

# ARTISTS' PROOF #1





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Sarah Byrne  
Alicia Frankovich  
Newell Harry  
Joyce Hinterding  
David Jolly  
Jonathan Jones  
Ash Keating  
Elizabeth Newman  
Rose Nolan

Monash University Museum of Art | MUMA  
4 October – 15 December 2012

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## FOREWORD

The inaugural edition of a new exhibition series, *Artists' Proof #1* explores current positions in contemporary art through new commissions by nine outstanding contemporary artists. *Artists' Proof* has been established to provide curatorial support for contemporary artists to develop new work and ambitious projects. The series supports innovative, experimental and research-based practices, by artists whose work is considered especially interesting or embodying new tendencies and modes of practice.

Presented across all of MUMA's recently designed galleries, *Artists' Proof* provides an opportunity for participating artists to develop and test new work, and for MUMA audiences to experience a dynamic range of artistic positions. The inaugural exhibition sees artists explore performative, media and event cultures, and the post-industrial architecture of the urban fringe, whilst others work with sound, light, sculpture, film, and painting in its diverse and expanded forms, offering a multi-sensory register of art and everyday life, from complex cultural perspectives.

The series also provides MUMA with the opportunity to work with participating artists in a sustained way through the commission and development of new work, and we acknowledge each of the participating artists with appreciation, and congratulate them for their achievements, which are at once stimulating, intriguing and transforming of space and mind.

An exhibition of this scope would not happen without the involvement of patrons and sponsors, and we acknowledge the support of the Victorian Government through Arts Victoria, and Mantra Hotels for their accommodation of artists visiting from interstate.

From a curatorial standpoint, *Artists Proof #1* has been a collective effort, and I would like to acknowledge my co-curators Geraldine Barlow, Francis E. Parker and Patrice Sharkey for their contribution to the research and development of the exhibition and publication. We have enjoyed lively discussions among artists and the curatorial team, and we are delighted at the outcome of the artists' respective projects. We also appreciate the engaged and insightful catalogue contribution of Shelley McSpedden, photography by John Brash, and, as always, lively catalogue design by Yanni Florence.

Equally I acknowledge all of MUMA's wonderful staff, each of whom have contributed expertise across a wide range of activities, including editorial and design, media and communications, education and public programs, travel, freight and logistics; our installation staff, for their seamless reconfiguration of galleries, and handsome presentation of art, audio-visual and installation components; and our magnificent volunteers for their ongoing contributions to so many aspects of our daily activities, and ambassadorial role welcoming and introducing visitors to MUMA. We also appreciate the collaboration of many organisations and individuals who are acknowledged further in the publication.

Finally, I would like to acknowledge the ongoing support of Professor Ed Byrne AO, Vice Chancellor and President, and thank him for formally opening the exhibition.

Max Delany  
Director, MUMA

Time-based media face a challenge in art galleries; more often shown to a stationary cinema or auditorium audience attentive to their passage, while the mobile gallery visitor, anticipating static objects of contemplation, can be difficult to arrest. Sarah Byrne has, however, placed her video installation *Great Barrier* 2012 before MUMA's audiences in its own grotto that opens onto the Museum foyer and blocks the visitors' path into the galleries beyond.

Byrne is a video artist with a background in music and an ongoing practice in experimental performance. As Philip Brophy points out, quoting an essay from the catalogue to the 1986 AFI National Video Festival in Los Angeles, this makes for excellent training:

In Anne-Marie Duguet's article titled 'Be A Musician, You'll Understand Video' she makes the important observation that artists like Paik, the Vasulkas and Viola 'all worked first with electronic music and shifted easily to video. The perceptual end results differ, but the mode of exploration doesn't change'.<sup>1</sup>

*Great Barrier* is firstly a work of sonic exploration; Byrne chooses her samples for the sounds that they will contribute to the overall installation. Even before entering the room where the work is presented, one is aware of its white noise, groans and the aquatic, ambient melody that intermittently emerges over the top. Byrne reverses the film and television convention whereby the sound follows the logic of the image to construct an illusion of a reality into which the viewer is sutured. Her rendering of the medium as an abstract sound composition, together with her layering and warping of its images, favours an immersive environment over an image into which the viewer can enter.

Byrne's practice of manipulating VHS tape to compose her video works is equivalent to extended techniques in instrumental music, where new sounds are drawn out of instruments

through unconventional methods of playing. In Byrne's case, she employs the fragility of the medium to experiment with disruption and distortion, both in performance and editing. While the instability of magnetic tape has contributed to its obsolescence, she is able to exploit the signs of stress in its recorded sound and images, in ways that are unthinkable with digital files. As she says:

...what using VHS material offers for is me an already existing distortion of image and sound – to assist in further pulling apart what it is to disrupt particular spaces or experiences. I mostly work with material that has over time softened and mutated from what it originally was, and so I take advantage of its flaws or mistakes and further intensify them.<sup>2</sup>

*Great Barrier* is built up from the content of four video cassettes picked up at second-hand shops: the Australian horror film *Nightmares* 1980, *A Day at Kindy* 1984, *How To Cut Your Family's Hair ...and trim Dad's beard! Breville Hair Cutting Kit Demonstration* (undated) and in particular *Australia's Great Barrier Reef: Underwater Adventure in Australia* 1987, offering submarine content in which nothing is still. The latter provides the material for video projections onto the outside of the installation, while snatches of the other three sources flicker amid the snow of now obsolete cathode ray tubes. The combined sound of fourteen sets of speakers makes an almost monstrous soundscape of pre-digital media composed from fragments of its own decomposition.

1. Philip Brophy, 'The Non-Event of Sound in Video Art', in Russell Storer (ed.), *Video Logic*, Museum of Contemporary Art, Sydney, 2008, p.60 (originally published in *Scan+*, no.1, Sydney, 1989).
2. Sarah Byrne, email correspondence with the author, 28 September 2012.





## Sarah Byrne

Born Rockhampton, Queensland 1986

Lives and works Brisbane

Interested in the cross-pollination of video, sound and performative installation practice, Sarah Byrne investigates conceptual and material distortion, video poetics, and the temporal disruption of screen space through video manipulation. Emphasising repetition, glitches and nonsensical sound dialectics, she plays with uncomfortable, uncanny and nostalgic properties of TV and video culture and consumption.

Selected individual exhibitions include: *Optica12*, Judith Wright Centre, Brisbane, 2011; *House of Box*, Flipbook Gallery, Brisbane, 2010; *Trench Mouth*, No Frills\*, Brisbane, 2009; and *CaakeFace*, H-Block Gallery, Queensland University of Technology, Brisbane, 2007. Byrne's practice involves live performance as well as exhibition work and she has given solo scratch video performances in *GHOSTHOUSE*, Boxcopy, Brisbane, 2011, and for the *Bastard Experimental Music Festival*, The Globe, Brisbane, 2008. As a member of the conceptual rock band Sky Needle, she has performed in *Cells Button*, House of Natural Fibre Festival, Yogyakarta, 2011; *Nu-Substance Festival*, Bandung, 2011; *Gross Bodies of Light*, Spec, MAAP, Brisbane, 2010; and *Psycho Subtropics*, OtherFilm, Gertrude Contemporary Art Space, Melbourne, 2010.

Selected group exhibitions include: *Video Easy*, Three Projects, Brisbane, 2012; *Reign of Error*, Firstdraft Gallery, Sydney, 2012; *The Impossibility of Possibility*, Bus Projects, Melbourne, 2012; *Understanding Infinity*, Kings ARI, Melbourne, 2011; *Encode*, Level, Brisbane, 2011; *Next Wave*, Federation Square, Melbourne, 2010; *In all wholeness, Ali Bahali knows the cause of your disorders and the purpose behind all things: a collective meditation on the order of stuff*, Firstdraft Gallery, 2009; *Recession Art + Other Strategies*, inbetweenspaces, Brisbane, 2009; *Brisbane Airport Fresh Cut 2009*, Institute of Modern Art, Brisbane, 2009; and *Fresher Cunts*, inbetweenspaces, 2008.

## Selected Bibliography

Sarah Byrne, 'QUT artist page', *Eyeline*, no.65, 2007, p.14.  
Sarah Byrne, 'QUT artist page', *Eyeline*, no.66, 2008, p.69.  
Robert Leonard, *Brisbane Airport Fresh Cut 2009*, Institute of Modern Art, Brisbane, 2009: [www.ima.org.au/pages/.exhibits/brisbane-airport-fresh-cut-2009156.php](http://www.ima.org.au/pages/.exhibits/brisbane-airport-fresh-cut-2009156.php).

For further information see:

[sarahbyrne.net](http://sarahbyrne.net)

## List of works

*Great Barrier* 2012  
fourteen-channel media installation  
Courtesy of the artist

Sarah Byrne  
pages 7, 11  
*Great Barrier* 2012 (detail)  
page 9  
Source material for *Great Barrier* 2012  
pages 10, 12-13  
*Great Barrier* 2012 (video stills)

