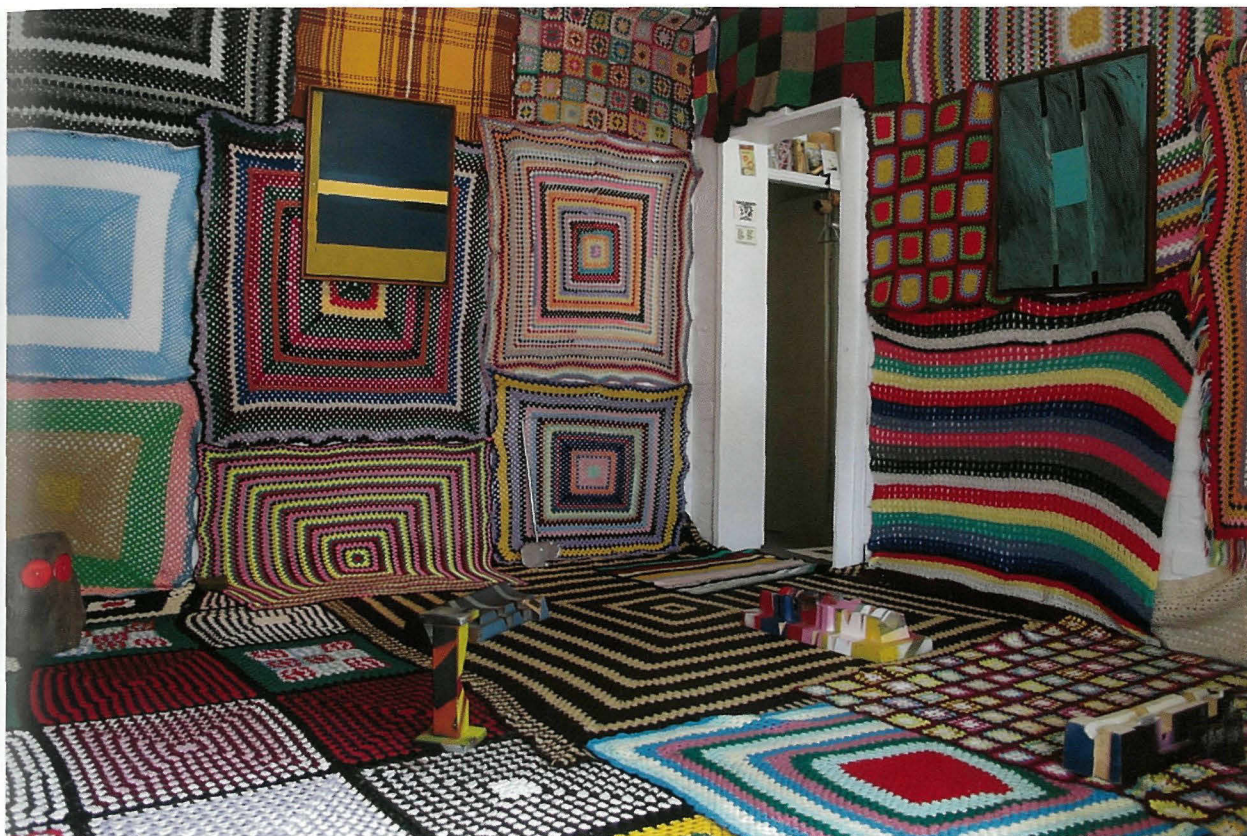
As the bus pulled up at the back of Tin Sheds Gallery, to collect more people bound for The Cosmic Battle for Your Heart, I read over the original mission statement and the additional comments and corrections. While the new guests were boarding the bus, I lingered on each point, thinking about the events I had attended over the years in the Rozelle house. I pondered the many openings filled with home-cooked meals, heated conversations, and late-night dancing on the living room floor; and I felt a pang of sadness that this was the end.

The conversations on the bus quickly shifted to Furnage and what to expect when we reached our destination. The Cosmic Committee had been careful not to divulge any information about the evening's proceedings – the room sheet didn't provide any information about the work, or the artist, and there was no sign of any Cosmic Committee members on the bus. Anticipation was fuelled entirely by Furnage's controversial reputation. I had heard about her collaborations with drug dealers, boxers and prisoners; and I had seen her performance *Scoring Dope For Sally* at Artspace in 2004, a recreation of the murder scene of Sydney underworld figure Sally Anne Huckstep, in which Furnage lay fully submerged in a fish tank filled with live eels for seven hours. Like many of her projects, she was threatened with legal action, in this case by the family of Huckstep, who objected to the unauthorised use of her story. I knew that whatever Furnage had in store for us, it was going to be a memorable evening, in one way or another.

Since initiating the project in April 2009, The Cosmic Battle for Your Heart had presented a range of art-related events with the irregularity and unpredictability of the seasons as promised. The Cosmic Committee had curated four exhibitions in the Rozelle house including: *Colleagues and Peers (hokey-pokey)* (31 May -7 June 2009), which featured work by over 25 artists including: Sarah Goffman, Michelle Hanlin, Anna Kristensen, Elizabeth Pulie, Rachel Scott and the members of the Cosmic Committee; *+Air & More* by John Adair (25 September - 4 October 2009), which

Above: The Cosmic Battle for Your Heart, *Hokey Pokey (Colleagues & Peers)* (2009), installation view. Photo: Cosmic Committee  
Facing page: *+Air* and Chris Firmstone, *NICE* (2010), The Cosmic Battle for Your Heart, installation view. Photo: Cosmic Committee





included a special light show by Robert Lake; *Bennelong Way to the Top* by Brisbane-based artist Archie Moore, and *Chicken Mole* by Sarah Goffman (18-25 April 2010); and the group exhibition *Happiness* (25 September–3 October 2010), which included work by: Tim Barber, Christopher Hanrahan, Vanilla Netto, Justene Williams, and a participatory performance in the backyard that I facilitated.

These exhibitions offered a space for artists, friends and strangers to come together in a domestic context away from the conventional art institution. This was clear from the first exhibition *Colleagues and Peers (hokey-pokey)*, in which paintings, sculptures, videos and performances by a range of invited artists were integrated into the lived environment – mingling with the objects, furniture, and existing artworks of the house. In the subsequent exhibitions the Cosmic Committee invited artists to develop work that responded specifically to the context of the lived environment. The work emerged out of collaboration between the artists and the Cosmic Committee – through meetings, conversations and friendship. As Gothe-Snape explains, 'A big part of the process was having the artist stay with us in the house to make the work. The artists had to deal with us, we all had to deal with each other and have real conversations.'<sup>4</sup>

On the opening nights people converged in the kitchen, living room, and in the backyard. They conversed, smoked cigarettes, drank alcohol, and ate the home-cooked meal that had been prepared for all the guests. The hospitality and generosity of openings were a key part of the experience, and as Gothe-Snape

explains, 'We liked the idea of food being a big part of the opening and keeping people there with food.'<sup>5</sup> And it worked a charm. Within this environment it became hard to distinguish the artworks from the domestic space; and sometimes it wasn't entirely clear whether you were at an art opening or a dinner party. This conflation between art and life presented the potential for more meaningful engagements between guests, as opposed to the often daunting and isolating experience of gallery openings. In this environment people came together, shared a meal, had a drink and a good old-fashioned chat about both art and non-art related matters.

#### **The End** **6.30pm The Cosmic Battle For Your Heart, Rozelle**

When the bus pulled up at our final stop, the sense of expectation had reached its peak. We piled out onto the street and made our way up to the house at 138 Evans Street, where a group of people were awkwardly milling. As we joined the crowd we were confronted with a wall of nothing; not metaphorically speaking, there was quite literally nothing to see. The front of the house had been boarded up with large sheets of plywood and the side gate was barricaded with barbed wire. There was no text explaining what had happened or what we should do; no sign of Furmage, or the Cosmic Committee; and certainly no drinks or home-cooked meal to speak of.

To any non-contemporary arts audience, the house looked like it had been abandoned and was being primed for demolition.





A wave of confusion washed over the crowd; maybe the house had been abandoned. No, not likely. The confusion and disappointment continued as people came and went. Cars ever so slowly cruised by and neighbours wandered past, regarding us with the appropriate amount of suspicion a crowd of people lingering out the front of a boarded up house deserve. One person turned to me and said, 'So this is it, right? I mean, there's nothing else, right?' To which I replied, 'I think so'. And then they turned away and quickly left. Another punter expressed their frustration as they had missed a wedding to be at the final opening, whilst two English tourists, who had boarded the bus at Artspace excited to see something 'a bit different', nervously asked for directions back to the city. I happily obliged.

I stood on the pavement among the crowd of disgruntled patrons, not entirely sure what to do or where to go. All I knew was that I really needed a drink. The longer I stood there, the clearer it became that this simple gesture, and the absence of any explanation, was the entirety of the work. This really was the end. And I couldn't help but feel angry, disappointed and a little ripped off. The space that had always welcomed us was now rejecting us, and what was worse, in the final hour. Furrage's gesture was aggressive, violent and unrelenting, a slap in the face.

This is, of course, not the first time an artist has denied audience members entry into the 'gallery' space. Since the late 1960s there has been countless examples of artists who have closed the gallery preventing the audience from having a good old-fashioned



'art' experience. As artist and writer Brian O'Doherty suggested in his essay, first published in *Artforum* in 1986, from the late 1960s onwards: 'The excluded visitor, forced to contemplate not art but the gallery, became a motif.'<sup>6</sup> This is evident in the works of artists such as: French-born, Daniel Buren, who in 1968 sealed off the Galleria Apollinaire in Milan and glued vertical white and green stripes of fabric over the door; or American based, Christo and Jeanne-Claude, who in 1969 closed the Museum of Contemporary Art in Chicago by literally wrapping it inside and out; or American-based Robert Barry who in 1970 locked the doors to the Eugenia Butler Gallery in Los Angeles and posted a small notice on the door that read: 'during the exhibition the gallery will be closed'.

For these artists, and many more to follow, it was the art gallery and specifically the 'white cube' that provided the content for the artwork. Through gestures of absence and exclusion these artists challenged the role of the gallery and the way in which art could be presented and consumed, and indeed how it is that we define art. Closing the gallery meant looking out at the world; without the frame of the art institution, the audience had to develop their own content. As O'Doherty suggests, 'In the closed gallery, the invisible space (dark? deserted?) uninhabited by the spectator or the eye, is penetrated only by the mind.'<sup>7</sup> In other words: through denying audiences access into the gallery, the spectator's idea of art can be projected and seen.

I took one last look at the boarded up house and wondered what it meant for Furrage to seal up this space. Why did she want

Above left: *The Cosmic Battle for Your Heart Lucky Door Prize* (2010). Photo: Cosmic Committee  
Above right: *The Cosmic Battle for Your Heart Lucky Door Prize* (2010). Photo: Cosmic Committee





to exclude a small artistic community, who had made the bus ride out to Rozelle on a Saturday afternoon? This was not the traditional white cube gallery that artists were critiquing in the late 1960s – this was a domestic gallery, which had been defined by generosity and hospitality, a space that deliberately conflated the boundaries between art and life; and art and the everyday. Putting aside my frustration and disappointment I came to realise that *The Cosmic Battle for Your Heart* had, in its own way, become an ‘arts institution’. This was a space that had defined a clear set of parameters about the way in which art could and should be presented and consumed; and a space that through virtue of its very existence made choices that would inevitably exclude.

As I stood there in the darkness it occurred to me that I had, as an excluded visitor, been forced to contemplate the invisible space behind the sheets of chipboard. Being denied access to the physical space of the gallery I was now only able to penetrate *The Cosmic Battle for Your Heart* with my mind. I could see that through this uncompromising gesture of exclusion, which was the antithesis of everything the space had stood for, I was able to project on the dark and deserted frontage of the building what this space had meant to me; and contemplate my particular view of art. And in this way Furmage’s action was the perfect ending.

1. This one-night-only event was part of an off-site component of *Eastern Seaboard*, an exhibition at Artspace (2 March–10 April 2011), curated by Reuben Keehan and Melanie Oliver, which brought together the work of three Australian artist collectives including: *The Cosmic Battle for Your Heart*, *Foodcourt du Jour, du Jour* (Melbourne), and *No Frills\** (Brisbane).
2. Interview with Agatha Gothe-Snape and the author, 5 May 2011.
3. *The Cosmic Battle for Your Heart* Mission Statement, May 2009.
4. Interview with Agatha Gothe-Snape and the author, 5 May 2011.
5. *Ibid.*
6. Brian O’Doherty, *The Gallery as a Gesture*, *Inside the White Cube: The Ideology of the Gallery Space* (San Francisco: University of California Press, 1999) 94.
7. *Ibid.* 96.

Above: Hannah Furmage, *The Cosmic Battle for Your Heart* (2011), installation view. Photo: Cosmic Committee



# Everyday Choreographies

An interview between ANDREA BELL and LARESA KOSLOFF

The principle role played by the human body shows that 'life' is central to Laresa Kosloff's practice. What she describes in this interview as the 'expressive capacity of the body' and its state as 'a site for subjective experience'<sup>1</sup> is an ongoing consideration in her work. Using a range of media, including Super 8 film and choreographed video work, her practice reveals the kinetic dialogue that takes place between the human body and wider cultural narratives (around sport and Modernism, for example). In this interview Kosloff discusses the concerns that inform her practice and outlines some current projects.

**Andrea Bell:** In your work you tend to use 'everyday' bodies. You prefer to work with untrained performers rather than professional dancers – who have more control of their bodies. You said that you are more interested in the 'fallibility of the human body' and the 'intimacy of an amateur performance'<sup>2</sup> yet, many of your works are staged. How much control do you like to have over your subjects and how much room is there for chance?

**Laresa Kosloff:** In my choreographed video works I tend to set up a physical scenario or task, which the performers execute to the best of their ability. The execution is honest and straightforward even though the task might be difficult or absurd. There is no acting or exaggeration. For example, in *Solidarity for a metaphysic* (2008) the performers were required to stay side-on to the cameras while performing various actions wearing

one legged tracksuits. These criteria influenced the way the performers moved in relation to each other and related to their surroundings. It also highlighted the conceits of framing within the work and absurd ideas of 'alignment'. I think that the performance scenarios, costumes and settings express aspects of my content, however the feeling quality comes from genuine effort and novelty. I have strategies for helping this along, for example, not rehearsing certain ideas before they are filmed or else filming tasks over and over again until the performers become tired or reach a state of resignation. If the footage looks contrived I either drop the idea or re-film it under different circumstances.

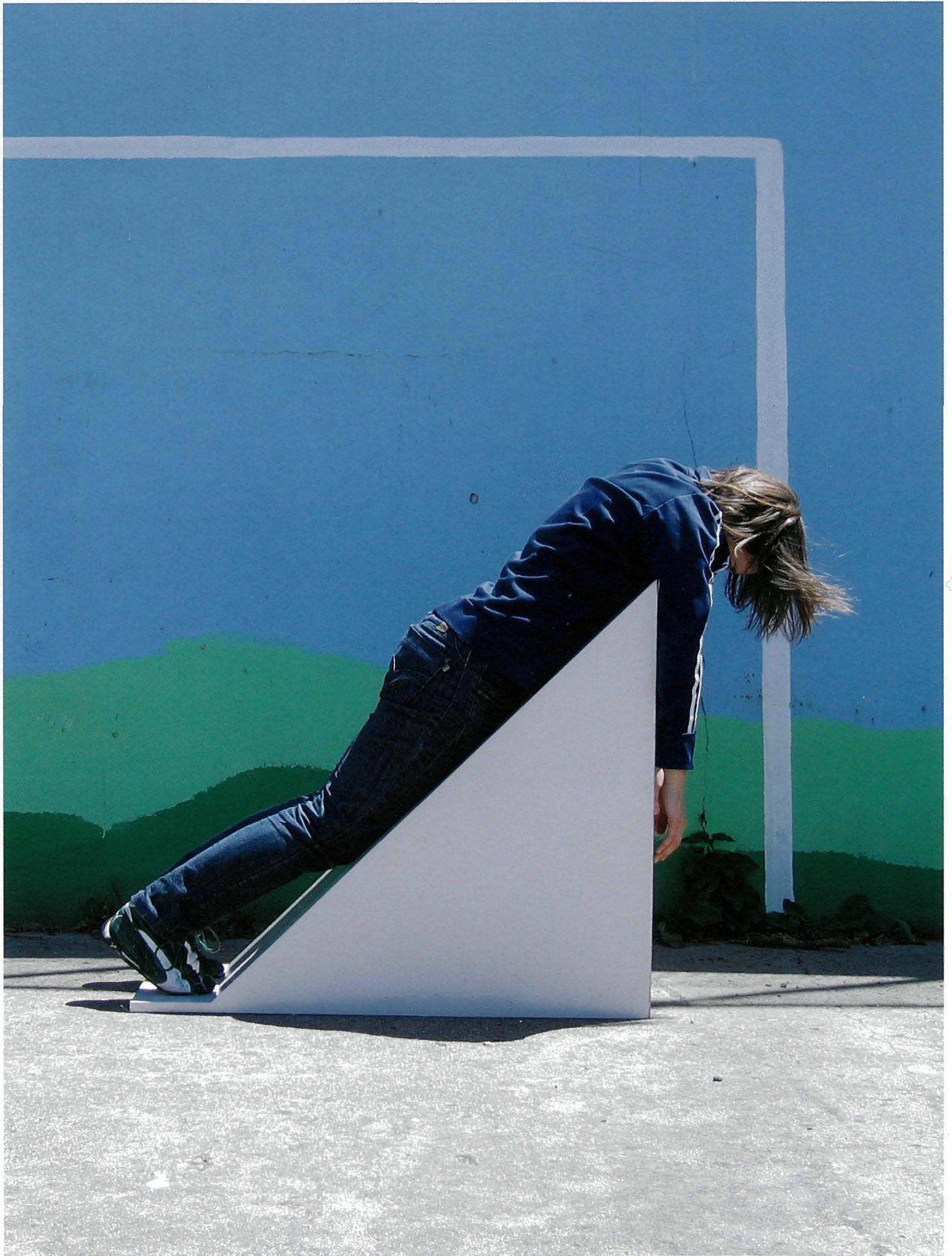
**AB:** I've heard that Robert Bresson used to work in a similar way. This brings me to another cinematic comparison people have sometimes made about your work – that it has a Chaplinesque quality. Does part of your desire to work with amateur performers also stem from your interest in slapstick and the comic appeal in the awkwardness of the human body?