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**THE LAST INKING PART 6**

**THE LAST INKING PART 7**

**THE LAST INKING PART 8**

**THE LAST INKING PART 9**

**THE LAST INKING PART 10**

**THE LAST INKING PART 11**

**THE LAST INKING PART 12**

**THE LAST INKING PART 13**

**THE LAST INKING PART 14**

**THE LAST INKING PART 15**

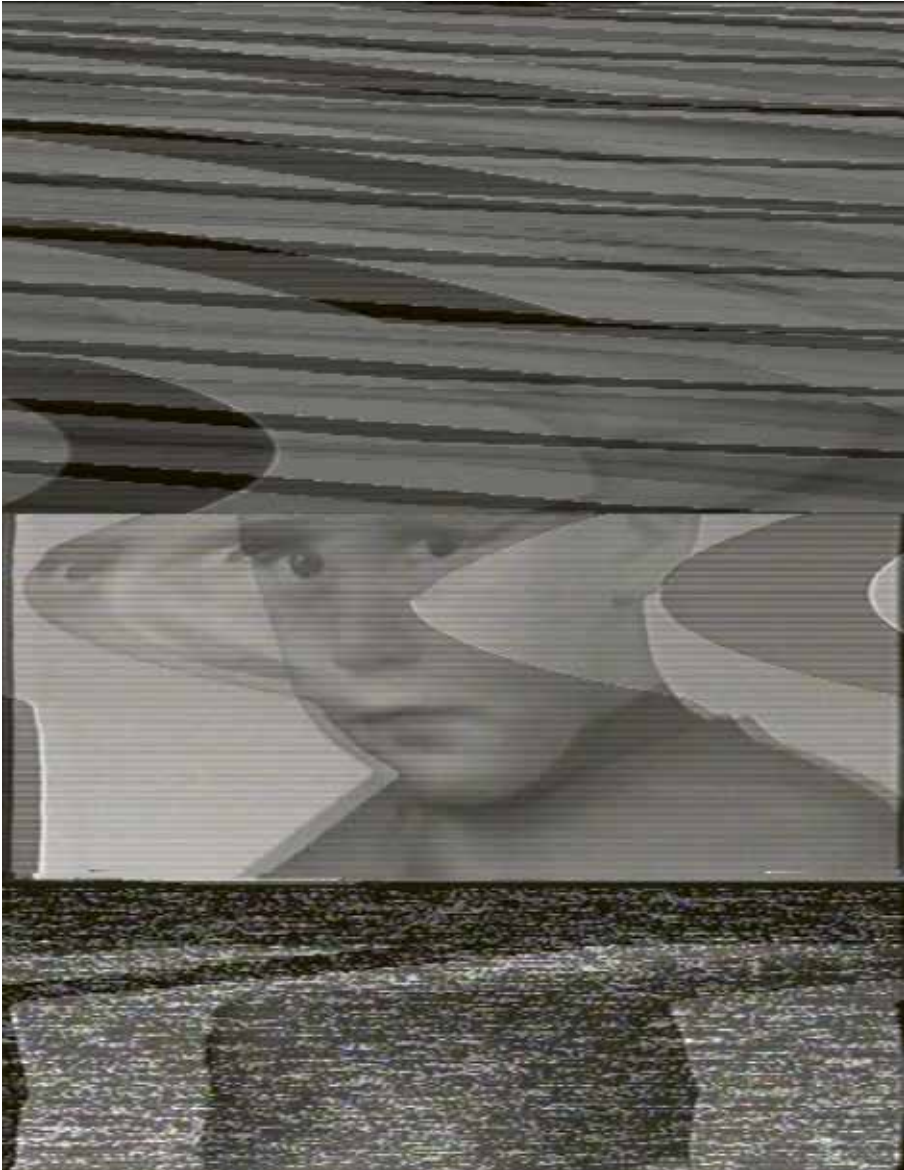
**THE LAST INKING PART 16**

**THE LAST INKING PART 17**

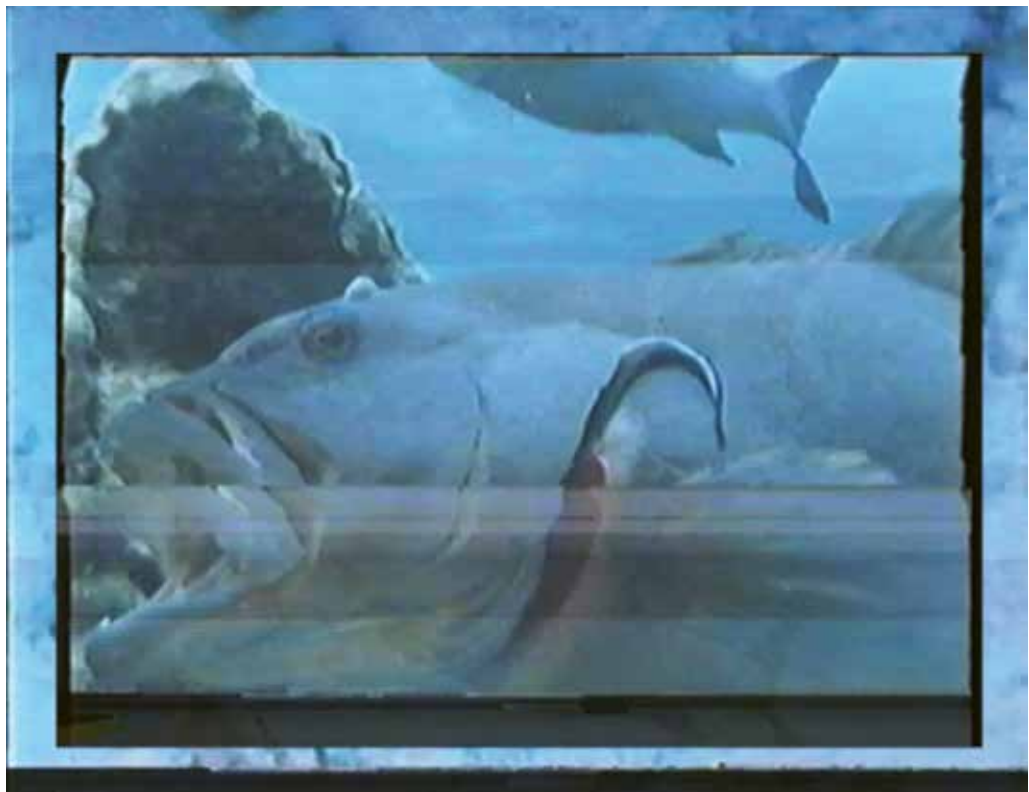
**THE LAST INKING PART 18**

**THE LAST INKING PART 19**

**THE LAST INKING PART 20**









The setting is a *beaux-arts* sculpture atelier. The artist, a *metteur en scène*, sets up a situation between acting and social experiment. Amateur players perform to instruction, enacting specific gestures without rehearsal. Self-conscious movements and awkward encounters unfold on screen, invoking lived experience and social space rather than performance repertoire.

A young woman rocks gently from side to side, amidst wet clay models wrapped and bound in plastic and rope. A male figure recoils, as if shot, like San Sebastian. A woman is wound up like a clock. A couple performs a dance, or duel, reminding us that desire and conflict are strange bedfellows. The *mise-en-scène* of stools, easels, platforms and plinths – apparatus of the studio, related to the proportions of sculpture and the body – structures the filmic space, invoking bodily form, the tradition of the studio, classical representation, fluidity and constraint.

Lumps of clay sit as base materiality, awaiting the sculptor's manipulation and transformation. So too, the human body. At one point, the artist's hand enters the frame, preparing her life models for a pose, reframing the composition, modelling space and human behaviour. Bodies, malleable, are reshaped, and subject to new experiences – as sculptural works in progress and models for analysis.

Snatches of text, presented as subtitles, punctuate the action, narrating and diverting proceedings. The sound of footfalls, breathing, physical exertion – sourced from previous performances by the artist – underscores the action, whilst sound grabs from Pina Bausch's *Café Muller* 1978 accentuate a sense of strangeness and visceral intensity. The clapping shutter of a 16mm projector, now embedded in the digital sound track, reminds us of the filmic materiality, whilst also registering the passage of time.

Rendered in slow motion, the human form becomes sculptural and cinematic, so that gestures can be analysed for variation and difference. Pictorial motifs from deep in memory are reprised in a new context – the rhapsodic images of suffering in Werner Schroeter's *Eika Katappa* 1969; the disciplinary sensuality of Pasolini's *Salo* (1975); the participatory performance works of Lygia Clark. In a picnic scene reminiscent of Manet's *Le Dejeuner sur l'herbe* 1862-63, the sharing of food and wine, and the dissection of a blood orange, suggest that art should be experienced through all of the senses.

Frankovich's conjunction of image, text, sound and movement operates in a Brechtian sense: interrupting narrative, encouraging estrangement, allowing us to reflect upon wider social relations and inter-subjectivity. As a woman's body is pushed and pulled back and forth between her companions, a final subtitle declares: 'I can't get rid of my technique'. Derived from 'Techniques of the Body' by Marcel Mauss, this text invokes a history of manners and the idea of language as something that precedes us.

A poetic, abstract choreography of social interaction, *I have slept standing up in the mountains* 2012 sits ambiguously between performance, film and the documentation of life itself. Subjective and impulsive, Frankovich's *tableau vivant* promotes unorthodox behaviour and intuitive expression, loosening up the idea that discipline inculcated must become the social norm.





pages 15, 17-21

Alicia Frankovich, *I have slept standing up in the mountains* 2012 (HD video stills)

## Alicia Frankovich

Born Tauranga, New Zealand 1980

Lives and works Berlin

The performative body is central to Alicia Frankovich's practice. Working across kinetic sculpture, live performance, short films and performance-based video, her work illuminates the deep entanglement of bodies in cultural settings, often making reference to sport, dance, film and art history, through language and gestures. Frankovich puts the human body in situations – both choreographed and improvised – in order to test its limits and possibilities, as well as social behaviours and conventions.

Selected individual exhibitions include: *Bodies and Situations*, Starkwhite, Auckland, 2012; *Gestures, Splits and Annulations*, Künstlerhaus Bethanien, Berlin, 2011; *Effigies*, Dunedin Public Art Gallery, 2010; *A Plane for Behavers*, ARTSPACE, Auckland, 2009; *Super Segue*, Artspace, Sydney, 2009; and *Energies*, Annarumma404, Naples, 2008. Frankovich's performance work has been presented in a wide range of international contexts, including: ...and they installed the office in the tavern, organised by *The Office (Berlin) and Le Bureau/ (Paris)*, Drei Schwestern, Berlin, and Gai te Lyrique, Bar du foyer historique, Paris, 2012; *Air River Bar: DeathRace 2000*, AIR, Antwerp, 2012; *Floor Resistance*, Hebbel Am Ufer, HAU 3, Berlin, 2011; *Undisciplined Bodies: an Evening Dissolving Social and Spatial Conventions*, Salon Populaire, Berlin, 2011; *PERFORMANCEbeHANDLUNGSRaum*, Kunsthalle Fridericianum, Kassel, 2009; *Misperformance: Misfiring, Misfitting, Misreading*, 15<sup>th</sup> Performance Studies International Conference, Zagreb, 2009; and *International Prize for Performance: Fourth Edition*, Galleria Civica di Arte Contemporanea, Trento, Italy, 2008.

Selected group exhibitions include: *The Walters Prize*, Auckland Art Gallery Toi o Tamaki, 2012; *The Obstinate Object: Contemporary New Zealand Sculpture*, City Gallery, Wellington, 2012; *Lost in Translation*, One Night Only, Oslo, 2012; *Dublin Contemporary 2011: Terrible Beauty – Art, Crisis, Change & The Office of Non-Compliance*; *Burn what you cannot steal*, Galerija

Nova, Zagreb, 2011; *From Blank Pages*, Art Space Pool, Seoul, 2011; *Last Ride in the Hot Air Balloon*, 4<sup>th</sup> Auckland Triennale, Auckland Art Gallery Toi o Tamaki, 2010; *NEW10*, Australian Centre for Contemporary Art, Melbourne, 2010; *HaVE A LoOk! HAve a Look!*, Form-Content, London, 2010; *Picturing the Studio*, The School of the Art Institute, Chicago, 2009; *Still Vast Reserves*, Magazzino d'Arte Moderna, Rome, 2009; *Automatic*, Auto-Italia, London, and Pallas Contemporary Projects, Dublin, 2009; *Invisible Miracles*, Neon FDV, CSAV Antonio Ratti Foundation, Milan, 2007; and *A Tale of Two Cities*, Busan Biennale, 2006.

### Selected Bibliography

Jon Bywater, 'Review: Alicia Frankovich', *Artforum International*, May 2012, p.329.

Emily Cormack, 'Review: Alicia Frankovich', *Frieze*, issue 147, May 2012.

Anna Daneri, Cesare Pietroiusti and Roberto Pinto, 'Invisible Miracles', *Corso Aperto*, Fondazione Ratti, Milan, 2007.

Francesca Boenzi and Dominic Eichler, *Film/Body/ Gesture, Alicia Frankovich: Book of Works*, K nstlerhaus Bethanien GmbH, Berlin, 2011.

Reuben Keehan, 'Double agents: Complication in recent performance', *Art & Australia*, vol.47, no.1, Spring 2009

Lisette Lagnado, *Ice Cream: Contemporary Art in Culture*, Phaidon Press, New York, 2007, pp.112-115.

For further information see:  
aliciafrankovich.com

### List of works

*I have slept standing up in the mountains* 2012

Super 16 mm film transferred to HD video, 6:31 minutes

Courtesy of the artist



I have slept standing up in the mountains









I can't get rid of my technique

## NEWELL HARRY

Geraldine Barlow

Forms of pigeon and creole — the slippage, interplay and interlacing of language have been longstanding motifs in Newell Harry's work. His own personal heritage links him to South Africa, a country which, like Australia, is home to many peoples and languages — indigenous and imported, borrowed and evolving. *Untitled (More Mumbo Jumbo: Crackpots 'n' Poems for Ishmael Reed)* 2010-2012, comprises eight screen-printed tapa or bark cloth lengths, an assembly of clay pots made by the artist with Indian ceramicist Jawahar Chakravarti from Jabalpur, Madhya Pradesh, a wooden Trobriand Island bowl embellished with coins collected from around the world and a pair of old timber saw-horses. *Untitled (Words and pictures)* 2012 sets black and white photographs of the people of Unakap and Ohlen-Mataso in Port Vila, Vanuatu, against pairs of anagrams Harry has composed from local place names: 'ESPIRITU SANTO, A SUPERSTITION' or 'NIGHT HO STRATAGEM, EMIGRANTS HATH GOT'.

Harry is a traveller, with an avid interest in people and places. He maintains links and loyalties over time, finding new ways to record and reprocess his experiences. He picks up materials in one place and deposits them in another, always in a slightly altered form. The tapa cloth, or *Ngatu*, in his current work is from Tonga, which he held some years before deciding how to use it. Harry has a knack for waiting and allowing the 'voice' of a material to emerge. In this work, the bold capitals and single swipe of black ink from the screen-printing process allow the fibrous layers of the beaten bark their own expressive character. The bark cloth lengths are exhibited vertically, inspired by 'the verticality of Japanese scrolls and the paradoxical nature of Zen koans'.<sup>1</sup>

*Untitled (More Mumbo Jumbo: Crackpots 'n' Poems for Ishmael Reed)* 2010-2012 pays homage to the African American poet, writer and activist Ishmael Reed. Reed coined the

term 'Neo Hoodoo' in his 1972 novel *Mumbo Jumbo*. If *Voodoo* can be said to have grown out of the forced transport of African beliefs to the 'new world', then *Neo Hoodoo* proposed a renewed, self-aware and at times ironic, mixing of spiritual, occult and popular expressions from a wide variety of cultures.

In a similar spirit, Harry draws from a surprising mix of sources. As we explore his work we travel the world. Under the cover of 'mumbo jumbo' he combines references to race, cargo cults, Greek mythology, contemporary art and performance culture. Working with anagrams, rhyming slang, antique maritime language and sexual innuendo, Harry weaves together ideas that might cause pain with others to bring a wry smile or sense of pleasurable uncertainty. Language can make us unknowing outsiders and humour has many edges. Harry's work is live, with a vigorous pulse and, as with so many items of trade and exchange, it contains unexpected dangers. We are invited to laugh, but beware the mock-back. Plural, intercultural, globalised yet highly specific, Harry's works weave an ungodly tapestry of hybrid voices, agitating the layers, blind spots and lacunae within language and material stuff. Like a drug, his rim riffs and cracked pots create unexpected openings within the texture of the familiar.

1 Newell Harry, email correspondence with the author, 23 August 2012.



Y

FACE



## Newell Harry

Born Sydney 1972

Lives and works Sydney

Newell Harry's work stems from the experiences and observances of travelling between Australia, Vanuatu and South Africa, and is caught up in the vernacular words, phrases and textures of these distinct places. With a mischievous and subversive sense of humour, Harry works across a wide variety of media, including installation, drawing, printing, sculpture, photography and neon, picking over the artefacts of colonial exoticism and the slippages of language that occur between different cultural contexts.

Selected individual exhibitions include: *Blue Pango: Musings and Other Anecdotes*, Roslyn Oxley9 Gallery, Sydney, 2012; *Lloyd Triestino*, Fremantle Arts Centre, 2009; *Aims & Psalms: The Unspoken Requiems of Henry Waller*, Gertrude Contemporary Art Spaces, Melbourne, 2009; *Fish or Cut Bait?*, Roslyn Oxley9 Gallery, 2008; and *I Would Have a Lot to do But I Don't do Much*, MOP Projects, Sydney, 2006.

Selected group exhibitions include: *Rendez-Vous 2012*, Iziko-South African National Gallery, Capetown, 2012; *The Other's Other*, Artspace, Sydney, 2012; *Untitled*, 12<sup>th</sup> Istanbul Biennial, 2011; *Rendez-Vous 11*, Institut d'Art contemporain, Villeurbanne / Rhône Alpes, 2011; *Tell me, Tell me: Australian and Korean Art 1976-2011*, National Museum of Contemporary Art, Seoul, 2011; *Beauty of Distance, Songs of Survival in a Precarious Age*, 17<sup>th</sup> Biennale of Sydney, 2010; *Before and After Science*, Adelaide Biennial of Australian Art, Art Gallery of South Australia, 2010; 6<sup>th</sup> Asia-Pacific Triennial of Contemporary Art, Queensland Art Gallery, Gallery of Modern Art, Brisbane, 2010; *Freehand: Recent Australian Drawing*, Heide Museum of Modern Art, Melbourne, 2010; *Edge of Elsewhere*, Campbelltown Arts Centre, Sydney, 2010; *Our Lucky Country (Difference)*, Hazelhurst Regional Gallery and Arts Centre, Sydney, 2007; and *News from Islands*, Campbelltown Arts Centre, 2007.

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David Elliot (ed.), *Beauty of Distance, Songs of Survival in a Precarious Age*, Biennale of Sydney, 2010.

Mark Feary, 'The Other's Other', *Column 10*, Artspace, Sydney, 2012, pp.102-108.

Michael Fitzgerald and Katrina Schwarz (ed.s), *Current: Contemporary Art from Australia and New Zealand*, Dott Publishing, Sydney, 2008, p.140.

Alexie Glass-Kantor, 'Review: Untitled (12<sup>th</sup> Istanbul Biennial)', *Art & Australia*, vol.49, no.3, Autumn 2012, pp.502-503.

Ruark Lewis, 'An Un-Kindness of Ravens', in *Rendez-Vous 12*, Institut d'Art Contemporain, Lyon, and The South African National Museum, Capetown, 2012, p.42.

Adriano Pedrosa, *(Untitled) 12th Istanbul Biennial*, Istanbul Biennial Foundation, 2011, p.229.

For further information see:

roslynoxley9.com.au

### List of works

*Untitled (More Mumbo Jumbo: Crackpots 'n' Poems for Ishmael Reed)* 2010-2012

part I: eight unique screen prints of ink on hand-beaten Tongan Ngatu (bark cloth)

part II: installation comprising found objects, bronze, Madhya Pradesh ceramics (Jabalpur), etched glass, coins, twine, Trobriand Island plate, chalk  
dimensions variable

*Untitled (Words and pictures)* 2012

dual-screen presentation of text and images with sound  
Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney



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Newell Harry, *Untitled (More Mumbo Jumbo: Crackpots 'n' Poems for Ishmael Reed)* 2010-2012 (detail)



Newell Harry

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*Untitled (Words and pictures) 2012 (details)*

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*Untitled (Words and pictures) 2012 and Untitled (More Mumbo Jumbo:*

*Crackpots 'n' Poems for Ishmael Reed) 2010-2012*





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Whilst vast amounts of incidental and ambient noise whirr and hum in the sonic surrounds of our daily lives, there is much more atmospheric activity – such as satellite transmissions, radio wavelengths and weather patterns – that remains imperceptible, inaudible to the human ear. Under normal conditions, it is impossible for even the keenest observer to discern the full spectrum of transmissions, emissions and radiation circulating in the air: every second we are unwittingly enveloped by trillions of invisible electromagnetic energy waves.

It is this awareness of energy and the possibilities for energy scavenging that underpins much of Joyce Hinterding's practice. Having spent many years working with custom-built field recording and monitoring technologies as a means to encounter acoustic and electromagnetic phenomena, Hinterding regularly engages directly with immaterial matter that can be translated into a tangible form. She reveals new ways to experience this spectrum, disclosing something innate about the environments we inhabit.

Presented on tabletops in MUMA's central spine, *SoundWave: Induction drawings 2012* is a series of conductive graphite drawings on glass that exemplifies Hinterding's investigation of atmospheric activity. Each drawing contains geometric patterns that function as either an antenna or capacitor, forming a circuit that literally 'pulls' energy from the critical mass of electrical and electromagnetic signals in the surrounding environment and stores it in an active state on the glass. This captured energy is then monitored by a sound system to create a site-specific aural landscape. The static sound that emanates is seemingly alive and responds to movements of visitors; a kind of audio kinesis is performed, where the tone and frequency of the drawings' 'buzz' can be manipulated by touching either the graphite lines or the areas surrounding the drawing.

With sensory richness and remarkable resourcefulness, Hinterding makes us aware of the vast array of ambient energy that swathes us, all the while testing the limits – and expanded possibilities – of representation. Well-versed in the symbols and signs employed in the language of electronics, many of her graphite drawings take the shape of waveforms, intimating a self-reflexive process of 'listening to the sound of the shape of the sound'.<sup>1</sup> As a sound artist, Hinterding does not solely confine her practice to the realm of the sonic. Instead, she interweaves visual forms with aural dimensions, thereby granting interaction and contemplation in real space rather than illusionary thought. Such physical relay and response between bodies, form, space and sound is integral to *SoundWave: Induction drawings*, producing a dynamic installation that ultimately affords a heightened awareness of the intimacy and complexity of our relationship to what is heard and, more to the point, *not* heard.

<sup>1</sup> Joyce Hinterding, email correspondence with the author, 20 September 2012.





## Joyce Hinterding

Born Melbourne 1958

Lives and works Blue Mountains, New South Wales

With a strong interest in energy and resonance, Joyce Hinterding's practice regularly involves capturing and translating the unseen activity that occurs in the built and natural environment. Working with custom-built field recording and monitoring technologies, her explorations into acoustic and electromagnetic phenomena have produced large sculptural antenna works, video and sound-producing installations, as well as experimental sound performances; while her recent investigations into drawing and stencilling have opened up an interest in fractal mathematics and energy scavenging. Hinterding also works in an ongoing collaboration with fellow artist David Haines, surveying the tensions between the fictive and the phenomenal. Together they have produced large-scale immersive video, sound and interactive works that explore the possibilities of 3D visualisation, animation and real-time technologies. Hinterding lectures at Sydney College of the Arts, Sydney University, and her recorded audio work has been released by Antipoc and Sigma Editions.

Selected individual exhibitions include: *Orgasm*, (with David Haines), BreenSpace, Sydney, 2012; *Aura*, BreenSpace, 2009; *Purple Rain*, (with David Haines), Artspace, Sydney, 2005; and *Joyce Hinterding: Recent Works*, Australian Experimental Art Foundation, Adelaide, 1993. Hinterding's major work *Aeriology*, first presented at ARTSPACE, Auckland, in 1995, has subsequently toured to: Artspace, Sydney, 1997; V2\_ Institute for Unstable Media, Rotterdam, 1998; and was included in: *Egofugal: Fugue from Ego for the Next Emergence*, 7<sup>th</sup> Istanbul Biennial, Yerebetan Cistern, 2001; and *AV Festival 08: Broadcast*, Reg Vardy Gallery, Sunderland, England, 2008.

Selected group exhibitions include: *Sonic Spheres*, (with David Haines), TarraWarra Museum of Art, Healesville, Victoria, 2012; *Alles, was Sie über Chemie wissen müssen*, Kunstquartier Bethanien, Berlin, 2011; *Invisible Fields: Geographies of Radio Waves*, Arts Santa Mònica, Barcelona, 2011; *(in)visible sounds*, (with David Haines), Netherlands Media Art Institute, Amsterdam, 2007; *Image*

*Smugglers in a Free Territory*, 26<sup>th</sup> Bienal de Sao Paulo, (with David Haines), 2004; *(The World May Be) Fantastic*, 13<sup>th</sup> Biennale of Sydney, 2002; *Sound in Space: Australian Sound Art*, Museum of Contemporary Art, Sydney, 1996; *The Boundary Rider*, 9<sup>th</sup> Biennale of Sydney, 1992; and *Australian Perspecta*, Art Gallery of New South Wales, Sydney, 1991.