**LK:** I'm very influenced by early cinematic slapstick, however my decision to use amateur performers stems more from 'task-orientated' performance works by artists such as Bruce Nauman and Martha Rosler. I like the intimacy and frankness of their approach, particularly single channel video works from the 1960s and 70s. By comparison early cinematic slapstick is highly stylised and virtuosic. I love the nuanced physicality of

Facing page: Laresa Kosloff, *Cast* (with Jennifer Allora, Hany Armanious, Richard Bell, Karla Black, Christian Boltanski, Mikaela Dwyer, Dora Garcia, Thomas Hirschhorn, Anastasia Klose, David Noonan, Michael Parekowsky, Grayson Perry, Stuart Ringholt, Renee So, Kathy Temin, Luc Tuymans, Angel Vergara, Catherine de Zegher) (2011), Live performance, ACCA Pop Up Program, 54th Venice Biennale 2011











performers such as Buster Keaton, Charlie Chaplin and Jacques Tati, however, this controlled approach is not something that I attempt to imitate. I'm wary of pastiche and I also don't have the skills or talent. I particularly love the absurdity of slapstick films, the way serendipity magically unfolds and the comic exposure of pretension and hypocrisy. The spatial dynamics within slapstick also inform my practice, as does the humanism.

**AB: Some of your 'sport' works show the body being trained, most recently as part of *Social Sculpture*, a group show curated by Charlotte Day at Anna Schwartz gallery in Sydney. For me this training initially suggested an interest in Foucauldian notions of disciplined bodies and biopower. Is this something that interests you?**

LK: The video work you refer to, *Agility drill* (2011), is a performative video that shows me assisting another person over a series of five sporting hurdles by moving their arms and limbs for them. There are two people in the video, however the performance alludes to the sorts of psychological and social dynamics that we experience as individuals. It is a metaphorical portrait of human effort and interdependence. The person being assisted over the hurdles achieves something but has no autonomy. The person assisting them has more freedom of movement but is a slave to the task at hand. *Agility drill* visually refers to Eadweard Muybridge's early representations of movement in photography. I literally applied the idea of objectively analysing and breaking down human movement to another person. There is an odd

rationalisation at play. The choice of performer was particularly important. I chose to work with Hannah Roe (the artist Alex Martinis Roe's younger sister). Hannah creates her own theatre performances and is amazingly open and insightful. I explained the idea to her and she agreed to participate. This involved flying up to Sydney and filming the work in the gallery before the exhibition opened. Although it was a ridiculous proposition, there was a level of intensity in making the work, which translated into our performance. We filmed the work 17 times and in the end I selected the final take because we were so tired and fed up; it was the most transparent and the least contrived.

**AB: Are you trying to make a political point about the body, perhaps as a site where socio-cultural forces are played out?**

LK: I am fascinated by the way we are wedded to our bodies throughout life and how the body is the site for subjective experience. I previously worked for many years assisting people with disabilities and I've only recently realised how much this has informed my practice. I became very used to moving people's bodies for them and also more conscious of subject/object relations and power dynamics. The clients displayed so much humour and humility; they were often amused by limitations rather than undone by them. It was humbling to see and a reminder of how we subjectively create our relationship to the world and others. The body is a site for socio-cultural forces however these parameters can be overcome through intimacy and warmth.





**AB:** I've noticed you seem to have a different approach to media depending on the amount of control you have over your subject, i.e. using Super 8 film for 'found' or 'real life' situations such as *Trapeze* (2009), whereas, you would opt for digital video camera in the case of choreographed performances such as *New Diagonal* (2007), how important is this distinction? Your Super 8 works and your choreographed works are quite different, how do you see the two influencing each other?

**LK:** Both my Super 8 films and choreographed video works share an interest in physical mimesis and the expressive capacity of the body. I use Super 8 cameras to document 'real life' situations and scenes from contemporary life. I don't stage these events; I merely document or frame them as a distant observer. The other half of my practice involves choreographed scenarios, which are planned in great detail. Whereas the Super 8 films deal with what I see and experience in the world, the choreographed videos stem from a more imaginary space. My practice explores ideas of multiplicity, therefore it makes sense to develop more than one approach and to be flexible with my aesthetic. In future I'd like to develop this even further by incorporating other frameworks, such as language. I think my recent collaboration with Andy Thomson has provided some clues as to how to go about this.

**AB:** Your work often takes the form of video documentation of performance, presented to a gallery audience. Do you have any interest in presenting a live performance to an audience?

**LK:** Most of my performances are exclusively for video camera – I've never actually performed live in a gallery space. I did a live collaborative performance with Alicia Frankovich at a cycling velodrome in 2006, and I'm about to undertake a live performance as part of ACCA's pop-up project at the Venice biennale. This involves me travelling to Venice wearing a plaster cast on my leg from the knee down. I will attend the Vernissage and ask artists to sign the cast. I have a bit of a hit list – influential artists like Joseph Kosuth and Franz West. I'm also going to try to get a local person with the surname 'Manzoni' to sign the cast (there are 33 of them in the phone book). The performance starts when I arrive at Melbourne airport in plaster and ends when I return home one week later, with the cast as part of my luggage [Kosloff had the cast removed prior to her return flight to Australia]. I was thinking about ideas of fandom and endorsement; the biennale environment; the idea of travelling to Venice as a visiting Australian artist; the body as a material in art; the relational aspect of art and historical lineage; and all the artworks that get freighted to Venice. ACCA's brief (create a performance work in Venice without a specific venue) was a really interesting proposition. I don't think of myself as a public performer and how could I make an artwork without a venue? I became interested in the idea of participating in a somewhat compromised way, but also setting up a situation that might create compensatory effects, for example, the idea of being physically assisted or (hopefully!) upgraded on a plane. The few live performances that I've done tend to engage with site and context, whereas my video works explore the contingencies of framing, pictorial space and imagery.

Above: Laresa Kosloff, *Sensible World* (2009), Digital video projected onto suspended acrylic screens (1200mm x 900mm). Photo: Silversalt





**AB: Tell me about the work with Andy Thomson at the Natimuk Bowling Club. I have heard that you are planning to broadcast a sporting commentary. Are you working with trained actors? Do you see this as a being a continuation of your previous work or a new direction?**

LK: I'm really excited about this work. ACCA recently commissioned a series of projects in Horsham and Natimuk (rural towns situated in the middle of Victoria). Andy and I did a site visit and were really struck by a beautiful lawn bowling green in Natimuk, a small town with a population of around 500 people. We felt that we wanted to work with the bowling club but initially we weren't sure how. We thought about various interventions/performance ideas but neither of us wanted to disturb this beautiful scene or create an imposition for the players. We did quite a lot of research into bowls and bowling commentary. In the end we decided to not interfere with the visuals but frame a live game of bowls through spoken dialogue. Andy and I wrote a script, which is a type of alternative bowling commentary. It is a discussion between two people that digresses through a range of different topics and ideas related to art, sports psychology and philosophy. The script was recorded at the ABC studios, with the actor/comedians Santo Cilauro and Julia Zemiro reading the parts. It was really thrilling to hear them bring the script to life with their characterizations. The work was produced in consultation with the Natimuk Bowling Club and we travelled there on several occasions. The weekend of live

events fell outside of the bowling season, however the club has agreed to hold a tournament especially for the occasion. Viewers can come to the live event on the 12th June and watch a game of bowls while listening to the scripted commentary on headphones. The script plays with ideas of synchronicity and 'the real' by overlaying pre-recorded commentary with live action. Some of the club members are named in the script as the commentators analyse various bowling shots and strategies. The audience will attribute this commentary to whomever they are watching at the time and whatever unfolds during the live event. This collaboration reflects our respective practices, however the experience has definitely opened up new areas for me. The idea of re-framing existing situations through language or theatrical devices is a way of potentially combining my interest in the public domain (as seen in my super 8 films) with more constructed narratives.

*Cast was commissioned by the Australian Centre for Contemporary Art through the ACCA Pop Up Program with support by the Victorian Government through Arts Victoria. [www.laresakosloff.com](http://www.laresakosloff.com)*

Above: Laresa Kosloff, Grayson Perry signing Laresa Kosloff's *Cast*, ACCA Pop-Up Project, 54th Venice Biennale, 2011

1. Laresa Kosloff, conversation with the author 20 April, 2011.
2. Alicia Frankovich/Laresa Kosloff/Ruth Proctor: *If Sameness is in the Centre, then Difference is on the Periphery*, exhibition publication, Auckland: Starkwhite, 8 March – 2nd April 2011.



### I could teach:

1. The basics of skateboarding.
2. The basics of acting.
3. Making sushi.
4. The basics of waitering.
5. The basic of AFL.

### I would like to learn:

1. To sing a song well.
2. How to do a cross word.
3. How to ollie.
4. ~~How to learn~~ How to play guitar.
5. ~~How to tell a good joke~~  
How to meditate.

## Give and take: Teaching and Learning in Art and Life

GEORGIE MEAGHER

*There is only one subject matter for education and that is Life in all its manifestations*

- Alfred North Whitehead, in *The Aims of Education*

As universities tighten their belts with funding cuts and higher costs, many varying solutions are being sought to combat reduced access to education for those who can't afford it. Advocates of a more accessible higher education strategy fight political and practical battles toward institutional reform over years, with little hope of radical change. Looking away from traditional institutional learning inscribed with political and cultural agendas and histories, structural questions around teaching and learning are being asked.

As well as considering issues of socioeconomic access to education, there is a proliferation of projects (with numerous social and political agendas) that dismantle and refigure the institutionalised pedagogy of traditional education systems. 'Free schools' and 'free universities' operate internationally and can be traced back to radical Egyptian models of education in the 1900s<sup>1</sup>. New York's Trade School utilises an open barter system of skill and knowledge exchange<sup>2</sup> and time banking projects eschew

monetary exchange for a time-based currency. Sometimes artists initiate these projects, other times they are lead by activists or community-minded individuals.

Trade School was started by a small collective of self-defined 'creatives' for a 'creative community'. Described as celebrating 'practical wisdom, mutual respect, and the social nature of exchange', workshops could be offered by anyone, and included how to start your own coffee shop, lighting for photography and crocheting for left handed people. In return, the teacher could specify whatever they wanted. People asked for website assistance, woolen socks and mix-tapes amongst other more whimsical requests like a story of generosity to a stranger. Labour was always an option in the exchange, so (in theory) everyone could 'afford' to barter.

The organising committee bartered skills for short-term leases in vacant properties from which the project operated – usually for three months at a time. Although Trade School assumed artists as participants in the project, it is not posited as an artistic project and existed outside art institutions, like many free schools and free universities.

Above: Dara Gill, *Natalie Teach and Learn List* (2011), performance documentation



### I could teach:

1. Unicycling
2. Hockey
3. Rock climbing
4. Basic first aid
5. Adagio (floor work stuff)

### I would like to learn:

1. Skateboard
2. Photo shop
3. Cook something new
4. Home brewing
5. Basic woodwork

*Time/bank*, a project by Julieta Aranda and Anton Vidokle, is essentially an online time-banking system as art. In theory, this project is indecipherable from its 'non-art' counterparts. For Aranda and Vidokle *Time/bank* exchanges "create a sense of worth for many of the exchanges that already take place within our field – particularly those that do not produce commodities and often escape the structures that validate only certain forms of exchange as significant or profitable".<sup>3</sup> It could be argued that it is purely the discourse around each project – or the social, professional and community networks they access – that places a project within or outside the parameters of 'art'. Increasingly in this socially engaged, participatory and relational context the dichotomy between art and 'real life' has become untenable.

A number of local artists have developed their own projects that implement processes of teaching, learning and community. Lara Thoms' *The Experts Project* and Dara Gill's *Knowledge Barter Experiment* both take from a legacy of alternative economic and pedagogic models, however operate within their distinct micro-economy. In the cases of these projects the value of time, knowledge, skills and objects is pre-determined by, or negotiated within, an artistic framework.

Both Gill and Thoms engage participants to identify areas of their own expertise, and posit participants as teachers in their projects. This is in keeping with the democratic sensibility of many barter-based exchanges, where teacher becomes student and vice versa. In Gill's case, this process is captured on film and forms part of the documentation of the project. Gill interviews each participant, asking them to write on a piece of paper five things they could teach and five things they could like to learn. A conversation between the artist and the participant is recorded, edited and posted online. These interviews map assured initial responses, reflective intervals and often an explanation of suggested teaching areas (it is unclear whether the rationalisation is being made to Gill, as interviewer, an invisible audience on the other side of camera lens, or reflectively to the participant themselves).

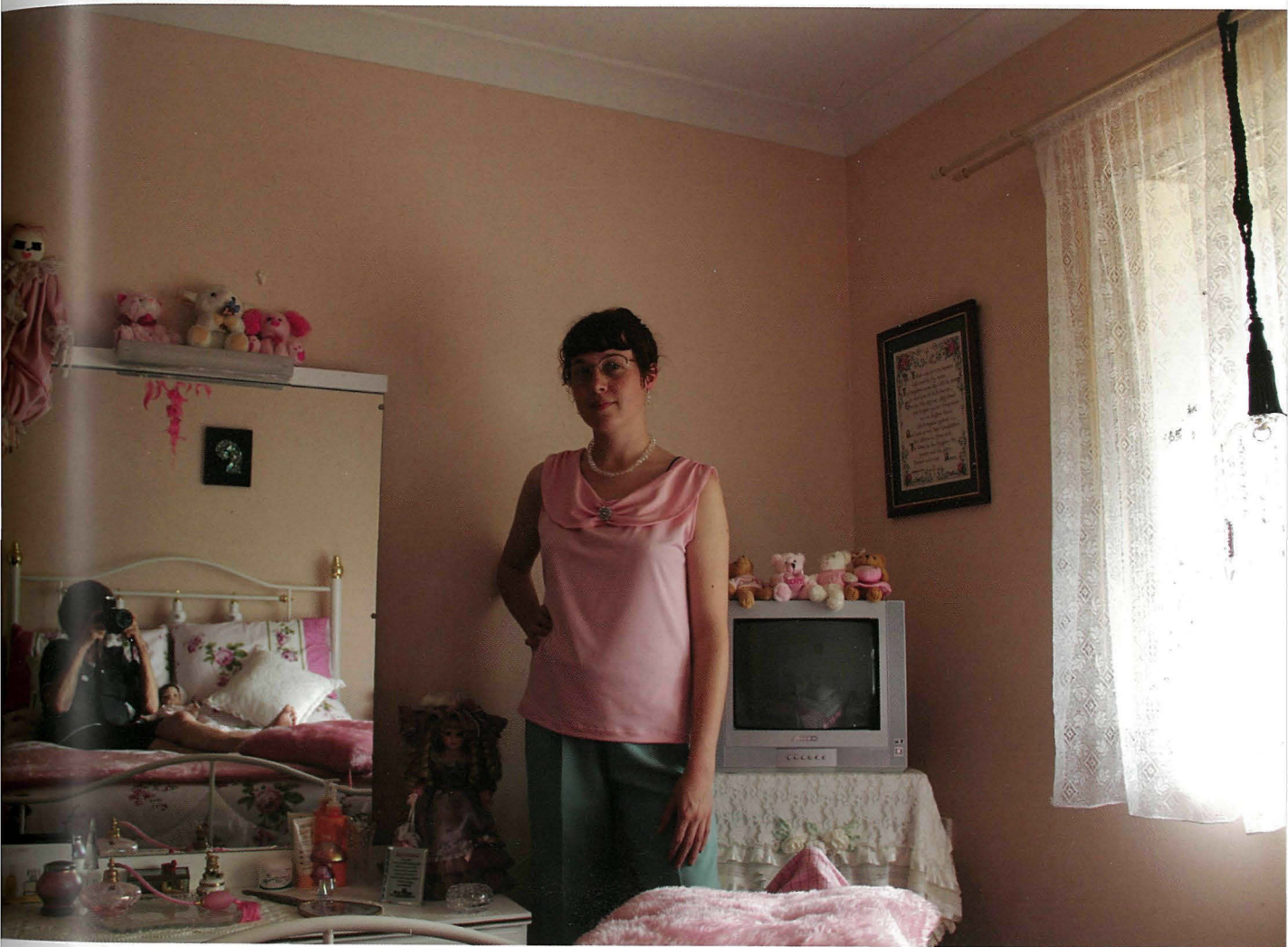
The participant's internal process of identifying the strengths and gaps within their knowledge at the crux of the conceptual relevance of Gill's project. Gill relates each participant's self-doubt to a Satrean conception of anxiety, which forces a 'reflective apprehension of the self'.<sup>4</sup> The self-doubt that exists in most participants as they are asked what they can teach is transformative in the uplifting realisation (and underpinning





Above: Lara Thoms, *Newsletter* (2011), performance documentation. Photo: Joan McNeil

Facing page: Lara Thoms, *Decorative Toilet Rolls* (2011), performance documentation. Photo: Shirley Robinson







# Nikki

## 1. The basics of unicycling.

assumption of many of these works) that everyone has something to impart. Of all of Gill's works that engage with the experience and significance of anxiety in everyday life, on the surface this is alongside the most optimistic. However, the introspective experience of the participant complicates the simple premise of the form. Miwon Kwon asserts such processes of artistic exchange 'test each person's sense of honor and dishonor, shame, power, risk, fear, status, humiliation and prestige'<sup>5</sup>.

A strange counterpoint to the feel-good 'you can do it!' sense of empowerment that comes with the free sharing of skills and knowledge, the project also acts as a portrait of the process of reflective apprehension it sparks.