### Selected Bibliography

Andreas Broeckmann et. al. (ed.s), *Trust*, 16<sup>th</sup> International Symposium on Electronic Art, Verlag Kehrer, Berlin, 2010, pp.90-101.

Heidi Grundmann et. al. (ed.s), *Re-Inventing Radio: Aspects of Radio as Art*, Revolver, Frankfurt am Main, 2008.

Joyce Hinterding, 'The Oscillators: Sensitive systems and Abstract machines, the experience of.', *Leonardo Music Journal*, MIT Press, vol.6, 1996, pp.113-114.

Caleb Kelly (ed.), *Sound: Documents of Contemporary Art*, Whitechapel Gallery, London, and MIT Press, Cambridge, MA, 2011, pp.217-219.

Victoria Lynn, *Space Odysseys: Sensation and Immersion*, Art Gallery of New South Wales, Sydney, 2001.

For further information see:  
[sunvalleyresearch.net](http://sunvalleyresearch.net)

### List of works

*SoundWave: Induction drawing 1 Capacitor Wave* 2012

*SoundWave: Induction drawing 2 Resonator Wave* 2012

*SoundWave: Induction drawing 3 Spiral Wave* 2012

*SoundWave: Induction drawing 4 Wave Core* 2012

graphite on toughened glass, mixing desks and speakers  
glass: 200.0 cm x 62.0 cm (each); installed dimensions  
variable

Courtesy of the artist and BreenSpace, Sydney

Joyce Hinterding

page 31

*SoundWave: Induction drawing 1 Capacitor Wave* 2012

pages 33, 36-37

Installation views

pages 34-35

*SoundWave: Induction drawing 4 Wave Core* 2012











For *Artists' Proof #1*, David Jolly presents a suite of paintings based on his photographs of the site of the Formula 1 Australian Grand Prix, which has been held in Melbourne's Albert Park since 1996. Over several years, Jolly has documented the before and after of the event; the side and back views of a screen-oriented spectacle. Jolly characteristically depicts incidental, inconsequential or casual images, picking out minor incidents and textures in a mode of 'ambient imagery'. In these paintings, he does not depict the race, its vehicles or its spectators; instead he focusses on its paraphernalia: the barriers and fences, bleachers and hoardings.

Living across the road from Albert Park, Jolly is painfully aware of the impact of the Grand Prix each summer: the months of disruption as its infrastructure is mounted and dismounted, the wreckage wrought on the park itself and, above all, its noise. Jolly has made recordings of the ambient sound of the event but describes the cumulative sound of its cars as if one were to 'put a very expensive microphone in a hornets' nest and give it a kick.'<sup>1</sup> The paintings are ambivalent, however, only *Obnoxious* 2011, the title given to the image of a fighter jet in the sky, expresses the artist's repulsion.

Automotive-related imagery has precedents in Jolly's work. While a student at the Victorian College of the Arts, for example, he painted the racetrack on Phillip Island – where the Grand Prix was first held in 1928 – with an eye to the flattening effect of the tarmac passing over receding hills. There are echoes of this in the close-cropped depictions of advertising signage in *Oil* 2011 and *Mo* 2012, where his imagery toys with abstraction.

A complete convergence of indexical and abstract images occurs in the two transcriptions of motor racing flags. *Surface* 2011 and *Meatball* 2011 respectively quote the signals that a potential hazard such as oil or debris is

on the track and that a driver is called to the pit because of mechanical problems; both can also be seen, however, as purely abstract compositions. These two paintings recall Jolly's earliest experiments with painting on glass; also abstract, they were motivated by a desire to take away the edge between fields of colour.

The glass renders Jolly's paintings strangely without texture, like a printed page or digital screen. He plays up this illusion not only by working from analogue photographs, video stills or digital images, as here, but also by rendering their characteristics as part of his paintings so they are doubly representational – true to life and to the medium of reproduction. As he says of his photographic sources, 'I'm fascinated by the different ways that digital media captures and then processes light. It depends on the subject as to my choice of either digital or film. To my eye digital reads colour whereas film reads light.'<sup>2</sup> With these paintings of Albert Park, Jolly examines the image as a physical form produced by light transformed into binary code and a cultural form engineered by social and economic forces.

1 David Jolly, conversation with the author, 11 October 2012.

2 David Jolly, 'New Work: David Jolly', interview with Anna Zagala, *Art World*, August – September 2008, p.168.





David Jolly, *Grid* 2011

## David Jolly

Born Melbourne 1972

Lives and works in Melbourne

Inspired by filmic and photographic genres of the home and road movie, as well as documentary traditions of reportage and the travelogue, David Jolly's paintings reflect on the role of the artist as witness, reporter and traveller. Painting in oils on the reverse side of glass and faithfully reproducing his photographic and video sources, he invites a compelling encounter between the illusionistic and luminous depth of painterly space, and the cropped, abstracted representations and mirror-like surfaces of screen culture.

Jolly has exhibited regularly at Sutton Gallery, Melbourne, since 2001 and Emmanuel Walderdorff Galerie, Köln, Germany, since 2004. During the 1990s he presented solo exhibitions at the Melbourne artist-run initiatives Stripp and First Floor. Other individual exhibitions include: *Liquid Nature*, The Rimbun Dahan Residency, Selangor, 2007, and *Model L-308 bll*, 200 Gertrude Street, Melbourne, 2000.

Selected group exhibitions include: *Art for Nature 2012: Snapshots*, Underground Gallery, Rimbun Dahan, Selangor, 2012; *The Futile City*, Heide Museum of Modern Art, Melbourne, 2011; *Art for Nature 2011: Here Today, Gone Tomorrow*, Underground Gallery, Rimbun Dahan, 2011; *Monash University Collection: A Selection of Recent Acquisitions*, Monash University Museum of Art, Melbourne, 2007; *Australian Culture Now*, National Gallery of Victoria, Melbourne, 2004; *The Future in Every Direction: Joan Clemenger Endowment for Contemporary Australian Art*, National Gallery of Victoria, 2003; *It's a beautiful day: New Painting in Australia 2*, Ian Potter Museum of Art, Melbourne, and Art Gallery of New South Wales, Sydney, 2002; *Primavera*, Museum of Contemporary Art, Sydney, 2000; *Brand New Master Copy*, U.K.S., Oslo, Norway, 2000; and *On the brink: Abstraction of the 90's*, Heide Museum of Modern Art, 2000.

## Selected Bibliography

Melissa Chiu, *Primavera 2000*, Museum of Contemporary Art, Sydney, 2000.

Rachel Kent, 'Rubik 3', *Art & Text*, no.68, 1999, p.98.

Natalie King and Bala Starr, *Painting: An Arcane Technology*, Ian Potter Museum of Art, Melbourne, 2001.

Anne Marsh, 'This painting is not a photograph: Recent works by David Jolly', *Eyeline*, no.67, 2008, pp.51-53.

Daniel Palmer, 'Walkmen', *Frieze*, issue 46, 1999, p.86.

Justin Paton (ed.), 'Paintings on Glass', *Landfall 205: Screens*, Otago University Press, Dunedin, Autumn 2003.

Bala Starr, *It's a beautiful day: New painting in Australia 2*, Art Gallery of New South Wales, Sydney, 2002.

For further information see:

suttongallery.com.au

## List of works

*Grid* 2011

*Meatball* 2011

*Obnoxious* 2011

*Oil* 2011

*Park* 2011

*Rubber* 2011

*Skyway* 2011

*Surface* 2011

*Lakehouse* 2012

*Mo* 2012

*PR* 2012

*Props II* 2012

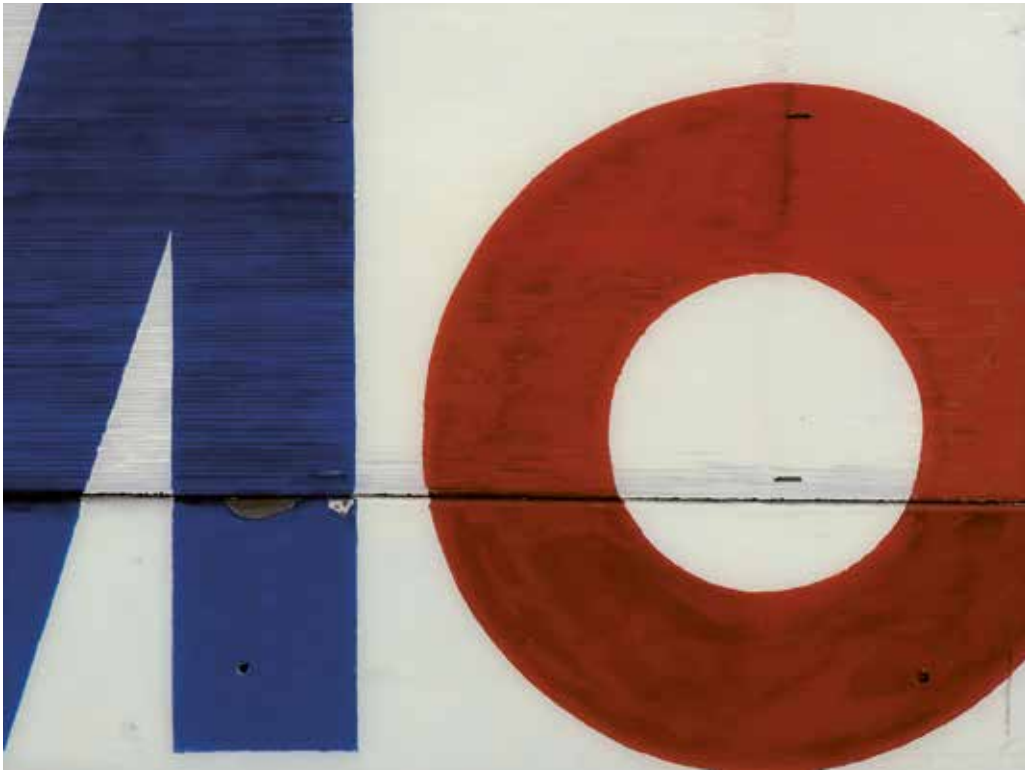
*Props III* 2012

oil on glass

each: 33.5 x 43.5 cm or 43.5 x 33.5 cm

Courtesy of the artist and Sutton Gallery, Melbourne





David Jolly  
*Mo* 2012  
page 43  
*Rubber* 2011  
pages 44-45  
Installation view







Working with light and pattern, concrete materials and contested histories, Jonathan Jones creates spaces of transition, memory and possibility. Jones establishes a special kind of sacred ground, deeply connected to the past and looking out towards the future.

*Untitled (posts) 2012* floats – like a raft, a pier, a bier. Weathered timber posts are under-lit with fluorescent tubes and painted clay-white. Each is about as long as a person. Laid along the length of MUMA's lightwell gallery, from the museum's central corridor or 'spine', they delineate a path towards the landscape and light. Beyond these white timbers, through a large picture window, we see grasses and small saplings; the elegant white trunks of gums only a few years old.

These timber lengths were once fence posts, rough-hewn from Red Gum as the native vegetation of Gippsland was ring-barked, burnt and cleared. The timbers we see in the gallery would once have marked the landscape in long reaches matched to district maps, government surveys and property titles. A rectangular opening was excised in each post for the horizontal rails and then a series of small round holes, enlarged over time by the movement of the fencing wire. Monumental, these fence posts were in service for well over a hundred years.