Gill has experimented with this portraiture in a number of other works which explore the terrain of anxiety. *Horror Vaccui* (2009) is a series of six videos that document an individual waiting for an interview to occur. Gill sets up a camera and leaves the room telling each subject he is retrieving something from outside. He closes the door behind him and silently locks it. The video documents each subject for around 20 minutes. They wait, amuse themselves with lighters, or mobile phones before they become suspicious and attempt to leave the room. In another work,

*Untitled (Rubber Band Portraits)* (2010), he documents three individuals' reactions to having a rubber band poised to flick their face. Each reflection occurs in varying temporalities and contexts, but all illustrate Gill's fascination with the intricacies of corporeal indications of psychological processes of self-analysis, internal reasoning, self-doubt and eventual resolve.

For *The Experts Project*, Lara Thoms situated herself in public space – usually within a library – with a sign which read 'Expertise Desired'. Seeking expertise in Minto, Castlemaine, Northcote and Redfern, she had conversations with interested passersby who joined her, sometimes for a few minutes and sometimes for a few hours. Thoms recorded her interactions by taking notes, without a video or audio documentation of any part of the conversation.

The artistic outcome of Thoms' lessons is threefold. If things 'are going well' with an expert, she will ask them if they would like to take a photograph of her dressed as them. She is planning on making a publication, and has presented a three-hour performance lecture where the photographs were projected on the wall of a small room with the audience seated around a repurposed lazy-Susan-cum-chocolate wheel. Thoms and

Above: Dara Gill, *Nikki Interview Stills* (2011), video documentation of action

Facing page: Lara Thoms, *Actor of Pedophile* (2011), performance documentation. Photo: John Flouse



audience members spun the wheel to hear one of fifty lessons, a introduction to the project, the artist's doubts, or to take a drinks break. Each number on the wheel corresponded with a card, filed away in a box next to one of the audience's seats. As a number came up, Thoms retrieved a card and read out a succinct list, the key points of the corresponding lesson. This formality was soon replaced with funny (and sometimes disturbing) anecdotes of her encounters, and members of the audience joined in the conversation, asking questions and sharing their perspectives.

Contrary to Gill's external role, never actually participating in an exchange himself, Thoms describes *The Experts Project* as being sparked by her own insecurity about 'being an expert in nothing'. As she recounts with a grin the afternoon spent with Shirl – expert in decorating toilet roll holders – it seems clear that whatever expertise she has gained, social connections transcend the hundreds of lessons she received. It is equally the knowledge shared and the social encounter of the project that is the object of value in each exchange.

The actual knowledge that is exchanged between participants in both *Knowledge Barter Experiment* and *The Experts Project* is so simple it is almost boring. As Thoms recounts her lesson in turning your living room into a Japanese restaurant, I am reminded that both teaching and learning are part of the everyday. Knowledge and skills are traded on an everyday basis, in the workplace, amongst friends and family and increasingly online. It can be easy to forget that we all systematically take on the roles of students, teachers, experts and amateurs; and that the economy of knowledge is one that is ingrained in our very existence.

1. Anthony Gorman, 'Anarchists in Education: The Free Popular University in Egypt (1901)' *Middle Eastern Studies* Vol 41, No. 3. (May 2005): 303-320.
2. See [www.ourgoods.org](http://www.ourgoods.org) for an archive of past Trade School classes.
3. Julieta Aranda and AntonVidokle, *About I Time/Bank* by e-flux <http://www.e-flux.com/timebank/about> Accessed May 3 2011.
4. Jean-PauSartre, *Being and Nothingness: An Essay on Phenomenological Ontology* (New York: Routledge, 2003); referenced in Gill, *Dara Not-Yet BFA* Hons. Thesis [Unpublished] 2009.
5. Miwon Kwon, 'Exchange Rate' in Helen Molesworth, *Work Ethic* (University Park: Pennsylvania State University Press, 2003).







A photograph of a person's arm and hand holding a small, white, rectangular electronic device. The person is wearing a red and white plaid shirt. The background is a weathered, corrugated metal wall. The ground in the foreground is covered with dry leaves and debris. The text "A Fortunate Life" is overlaid on the left side of the image.

# A Fortunate Life

An interview between JASMIN STEPHENS and GEORGE EDGERTON-WARBURTON



Now living in Melbourne, George Egerton-Warburton graduated from Curtin University in Perth in 2009. Impatient with the academy, his first schemes in print, performance and paint were informed by the vocabularies of self-actualisation, social critique and the history of ideas – most notably ideas of the absurd – which he approached from a consciously auto-didactic stance. Although intensely individualistic, he also recognised the precedent of the vernacular in the practices of the many Western Australian artists who are drawn to the synergies between art and life.

In his ongoing investigation into the philosophical notion of ‘the good life’, Egerton-Warburton has pursued many analyses and urges, foolish and wise. According to Egerton-Warburton, to live ‘the good life’ is to cultivate an autonomy that reduces the necessity to curb one’s instincts and that is alert to any reliance on habit or formula. Having embarked upon this seemingly impossible quest, he has derived inspiration and consolation from a cast of ratbags and misfits who live by their wits – petty criminals, farm labourers and itinerant showmen. His heartfelt, performative practice celebrates an approach to life that seeks to recuperate the lowly, the residual and the outcast.

Egerton-Warburton keenly feels the connection between patterns of language usage and systems of power and privilege. He has been described as probing hierarchies in Australian culture and society.<sup>2</sup> At times, his audiences struggle to reconcile the sincerity of his demeanour with the uncouth and ridiculous nature of his fables and parables. Equally capable of invoking the intonation of rappers, eisteddfod winners or beat poets, there is no denying, however, the vivacity of his imagination or the force of his conviction that what artists do has a bearing beyond the art world.

George Egerton-Warburton and Jasmin Stephens corresponded during May 2011.

#### **Jasmin Stephens: What is the background to your distinctive name?**

George Egerton-Warburton: Warburton was the name given to the inhabitants of the eleventh century English village, Werburghstun, which took its name from the City of Chester’s Patron, St Werburgh, a lady that resuscitated a goose. I don’t know much about ‘Egerton’ or the hyphen. My ancestors came to Australia with it and when I was younger I was embarrassed by how pompous it sounded, however, now I justify most of my art practice by comparing it to the tribulations of one of those ancestors, Peter Egerton-Warburton, who was the first white man to walk from Adelaide up through the middle of Australia and west, emerging around Port Hedland in Western Australia. Of course, he was looking for fertile land, and found nothing, so the mission was vaguely considered a failure, but I guess at least nobody else had to do it. It always makes me laugh.

#### **JS: What constitutes a ‘good day/night’s work’?**

GEW: A question that lends itself to a variety of answers, very few of which I could well account for. I had a dream while in Sydney recently, perhaps the only one I have remembered this year, that I was wandering around the suburb I used to live in, Northbridge. Traditionally a ‘rough’ area, it is now for the most part gentrified, with the unruly masculine culture of Perth drowning it in testosterone on weekend nights. This night felt apocalyptic, however, and everything seemed to be unscathed. I was moving around the predominantly vacant streets quietly and carefully, guarding a seven-foot baguette, wary of groups of aggressive young men dressed like taggers trying to fight me and steal the baguette. They were moving mostly in pairs or threes,

and I was able to beat them easily. I had fought and won against about five groups that had jumped me at different points of the suburb. Baguette intact, I was approaching the corner of Beaufort and Francis Streets, when I saw a group of six deviants wearing Nautica caps walking briskly across the intersection. I knew, with great solemn regret, that to beat them I had to snap the baguette in half. I tucked the two sticks under my left armpit and began to approach the group. Then I woke up.

Most days I think it is important to change and take risks, and also to continually check whether wood burns. It’s good to break these days up with periods of ‘chipping away at things’ and be close to soil, which is more in line with our agrarian heritage. A few years ago, I started writing about my practice existing in the space between *work ethic* and *the absurd*. I’ve discarded that theory now, because I think that what I do is, at the very least, a bit reasonable; a premise derived over time from the project-based exploration of logic as a relative and malleable concept.

In Umberto Eco’s *The Island of the Day Before*, the protagonist Roberto, solo on a lost ship, proposes that we ‘use well this, the only life that is given you, in order to face, when it does come, the only death you will ever experience. It is necessary to meditate early, and often, on the act of dying, to succeed later in doing it properly just once’.<sup>3</sup>

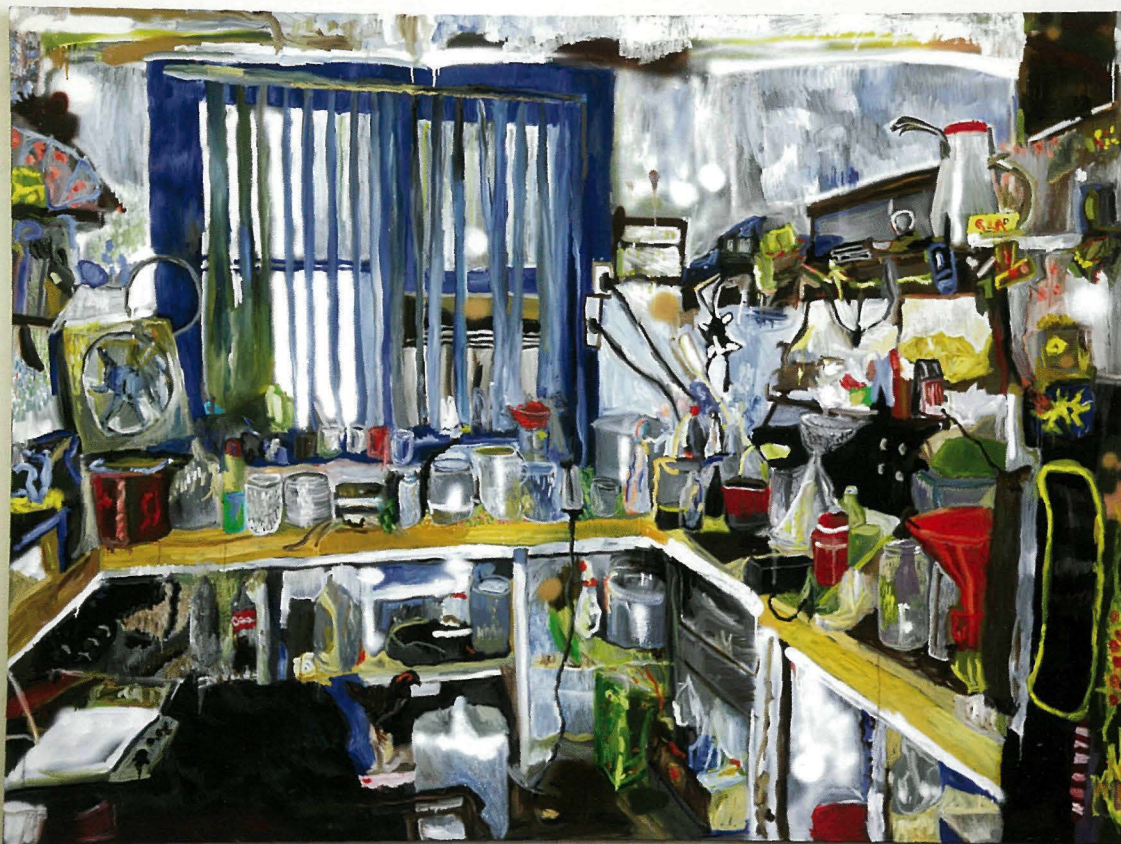
#### **JS: What are the kinds of ‘texts’ that currently interest you and why?**

GEW: Authors that blur the distinction between poet and novelist. Lately I have been enjoying Michael Ondaatje. The relationship between the poetics of his writing and his subject matter; rigorously researched and lightly threaded historical references, and the lack of conclusive resolution in his novels is somewhat refreshing, as I am constantly having to resolve my interest in literature built around poetic gesture with my suspicion of the tendency in my own narratives towards flourish and finality.

#### **JS: How would you characterise the relationship between written and spoken text in your work?**

GEW: It became apparent that I would continue to regularly incorporate live dialogue after my PICA residency in 2009, where the objects I was producing for the studio environment really needed the support of, or perhaps supported an artist talk that I wrote and briefly rehearsed. However, without realising it at the time, nearly all of my work up to that point had involved narration in some way or other. So after this I began thinking more explicitly of ways that I could work with the delivery of the spoken and written text; in *Rounds* at PICA I gouged a ‘penetrating’ poem into the wall with a masonry drill bit, and played a rap song that I wrote and performed. For the recent show at Goddard de Fiddes Gallery, the press release was also a rap song that my friend Jack Quirk produced the beat for, after a pivotal incident earlier in the year; it was made from kebab meat cooking sounds and WA police sirens. More recently, in my work, *The Stalactite Love Review* (2011), two actors performed by reading a script live and chasing a golf buggy. I wanted them to be reading a script so that it was clumsily clear that it was a narration, and that the content was more important than the performance, which although entertaining, was shambolic and slapstick. In this kind of presentation, the text, at once written and spoken, is softly abstract, whereas it might usually be more didactic. Of course when spoken, texts can be distinguished as more colloquial, which is both a strategy (in the case of rapping, for instance), and inherent to the form.





**JS: You have recently participated in some diverse presentation contexts – a festival, a commercial gallery and a university cultural program. Could you briefly outline each of these and comment on how your approach to your projects is evolving?**

GEW: The work in the festival you're referring to, Next Wave, was really only a quasi-conclusive morsel of a long project that predominantly occurred outside of galleries and other forums for presentation. It began with the discovery of an internet-advertisement for a remote rural property with a 'potential meth lab' attached, which cemented my attention when I researched the owner of the post to find that she also contributed to numerous backyard poultry blogs; a passion of mine at the time as I was rearing six gold Wyandotte chickens in the bathroom of a city apartment that I was house-sitting. The idea of her living out there surviving on meth and chickens fitted exactly into the philosophical notion of the good life that I was reading about; due to her existence being clandestine, she could not rely on any external influence or system, rendering her largely autonomous and self-sufficient. I ended up driving out to meet her, and what ensued was a network of associations of ideas, day-to-day occurrences, and events, that contributed to an alternative formula for the good life in the twenty-first century. Most notable and enjoyable were the people that contributed to the project, such

as Stephen Bennetts whom I met along the way; we ended up bouncing off each other quite a lot, as he took my chickens into his home at an age when they needed to learn how to scratch in the dirt, and subsequently ended up playing an important role as an eccentric character in the narrative that was ultimately presented as an artist talk. When it came to the Festival, the work that I proposed as a conclusion to my research which was to muster 500 chickens through the streets of Collingwood to Festival Director Jeff Khan's backyard, before giving them to the public to promote a transactional relationship with animals was compromised for legal reasons, and furthermore by the various promotional processes associated with the running of a large-scale public festival. The work I presented in the end was an artist book and a 'sound stamped'."

The exhibition at Goddard de Fiddes was really an exercise in form that I needed to do. I approached the exhibition with some clear though disparate interests and ideas, however, absolutely no clue how to realise them physically, and little-to-no background in material production. As a starting point, I decided to base the installation on a piazza I remembered from visiting Trento in Italy in 2008, with canvases standing in for frescoed walls, and a self-effacing, Memphis-like fountain, that encased a worthless relic stolen from Hutt River and which was colour-matched to the ceramic coffee mugs that I had made which were in use each





Top: George Edgerton-Warburton, *THE STALACTITE LOVE REVIEW*, (2011), performance, duration variable. Photo: Bennett Miller  
 Below: George Edgerton-Warburton, *Geese Mustering documentation (1)* (2010), research. Photo: Robbie Dixon



day. Symbolically the piazza is a place that can facilitate my methodology as an environment that encourages serendipity, as ideas flop into each other like the romancing characters in an old Italian film. In accordance with my ongoing research into the good life, I decided to adopt an aesthetic that was to an extent about 'just doing it' or engaging in 'mindless activity'.

This is something that I have always associated with the general aura of the Californian art scene, from certain aspects of Kaprow to the soft abstraction of popular contemporary sculptors and painters. While each painting could be viewed as non-representational documentation of experience, packed full of layers and rendered with candour, it was probably the contradiction of adopting this aesthetic about mindless activity as a conceptual strategy that I enjoyed the most. However, devoid of didactic support, it conflicted with some peoples' expectations of a painting show. Nevertheless, it freed me to work in this way, surrounded by clumsy associations. I was also presenting a monologue each day in the gallery loosely based on my visit to the Principality of Hutt River to talk to Prince Leonard and Princess Shirley where I began workshoping a new micro-nation that will exist in my home shire of Kojonup, called Bongolia.<sup>5</sup> The exhibition, which was untitled, was the second chapter in a series of case studies on individuals that seek clandestine autonomy in regional Western Australia.

*The Stalactite Love Review*, which I did at the University of Western Australia for Perth International Arts Festival, consisted of two actors reading a script in dialogue with each other, while walking and running after a golf buggy while the audience were perched on the back. I was driving the buggy, accelerating and slowing down in line with the tempo of the script and its relation to the University grounds. Initially, my plan was to interview members of the staff and alumni from very specific fields of knowledge in order to attain, say, a psychoanalyst's account of the 'Tropical Grove'<sup>6</sup> or a physicist's interpretation of a certain tunnel in the University's innards, that I would then string into an extended and 'cut-up' narrative. After talking to the 'University Oracle' and program curator Katie Lenanton, I ended up imagining most of the different perspectives, kind of interviewing myself. The script was therefore an abstract amalgamation, in some parts quite clear and structured, and in others skittish, marrying teenage diary pseudo-epiphanies (where does a tree end and a human begin), with academic jargon and historical references. Obviously much lighter in touch than the exhibition, I have to say that it was probably the work I have been most immediately happy with.

What ties these various experiments together is the path that they take to arrive at the point described. In the first instance, I was working with the laboratory analogy, where you're setting up the conditions for an uncontrolled chain-reaction to occur. External variables come into play in all types of form, and I subsequently developed a kind of illicit laboratory analogy that I have used since.