As living trees, this timber would have sheltered the Indigenous people of the area, the Kurnai (including the Bratwooloong, the Brayakuloong, the Brabuwooloong, the Tatungoloong and the Krauatungalung) who fought to maintain their way of life as Gippsland was 'opened up' by squatters and settlers in the 1840s. Their history has very rarely been made visible in classrooms or via local monuments, despite the presence of place names such as Boney Point, Skull Creek and Butcher's Creek – each the site of massacres. These names may seem quaint as the details of past events

fade. They are contested and spoken of by only a few, or held as specialist knowledge rather than being at the centre of a more widely shared sense of history.

In his diary of 1872 James Morrison records that an early Gippsland Squatter:

Related to me the circumstances attending a pitiful battle between the blacks and whites on the sea shore, in which the latter were defeated with such loss that their bones were left to bleach upon the sands, the site of that fearful outrage being called Boney Point to this day.<sup>1</sup>

Boney Point was an outstation, on the Strathfieldsaye run, where the Avon River meets Lake Wellington. It is no longer marked as such on current maps. Established by a squatter, Strathfieldsaye is the source of Jones' posts. The property was held in one family for over a hundred years before being offered as a gift to support research into sustainable land management.<sup>2</sup> Removed from the ground and stored in piles many years ago, Jones sought out the posts and painted them white. And yet, covered with white clay, formally laid out, these timbers are clearly special. Jones gives them a skin of ceremony. Post by post he builds a glowing space of transition, mourning, memory and presence.

1 Patrick Morgan, 'Gippsland Settlers and the Kurnai Dead', *Quadrant*, October 2004, p.27.

2 <http://www.austlandscapetrust.org.au/projects/gippsland/strathfieldsaye.aspx> (accessed 25 September 2012).





Jonathan Jones  
Born Sydney 1978  
Lives and works Sydney  
Wiradjuri / Kamilaroi

Jonathan Jones works across a range of media including printmaking, drawing, sculpture and film but he is best known for his site-specific installations and interventions using fluorescent lights. He repurposes this everyday technology, which he has combined in the past with blue tarpaulin and, more recently, with found timber, using patterns that explore Indigenous traditions and relationships. In this way, Jones seeks to represent both the traditional and the contemporary, often engaging with the particular historical usage of a site.

Jones has shown regularly with Gallery Barry Keldoulis, Sydney, since 2003. Other significant individual exhibitions include: *untitled (heads or tails)*, ArtSpace, Sydney, 2009; *untitled (the tyranny of distance)*, Sherman Contemporary Art Foundation, Sydney, 2008; and *Jonathan Jones*, Newcastle Art Gallery, New South Wales, 2007. Jones has frequently worked in collaboration with artists including: K C Adams, Darren Dale and David Page, Ruark Lewis and Jim Vivieaere.

Major group exhibitions in which Jones has participated include: *18th Biennale of Sydney: all our relations*, Cockatoo Island, Sydney, 2012; *unDisclosed: Second National Indigenous Art Triennial*, National Gallery of Australia, Canberra, 2012; *Parallel Collisions: 2012 Adelaide Biennial of Australian Art*, Art Gallery of South Australia; *Close Encounters: The Next 500 Years*, Plug In Institute of Contemporary Art, Winnipeg, 2011; *Floating Life: Contemporary Aboriginal Fibre Art*, Gallery of Modern Art, Brisbane, 2009; *Octopus 9: I Forget to Forget*, Gertrude Contemporary, Melbourne, and Canberra Contemporary Art Space, 2009; *NEW08*, Australian Centre for Contemporary Art, Melbourne, 2008; *Adventures with Form in Space*, Art Gallery of New South Wales, Sydney, 2006; *Xstrata Coal Emerging Indigenous Art Award* (winner), Queensland Art Gallery, Brisbane, 2006; *Primavera 2003*, Museum of Contemporary Art, Sydney; *conVerge: where art and science meet, 2002 Adelaide Biennial of Australian Art*, Art Gallery of South Australia; and *Art of Place: Fifth National Indigenous*

*Heritage Art Award*, Old Parliament House, Canberra (and national tour), 2000.

#### Selected Bibliography

Natasha Bullock and Alexie Glass-Kantor (ed.s), *Parallel Collisions: 12th Adelaide Biennial of Australian Art*, Art Gallery of South Australia, Adelaide, 2012.

Blair French, 'Jonathan Jones', Wayne Tunnicliffe (ed.), *Adventures with Form in Space: The Fourth Balnaves Foundation Sculpture Project*, Art Gallery of New South Wales, Sydney, 2006.

Stephen Gilchrist, *Octopus 9: I forget to forget*, Gertrude Contemporary, Melbourne, 2009.

Victoria Lynn, 'Taking the line for a journey', in Anna MacDonald (ed.), *NEW08*, Australian Centre for Contemporary Art, Melbourne, 2008.

Diane Moon, *Floating Life: Contemporary Aboriginal Fibre Art*, Queensland Art Gallery / Gallery of Modern Art, Brisbane, 2009.

Julianne Pierce, *Primavera 2003*, Museum of Contemporary Art, Sydney, 2003.

Michael Tucker (ed.), *Dream Traces: A Celebration of Contemporary Australian Aboriginal Art*, University of Brighton, Brighton, 2003.

For further information see:  
[jonathanjones.com.au](http://jonathanjones.com.au)

#### List of works

*untitled (posts)* 2012  
wood, natural pigment, fluorescent tubes and fittings,  
electrical cable  
dimensions variable  
Courtesy of the artist



Jonathan Jones

page 47

*untitled (posts) 2012*

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Fence posts at Strathfieldsaye Estate, Gippsland, 2012

pages 50-53

*untitled (posts) 2012 (details)*









Patented in 1908 in Midwest USA, tilt-slab concrete construction gained widespread popularity in the post-World War II building boom, as a cost-effective, timesaving construction technique requiring limited labour and materials. Among early precedents, tilt-slab was used in the construction of the legendary modernist *Schindler House* 1922 in West Hollywood. Designed by Rudolf Schindler as a complex of buildings for communal living and studio, and constructed from modular concrete tilt-slab panels, the *Schindler House* incorporated both social theory and architectural experiment.<sup>1</sup>

Whilst tilt-slab is now a dominant mode of construction, deployed to serve a wide range of architectural forms, it is most visible in the form of single-story warehouses that have sprouted like mushrooms around transport routes, industrial complexes and the urban fringe. In their brutally utilitarian and economically rationalist demeanour, these buildings might be more accurately described as forms of logistic infrastructure – rather than architecture – as commercially-driven, mass-produced configurations of concrete panels put to the service of globalised capital and commodity distribution networks.

The remarkable proliferation of tilt-slab industrial ‘parks’ on the suburban landscape – spreading in equal measure to mass consumption – is of particular interest to an artist such as Ash Keating, whose work has consistently tackled the impact of industrial production upon urban space and subjectivity, by focusing upon the materiality of global consumption and waste, and related ecological and philosophical implications.

In past works such as *2020?* 2008 in Melbourne and *Activate 2750* 2009 in Sydney, Keating convened artistic collaborators to collect, sort and reconfigure the detritus of industrial production, transforming commercial

and industrial waste into dynamic piles and monumental installations, which served to accentuate the ugly ubiquity and incendiary potential of the material.

Ash Keating’s *West Park proposition* 2012 is a multi-screen video installation, documenting an endurance guerilla-style action painting intervention on a tilt-slab building in Truganina, on the industrial fringes of Melbourne.

Throwing paint at walls like offal to sharks, Keating’s *West Park proposition* presents a ritualised painting performance in which a symbolic violence is enacted against a storehouse of commodity production and consumption. The scale of the resultant mural – measuring approximately ten by fifty metres – attests to the belligerent, colonising spatiality of these logistic/architectural forms, which are at once local and global, virtual and real.

By rendering the building as an absence through camouflage – a melancholy process of ‘disguise and delay’, as Amelia Barikin has noted of Keating’s work more generally<sup>2</sup> – Keating’s proposition serves as a symbolic form of environmental activism, simultaneously drawing our attention to, whilst obliterating, a blight on the landscape through adornment and cover-up.

An absurd amplification of Robert Venturi’s idea of the ‘decorated shed’, Ash Keating’s camouflage proposition reinstates a view of the landscape – recalling the heroic, romantic landscapes of Fred Williams and Eugene van Guérard, as we look to the You Yangs and volcanic plains beyond. And yet, by turning architectural embellishment into an act of obliteration, Keating’s action painting employs dramatically asymmetrical guerilla tactics as a melancholy rallying call, only to delay the inevitable.

1 See <http://www.schindlerhouse.org/schindler.house.html>.

2 Amelia Barikin, ‘Time Shrines: Melancholia and Mourning in the Work of Ash Keating’, *Discipline*, no.2, Autumn 2012, p.20.





pages 55-61  
Ash Keating, *West Park proposition* 2012 (production stills)  
Photos: Jeremy Blincoe p.59, Greta Costello pp.57-61 and  
James Wright pp.55, 58

## Ash Keating

Born Melbourne 1980

Lives and works Melbourne

Working across a conceptual, site-responsive and often collaborative art practice that incorporates painting, sculpture, installation, video, performance and public interventions, Ash Keating seeks to affect change and alternative thinking in relation to systems of production and consumption, and social and environmental issues such as climate change, urban gentrification, waste and sustainability. Frequently working beyond the gallery, and often harnessing community narrative and energy, Keating's work also draws upon myth, ritual and ceremony. In mid-2011 Keating made *A New Lifelong Landscape*, a video work filmed at the edge of a road in Gippsland, Victoria, where his mother lost her life, signalling a deeper, more personal approach to his practice.

Keating has produced a number of large-scale exhibitions and public projects since 2007, including: *Gardensity*, 6<sup>th</sup> SCAPE Christchurch Biennial of Art in Public Space, 2010-2011; *Label Land*, produced with Loop Alternative Artspace during an Asialink residency in Seoul in 2008, and subsequently presented at Latrobe University of Modern Art and Utopian Slumps, Melbourne, 2009; *Activate 2750*, created in Sydney's western suburb of Penrith in 2009 as part of the Museum of Contemporary Art's C3West initiative, with the resulting video work for gallery presentation exhibited in Sydney, Melbourne and Canberra; *2020? Next Wave Festival*, Arts House Meat Market, Melbourne, 2008; and *Parched / COPENHAGEN?*, City of Melbourne Arts and Culture Public Art Project, Mockridge Fountain, 2007 and 2009 respectively.

Selected group exhibitions include: *City Within the City*, Gertrude Contemporary, Melbourne, 2012, and Artsonje Centre, Seoul, 2011; *Air 3331*, 3331 Arts Chiyoda, Tokyo, 2011; *Afterglow*, Monash Gallery of Art, Melbourne, 2011; *Space Invaders*, National Gallery of Australia, Canberra, 2010; *Jogja Jammin*, Yogyakarta Biennale, 2009; *The Ecologies Project*, Monash University Museum of Art, Melbourne, 2008; *Heat: Climate Change and Art*, RMIT Gallery, Melbourne, 2008; *Publicity*, Artspace, Sydney,

and Contemporary Art Centre of South Australia, Adelaide, 2007; and *Trans Versa: Conversaciones con el Sur*, Museo de Arte Contemporaneo, Santiago, 2006.

### Selected Bibliography

Melissa Amore, 'Trans-Garbage Aesthetics: Ash Keating', *Photofile*, no.87, 2009.

Amelia Barikin, 'Time Shrines: Melancholia and Mourning in the Work of Ash Keating', *Discipline*, no.2, Autumn 2012, pp.19-24.

Glenn Barkley, 'Betwixt art and rubbish', *Activate 2750*, Museum of Contemporary Art, Sydney, 2009.

Ulanda Blair, 'Ash Keating', *Art & Australia*, vol.46, Spring 2008.

Zara Stanhope, *Octopus 6: We Know Who We Are*, Gertrude Contemporary Art Spaces, Melbourne, 2006.