**JS: As you develop as an artist, what do you hope will give power to your work?**

GEW: I'm not really interested in introducing or developing power in my work, as I would see it to be the antithesis of the intention and role of the work, which is to question and facilitate. Even when I am taking a particularly stubborn line to make a point that some have described as 'bizarre logic', it is simply to appreciate and approach an issue by a different set of standards,

perhaps not dissimilar to Lenny Bruce's various misdemeanours.<sup>7</sup> This is a juncture that really requires method-acting on my part so that I may possess the work, as an antidote to my customary scepticism. While my work is always true, I am presenting a narrative. And by this method, perhaps the viewer or participant can meet me halfway and create his or her own question. Of course, when working this way, there is no way that I cannot consistently question what I'm doing and question questioning, which is also an important part of the process. It is also by a combination of this questioning, and taking stubborn lines to make a point, that I can position myself as a viewer and critic to my work. As a novelist might argue with oneself by developing different characters that oppose each other, viewing the ugliest sides of your own practice as if it were someone else's gives it a great sense of shape. So in a sense, to attempt to give it power would be foolish and reductive to the reception of the work and my thought.

**JS: Despite the scepticism associated with your work and thought, in my experience it does have traction. Could you venture as to how this occurs?**

GEW: If the surface of the narrative possesses enough appeal to grip the viewer, there are many layers to unpack. As I have outlined, I am continually testing and revising the form of the project, so that it can facilitate as a laboratory might. It's up to the presentation form to be engaging enough to entice the viewer into this, and then in an ideal situation we can unpack it together, even as part of the work itself. Rather than existing purely as documentation, a lot of this work has to proceed by word-of-mouth, in which case I think there is a traction between the form and content of the work, as the narrative becomes the viewer's own experience.

**JS: You have an ongoing love affair with Italy that has intensified following your studies at Fondazione Ratti in Como in 2008. How do you think it will unfold?**

GEW: Yes, I am somewhat obsessed with Italy. Perhaps if Bongolia continues with gusto, I will ask Rome to be its Sister City. One day I will surround myself with cats and oranges.

1. This account of the privations of regional, early twentieth-century life by Bert Facey (1894-1982) has become a classic of Australian literature. A.B. Facey, *A Fortunate Life*, (Fremantle: Fremantle Arts Centre Press, 1981 republished Ringwood: Penguin, 1988).

2. Katie Lenanton, "Dialogues with Landscape", University of Western Australia Cultural Precinct, 2011. [www.culturalprecinct.uwa.edu.au/dialogues/george-egerton-warburton](http://www.culturalprecinct.uwa.edu.au/dialogues/george-egerton-warburton).

3. Umberto Eco, *The Island of the Day Before*, (London: Secker & Warburg 1995).

4. Footage can be viewed online at <http://www.youtube.com/watch?v=eCsG9CiRo8g>.

5. George Egerton-Warburton in conversation with Ivan Ruhles, *The Blackmail*, May 2011: [www.theblackmail.com.au/art/bongolia-haze/](http://www.theblackmail.com.au/art/bongolia-haze/).

6. The Tropical Grove is a section of the University of Western Australia's showcase gardens.

7. Scene from *Lenny Bruce: Swear to tell the truth* (1998) [www.youtube.com/watch?v=SOmkv76rNL4](http://www.youtube.com/watch?v=SOmkv76rNL4).



LIFE



# You, Yours: Them, Theirs

MALCOLM WHITTAKER

City of Sydney

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9th March 2011

## RE: SEXUALLY TRANSMITTED DISEASES

Dear Resident

It has come to the attention of your local council that there has been a prevalent spread of sexually transmitted diseases in our area. Of particular concern is a new and as yet unnamed strand of retrovirus that contains a powerful enzyme that gradually reverses the body's genetic transcription of deoxyribonucleic acid into ribonucleic acid, making the body unable to control the synthesis of proteins.

The council cannot pinpoint an immediate cause for this increase but we hope to address this virulence with a containment strategy.

We ask that you call our newly devised *City of Sydney Well-Being Office* on +61 2 9265 3333 when you receive this mail and leave your name and address along with the names and addresses of your last six sexual partners. Council will then use this information to triangulate a map of who is coming into contact with whom in order to devise control, prevention and treatment measures based on the origins of this pandemic.

In the meantime please remember to practice safe sex by always using barrier protection to avoid contact with contaminant agents. Abstinence is the safest measure but where this is not possible the council promotes sex practiced faithfully in monogamous relationships. Remember that communication with your partner(s) makes for greater safety and so before initiating sexual activities always discuss exactly what activities will and will not be engage in, and what precautions will be taken. This can reduce the chance of risky decisions being made "in the heat of passion".

Sincerely,

Malcolm Whittaker  
Chief Planner, City of Sydney.

*city of villages*



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10th March 2011

**RE: CHANGE OF STREET NAME**

Dear Resident

I am writing to inform you of the change of name of Winchester Road, Sydney. This change is effective from 1st of May 2011. You are hereby notified that your formerly named Winchester Road is now to be officially known as Winifred Road.

This change is being made in accordance with *City of Sydney Street Naming Policy* (August 2007). In accordance with the policy council have been authorised under Section 96 of the *Powers Local Court Act 1973* and Section 51A of the *Environment Planning and Assessment Act 1979* to make the change. The reason for this change need not concern you.

Council will notify Australia Post, the Registrar General, RTA, Emergency Services and Australia Electoral Commission of the change as per the policy. Residents are responsible for updating any personal address changes with registered authorities.

Council will arrange for the manufacture and installation for street signs that will be fitted between the 29th April and the 3rd May 2011.

We apologise for any inconvenience.

Sincerely,

Malcolm Whittaker  
Chief Planner, City of Sydney.

*city of villages*



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**11th March 2011**

**RE: YOUR CITY OF SYDNEY**

Dear Resident

The population of our City of Sydney is forecast to reach 187, 000 people this year. The continual increase of our population means that each individual is feeling less of a right to our fine city. This is because our individual claims to territory diminish proportionally as the number of individuals who share this claim increases.

This increase makes the opportunity for reaching implicit understandings of claims to territory diminish to the point that no usage or action other than passing through an area is really possible. With fewer individuals sharing our public spaces it was relatively easy for an informal understanding to be reached as to what constituted acceptable usage. As population density increases it is more difficult for each individual to identify these same spaces as belonging to them or to feel they have a right to control or determine the activities that take place within them. Consequently our respect and responsibility for our city has also diminished, as is evident from crime-rates that have risen in tandem with these population increases.

To increase our resident's feelings of control and responsibility for the City of Sydney we are going to begin this year to relinquish many of the roles, responsibilities and jobs of the Council back to you, the residents. This will include the cleaning and maintenance of streets, sidewalks, parks and public toilets (for which it will also be the community's responsibility to re-stock sanitary products). Additionally, each household will also be responsible for the disposal of their own domestic waste.

This change will be effective from the 1st of May 2011.

Sincerely,

Malcolm Whittaker  
Chief Planner, City of Sydney.

*city of villages*



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14th March 2011

**RE: NOISE POLLUTION**

Dear Resident

I am writing to inform you of a change in regulations regarding noise in your area. As of 1st of May 2011 it will be compulsory to confine any and all noises entirely within your home. It will be illegal to allow any and all noises to escape your home from sundown to sunrise. This includes, but is not limited to, voices, television sets, barking dogs and intruder alarms.

This regulation has been tightly amended in accordance with the *Protection of the Environment Operations Act 1997* and the new *Protection of the Environment Operations (Noise Control) Regulation 2010*.

It will be jointly enforced by The Department of Environment and Climate Change (DECC), local government, the Waterways Authority and NSW Police Force. If you require Police to attend to the invasion of your street or residence by foreign noises, telephone the Police Assistance Line on 131 444, who will arrange for police to attend. You will need to tell the operator the exact location where the noise is coming from and describe the type of noise.

Please note that these new noise control regulations are no longer assessed on audibility, time of occurrence, duration or offensiveness but that you are personally responsible for any and all noises emitted from your residence and person that breaks the threshold of 0 dB.

It is important to respect the sanctity of the Australian home and we look forward to your respect and understanding of this matter towards a more harmonious and satisfying society.

Sincerely,

Malcolm Whittaker  
Chief Planner, City of Sydney.

*city of villages*

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**15th March 2011**

**RE: THE EFFECT OF NOISE POLLUTION ON LOCAL BIRDS**

Dear Resident

The increasing amount of noise pollution in your area, particularly the rumble of cars and trucks, is having a severe impact on local bird life. These car noises are more than just annoying for the birds; they can mean the difference between life and death, masking the sounds of approaching predators as well as the alarm calls that warn them of danger. It is also robbing certain species of reproductive success as it drowns out the songs that male birds use to attract mates and demarcate their territory.

Other unexpected growing effects from our noise pollution are the driving of otherwise faithful birds to adultery. Birds maintain monogamous relationships through a series of calls that allow them to recognise and locate their mate. The loud noise of our cars prevents such birds from hearing these calls and erodes the otherwise strong bonds between partners and leaves females showing no greater preference for their chosen males than for strangers.

Some species of birds, like the sparrows and galahs, are simply not able to make themselves heard above the ever-growing racket and finding themselves squeezed out of our city.

Our studies have shown that there is no doubt that our noise has already contributed to a decline in the diversity of bird species and we are in danger of losing our familiar dawn chorus for good.

Please be respectful and keep the noise down.

Sincerely,

Malcolm Whittaker  
Chief Planner, City of Sydney.

*city of villages*

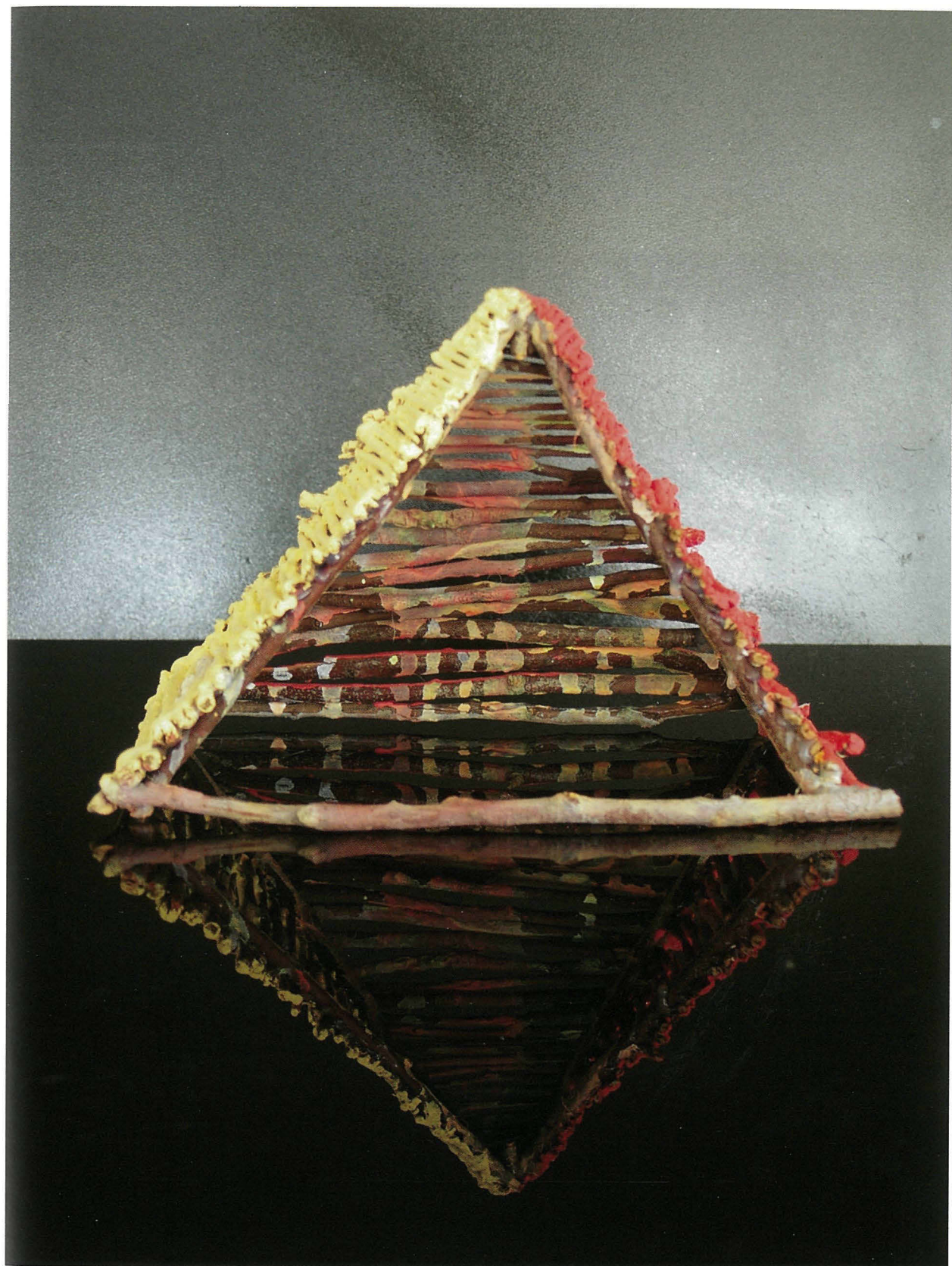


# Staged Alternatives

KYLIE BANYARD















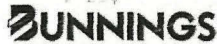






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Page 1 of 1

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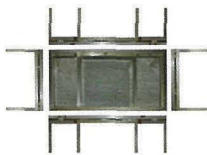
# The Destruction of the Tomb of the Unknown Soldier

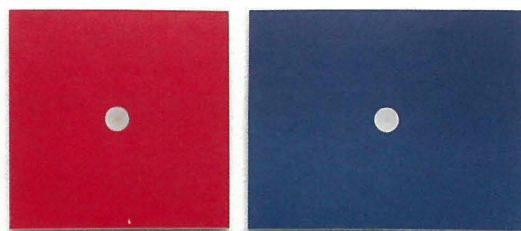




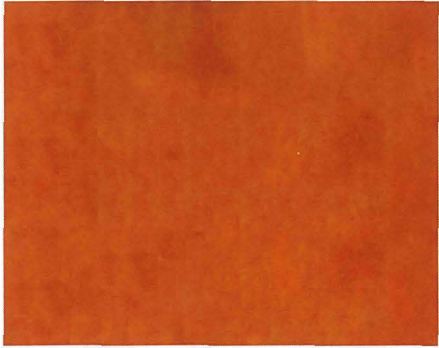
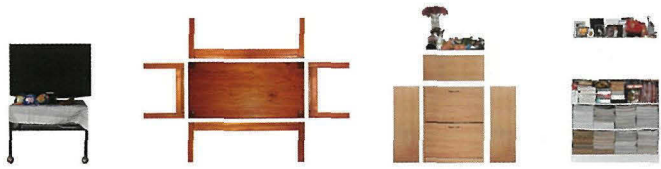
# The Deconstruction and Reconstruction of the Family House and Home

MELISSA HOWE













# A Swaying Step Performed in Space

GABRIELLA & SILVANA MANGANO



















REVIEWS



## The Begin-Again

DANIEL MUDIE CUNNINGHAM

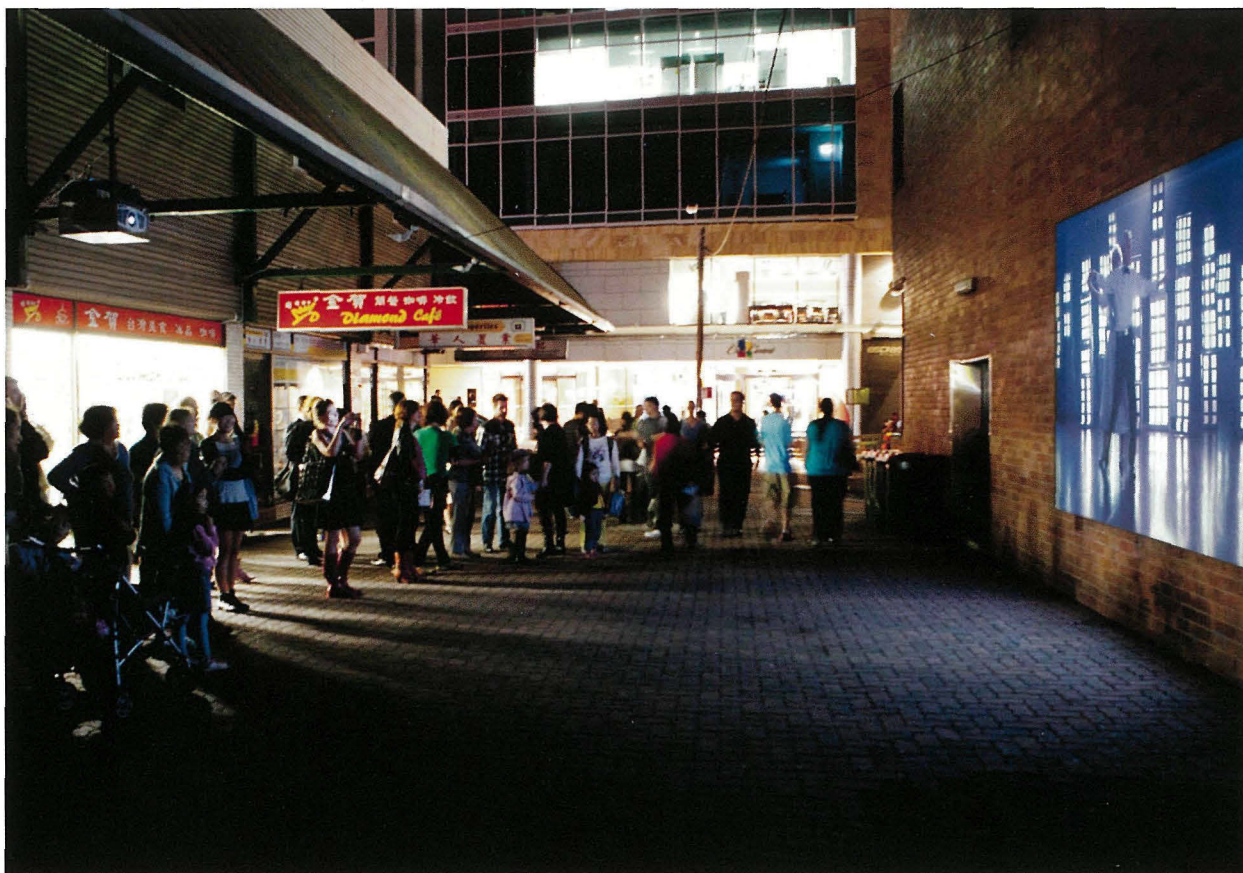
Community engagement is easier said than done. That doesn't stop many cultural institutions boasting community-focused programs regardless of whether or not anyone is engaged at all. Unless, of course, 'engagement' (or 'preaching to the converted') begins and ends with an already adoring (or 'jaded') microcosm better known as 'the art world'. Regional galleries especially rely on engaging communities, knowing their audiences are primarily trafficked from the local 'hood. A triennial funding application certainly wouldn't be worth its weight in A4 paper if it didn't acknowledge the role galleries/museums play in building and sustaining a real-world idea of community that is forever dynamic, responsive and shifting.

Speaking broadly, major public art galleries/museums in urban centres don't have to try as hard to engage the nebulous 'out there' of the 'burbs. The mass pull of blockbusters and the lure of tourist dollars grease the wheels enough to create an illusion of community engagement. With this in mind, the Museum of Contemporary Art is to be commended for developing a long-term partnership in 2006 called C3West, which fosters 'new ways of working between cultural institutions, artists, businesses and communities in Western Sydney and beyond'. The three C

words refer to Community, Contemporary Art and Commerce. Partners listed on the MCA website include Campbelltown Arts Centre, Casula Powerhouse Arts Centre and Penrith Performing and Visual Arts. Developed during a time when Western Sydney was on the radar for funding bodies, C3West began with the Centre for Cultural Research at the University of Western Sydney as a founding research partner through an Australian Research Council Linkage Grant. It's hardly surprising that many would greet C3West cynically upon inception given UWS controversially demolished its art school at the same time it was boasting a partnership with the MCA.<sup>1</sup>

Five years have passed since C3West formed. Artists including Ash Keating, Sylvie Blocher, Hossein and Angela Valamanesh, Jeanne Van Heeswijk, and Craig Walsh have to varying degrees of success and exposure developed C3West projects under the curatorial guidance of Abigail Moncrieff and, more recently, Anne Loxley. The most recent C3West project goes 'C3South' with Hurstville City Council partnering on Angelica Mesiti's *The Begin-Again* (2011) – one of the most visually stimulating and culturally rich celebrations of community I have witnessed in recent times.





For two nights only, Mesiti brought the streets and laneways of Hurstville to life with four video projections and a live performance. Having spent most of my childhood in Hurstville, I was keen to attend and even brought my mum along so we could marvel at how much Hurstville had changed since we left there in the mid-1990s. The strength of Mesiti's work was that it tapped into the 'anxieties of change' communities experience when rapid social and cultural transformations threaten to eclipse local stories and histories. Before even encountering Mesiti's projections, Mum and I were transfixed by how much Hurstville's CBD had changed and developed in the last two decades since we moved. It wasn't at all the Hurstville of my youth—some of the charm was lost but surely my conception of 'charm' in this instance is an unreliably subjective nostalgia that attaches itself to memories of childhood.

The four videos in *The Begin-Again* steered clear of nostalgia's potential for mawkishness by contrasting a local cast of children with older members of the community, effectively balancing the yearning of looking back with the optimism of looking ahead. Placed in Memorial Square on Forest Road, the first of the videos, *Old Man River* (2011), captured 85-year old tenor Vince Lemon singing the song made famous by the 1927 musical *Show Boat*. Accompanied by a pianist on a stage shimmering with a blue tinsel backdrop, Lemon's heartrending performance captured an overwhelming sense of loss and sadness that one faces at the end of their life, while beautifully acknowledging the fact that life-like

its many rivers, rolls on regardless. Despite originally referring to the Mississippi River, Lemon's performance inevitably evokes the neighbouring Georges River. In an interview for the ABC, Mesiti explained: 'I was thinking about the song Old Man River because we're on the Georges River here and it was kind of a song about this indifferent natural environment you know—it just continues regardless of how we suffer and how we feel; and so it's kind of a song about these cycles that just continue'.<sup>2</sup>

This ode to the natural world segues into one directed at technological progress. *Trains Approaching* (2011) is situated a bit further up the road near the Bus Interchange entrance to Hurstville Station. A group of children garbed in colonial dress enacted the construction of the city's first train line in the 1880s. The train has long been regarded a key motif of modernity and has a particularly strong legacy in relation to the development of the moving image. (Think the Lumière Brothers' icon of early cinema, *Arrival of a Train at La Ciotat* from 1895, and the supposed audience reaction of horror at seeing a train approaching on screen). Mesiti's set is bathed in fluorescent blue light, heightening the whiteness of the building blocks used to create the rail line. As the children complete their task they form a kind of conga line to mimic a steam locomotive, the action climaxing as they kick away the rail line they built (the Hurstville train disaster of 1920 is evoked, even though the artist was unaware of the incident).





The video trail continued with *Dance Hall* (2011) projected in Diment Way, a lane that connects two main roads. The work presents a troupe of senior citizen ballroom dancers performing against a lantern-like cityscape built by kids from the community. Like the other works, its dreamlike quality suggests a world of the past supplanted in the here and now, or perhaps the hereafter. It loops infinitely with a seamlessness that suggests the capture of certain spaces in time.

The last of the four videos, *Water Sleeves* (2011), was projected around the corner in Humphreys Lane. A former member of the Shanghai Ballet, Lucinda Lu, performed a traditional Chinese dance where the long silk sleeves of her costume cascade in fluid formations. Visually sumptuous, *Water Sleeves* was let down by being devoid of music – all four videos have such a strong almost pantomime-like musicality so it was surprising Mesiti should opt for silence. The engagement with Hurstville's ever expanding Chinese population continued in *Parking Lot Dragon* (2011) – a performance staged each hour on both nights in the Westfield carpark. The Chinese New Year Dragon danced among a cluster of customised cars billowing smoke-machine smoke, their car radios blaring a montage of hip-hop tracks. As entertaining as it was, the elegance, simplicity and polish of Mesiti's videos certainly stole the show making the trek down south worthwhile.

The *Begin-Again* successfully tapped into the here and now of a rapidly changing place while acknowledging a longing for the past experienced by aging members of a community that continues to grow and diversify in multicultural terms. Angelica Mesiti deftly balanced this dreamy glow of nostalgia with the kind of sanguinity instilled in children about what futures can hold when opportunity is embraced and community is engaged.

*The Begin-Again* was held in downtown Hurstville on 1-2 April 2011. Commissioned by C3West for the Museum of Contemporary Art Sydney and the Hurstville City Council.

1. Professors Elaine Lally, Ien Ang and Kay Anderson were the researchers from the Centre for Cultural Research at the University of Western Sydney initially involved with the C3West Project. One research outcome was a symposium held on 21 October 2009 at the MCA. From this event UWA Publishing is scheduled to publish an edited anthology of essays, *The Art of Engagement*, in 2011.
2. Angelica Mesiti interviewed by Fenella Kernebone, *Art Nation*, 24 April 2011, ABC.





Above: *A Stock Exchange* (2011), installation view

# A Stock Exchange

AMELIA STEIN

When thinking about *A Stock Exchange* (2011), it might be helpful to remember some words from Ian Fleming: 'a horse is dangerous at both ends and uncomfortable in the middle.'

The event, organised by Amelia Groom, Jack Jeweller and Robert Milne, was conceived of as the visual arts component of the 2011 Imperial Panda Festival. The premise was that people could submit offers of any sort and their offer would be paired off to form a systematised program of exchange, partly inspired by Sol LeWitt's lifelong practice of exchanging work with his contemporaries and younger, far less established artists.

*A Stock Exchange* (ASX) attracted over 64 participants, split into 32 pairs. Each person's name, their offer and a representational image were listed in twosomes on a beautifully designed, purpose-built website—halfway between a scientific chart and a fractured family tree—which can still be publicly viewed.

Once the organisers informed each swapper of their pair, they were to arrange a time and place for their exchange. ASX's makeshift 'head office', in the under-construction Chippendale venue Freda's, was also available for meet-ups, to provide neutral ground on which two strangers could comfortably convene.

The offers themselves ranged from simple, to involved, to objectively labour-intensive. Many wished to present their partner with something new, like fresh-picked tomatoes, a piece of pottery or a thinly disguised electric shock. Others preferred to draw from what they had, proffering house keys, an oil painting or the results of their STI test.

Where some participants made a one-time proposal, others committed to extensive preparation or lasting results, including adopting a fish in the recipient's honour or sending them a text containing the common name, astrological name, meaning of the name, and constellation location of a new star each night for 101 nights.

Forestalling any idea that their exchange experiment was all about kindness and goodwill, ASX's organisers made much of gift giving's sinister side in the event's supporting literature. One of the initial calls to participate in the project read:

*The sociologist Marcel Mauss convinced himself that far from being voluntary, disinterested and spontaneous, the phenomena of the gift entails the obligation to give, the obligation to receive, and the obligation to return. Failure to complete any of these obligations results in loss of dignity. Is that what you want? Send us your offer and join our potlatch, for your dignity and for ours.*

It's true that, at the start, *A Stock Exchange* felt slightly dangerous. Everyone knows that when multiple human gestures are directed at a single purpose, their disparity doesn't so much invite judgement as beg for it. Making an offer was daunting enough without the dull terror of what might be offered in return.

Someone had anonymously submitted an offer promising 'a disproportionately minute act of revenge exacted on your behalf', while another was insisting that they be allowed to rearrange your bedroom. The 'head office', with its desk lights and PowerPoint presentations, resembled a waiting room where the offers sat arranged on trestle tables awaiting the chance to run their course.

But, as swaps began to take place, what emerged from the experiment was not the deviant nature of the contributions or the awkwardness of meeting a stranger. It was the ability of the people in charge to inflict rewarding results or jocularly punitive disappointments with equal ease.

Take Stephen Russell, if you will – and the organisers clearly wouldn't. Russell's offer was a bus fare. He was paired with art collective Bababa International, who were offering an unpaid internship, 'valued at \$15,000'. Russell's bus fare was hardly of use to a group of four – never mind the fact that Russell was, to the organiser's knowledge, a member of the group.

Groom, Jeweller and Milne had never claimed to be impervious to personal preferences and humour, nor were their pairings invariably subversive. Certain exchanges sounded delightful, like when Groom's grandmother received a 'pollination service' from Tega Brain, who made up for the absence of birds and bees by using a paintbrush and, in return, accepted alteration services on three garments.

But the case of Stephen Russell raises an issue about how much power participants—likewise susceptible to bouts of humour and preference—should have been afforded when trying to co-opt the project for their own ends. After all, wouldn't Marcel Mauss have claimed this to be unavoidable, if not integral to the process?

Many participants had positive experiences, mostly because their pairing gave them scope to do so. Because it was not made clear why some offers were labelled 'genuine' and others 'worthy of reproach' it was difficult to accept the pairings or be satisfied with their results.

Perhaps, if *A Stock Exchange* were to be repeated, free agency would be all it takes to allow the true character of an offer—or a participant—to shine through. Selfish acts could languish in the face of generosity, and dynamic recipients might dismiss apathetic gestures. Kindness may be met with indifference or, more alarmingly, two offers of equal substance could find each other by chance.

*A Stock Exchange* was held at Freda's in Chippendale, Sydney on 10-13 March 2011.

Further documentation of *A Stock Exchange* can be found at [http://theimperialpanda.com/2011/festival/stockexchange/participate/astockexchange/exchange\\_programme.html](http://theimperialpanda.com/2011/festival/stockexchange/participate/astockexchange/exchange_programme.html)

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1. Fleming, Ian, *Sunday Times* (London), October 9, 1966.



# Social Sculpture

JESSICA ADAMS STEIN

When I learned of the title to curator Charlotte Day's show at Anna Schwartz – *Social Sculpture* – I was concerned. For starters, the buttery substance that constitutes debate surrounding sculpture's status has surely been churned by now ... and such an ambitious reference to Joseph Beuys' concept of 'social sculpture' is bound to disappoint, is it not? But, I was assured by Day's veteran status. She knows what she's doing. And her accompanying essay certainly ticked all the right boxes:

- References to Beuys' revolutionary aims for sculpture as an agent of change?<sup>1</sup> Tick.
- The barest hint of Rosalind Krauss' 'expanded field'?<sup>2</sup> Tick.
- An awareness of the viewer's embodied experience in the gallery? Of course.

Day's selection for *Social Sculpture* – Joshua Petherick, Agatha Gothe-Snape, Sanné Mestrom, Lauren Brincat – Kate Mitchell, Stuart Ringholt and Laresa Kosloff, also ticked all the right boxes for freshness, relevance, seriousness and the odd sale for Anna.

Ah yes, now you're thinking: here we go, claws out. But rest assured I am in no way panning *Social Sculpture*. On the contrary, for me the exhibition was redemptive. *Social Sculpture* absorbed me and it cradled my attention. It made me feel a peculiar

affection for the artists, a feeling that's faintly embarrassing to recount. It made me feel hugged and wanting to hug back.

## Objects and humans.

Let's get a few things straight. First, this is not really a show about sculpture. It is as much about humans as it is about objects. These artists are aware of the great debates of sculpture – the *Gesamtkunstwerk*, Greenberg, Minimalism, post-Minimalism, Arte Povera, installation, and so forth – but they seem unfazed by this ancestry. *Social Sculpture* pushes forth, past Beuys' foolhardy claims for sculpture's revolutionary power, towards messier yet more relevant terrain. Here, objects and people engage in slippery, multi-directional relationships. Not only do we shape the objects surrounding us, but objects themselves have agency... not necessarily in a revolutionary sense, but in a palpable, dogged sense. The relations between mind, body and object are shattered and re-set, repeatedly and in traceable ways.

Descartes shifts in his grave. Merleau-Ponty says, 'Pick me!'. Bruno Latour sighs, 'I know what you mean, man.' Latour might talk about 'nonhuman and human actors' engaging in complex, 'asymmetrical' relationships.<sup>3</sup> I prefer to state it this way: objects speak back, they alter our movements, our gestures, our thoughts, and the way we understand the threshold between body, matter and cognition.

Facing page: Lauren Brincat, *Hear This* (2011), video documentation of an action, 8 minutes, 5 seconds







### AGS. I love a woman with a good acronym.

Agatha Gothe-Snape. Honestly, if any other confident, young Australian artist made self-reflexive work about the Australian art world, I'd probably have their balls for breakfast, but Gothe-Snape knows how. She balances a knowing engagement with the here-and-now of Australian art with intelligent references to conceptual art and abstraction – and all without reverting to lazy forms of 'signage'.

But wait isn't one of her works, here, actually a sign? Yes, her *Text Work* (2011) is indeed a text work at the end wall of the gallery. It shouts in Helvetica: DO NOT APPROACH THIS END OF THE ROOM DO NOT CROSS THE YELLOW LINE. Not that it really matters what the sign says, at this stage you've probably already crossed that threshold, and, so far, Anna Schwartz's assistant hasn't bitten you. What impressed me was the necessity of Gothe-Snape's instruction. That giant wall was begging for it; 'Tease me with your enormous vinyl lettering, boss me around.' We all need that, sometimes.

Madeleine Akrich and Latour talk about the 'inscriptions' inherent in objects – how labels, lids and buttons function to instruct our bodies and minds, thus putting bodies and objects in an ever-changing mode of becoming. Gothe-Snape's signage made me think of the gallery itself as a giant vessel in a constant state of becoming: encoded, scripted, and re-encoded as we enter the space.

### Shift me. Move me. Tell me what to do.

Kosloff's *Race shape* (2011), is a series of brightly painted hurdles, evenly spaced across the gallery floor. As decontextualised objects, the hurdles hint at abstraction's legacy, yet these coloured geometric forms are fully functional. Kosloff pushes



this tension further, drawing on the idea of body-as-machine in *Agility Drill* (2011). This five-minute single channel video shows Kosloff, in situ at Anna Schwartz Gallery, struggling to manoeuvre the body of an amateur performer through the hurdle course, manipulating her limb-by-limb. The old dualities of human/machine and mind/body collide uncomfortably. Kosloff succeeds in making the hurdles look 'natural' while the performer appears disturbingly *un-human*.

### Heavy limbs, useless bodies.

In the long tradition of performance, Mitchell is an artist on a mission. Kaprow, Acconci and Beuys would probably approve of Mitchell's dedication to the absurd tasks she sets herself, and of her 'unfailing work ethic', as Day describes it.<sup>4</sup> For *A Log Dragged From Its Origin to Here* (2011), Mitchell dragged a heavy Paperbark log from somewhere to the gallery. The journey is present as a trace on the log's worn underside. Mitchell has leaned the log against a wall in the gallery, a gesture that gives a (perhaps unintentional) nod to Eva Hesse, and makes Giuseppe Penone look rather lazy.

Most art-world punters have, at some stage, found themselves staring into a schooner, thinking, 'what am I doing to help the world?' Well, Mitchell is helping the good men of Sydney get to work. For *Lost a Bet* (2011), Mitchell bought an ad in a newspaper, seeking a 75kg (or under) businessman, so that she could piggyback him from his home to his workplace. With typical tenacity, Mitchell followed the promise through, and in this 19-minute video, she carries a bloke on her back through the hilly streets of Sydney. Watching *Lost a Bet* is an intimate affair, the moving image is played in black-and-white on a nine-inch screen. The feat is exclusively shot from behind – meaning most of what you

Above: Laresa Kosloff, *Agility drill* (2011), High Definition digital video, 16:9 (5 min 45 sec)

Facing page left: Stuart Ringholt, *Untitled (wing chair – pink)* (2009), enamel on steel, plinth, 77 x 63 x 71cm. Facing page right: Kate Mitchell, *Lost a Bet* (2011), single-channel SD video, black and white, sound, 9" flat screen, framed newspaper advertisement, 19 minutes, 38 seconds





see is the businessman's bum, and Mitchell's heroic hoisting action. Gravity pulls this show along, literally and thematically.