For further information see:

[ashkeating.com](http://ashkeating.com)

[fehilycontemporary.com.au](http://fehilycontemporary.com.au)

### List of works

*West Park proposition* 2012

in collaboration with Jason Heller

a three-channel, multi-screen video installation, which utilises multiple camera video documentation of an endurance painting intervention undertaken on the morning of 1 September, 2012, on the east facing wall of a newly built tilt-slab industrial building on the edge of the urban and rural boundary in Truganina, Victoria

Artist and Creative Director: Ash Keating

Director and Editor: Jason Heller

2:13 minutes

Full project credits page 86

Courtesy of the artist and by Fehily Contemporary, Melbourne











Patrice Sharkey

Elizabeth Newman contends with fundamental conditions. Inspired by a minimalist tradition of painting and utilising readily accessible materials and techniques, her ethos privileges simplicity and directness above excess and over-complication. She creates 'specific objects' that aspire to be non-referential things in themselves, produced via the most basic, singular acts of creation – such as painting, painting over, cutting, slicing and framing. Her art practice is predicated on economical means, and, while this process of extreme reduction may initially suggest lack or moderation, Newman's restraint is in fact a highly spirited gesture that imparts a sense of freedom and exuberance upon her work.

For *Artists' Proof #1*, Newman has produced a series of characteristic abstract forms that – with their un-stretched canvas and fabric with raw edges, material off-cuts and rudimentary blocks of colour – appear to gleefully fulfil the barest requirements for what might constitute a painting. Highly reduced and condensed, each of these large-scale works is comprised of a single, intense sheen of colour which Newman positions as segments cut from the real world for heightened contemplation.<sup>1</sup> Most of the canvasses have been individually cut to size and attached directly to the walls so that they buckle and bend slightly. As examples of the clean, non-objective shapes favoured by the minimalist tradition she mines, they wilfully fail; thereby imbuing her work with warmth and approachability.

Installed alongside Newman's striking paintings is *The origin of life* 2012, a found ceramic with a central void that acts as an interruption to the logic of the display. This readymade sculpture can be understood as both an object and a cavity, simultaneously articulating a moment of matter and nothingness.

Newman's work is by no means merely expressive; its modesty is a by-product of more complex concerns that relate as much to wider discourse as it does to art. She understands reduction as an act of strength where, to be limp or deliberately minimal, stands as a challenge to spectacle and the contemporary condition of overconsumption. Hers is an ethical position that centres on truth, simplicity and humility, and promotes a different way of being in the world.

1 Elizabeth Newman, conversation with the author, 27 September 2012.





Elizabeth Newman  
Born Melbourne 1962  
Lives and works Melbourne

Elizabeth Newman is an artist and psychoanalyst. Her work engages with questions concerning the philosophical and social conditions of art and representation, using painting, installation and found objects to articulate an idiosyncratic subjective position. Through the careful manipulation of her chosen materials, Newman engages a startlingly reduced style that pares each artwork to its bare essentials; eliminating what she regards as unnecessary in order to reveal certain structural, abstract and epistemological truths.

Selected individual exhibitions include: *Spazio A*, (with Esther Klaes), Pistoia, Italy, 2011; *room for plan B*, (with Nicki Wynnychuk), Australian Experimental Art Foundation, Adelaide, 2011; *I want you to know. What I am.*, (with Maria Cruz), MO Space, Manila, 2010; *The Unprecedented Dark Light of the New Letters*, Contemporary Art Services Tasmania, Hobart, 2009; *1988 and 2008*, Neon Parc, Melbourne, 2008; and *Elizabeth Newman*, Ocular Lab, Melbourne, 2007.

Selected group exhibitions include: *Rays on the Shutter*, Galleria Duemila, Manila, 2011; *Reason and Rhyme*, Gertrude Contemporary, Melbourne, 2011; *Paint(h)ing*, Australian Experimental Art Foundation, 2010; *The World in Painting*, Heide Museum of Modern Art, Melbourne, 2008; *21st Century Modern*, Adelaide Biennial of Australian Art, Art Gallery of South Australia, 2006; *People, Places and Ideas*, Monash University Museum of Art, Melbourne, 2002; *Australian Perspecta*, Art Gallery of New South Wales, Sydney, 1993; *The New Generation – Phillip Morris Collection*, National Gallery of Australia, Canberra, 1988; and *Other People – Victorian Women Artists*, Australian Centre for Contemporary Art, Melbourne, 1985.

#### Selected Bibliography

- Carolyn Barnes, 'Recent Abstraction in Melbourne', *Art & Text*, no.30, September 1988, pp.80-83.  
Ulanda Blair, 'Elizabeth Newman', *Art & Australia*, vol.45, no.2, 2008.  
Sally Couacaud, *Frames of Reference: Aspects of Feminism and Art*, Artspace, Sydney, 1991.  
Stuart Koop, 'Stopping', *Broadsheet*, vol.33, no.1, February–May 2004, pp.14-15.  
Elizabeth Newman, *Work 2001 – 2005*, self-published, 2005.  
Helen Nicholson (ed.), *avant-gardism for children*, University Art Museum, University of Queensland, Brisbane, 1999.

For further information see:  
[neonparc.com.au](http://neonparc.com.au)

#### List of works

*The true collector looks for the work that is unfinished* 2012

comprising:

- Untitled* 2011, acrylic on linen, 94.0 x 72.0 cm  
*Untitled* 2011, acrylic on linen, 117.0 x 24.0 cm  
*Untitled* 2011, acrylic on linen, 189.0 x 28.0 cm  
*Untitled* 2011, acrylic on linen, 90.0 x 44.0 cm  
*Untitled* 2011, oil paint and fabric on linen, 100.0 x 80.0 cm  
*The origin of life* 2012, found ceramic, 35.0 x 45.0 x 35.0 cm  
*Untitled* 2012, fabric, 150.0 x 120.0 cm  
*Untitled* 2012, oil paint on linen, 160.0 x 107.0 cm  
*Untitled* 2012, oil paint on linen, 186.0 x 35.0 cm  
*Untitled* 2012, oil paint on linen, 198.0 x 149.0 cm  
*Untitled* 2012, oil paint on linen, 188.0 x 107.0 cm  
Courtesy of the artist and Neon Parc, Melbourne



pages 63-69  
Elizabeth Newman, *The true collector looks for the work that is unfinished* 2012









Text is the primary medium of Rose Nolan's practice; used in onomatopoeic or paradoxical presentations, where its meaning is echoed in the form of the artwork or its tentative murmurs are amplified into over-scaled letters. Nolan pushes language in ways that engage with its meanings while also reducing its letters to abstract forms, playing with the materiality she gives them while simultaneously keeping open their role as signifiers.

During a residency for the International Studio and Curatorial Program, Brooklyn, in 2010, Nolan overheard a phrase spoken often by New Yorkers on their mobile phones that caught her imagination. 'YOU SEE WHAT I'M SAYING', a casual utterance underlying the self-evidence of what went before, becomes in Nolan's iterations an illumination of how her artwork is 'read'. While in New York, she made two studies on canvas boards, each laying this phrase over itself in her signature red and white, obfuscating it and problematising its meaning.

This exhibition at MUMA provided Nolan with the opportunity to render the text as a large-scale wall painting. *Big Words – YOU SEE WHAT I'M SAYING (condensed version)* 2012, as the title states, enlarges the individual letters, merging their edges to the point that they begin to cancel each other out, and so drawing out the time it takes for the truth of the phrase to enter into being. Like the Italian musical term *rubato*, in which time is *robbed* from one part of a phrase and given back to another, the rhythm of Nolan's letters is condensed elastically, rolling meaning, architecture and abstract form into an easy sweep around the gallery walls.

The public-scaled statement of *Big Words* engages with the concerns of semiotics and cultural discourses in a loud voice that is almost off the scale of its wall. *Tunnel/Tent Work (reversed, for one)* 2012 on the other hand is inward-looking, designed for a single viewer to read in seclusion inside its modest hessian

walls. Addressing the echoes of modernism that appear in Nolan's practice, Angela Goddard observes, 'Nolan's work shows that, in repetition, maxims become ridiculous, perhaps even meaningless, as seen in the recurring, "OVER AND OVER, AGAIN AND AGAIN"'.<sup>1</sup> This phrase, which commanded both sides of the 28.8 metre-long eponymous *Tunnel/Tent Work* shown at the Gallery of Modern Art (GoMA) in Brisbane earlier this year, reappears, writ small inside the intimate tunnel for one at MUMA.

The earlier hanging hessian works, at GoMA and Anna Schwartz Gallery in 2009, were intentionally too big or filled their space too fully to be read from one viewpoint; the texts in *Tunnel/Tent Work (reversed, for one)* are reduced, however, requiring a close-up look from within to be revealed. The sculpture resembles a telephone box in size but also in that only one side to the conversation is presented. A solitary speaker is seemingly engaged in a circular argument: 'WHY DON'T YOU LISTEN', 'YOU SAID IT YOURSELF', 'I KEEP SAYING', 'I KNOW WHAT I'M DOING' and 'DO WE HAVE TO GO OVER AND OVER THIS'. This small but assertive voice is claiming its own ground, insisting on its autonomy with a succession of statements that spiral up towards the final claim circling the ceiling: 'YOU SEE WHAT I'M SAYING'.

<sup>1</sup> Angela Goddard, 'Rose Nolan: Women's Work', in Julie Ewington (ed.), *Contemporary Australia: Women*, Queensland Art Gallery, Brisbane, 2012, p.113.





## Rose Nolan

Born Melbourne 1959

Lives and works Melbourne

Rose Nolan is well-known for her distinctive red and white text-based works that draw on the visual languages of constructivism, suprematism and non-objective geometric art. Her banners and wall paintings are often grand in scale but their texts express an unlikely modesty and uncertainty. She regularly uses very simple materials such as cardboard and hessian that underpin the works' often humble assertions.

Selected individual exhibitions include: *Living for Today (Another Homework Experiment)*, Margaret Lawrence Gallery, Melbourne, 2011; *Why Do We Do The Things We Do*, Artspace, Sydney, and Institute of Modern Art, Brisbane, 2008; *Work in Progress #3*, Ian Potter Museum of Art, Melbourne, 2002; and *Another Set Of Quality Photographs*, Centre for Contemporary Photography, Melbourne, 2000.

Selected group exhibitions include: *Minus Space en Oaxaca*, Instituto de Artes Graficas, Oaxaca, Mexico, 2012; *Contemporary Australia: Women*, Gallery of Modern Art, Brisbane, 2012; *Colour Bazaar*, Heide Museum of Modern Art, Melbourne, 2011; *Let the Healing Begin*, Institute of Modern Art, 2011; *Avoiding Myth + Message: Australian Artists and the Literary World*, Museum of Contemporary Art, Sydney, 2009; *Select > Effect > Export*, Te Tuhi Centre for the Arts, Manukau City, New Zealand, 2009; *Composite Realities Amid Time and Space: Recent Art and Photography*, Centre for Contemporary Photography, 2007; *Zones of Contact*, 15<sup>th</sup> Biennale of Sydney, 2006; *21st Century Modern*, Adelaide Biennial of Australian Art, Art Gallery of South Australia, 2006; *Wall Power*, Art Gallery of Western Australia, Perth, 2005; *Pitch Your Own Tent*, Monash University Museum of Art, Melbourne, 2005; and *Australian Perspecta 1993*, Art Gallery of New South Wales, Sydney.

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Sue Cramer, in Charles Merewether (ed.), *2006 Biennale of Sydney: Zones of Contact*, Art Gallery New South Wales, Sydney, 2006.