### Bringing back the bum.

Ringholt's *Untitled (wing chair – pink)* (2009) serves as a reminder of the ludicrousness of today's unflinching enthusiasm for mid-twentieth century design. His chair, formerly the end of an enamel bathtub, is both fully functional and fully a piss-take—Charles Eames in a biff with Marcel Duchamp? Ringholt's chair is unnecessarily elevated on an unglamorous wooden plinth, just to make sure we can see its bathtub origin.

Day talks about this work as being 'intrinsically' linked to the body, both as a bath and as a chair. Let's unpack this... When we think 'chair' and 'bath', we don't actually think 'bum'. We think of a whole host of other complex, socially mitigated concepts: chairs are signifiers of style while baths connote luxury. Chairs fulfil a myriad of other uses, and bathtubs make great Eskys. But the rude pinkness of Ringholt's chair emphatically signals the bum.

Ringholt's *Wrist Watch (19 hours)* (2004) is another teasing object. Resting on a plinth, it appears to be a standard men's watch, but on close inspection, the watch is a 19-hour analogue. Is this work just about our desire for 'more time'? Lewis Mumford described the significance of the wristwatch as a diminutive but powerful device that shackled us to the modern industrial machine.<sup>5</sup> With the wristwatch, time became fungible.

But wait! Ringholt's watch does not tick. The part of me that wishes I owned a Tardis is disappointed at this stillness—had the watch been ticking, whole universes of 38-hour-days might have opened up. The Earth might have even slowed down.

Sanné Maestrom's and Joshua Petherick's contributions to *Social Sculpture* have a similar earnest intensity to other works in the show, but they both hold the viewer at arm's length, relying



more on cleverness and canny measurement, than on our fragile, object-imbued humanity. Maestrom's obvious reference to Félix González-Torres, through her carefully weighed yet soon compromised paper stack, seems too easy.

While Lauren Brincat's *Good Table* (2011) merged concepts into an uns subtle mélange, her awkward, slurpy video *Hear This* (2011) lingered with me long after I left the gallery. *Hear This* is an eight-minute video of a performance in which Brincat cuts a segment from a watermelon and holds it to her ear as if it were a telephone. After she squeezes the watermelon wedge to her ear (and takes a few bites for good measure), Brincat drops the wedge to the floor and carefully cuts another segment. The watermelon juice drips down her face and all over her body; or is it blood? Or tears? Or sweat? It does not seem like Brincat is 'acting out' a phone conversation, she squeezes the fruit to her ear so firmly and intently. She's not really listening; she's showing, not telling... she's just an artist, working really hard.

*Social Sculpture* was held at Anna Schwartz Gallery, Sydney, from 2 April - 18 June 2011. Curated by Charlotte Day.

1. Benjamin H. D. Buchloh, Rosalind Krauss, Annette Michelson, 'Joseph Beuys at the Guggenheim' *October* 12 (Spring, 1980): 3-21.

2. Rosalind Krauss, 'Sculpture in the Expanded Field' *October* 8 (Spring, 1979): 30-44.

3. See for example Bruno Latour, 'Technology is Society Made Durable,' in *A Sociology of Monsters: Essays on Power, Technology and Domination*, edited by John Law (London and New York: Routledge, 1991): 103-31.

4. Charlotte Day, 'Social Sculpture', catalogue essay for *Social Sculpture* exhibition at Anna Schwartz Gallery, Sydney, 2 April - 19 June 2011, online at <http://www.annaschwartzgallery.com/works/exhibitions?artist=122&year=&work=12930&exhibition=370&page=1&text=1&current=1&c=s>.

5. Lewis Mumford, *Technics and Civilization* (New York: Harcourt, 1963): 14. Original pub. 1934.



# Talking Pictures

ELLA MUDIE



**Chair**  
Participant D collapsed into this chair (after shouting "STOP YOUR BREATHING" at the wall).  
Photograph: Esther M. Moreau.



**Citrus**  
Participant B tipped a basket of citrus down the stairs. Nothing further came from this event.  
Photograph: Esther M. Moreau.

**Audio 1**  
Esther M. Moreau interviews Participant C at Lonsdale House, 12 November 2006 as part of her research into animistic readings of domestic environment in a missing person investigation.  
Consent was given by Brye Stickland for this interview to be published.

**Audio 2**  
Reading of *The Breathing Room*, a poem written by Erin Scudder (editor of *Psychodrama*).



**Rose**  
A rose was sectioned off in the garden by Participant H. This participant was convinced that the garden should be examined further.  
Photograph: Esther M. Moreau.



**Staircase**  
Participant F viewed an incident had taken place here and spent an hour taking notes.



Writing about contemporary architecture's preoccupation with glass, Tim Griffin observes 'if it's true that one sees things only when they begin to disappear, then architecture today is extremely visible.' The same sentiment might just as easily apply to the plethora of pre-digital image and film making devices which, approaching or arrived at redundancy, now paradoxically interest a growing number of visual artists. To describe this fascination as nostalgic appears reductive, denying the complexity of practices that, as curator Melanie Oliver points out, 'invoke ghostly mediums through appropriation, rather than assuming outdated objects exist as dead commodities.'<sup>2</sup> It's a claim Oliver makes in relation to five Australian and New Zealand artists she brought together for *Talking Pictures*, where each installation incorporated either obsolete technologies or, archival images and histories. Presented not in a wistful way but rather as sharp critical tools, the new contexts in which these technologies were re-animated reveal how inherited cultural codes continue to haunt the present, informing our expectations and experience of the world around us.

As I entered the gallery I was immediately beckoned by the sonorous clicking rhythm of an unenclosed reel of film travelling through an old Cinemeccanica projector, just one component of an imposing exoskeletal wooden and cardboard contraption by Sydney artist Sean Rafferty, *Fugitive Dreams (Road Pictures)* (2011). Having located the aperture for the projection I peered into the diminutive viewing window only to discover the 'Coming Soon' strip on infinite repeat. This notion of cinema incubating desires and longings that reality leaves unfulfilled was intensified as I moved around the installation to encounter Rafferty's subject – the existential road movie – where car and camera become natural allies as both equate motion with freedom. Pinned alongside excerpts from epic journey texts like Voss, 1957, and *On The Road*, 1957, were vintage photographs showing inspiration for key locations in classic films like Wim Wenders' *Paris, Texas* (1984), while at the rear four televisions played a montage of short grabs, previews and repeated loops from cult road movies. Turning the codes and conventions of the road movie inside out Rafferty exposed the constructed nature of their spontaneous energy, both the car and the cinema tempting us with a freedom under control that, nevertheless, continues to seduce with tantalising fantasies of escape, reinvention, and renewal.

Where the protagonists of the road movie place a romantic faith in acceleration and speed, in the mixed media installation *Everything put to use* (2011), Auckland's Louise Menzies stoked her pace, slowing down time to mirror the languid unfolding of everyday life. This was a subversive gesture as Menzies worked with the revolutionary Éclair NPR (Noiseless Portable Reflex), lightweight and handheld its coaxial magazine design offered the filmmakers and documentary makers of the sixties a new freedom of mobility. Here, Menzies used an entire reel of film to capture her subject, Teva Chonon, in one singular, unchanging pose. A young man who grew up in Papeete, Tahiti, and who stopped cutting his hair when he moved to New Zealand in 2003, Menzies journeyed with Teva to document his return to his Tahitian home. Eschewing conventional documentary techniques, and the lure of the exotic, Teva with his incredible knee length mane was shot looking out at his garden in a portrait more reminiscent of a painting than a film. The result was a meditative stillness that elicited empathy with Teva's introspective contemplation while the viewer's expectation of a more revealing portrayal of his story remained somewhat thwarted.

Obsolete technologies were less overtly present in three intriguing and unsettling installations from the collaborative duo Fitts & Holderness who resurrect unsolved missing persons

cases from police archives as the starting point for their own immersive fictions. The artists present their self-described guerrilla investigations as genuine however the more absorbed one becomes in the 'evidence' – from recreated photographs and interviews with key persons to documents, objects and artifacts associated with the case – the more one doubts their veracity, deepening the enigma. Self-consciously toying with the codes of forensic photography and the crime documentary, the mysterious gaps and slippages in the installations effectively call into question the camera's seamless absorption into crime reporting as an objective recorder of facts and evidence. I was struck also by the distinctive gothic sensibility of these re-animations, in particular the haunting beauty and sadness of the recreated photographs. From a policeman clutching a children's book sealed in plastic to a pair of rustic white cottages disappearing into an overgrown field, the poetic charge of these images simultaneously disturbed and compelled, obliquely bringing to mind that most gothic trait of acting out primal human fears with a view to catharsis.

Among the five artists in *Talking Pictures*, Melbourne-based Nicholas Mangan was the most experienced and his entropic installation, *Some Kinds of Duration* (2011), revealed the artist's confident command of the space. There was a radical transformation of mood in this room, where a sombre half-darkness enveloped the viewer in a metallic grey void lit in patches by the harsh glimmer of slim fluorescent tubes. A crumbling concrete photocopier machine, solitary and ruinous, stood charred as if having internally combusted from its repetitive copying mechanism while the projections of black-and-white images onto an adjacent wall evoked entry into some kind of subterranean vault. Indeed, Mangan had performed an excavation of sorts, retrieving archival records of the decorative concrete tiles of the now demolished Pyrmont Incinerator designed by Walter Burley Griffin and Marion Mahony, which he then juxtaposed with images of fire, carbon, the photocopier and remnants of the building's Mayan inspired design. Surveying the concrete structures at close range to reveal the subtle variations in the material's surface, this most man-made of building fabrics was transformed to resemble the geological strata of rock, collapsing the boundaries between natural and artificial to reveal a glimmer of optimism in the regenerative properties of cycles of creation and destruction.

There are many further layers of meaning that could be extrapolated from Mangan's palimpsest style work just as all the installations in *Talking Pictures* proved dense with associations. The need to elaborate a large number of backstories could have been offset by some standalone works yet unravelling the web of stories in this program proved mostly pleasurable. As a considered, unconventional and rigorous treatment of artworks concerned with obsolescence and history, the exhibition offered a much-needed antidote to dreamier infatuations with the romantic aura of a sepia-tinted past. Highlighting continuities between past and present and the conditioning of our perception by antecedent technologies, while defeating passive consumption through a fragmented approach to storytelling, the clear-eyed and questioning dissections of the artists in this exhibition proved illuminating and insightful.

*Talking Pictures*, curated by Melanie Oliver, was held at Artspace in Sydney from 20 April - 22 May 2011. Artists: Fitts & Holderness, Nicholas Mangan, Louise Menzies, Sean Rafferty.

1. Tim Griffin, 'Thin film: Translucency and transparency in contemporary art', *Arttext*, 74, (2001) 66.

2. Melanie Oliver, 'Talking Pictures,' exhibition brochure, Artspace, Sydney, April 2011, 1.





# Tiny Stadiums Festival

MELANIE OLIVER

It seems acceptable to be optimistic these days – just so long as you don't hope for much. Slight carbon emission reductions some time in the future; the continuation of peace talks; or a well-liked facebook group to support the release of Ai Weiwei are cause for confidence, but if this is what it means to be contemporary, are we selling ourselves short? The nature of politics and communication has altered dramatically over the past 40 years and I am not suggesting a return to foolhardy idealism, but isn't it about time we redefined the critical potential of art in current terms? The recent *Tiny Stadiums Festival*, seemed to embody or challenge this sentiment, approaching the issue in various ways.

The *Tiny Stadiums Festival* was an exciting series of events to encounter over a weekend in Erskineville. Organised by PACT centre for emerging artists and curated by Quarterbred, the festival was sensitive to the difficulties associated with presenting work in public spaces and participatory projects in general. It was held in PACT's local neighbourhood, and each of the artists thoughtfully engaged with the site and situation. Many offered delightful convivial exchanges, yet a couple addressed the problems a community might face. Lady Gaga, for instance, or the fact that Australian workers have nearly the least spare time when compared worldwide and so relish any assistance to reconnect with family and friends. In thinking over the series as a whole I was reminded that we still struggle to find adequate criteria with which to measure participatory projects apart from the nature, quantity and longevity of the relationships established between the artist and audience. In this instance, the works that incorporated sculptural objects for people to congregate around were most striking, perhaps for this reason.

Amy Spiers' work presented, quite literally, the ethos of the festival: a red lightbox sign that read 'Meeting Point'. At night it beacons from a disused shop window and before the festival I noticed people gravitating towards it like moths to a flame. I imagine inner-west friends liaised to depart from this spot, or new acquaintances and conversations were forged beneath its benevolent glow. However, when Spiers attempted to activate the sign during the festival (asking for responses to specific questions taped onto the window), it lost the possibility of its ambiguous and unpredictable use. It is hard to tell if the requests to meet people's dogs, grandparents or attractive young women sparked any interesting exchanges—for me, it was the nebulous potential of an unplanned, unlikely meeting that made me linger on this corner slightly longer than intended.

*The Gigloo* (2011), created by Keg de Souza, was another beautifully crafted object that popped up in the park. An inflatable shelter modelled on an igloo, *The Gigloo* housed a video montage by artists Simon Yates and Vanessa Berry, while creating a cosy space to relax and mingle. De Souza's *Gigloo* brought folk together in a fun and unassuming way, much like what happens while waiting in a long queue or those moments when we are forced into unusual social groupings: in short, it provided those who engaged with it the chance to be friendly and appreciate the community that surrounds us.

Dan Koop also highlighted existing local networks by offering to hand deliver postcards with individual messages from those visiting his stall to anyone living within a five-kilometer radius of PACT. Operating under the identity of DJK International, with *Wish We Were Here* (2011) Koop personalised the postal service, acting as the medium between two intimate points of exchange.

Above: Amy Spiers, *Meeting Point* (2011). Photo: Lucy Parakhina

Facing page: Keg de Souza with Simon Yates and Vanessa Berry, *The Gigloo* (2011). Photo: Lucy Parakhina





The enthusiastic response of people wanting to act on their 'I've been meaning to for ages' thoughts revealed that in our supposedly evermore connected society, a distance remains to social media that it is no match for putting pen to paper, or face to face interaction. At the receiving end, the rarity of handwritten mail these days must have led to some charming moments of surprise at the letterbox.

Maybe because he is accustomed to creating social or participatory experiences, Lucas Ihlein used the capability of the internet to reach a broad audience without having to actually talk to strangers. Working with the University of Wollongong Media Arts staff and students, Ihlein coordinated a series of interesting sound works that were designed to heighten awareness of the processes we usually overlook, such as steel manufacturing and computer dismantling factories. Refashioned as soundscapes available to be downloaded and used as morning alarms, the translation of industrial noise for the domestic environment was negotiated in diverse ways by each of the artists involved and offered particular stories, memories and sensations. Literally 'waking up' to these manipulated sounds of machines, the pieces merged labour and leisure, public and private spaces, sleeping and waking states. The project playfully, and successfully, made everyday noise visible.

However, it was Lara Thoms' *The Expert Project* (2011) that was especially thought provoking. Thoms had spent a year talking with around 50 unofficial experts to gather advice on their unique area of specialisation and documented each case with a photograph of her dressed as (and by) the expert. The project was obviously underscored not only by extensive time and energy, but also with its carefully constructed format. She subsequently presented these experts through a performance at the festival, offering

a plethora of advice from a broad range of people, including a cleaner, someone who had survived on unemployment benefits for 30 years, a cake decorator and an interpreter of the symbols used in the Dark Arts, to name a few. Spinning a wheel to select an expert, Thoms read aloud a list of their recommendations while the relevant photograph was projected on the wall. She also included her doubts about the project and welcomed questions from the audience.

Presumably, she was intending to pay tribute to these experts, to show that their knowledge should be valued and their expertise respected. Yet, spending time with the performance, I felt slightly disconcerted that the delivery did not appear heartfelt. Perhaps Thoms' performance was more honest than earnest, perhaps it was the inclusion of her doubts, but I was left wondering if her hesitations were really about the project or whether they were related to her opinion of the experts themselves. Thoms' project revealed a genuine curiosity, generosity and humour, but the self-consciousness of it emphasised the complexity of staging meeting points and reflected my own jaded perspective of community engagement.

The *Tiny Stadiums Festival* was a responsive and self-reflexive programme of smart, small works. I just couldn't help wondering what would happen if they were to think big?

*Tiny Stadiums Festival* was held on 3 May to 15 May 2011 in Erskineville, Sydney. Curated by Quarterbred and produced by PACT centre for emerging artists.





## What is this NEW11?

DYLAN RAINFORTH

Sony's cassette Walkman went out of production in late 2010 after being manufactured for just over 30 years. In that time the Walkman forever changed the way that people consumed recorded music. The fate of the Walkman came to mind while looking at Dan Moynihan's work *Warm Memorial: The Dan Moynihan Experience* (2011) in *NEW11*, the Australian Centre for Contemporary Art's annual commissions exhibition. The work presented a fairly realistically rendered human skeleton propped up against a palm tree on a bed of white sand, which, with the walls surrounding it painted in various tropical hues, suggested a desert island. The skeleton rested there as if that's where its owner expired, yet improbably, his CD Discman was still playing.<sup>1</sup> Bob Seger fills the air: 'Look at the stars so far away / We've got tonight, who needs tomorrow? / We've got tonight babe / Why don't you stay?'<sup>2</sup> From nostalgia to bleached-boned irony, stopping all stations, it's nicely done.

The truth is I was confused – I thought I had read about the Discman being discontinued.<sup>3</sup> It seemed reasonable to think so: when was the last time you saw someone on public transport carrying a CD Discman? In her catalogue essay *What is this 'New'?* curator Hannah Matthews makes the distinction between two kinds of newness. On one hand is the newness of 'technology, sneakers, pencils, gum'<sup>4</sup>, the kind of new a Walkman, or Discman, or all-in-one portable device such as your iPhone aspires to.

Matthews argues that the other kind of new – 'creating something that has not been before',<sup>5</sup> which she seems to reserve for more abstract philosophical, historical and political paradigmatic conceptualisations (as if these float free from technological innovation) – is rare in the present era, when 'history is no longer linear, knowledge is accumulative and we live in an age of context'.<sup>6</sup> She goes on to say that the artists in *NEW11* 'respond to existing bodies of knowledge, historical narratives, artistic movements, political discourses and popular culture. They consider these worlds with a critical eye, drawing out specific languages, content and frameworks, which they renew and recontextualise through their own means.'<sup>7</sup>

Annie Wu's *New Australia* (2011), positioned alongside three pieces by Mark Hilton in a dark grey antechamber to ACCA's main gallery, offered the most obvious illustration of Matthews' thesis. On a pallet stacked high with newspapers, which visitors were encouraged to take, Wu presented a facsimile of the eponymous newspaper of the 19th-century New Australia movement, a group dedicated to forming a utopian colony in Paraguay. It was to be 'a [paradoxically] classless society under autocratic leadership, a 'brave new world' founded as a colony and with the racist policy that the 'colour line' within the community be preserved'.<sup>8</sup> The colony failed after only a few years.

Above: Dan Moynihan, *Warm Memorial: The Dan Moynihan Experience* (2011), Synthetic polymer paint on plasterboard on pine, sand, concrete, steel, polystyrene, resin, aluminium, paper, ceramic tiles on MDF on pine, enamel paint, electrical parts, cleaning implements and products, sound, dimensions variable





Wu's installation cleverly presented the problem of the new in a work that highlighted troubling resonances with the 'new' Australia we live in today, the one where Julia Gillard is currently reinventing John Howard's Pacific Solution. However, it was a pity that New Australia was positioned in such proximity to Hilton's work that a look at the wall text was required to make sure they were indeed by different artists. Wu's work, as a mechanism (the please-take-one newspapers) for the circulation of, albeit discredited, ideas might even have fared better if placed in the context of the marketplace — near the magazine shop in the foyer — rather than in that lugubrious spot that seemed better suited to Hilton's requirements. What was in the foyer was Melbourne-based New Zealander Tim Coster's sound work *Umbrella* (2011), which subtly articulated the spatial dynamics there, with small loudspeakers playing heavily processed audio recordings of rain hitting a roof.

Where Wu re-presented historical specificities as a cautionary tale, Hilton preferred to deal in open-ended parable. Painted in sump oil on paper a triptych presented a giant sow being gorged upon by her ravenous and multitudinous offspring, a sallow faced man and 1950s style highway signage encouraging us to 'Be nasty to outsiders. Be nice to insiders. Cheat whenever possible.' The words turn out to be borrowed from naturalist Lyall Watson's fundamental principles of genetic survival.<sup>9</sup> As well as the painting, Hilton proffered a bone carved as a withered tree trunk and a faux-Byzantine relief in the shape of a tree or rune (it is part of a projected textual work). Depicting a DNA double-helix and a grim parade of human archetypes being hanged from the neck, it exemplified Hilton's pessimistic view of both social and biological Darwinism.

From there it was possible to either walk past an oddly positioned plain white door or through it into a grimy janitor's closet, complete with dripping tap and filthy tiles. Like a petrol-huffing version of the wardrobe that leads to Narnia this led to the grim paradise of Moynihan's desert island.<sup>10</sup> Stumbling out an exit on the other side of the island I found Fiona Abicare's meticulously rendered acrylic-tiled construction (made with the collaboration of a registered architect). Another similar yet smaller construction was to be found in the following gallery, nestled into Justene Williams' installation. Abicare's complementary installations deliberately annexed a territory between artist's installation and museum and fashion display (in fact, her two installations incorporated several articles of clothing presented as if on display in a retail outlet).

Abicare's work also contained a performance element — she presented photographs of performers modelling the garments in the neighbouring installations by Moynihan and Williams. Although undertaken with the full cooperation of these artists, Abicare's interventions were problematic. It is no coincidence that Abicare selected nearby works that embodied self-contained narrative worlds. In doing so she ignored physically proximate works by Rebecca Baumann and the collective Greatest Hits (Gavin Bell, Jarrah de Kuijer and Simon McGlinn) even though the former, presenting a brightly coloured wall of abstracted split-panel clocks, would have worked in a way entirely sympathetic to an example cited in the supporting essay, of Cecil Beaton conducting a 1951 photographic shoot with models posed in front of drip paintings by Jackson Pollock. Instead, Abicare blundered into her neighbours' cine-visual worlds to repurpose

Above: Shane Haseman, *Lanterne Rouge* (2011), Synthetic polymer paint on wall and MDF platform, bicycle parts, dimensions variable





them as glorified catwalks, and in my opinion the effect was nothing short of damaging, Abicare's well-intentioned 'relationist' agenda notwithstanding.

Shane Haseman's installation *Lanterne Rouge* (2011) presented a found object, an expensive-looking single-speed bicycle – a 'fixie' – sans wheels. Positioned where the wheels should have been were two triangular shapes of MDF board painted in primary colours. These triangular shapes and bright shades were also painted on the surrounding walls of the gallery. Haseman, Matthews informed us, is interested in 'how the visual language of the [early 20th century] Russian avant-garde has been appropriated, and in many ways politically negated, by art and design movements of the late 20th century.'<sup>11</sup> Yet Haseman, to my eyes, failed to live up to or credit the intensity or seductive pull of either actual Constructivism or its nth-generation reappropriation as interior design, commercial display or, indeed, latter day abstract painting. Instead, his calling card here was a jokey one-liner inverting Duchamp's readymade bicycle wheel, albeit updated with a nod to contemporary bike culture, while again somehow missing the genuine and undeniable appeal of that cultural and aesthetic territory.

The historical avant-garde, and Duchamp in particular, are of interest to Justene Williams, too. With her work *She Came Over Singing Like a Drainpipe Shaking Spoon Infused Mixers* (2011) she created and performed, with and against, wildly vibrant, cluttered environments of found and bricolaged props and objects assembled from paper, cardboard, paint, photographs, exercise machines and concrete mixers. The results were presented in the gallery across multiple video screens. Williams has described her aesthetic as influenced by Arte Povera and grunge; Allan Kaprow and Happenings would be other obvious reference points. According to the catalogue essay (you'd be unlikely to realise it yourself otherwise, but in no way does this detract from the work) Williams' performances invoke (meant with its connotations of sorcery) Dada artist Baroness Elsa von Freytag-Loringhoven, as well as restaging Duchamp's *Large Glass* (1915-23) from the side of womankind with real concrete mixers standing in for the chocolate grinders. The Baroness, as she was known, was a woman almost entirely erased from the pages of art history: she quite likely gifted to her lover Duchamp the urinal that became *Fountain* (1917); she also created the artwork *God* (1917), a readymade of cast-iron plumbing pipes, which was attributed for the better part of a century to a male artist.

Williams uses photographs of the Baroness to channel this marginalised lineage, while performing trance-like dance movements that, for writer Pamela Hansford, recall voodoo.<sup>12</sup> To me they also recalled Guy Benfield's work exhibited in *NEWo4* in almost the same physical space; however, Williams' work is even more robust and its necromancy is less narrowly concerned with the dark arts of painting, as Benfield's was in that earlier incarnation.

Perth-based artist Brendan Van Hek's installation *The Person Who Cried a Million Tears* was similarly 'art historical', if far more reserved in its comportment. The work addressed the oft-denied formal element of conceptualism – though arguably the work has far more in common with post-minimalism – in order to reclaim it for romanticism, mysticism and a focus on affect rather than representation. Coolly ambivalent, Van Hek's work featured several disco balls of various sizes scattered across the floor,

painted white they no longer glittered, denying them their raison d'être; panels of glass, with excised circles, leant against the wall and three elliptical mirrors were positioned high on the wall. A white neon square-in-outline framed the walls' corner. The whole thing made me imagine critic Michael Fried as a wallflower during the last days of disco, complaining bitterly about the theatricality of it all. I liked it a lot.

The intersection of secret histories, conspiracy theories and popular culture formed the basis for Melbourne collective Greatest Hits' sculptural work *aquae profundo*. In a glass-walled display freezer stood an alien moulded in ice. It was the alien familiar to everyone, the ovoid eyes and moon-shaped head recognisable from those grainy black-and-white photographs purporting to be from the US military laboratories at Roswell, New Mexico, and just as familiar from t-shirts depicting an extra terrestrial taking a bong hit then asking: 'take me to your dealer'. Most recently the subject finally escaped from Roswell and turned up in the film *Paul* (2011). In his enjoyably playful essay Raimundas Malasauskas describes the frozen alien as an iconic cliché of the known (the humanoid alien) that is also an emblem of the way 'the new' functions in art – the new needs to be 'predictable enough and codified so that it can be consumed in one way or another. Yet the artwork faces a demand for newness, unscripted and unknown.'<sup>13</sup> In the case of Greatest Hits, the collective – possibly ironically – responded to the demands of a proper kunsthalle (make it new but make it familiar) by literally putting on ice the anarchic spirit seen in their earlier exhibitions. By chance, Malasauskas, who claims to have met aliens in the contemporary art world, grew up in the Soviet Union; in a postscript to the already de-installed ACCA show a newly published book claims that the Roswell aliens were in fact deformed children engineered by Nazi doctor Joseph Mengele and sent to the United States in a spy plane conceived of by Joseph Stalin to foment HG Wells-Orson Welles-style mass panic. How about that for the reconstitution of known historical narratives in order to make it new?

*NEW11, Australian Centre for Contemporary Art, Melbourne, 12 March – 15 May 2011*

1. Maybe it's the tattered Freddie Kruger t-shirt or the placement of the skeleton as a proxy for the artist, a reading supported by the title, but it never occurs that this could be a female skeleton.
2. Bob Seger & The Silver Bullet Band, *We've Got Tonight*, (Capitol, 1978).
3. It turns out that Discmans are still being manufactured, albeit often as combined CD-MP3 players with built-in FM tuners.
4. Hannah Matthews, 'What is this 'New'? in *NEW11* exhibition catalogue (Australian Centre for Contemporary Art, 2011).
5. Ibid.
6. Ibid.
7. Ibid.
8. Florian Cramer, 'My Camp' in *NEW11* exhibition catalogue, Op Cit. 62.
9. Maria Tumarkin, 'That's Us Too' in *NEW11* exhibition catalogue, Op Cit. 36.
10. As Matthews notes in her catalogue essay, elaborately devised entrances that denote entrance into parallel realities, have become a Moynihan trademark. As an aside, the rainbow hued walls containing Moynihan's installation offer a, perhaps unintended, comment on 'the new' and the various shades reflect the monochromatic catalogue covers ACCA has consistently favoured for its annual NEW exhibitions.
11. Hannah Matthews, 'What is this 'New'? in *NEW11* exhibition catalogue, Op Cit. 5.
12. Pamela Hansford, 'Voodoo Child' in *NEW11* exhibition catalogue Op Cit. 56–58.
13. Raimundas Malasauskas, 'aquae profundo' in *NEW11* exhibition catalogue, Op Cit. 24.



# The Right to the City

KATRINA DUNN-JONES

In 1853, civic planner, Baron Georges-Eugene Haussmann began a redevelopment of Paris that would set a precedent for the way in which cities would operate in the future (notable cities include Chicago in the 1880s and Sydney's Redfern more recently). Designed to service the needs of capitalism, the city would become the centre of consumption and pleasure, the playground of the wealthy bourgeoisie. To make way for this new city the inner city slums would be destroyed, forcing the underprivileged working class to the outskirts of the city to live amongst factory waste and the slag of mines. It was far enough away that a revolt would be unlikely, and a blind eye could be turned upon them.

*The Right to the City*, curated by Lee Stickells and Zanny Begg, was a recent and important exhibition-publication-symposium concerning 'one of the most precious and yet most neglected of human rights': the right to the city.<sup>1</sup> By locating their exhibition in the Tin Sheds Gallery – situated within Sydney University's faculty of Architecture, Design and Planning – Stickells and Begg remind us both of this dark, shameful history; and that in the last 100 or so years nothing has really changed. Space continues to be a red-hot commodity, gentrification has reached almost epidemic proportions, and exorbitant property prices and rental rates are effectively evicting the underclass from their city, forcing them to the periphery, dispossessing them of agency and their right to their city. Never fear. All is not lost! This exhibition, while also engaging in the past, seeks to provide us with an escape plan<sup>2</sup> for the future. Collectively, the works in the exhibition show how space, specifically public space, may be utilised to liberate us from the oppression of the capitalist city.

*Public Phenomena: Documentation of Roadside Memorials and Basketball Hoops* by Temporary Services and *At the Ground Level of the City* by Atelier d'Architecture Autogeree show how small interventions into the landscape allow the city's silenced inhabitants to reclaim their agency and humanity. Temporary Services presented a series of images of roadside memorials, found in the outer suburbs of Chicago and Copenhagen. These images draw attention to the oppressive soullessness of these working-class suburbs; nothing but concrete, empty streets and telegraph poles. Interestingly, it is the memorials that inject the humanity into these desolate landscapes, imbuing them with a sense of hope – albeit in a bittersweet way. These memorials can be seen as interventions in, and revolts against, the city. Ignoring city laws these people 'vandalise' the city – the city that, in all probability, claimed the life of their loved one. They pay tribute to the dearly departed, and in the process, remind us that they live and die here.

*At the Ground Level of the City* similarly shows the revolutionary potential of spatial interventions, focusing on the liberatory power of creative play.<sup>3</sup> This work presents us with five years' worth – and I assume hundreds of hours – of video footage documenting the collective use of an abandoned industrial space in one of Paris' less affluent suburbs. Viewers are invited to explore the archive on an impressive Mac computer, where these images of everyday life have been sorted into various categories including 'persons', 'places' and 'events'. This draws attention to the powerless position these individuals occupy, highlighting the divide that exists between the viewers and the viewed, the classifiers and classified, the haves and the have nots. The films, however, reveal that in spite of their situation, these individuals have managed to preserve their dignity and retain their agency by creatively engaging in their surroundings. This is most poetically demonstrated in a short piece of footage showing two young boys playing in the space, incorporating both elements of the building and an abandoned table into their make-believe, as well as drawing invisible pictures with the wheel of their scooter. As they play, the boys intervene and take ownership of this space and as a result appear confident, relaxed, happy and incapable of being dispossessed of their right to inhabit space.

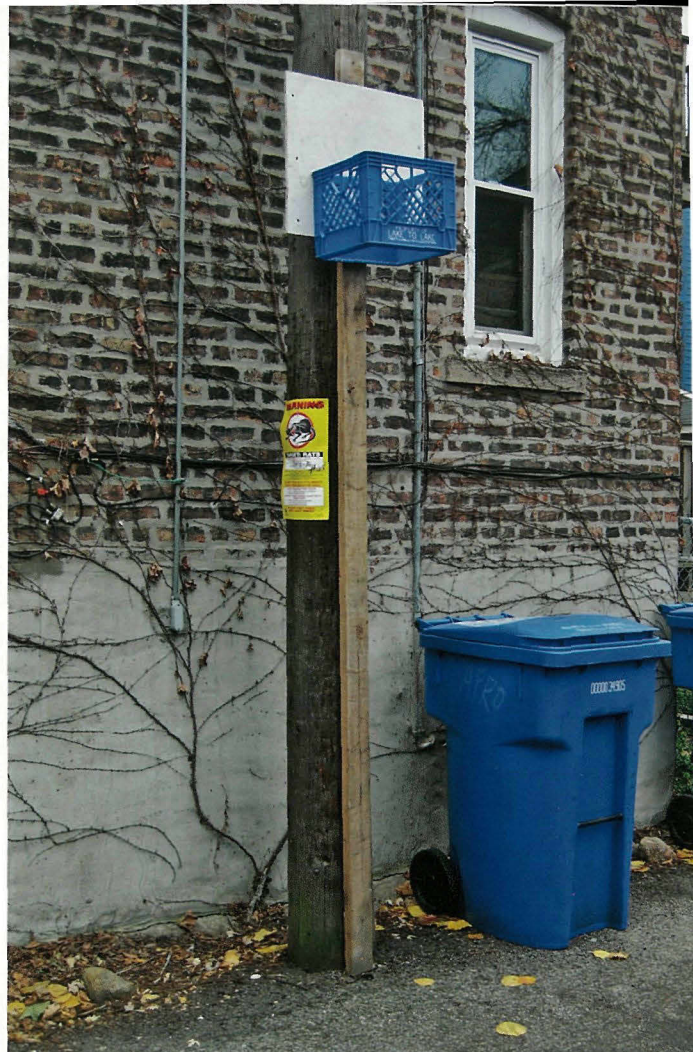
Nic Papa and volunteers' *Edible Garden* (2011) was a self-sufficient, sustainable community garden that inhabited the entrance of the Tin Sheds Gallery for the duration of *The Right to the City*. Sitting along side the ever-congested City Road, this work foregrounds both the lack of and need for a sense of community in a city where capitalism has alienated its inhabitants from one another. At the Ground Level of the City, which is also centres around a community garden, demonstrates how spaces may be transformed into what Springer calls 'agonistic public space'<sup>4</sup> where through collaboration and, more importantly conflict, a truer more democratic community is made possible in the city. *At the Ground Level ...* documents 'The ECObox project' which brought together a wide variety of people, from differing backgrounds into a space with the purpose of "creating the city in real time"<sup>5</sup>. It would be created, not by a single city planner, but through "the experimental interweaving of specialised knowledge and shared experience"<sup>6</sup>. The documentary footage tells of how this project was made a success; we are shown, every collaboration, frustration, argument, power struggle and victory. In the end, we are shown 'the community' – a group of people eating at a communal table engaging in 'unscripted'<sup>7</sup> interaction. This work provides a model for the way we could reassemble our community, through which we may regain the power to be involved in the creation of the space within which we all live.