Max Delany (ed.), *Pitch Your Own Tent: Art Projects / Store 5 / 1<sup>st</sup> Floor*, Monash University Museum of Art, Melbourne, 2005.

Blair French and Robert Leonard (ed.s), *Why Do We Do The Things We Do*, Artspace, Sydney, and Institute of Modern Art, Brisbane, 2009.

Michael Graf, *Living For Today (Another Homework Experiment)*, Margaret Lawrence Gallery, Melbourne, 2011.

Michael Graf, in Linda Michael (ed.), *21st Century Modern: 2006 Adelaide Biennial of Australia Art*, Art Gallery of South Australia, Adelaide, 2006.

Rachel Kent, 'Rose Nolan', *Art & Text*, no.63, November 1998 – January 1999, pp.100-101.

Chris McAuliffe, *Rose Nolan: Work in Progress #3*, Ian Potter Museum of Art, Melbourne, 2002.

For further information see:  
[annaschwartzgallery.com](http://annaschwartzgallery.com)

## List of works

*Big Words - YOU SEE WHAT I'M SAYING (condensed version)* 2012

synthetic polymer paint on wall  
347.0 x 1971.0 cm

*Tunnel/Tent Work (reversed, for one)* 2012

synthetic polymer paint, hessian, Velcro, steel  
320.0 x 88.0 x 85.0 cm

Courtesy of the artist and Anna Schwartz Gallery, Melbourne



Rose Nolan  
 page 70  
*Big Words - YOU SEE WHAT I'M SAYING (condensed version) 2012 (detail)*  
 page 73  
 Time-lapse photography installation  
 Photo: Rosemary Forde and Warren Taylor  
 pages 74-75  
*Tunnel/Tent Work (reversed, for one) 2012*  
 pages 76-77  
 Installation view









## PROOF AND PRACTICE

Geraldine Barlow, Max Delany,  
Francis E. Parker and Patrice Sharkey

*Artists' Proof #1* presents nine distinctive artists' projects, each a form of proof, evidence or proposition – in works that are variously solid, speculative or, as in the case of a proof as a measure of alcoholic potency, intoxicating and transformative.

*Artists' Proof* has been established to nurture the process of artistic development, offering a space of trust, experiment and play. Each artist was invited to develop a new body of work with the time and resources to encourage ambitious and speculative thinking, production and presentation. The curatorial methodology – primarily a commissioning process – is intended as a forum for difference, with the resulting works exploring performative, media and event cultures; questions of space and place; and perspectives on history and contemporary conditions. Following the development of these works – in the studio, landscape, workshop or laptop, and subsequently in the gallery – a number of specific motifs, thematic nodes and forms of critical engagement became apparent.

### Event and gesture

An event or intervention may open a fissure in the known order of things, introducing a new paradigm, and enabling new modes of thinking and perception. A declarative gesture might be embedded within the simplest of means, such as the careful form-paintings of Elizabeth Newman, which take an ethics of restraint to new levels. The act of deliberate disruption, on the other hand, is invoked in the work of Ash Keating, where painting is transformed into performance. Calling upon a gestural vocabulary of civil disobedience, graffiti, dance and action painting, Keating enacts a symbolic attack on the vanguard of urban sprawl. Drawing from aesthetic and historical scenarios to improvise unexpected gestures, the choreography of inter-subjective relations in Alicia Frankovich's work proposes new ways of being in the present. The

editing process itself becomes a form of event in the work of Sarah Byrne who, through playful loops and Oedipal cuts, stretches and morphs existing artefacts into exhilarating and chimeric forms.

### Text and media

A culture of amplification, condensation, montage and mash-up is apparent in the ways artists engage with text and media sources. The layered representation of a public spectacle, as seen in David Jolly's highly convincing yet wryly sceptical paintings, reveals the artifice and precarity of the event. In Rose Nolan's floor-to-ceiling word painting, we encounter the simultaneous contraction and amplification of text, volume and voice. Nolan adopts the grandiose rhetoric of advertising and propaganda, only to deflate their hyperbolic codes with ironic self-reference. The proliferation of scratch-video propositions in Sarah Byrne's screen installation rewires newly out-dated media to simultaneously lull, lobotomise and delight. The appropriation, creolisation and reconstruction of language practised by Newell Harry – particularly his play with anagrams, double entendre and rhyming slang – elaborates a critical form of poetry.

### Cultural relay

The projects in *Artists' Proof #1* revisit familiar materials and histories to offer proposals for renewal and innovation. Newell Harry supports the continued development of communal and inherited craft and folk traditions. Jonathan Jones deftly entangles diverse materials: old timber fence posts, connecting colonial and post-colonial; white ochre, connecting ceremony, painting, mourning and celebration; and fluorescent light tubes, invoking modernity in art and urbanism. The tropes of modernism are also explored by Elizabeth Newman through an evocation of the language of minimalism,



and Rose Nolan in a combined homage to, and critique of, constructivism. These artists revisit influential movements in art history, in a manner that is less heroic and more modest than their forebears, whilst still retaining their utopian drive. This preference for humility is not dissimilar to the approach of Alicia Frankovich, who informally recombines fragments of classic filmic sources to create something new via the happenstance of site, the body of the performer and the directorial process.

### **Urbanism and the landscape**

As digital technologies proliferate, we are immersed in increasingly complex urban infrastructures, electro-magnetic fields and landscapes of data. Working with sound and new media, Joyce Hinterding scavenges from these energies, making their presence felt. The density and intensity of the urban context lends itself to artistic practices that draw on ambient sound and images. Both David Jolly and Ash Keating record this rapid pace of change in their works, Jolly in the annual transformation of Melbourne's Albert Park into a racetrack and Keating in the advance of the urban fringe into the countryside. Jonathan Jones looks to the landscape to explore contested histories. His work embodies the clearing of land and its Indigenous inhabitants, gesturing towards a collective healing through seldom acknowledged events and narratives.

### **Performance of the social**

How do we collectively inhabit the spaces that urbanism has created? Alicia Frankovich employs absurd, improvised actions and behaviours as a critical riposte to the obscured background of social activity. Newell Harry is similarly interested in how we communicate, particularly in relation to cultural entanglement and mis-translation, while Elizabeth Newman searches out candid ways of being in the world

and space to say 'no' in a culture of 'yes' and excess. Sarah Byrne and Joyce Hinterding engage with symbolic and virtual realms, where networks and communities are formed through participatory media and electronic pathways. These artists engage directly with new forms of communication, effecting active encounters between people and the technological world.

As Mexican Curator Cuauhtémoc Medina suggests, 'the art object poses a continuous mystery – a space of resistance and reflection leading towards enlightenment'.<sup>1</sup> This is an apt description of the ambiguous, unorthodox, yet transformative power of an artwork, and *Artists' Proof #1* brings together a number of works with this capacity for enquiry, reflection and insight. The art object is a very special kind of object indeed – positioned between artist and viewer, with its own logic and autonomy, it reflects the changing role of art, whilst producing new relations and interactions in the world beyond.

<sup>1</sup> Cuauhtémoc Medina, 'Contemp(t)orary: Eleven Theses', *e-flux journal*, no.12, 2010, <http://www.e-flux.com/journal/contemporary-eleven-theses/> (accessed 22 October 2012).

Every exhibition is an experiment of sorts. It is the forum in which an artistic vision, a hypothesis if you will, is put to the test. MUMA's inaugural *Artists' Proof* embraces this speculative quality more than most. Uninhibited by thematic schema, the exhibition presents a series of substantial new commissions by nine contemporary artists, selected on the basis of the quality and currency of their broader practice, and the desire to see artists explore new terrains. The curatorium has conspired to present a wide spectrum of contemporary art. Emerging artists are showcased alongside more established practitioners, while the conceptual, material and cultural concerns explored by each are multifarious and idiosyncratic.

Sarah Byrne incorporates new display elements in *Great Barrier* 2012, a multimedia installation that continues her exploration of the material and atmospheric potential of video technologies. Anchored by two opposing banks of television monitors, the immersive environment subjects its audience to a bewildering visual and aural cacophony crafted from the fragmentation, distortion and re-composition of salvaged VHS tapes. Byrne's conceptual and material experimentations with the 'visual/optical music of the flickering image'<sup>1</sup> are heavily indebted to the 'father of video art', Nam June Paik. Situated at a historical moment when video has faded into near obsolescence, however, her use and abuse of the medium elicits a markedly different sensibility. The distinctly nostalgic quality that pervades *Great Barrier* carries particularly charged implications for some of the sampled material. The aggressive edit of a video of marine life moving tranquilly amongst coral, projected on two screens bracketing the exhibition, alludes to the real life destruction taking place in Australia's Great Barrier Reef.<sup>2</sup> This spectacle of annihilation is transfixing. Our heavily mediated experience of the natural environment leaves us

numb to its plight. *Great Barrier* suggests that if we do not urgently find a way to reconnect with our ecosystems they too will become a thing of the past.

Exhibiting an equally experimental approach to sound, Joyce Hinterding's *SoundWave: Induction drawing* series converts the gallery into a sensory laboratory abuzz with sonic activity. This new series of abstract graphite drawings on horizontal sheets of glass riff off conventional waveform diagrams which ingeniously double as rudimentary antennas that amplify sub-audible electromagnetic vibrations into a humming soundscape. Functioning as bio-reactive audio mixing desks, the viewer's physical interaction with the works shape and distort the sounds emanating from them. Hinterding's efforts to tune us into the minute natural phenomena that surround us sparks comparisons with avant-garde composer John Cage's celebration of the acoustic dimensions of everyday life. However, her particular focus on giving form to these immaterial forces and demonstrating our impact on them more strongly recalls Nikola Tesla, the 'mad scientist' whose work with magnetic fields, electricity and other invisible elements in the early twentieth century formed the basis of modern electrical supply systems and radio communications. Hinterding's nod to Tesla broadens the implications of her practice, pointing to the untapped potential of all unseen, unknown and hitherto unimaginable natural phenomena.

Elizabeth Newman's *The true collector looks for the work that is unfinished* 2012 is a study in restraint. A descendent of the minimalist tradition, Newman offers up modest gestures in place of the laboured exactitude of her precursors. Yet there is nothing haphazard about her selection or presentation of this series of paintings and sculptural forms. Reduced to the barest of essentials, Newman carefully

situates these works in complex dialogue with one another. A series of rudimentary paintings, thin layers of solitary colour applied to the faintly puckered planes of unstretched canvas, are interspersed with an irregularly cut piece of heavy charcoal textile and a slip of silver fabric tacked to a roughly painted canvas. Their relationship is complicated further by the placement of a found section of drain pipe, encased in the rough contours of excavated concrete and covered in a light layer of algae, at the centre of the exhibition. The frayed edges, fluctuating brushstrokes and uneven outlines of her willfully unresolved works brim with a dynamic openness. Here Newman relinquishes her control, the slightness of the forms allowing the viewer breathing room to register the subtle perceptual dimensions of their encounter and bring their own weave of associations to the works. There is something pointedly playful and irreverent about the unpreciousness and everyday quality of these forms within the officious gallery space. Their ordinariness collapses distinctions between art and everyday life, prompting a renewed contemplation of the world at large.

Alicia Frankovich's *I have slept standing up in the mountains* 2012 constitutes the artist's most complex filmic investigation of the ways individuals inhabit space to date. The film captures a small ensemble of young amateurs performing a series of restrained, repetitive movements in the confines of a *beaux-arts* sculpture studio. These actions are intermittently overlaid with snippets of enigmatic text lifted from Marcel Mauss' 1934 paper 'Techniques of the Body'.<sup>3</sup> The phrase 'I can't get rid of my technique' briefly appears in the final scene. This lament gets to the heart of Frankovich's project, signalling the artist's desire to rupture the socially and architecturally determined conventions that inscribe our subjectivity.