Stickells and Begg further this idea with *The North Everleigh Propositional* (Milkcrate Urbanism). This work asks gallery visitors to donate a button and in return they receive 'The North Everleigh Propositional: Issue # 1 City-Making'; a publication calling for city-making to be taken out of the hands of 'the dominant powers', that is 'the Speculators (developers, investors, architects, project managers, real estate agents) ... [and] The Regulators (planners, lawmakers, bureaucrats)'.<sup>8</sup> They ask that that power be returned to city's inhabitants. Included in the publication is a blank propositional, inviting the gallery visitor to contribute to the dialogue and take back their city.

Overall, *The Right to the City* was an excellent exhibition, cleverly curated by Stickells and Begg. Our lack of rights to city spaces is indeed an issue of great importance – particularly in light of the recent Global Financial Crisis – and each work made points pertinent to the issue. However, the major strength of the exhibition, I feel, was the way in which the works functioned collectively, generating many dialogues, transforming Tin Sheds into a public space where a truly democratic discussion might be possible and a better future attainable.



*The Right to the City* was held at Tin Sheds Gallery, Sydney from 7- 30 April 2011. It was curated by Lee Stickells and Zanny Begg.

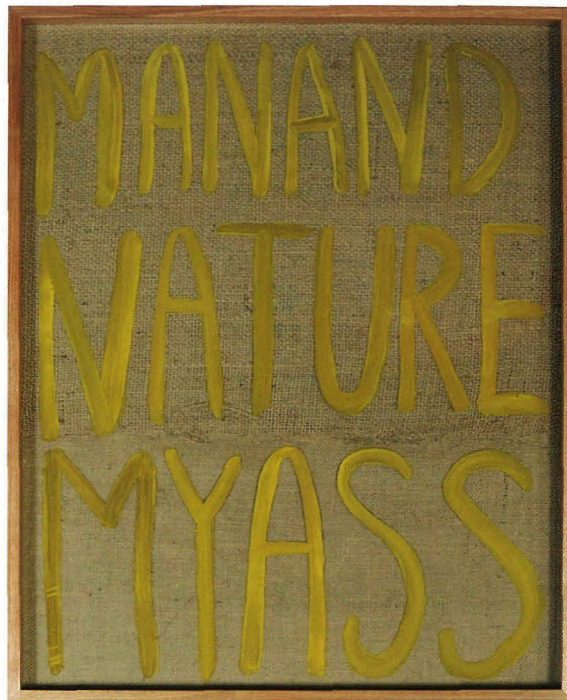
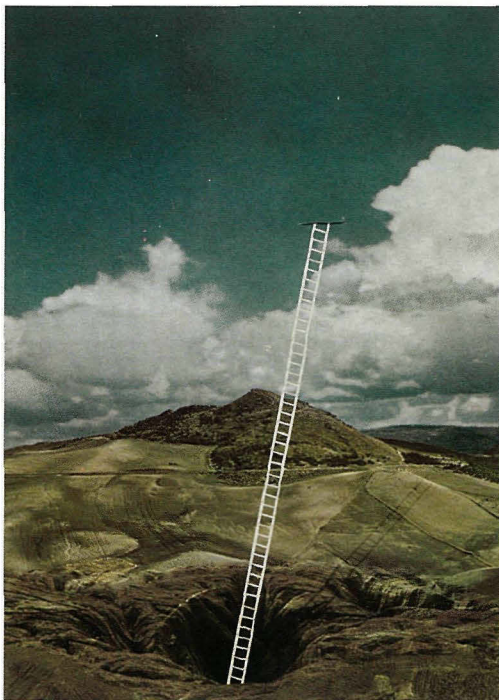
1. David Harvey, 'The Right to the City', *New Left Review*, Vol. 53, Sept-Oct 2008, p.23.
2. Lee Stickells & Zanny Begg, 'Introduction', *The Right to the City*, (Sydney: Tin Sheds Gallery, 2011) p. 5.
3. Henri Lefebvre, who coined the term 'the right to the city', was particularly concerned with social and psychological rights, including the rights of pleasure and play. Margaret Crawford, 'Rethinking 'Rights'', *Rethinking 'Cities': A Response to David Harvey's 'The Right to the City''*, *The Right to the City*, (Sydney: Tin Sheds Gallery, 2011) p. 34
4. Simon Springer, 'Public Space as Emancipation: Meditations on Anarchism, Radical Democracy, Neoliberalism and Violence', *Antipode: A Radical Journal of Geography*, 2011, p. 526
5. Constantin Petcou & Doina Petrescu (Atelier d'Architecture Autogeree), 'At the Ground Level of the City' *The Right to the City*, (Sydney: Tin Sheds Gallery, 2011) p. 70
6. Ibid.
7. Simon Springer, 'Public Space as Emancipation: Meditations on Anarchism, Radical Democracy, Neoliberalism and Violence', *Antipode: A Radical Journal of Geography*, 2011, p. 526
8. *The North Everleigh Propositional*. Sydney: Milkcrate Urbanism. 2011.

Above left: Temporary Services, *Temporary Services* (2010), photograph on wood block, dimensions variable

Above right: *The North Everleigh Propositional*, *Milkcrate Urbanism* (2011), installation, North Everleigh Propositional dispenser. Photo by Hugo Moline



PREVIEWS



## Forthcoming Exhibitions

### NSW

#### **CAVE ART: RETARDED TRANSCENDENCE** | CLAIRE MILLEDGE

4 – 27 August 2011

Peloton

25 Meagher Street, Chippendale

[www.peloton.net.au](http://www.peloton.net.au)

#### **EMMA WHITE**

13 October – 12 November

Breenspace

Level 3, 17-19 Alberta Street, Sydney

[www.breenspace.com](http://www.breenspace.com)

#### **SOUVENIR** | SARAH CONTOS

25 August – 17 September

GrantPirrie Window

86 George Street, Redfern

[www.grantpirrie.com](http://www.grantpirrie.com)

#### **PUBLIC FITTING** | TODD ROBINSON & MARK TITMARSH

MOP

18 August – 4 September

2/39 Abercrombie Street, Chippendale

[www.mop.org.at](http://www.mop.org.at)

#### **PRIMAVERA 2011**

9 September – 13 November

Museum of Contemporary Art

Taking place at the MCA and in and around the historic Rocks area

[www.mca.com.au](http://www.mca.com.au)

Above left: Greedy Hen, *The secret level* (2011). Courtesy of the artists.

Above right: Clare Milledge, *Human Progression and Other Modernist Myths*, 2011. Courtesy of the artist.





#### **MISCHA KUBALL, SANDRA SELIG**

31 August – 30 September  
 Artspace  
 43-51 Cowper Wharf Road, Woolloomooloo  
[www.artspace.org.au](http://www.artspace.org.au)

#### **INCIDENTAL DATA | CHRISTOPHER BAKE, DANIEAL EATOCK, CHRIS GAUL, STACEY GREENE, TIM KNOWLES, SAM WINSTON**

Curated by Dr Kate Sweetapple  
 2 August – 2 September  
 UTS Gallery  
 Level 4, 702 Harris Street, Ultimo  
[www.utsgallery.uts.edu.au](http://www.utsgallery.uts.edu.au)

#### **GREEDY HEN DEBUT ALBUM**

29 September – 08 October  
 Chalk Horse  
 8 Lacey Street, Surry Hills  
[www.chalkhorse.com.au](http://www.chalkhorse.com.au)

#### **HOME IS WHERE THE RABBITS LIVE | KARLA DICKENS & NILS CROMPTON**

12 – 30 October  
 Firstdraft  
 116-118 Chalmers Street, Surry Hills  
[www.firstdraftgallery.com](http://www.firstdraftgallery.com)

#### **ACT**

##### **THE OUTDOORS TYPE | JACQUELINE BRADLEY**

15 July – 20 August  
 Canberra Contemporary Art Space  
 Gorman House, 55 Ainslie Avenue, Braddon  
[www.ccas.com.au](http://www.ccas.com.au)

##### **VISCERAL | ALI AEDY, TESS HORWITZ**

17 – 28 August  
 ANCA  
 1 Rosevear Place, Dickson  
[www.anca.net.au](http://www.anca.net.au)

#### **VIC**

##### **THIS DAY? | YASMIN HEISLER**

2 – 24 September  
 Kings ARI  
 1/171 King Street, Melbourne  
[www.kingsartistrun.com.au](http://www.kingsartistrun.com.au)

##### **SIMON MACEWAN + BRAD HAYLOCK**

16 September - 15 October  
 Anna Pappas Gallery  
 2-4 Carlton Street, Prahan  
[www.annapappasgallery.com](http://www.annapappasgallery.com)

##### **LURECCIA QUINTANILLA: DISCOTECA GALAXIAS**

11 – 27 August  
 NO NO Gallery  
 14 Raglan Street, North Melbourne  
[www.nonogallery.org](http://www.nonogallery.org)

Above: Karla Dickens, *Honey and the Bunny* (2011). Courtesy of the artist

**WHAT'S YOURS IS MINE | CATHERINE BELL, CHRIS BELL, JECCA, ASH KEATING**

30 July – 11 September  
Linden Centre for Contemporary Arts  
26 Acland Street, St Kilda  
[www.lindenarts.org](http://www.lindenarts.org)

**MICHAEL NEEDHAM**

5 August – 3 September  
Daine Singer  
Basement, 325 Flinders Lane, Melbourne  
[www.dainesinger.com](http://www.dainesinger.com)

**HEVY | SIMON HORSBURGH, LOU HUBBARD, SANJA PAHOKI, KIRON ROBINSON, LANI SELIGMAN**

6 August – 3 September  
Conical  
3 Rochester Street, Fitzroy  
[www.conical.org.au](http://www.conical.org.au)

**WA**

**ADAM DERUMS**

5 – 27 August  
Goddard de Fiddes Gallery  
31 Malcolm Street, West Perth  
[www.gdef.com.au](http://www.gdef.com.au)

**DANEIL BOURKE AND CLAIRE WOHLNICK WITH BIG FAG PRESS:**

**AVANT-GARDEN**

24 September – 20 November  
Freemantle Arts Centre  
1 Finnerty Street, Freemantle  
[www.fac.org.au](http://www.fac.org.au)

**SA**

**EVERYDAY THE POSSIBLE | SONIA DONNELLAN, ANNA HUGHES & SONJA PORCARO**

14 August – 16 September  
University of South Australia School of Art (SASA) Gallery  
Karna Building, Cnr Fenn Place and Hindley Street, Adelaide  
[www.unisa.edu.au/art/sasagallery](http://www.unisa.edu.au/art/sasagallery)

**MONTE MASI, BRAD LAY & RILEY O'KEEFFE**

3 – 21 August  
FELTspace  
12 Compton Street, Adelaide  
[www.feltspace.org](http://www.feltspace.org)

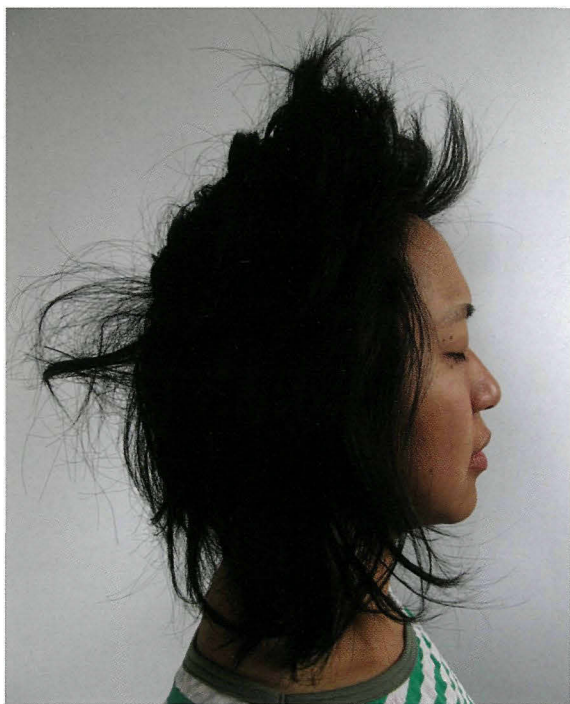
**MATTHEW BRADLEY**

24 August – 18 September  
Greenaway Art Gallery  
39 Rundle Street, Kent Town  
[www.greenaway.com.au](http://www.greenaway.com.au)

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## QLD

### LUISA ROSSITTO

3 – 20 August  
Ryan Renshaw Gallery  
137 Warry Street, Brisbane  
[www.ryanrenshaw.com.au](http://www.ryanrenshaw.com.au)

### NEW PHOTOGRAPHY 1 | MARI HIRATA, MARTIN SMITH, SEAN DAVEY

27 May – 13 August  
KickArts Contemporary Arts  
96 Abbott Street, Cairns  
[www.kickarts.org.au](http://www.kickarts.org.au)

## TAS

### OUT OF SITE | SARA MAHER, TRACEY COCKBURN, ELIZABETH LADA GRAY, ALYSSA SIMONE, SHAUN MCGOWAN, NIGEL FARLEY, BRADY DENEHEY, CLAIRE NEEDHAM

23 July – 28 August  
CAST  
27 Tasma Street, North Hobart  
[www.castgallery.com.au](http://www.castgallery.com.au)

### ANTHONY JOHNSON

6 – 27 August  
Inflight ARI  
100 Goulbourn Street, Hobart  
[www.inflight.com.au](http://www.inflight.com.au)

## NEW ZEALAND

### IN/FORMAL | REBEKAH BURT, ANDREA GASKIN, LINDA ROCHE AND KATHRYN TSUI

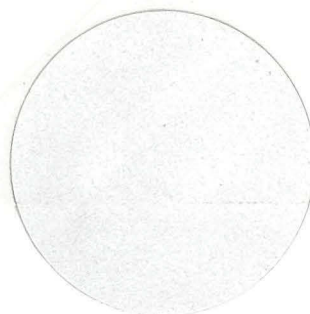
6 October – 22 October  
RM  
295 Karangahape Road, Auckland  
[www.rm103.org](http://www.rm103.org)

### PLAY OFF | EDITH AMITUANAI, SCOTT EADY, JAMES ORAM

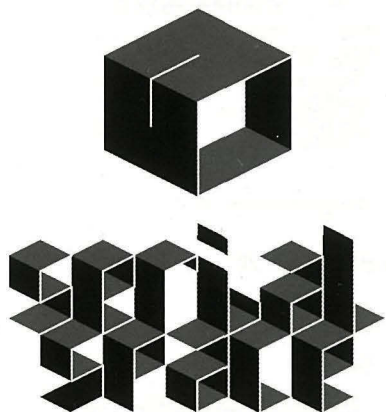
23 August – 1 October  
The Blue Oyster Art Project Space  
24b Moray Place, Dunedin  
[www.blueoyster.org.nz](http://www.blueoyster.org.nz)

### CRYSTAL CITY | PAK SHUENG-CHUEN, CHENG-TA YU, KIM BEOM, JIN JIANBO, HYE RIM LEE, TIFFANY SINGH AND KERRY ANN LEE

16 July – 16 October  
The Dowse Art Museum  
45 Laings Road, Lower Hutt  
[www.dowse.org.nz](http://www.dowse.org.nz)



Above left: Kathryn Tsui, *Bed hair 1/05/2011* (2011). Courtesy of the artist. Above right: Jacqueline Bradley, *Boat Dress* (2011), performance still. Courtesy of the artist.



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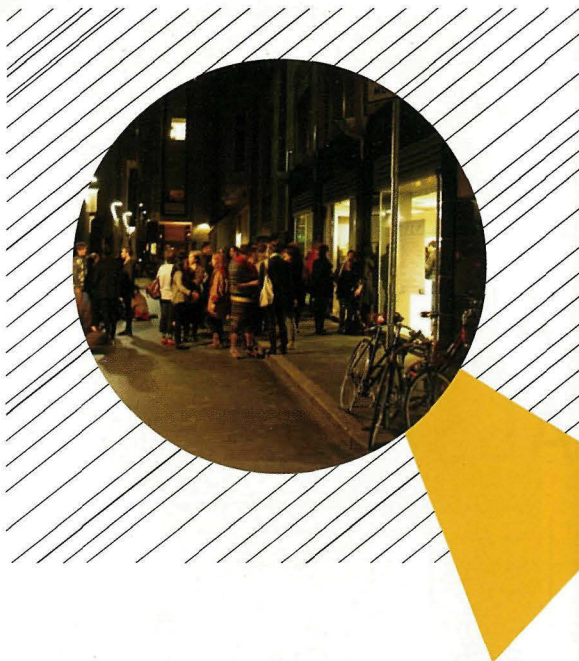
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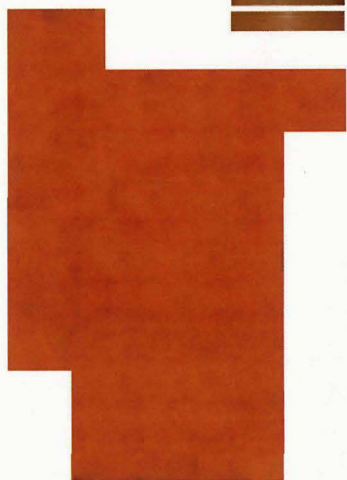
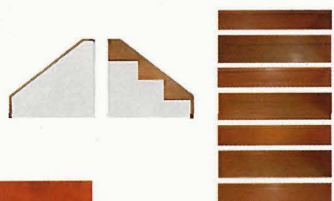
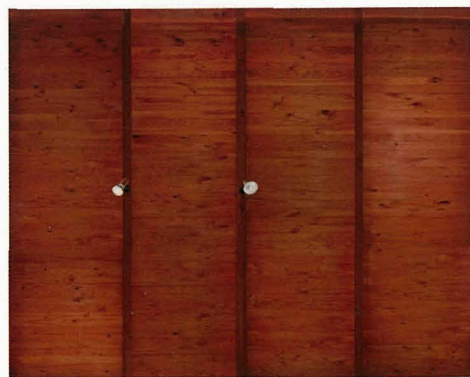
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