The studio space and the medium of film are used as the domains in which Frankovich trials tactics to achieve this broader goal. Yet it is made apparent that both come burdened with their own set of protocols, histories and pedagogy. The assembly of statues populating the studio appears as the physical embodiment of fine art conventions; custodians of the discipline overlooking proceedings. References to the material qualities of 16mm film suggest the ghostly presence of the medium's past. The cast awkwardly perform 'quasi-reenactments'<sup>4</sup> of choreography Frankovich has appropriated from Werner Schroeter's 1969 film *Eika Katappa* for the very first time to camera.<sup>5</sup> Radically dislocated from its original context, these movements take on sculptural dimensions. Harnessing the destabilising potential of displacement, uncertainty and contingency, Frankovich rallies to generate new ways of being in the world.

Known for performance works that foreground the vast waste produced by rampant consumerism, Ash Keating turns his attention to the elaborate industrial infrastructure that facilitates it in *West Park proposition* 2012. A multi-channeled video portrays the artist constructing a large-scale mural on the wall of a warehouse on the fringe of Melbourne's industrial boundary in Truganina. The multi-angled vision privileges the performative aspects of the work, as the paint-speckled artist repeatedly launches splashes of colour across the impassive grey surface of the looming façade. Keating may treat the tilt-slab wall as 'an arena in which to act' but in striking contrast to the American Action Painters, his practice is resolutely situated in the broader environmental and cultural context of the present.<sup>6</sup> Here, the powerful resonance of the human gesture is symbolically leveled against the anonymous, large-scale industrial production process that the warehouse represents. Aerial and long-

range shots pan across the landscape, revealing the distinct incongruity of the angular concrete structure with the luscious fields in which it sits. Recalling the grand Australian tradition of landscape painting, the mural emulates the colours and forms of the surrounding flora.<sup>7</sup> Rather than camouflaging the factory however, Keating's celebration of the excesses of human creativity and organic life give new visibility to this burgeoning industrial wasteland.

Jonathan Jones likewise extends the terms of his practice in *untitled (posts)* 2012, incorporating colonial-era fence posts into his restricted formal vocabulary for the first time.<sup>8</sup> Combining these found materials with fluorescent tubes, his minimal sculptural installation collapses dichotomies between old and new, nature and technology.<sup>9</sup> Sourced from Strathfieldsaye Estate, one of the country's largest and oldest grazing properties situated in East Gippsland, the reclaimed boundary markers situate the work in a specific local history. Laid out in a crosshatch pattern, the posts recall the cartographic vision of European settlers. In this context, the textured surface of the weathered hardwood appear like scar tissue; an embodiment of the destructive environmental and cultural legacy of colonial occupation. The brutal dispossession of the Indigenous inhabitants of Gippsland was shortly followed by the devastation of large tracts of land due to the incompatibility of European farming techniques with the native environment.<sup>10</sup>

Bathed in natural pigment and a luminous glow, the work radiates with the promise of rejuvenation. This is an aspiration buttressed by Jones' selection of materials: Strathfieldsaye Estate now operates as a test model of new sustainable farming practices in the region, with the aim of seeing Australia's degraded landscapes brought back to life.<sup>11</sup> Jones'

allusion to the transformative potential of this environmental case study is charged with broader implications. *untitled (posts)* appears like the foundations of a new intercultural space, a site designed to foster new relations between Indigenous and non-Indigenous peoples in the aftermath of colonisation.

Newell Harry's multifaceted installation continues the artist's customarily playful appropriation of cultural artifacts and linguistic schemas to explore the complicated nature of cultural identity. In this meditation on Vanuatu he includes for the first time a series of black and white documentary photographs taken during his frequent visits there since 2004. The installation portrays the archipelago as inextricably embroiled in a myriad of intercultural affiliations. The cluster of vessels assembled atop two converging trestles at the centre of *Untitled (More Mumbo Jumbo: Crackpots 'n' Poems for Ishmael Reed)* 2010-2012 – including cracked Madhya Pradeshi ceramics, a glass vessel 'Made in Italy' and a beer bottle bearing the insignia of an Australian manufacturer – appears as an improvised altar to the 'cargo cult'. Decorated in delicate chalk line drawings and currencies from across the globe, this heterogeneous clutch of objects recalls the ancient migrations that populated the Pacific islands, the history of colonial trade in the region, as well as more contemporary forms of economic and cultural exchange.<sup>12</sup>

Hanging in the background is a series of vertical banners constructed from hand-beaten Tongan Ngatu (bark cloth), emblazoned with fragmented text. Resembling a poetic word game, the banners court linguistic slippages, confusions and new configurations. Language is used here as a dexterous model of culture. A strategy reinforced by the shifting series of anagrams that slide in randomised rotation around the projected photographs. Harry's

portrait of Vanutau evades fixed notions of place or culture, instead it operates at what anthropologist Michael Taussig describes as, ‘the borderland where “us” and “them” lose their polarity and swim in and out of focus’.<sup>13</sup>

Rose Nolan shares Harry’s passion for the contours of language and semiotic orders. In *Big Words—YOU SEE WHAT I’M SAYING (condensed version)* 2012 the artist has developed a series of studies produced during a residency in New York in 2010 into a large-scale installation. The trademark red and white lettering that dominates two walls of the gallery space apes the visual feel of corporate signage. The authority of these conventions is mischievously undercut through Nolan’s advance of the vernacular expression, ‘YOU SEE WHAT I’M SAYING’. What’s more, her message is obscured; the lettering abstracted to the point of near illegibility. The viewer must struggle to decode its meaning. The expression itself conveys an aligned anxiety about the ambiguity of interpersonal communication, hinting at the ever present gap between language and subjectivity. This theme is given physical form in the accompanying *Tunnel/Tent Work (reversed, for one)* 2012. The inner walls of this make-shift hessian structure are adorned with phrases riddled with angst about forms of communication. Acting as both barrier and protective layer, its perforated façade only allows partial glimpses into its interior, setting up a dynamic tension between the intimacy of this shelter built for one and the very public address of Nolan’s wall work.

David Jolly’s series of paintings similarly establishes a striking contrast between public and private modes of experience. Having produced a number of isolated works based on his personal archive of photographs from the Australian Formula 1 Grand Prix in recent years, here he presents an entire suite of paintings dedicated to the subject.<sup>14</sup> Assuming

the role of the modern day *flâneur* Jolly depicts the multimillion-dollar media event from the intimate perspective of a local resident, whose experience of the industrial infrastructure of the spectacle differs from those neatly devised and played out for the television screen. The paintings convey a particular concern with the provisional structures that colonise the site during the event: a displaced metal staircase now leading nowhere, the bright, repetitive patterns of plastic stadium seating and the precarious vertical arrangement of discarded tires all feature in the series. These transitory architectural forms encapsulate the fleeting nature of the race and allude to the continually evolving urban landscape more broadly.

Painstakingly rendered in reverse on glass, Jolly employs an impressive range of painterly techniques – from photorealism through to abstraction – in an effort to disrupt our regular viewing habits.<sup>15</sup> As we marvel at the technical skill evidenced in the immaculate depiction of the discarded barriers and lighting stands in one work, or stop to consider what the abstract composition of red and blue forms might be in another, we are coerced into slowing down to contemplate the details of our contemporary environment in new ways.

The convergence of the disparate practices presented in *Artists’ Proof #1* reveals a series of intersecting and overlapping thematic and material concerns. The repurposing of modernist and avant-garde traditions is evident across the breadth of the exhibition. Whether the minimalist tactics deployed by Newman and Jones, the painterly vocabularies exploited by Jolly and Nolan, or the filmic and sculptural conventions appropriated by Frankovich, these historical practices are recuperated and taken in new trajectories. Within this general tendency a series of more specific foci emerge. Ranging from pulsating experimentations with sensory technologies to more subtle phenomenological

provocations, the embodied experience of the spectator is the primary locus for many of the works. What distinguished these from 'the modernist sensorium'<sup>16</sup> is the manner in which they project the spectator's heightened perceptual awareness towards the world outside the gallery space. The performative video and film works exhibited offer a parallel investigation of the cultural and political agency of the individual subject, utilising human gesture in an attempt to challenge established modes of inhabiting space.<sup>17</sup>

A distinct concern with the physical and cultural contours of place can be identified in a number of works and can be contextualised against the backdrop of an increasingly industrialised and interconnected global society. Some provide portraits of specific geographic sites that foreground the dramatic and often detrimental impact of human enterprise upon them. Others offer more culturally orientated investigations that privilege a vision of place as a network of social and cultural relations, meeting and weaving together at a particular locale.<sup>18</sup> The linguistic and semiotic systems that form the basis of interpersonal and intercultural exchanges constitute another prominent field of investigation for a number of artists. What *Artists' Proof #1* ultimately attests to however, is the diversity and vibrancy of the practices exhibited.

Shelley McSpedden is a PhD candidate and Teaching Associate in the Theory Program, Faculty of Art Design & Architecture, Monash University.

- 1 Johannes Birringer, *Media & Performance: Along the Border*, Johns Hopkins University Press, Baltimore, 1998, p.153.
- 2 A recent scientific study reports that half the Reef's coral has disappeared in the past 27 years and less than a quarter could be left within a decade unless immediate action is taken. See Glenn De'ath, Katharina E. Fabricus, Hugh Sweatman and Marji Puotinen, 'The 27-year decline of coral cover on the Great Barrier Reef and its causes', *Proceedings of the National Academy of Science*, October 2012: <http://www.pnas.org/content/early/2012/09/25/1208909109.full.pdf+html> (accessed 1 October 2012).
- 3 Mauss' text explores the 'physio-psycho-sociological' influences that shape the way individuals within a given society are trained to use their bodies in specific spaces for specific purposes. He describes this process as being 'assembled by and for social authority'. See Marcel Mauss, 'Techniques of the body', trans. Ben Brewster, *Economy and Society*, 2:1, Feb. 1973, pp.70-88.
- 4 Alicia Frankovich quoted in 'Alicia Frankovich in Conversation with Francesca Boenzi, May 2011', in *Film/Body/Gesture. Alicia Frankovich: Book of Works*, Künstlerlerhaus Bethanien GmbH, Berlin, 2011, p.80.
- 5 For a recent reflection on Schroeter's body of work, see James Quandt, 'Magnificent Obsession', *Artforum*, 50, 2012, pp.253-261.
- 6 Harold Rosenberg, 'The American Action Painters', *Art in Theory 1900-1990: An Anthology of Changing Ideas*, Charles Harrison and Paul J. Wood (ed.s), Blackwell Publishing, Malden, USA, 1993, p.581.
- 7 Keating's abstract sprays of colour call to mind Sidney Nolan's formidable depiction of the life cycle of native Australian flora in his *Paradise Garden* series 1968-70.
- 8 *untitled (posts)* relates to a sculptural installation *untitled (illuminated tree)* 2012, in which Jones utilised sections of a Murray River Red Gum tree, shown earlier this year at the Adelaide Biennial.
- 9 Jones' regular use of fluorescent industrial lighting has habitually been discussed in relation to the work Dan Flavin. However, the repetitive, grid-like formation of *untitled (posts)* 2012 evokes a range of other minimalist works, notably Carl André's controversial *Equivalent VIII* 1966.
- 10 This is no more evident than in the Gippsland region. For example, the indigenous vegetation of the once magnificent Red Gum plain has been reduced to less than 5% on public land and just 3% on private holdings. See Paul Dobson, 'People Power is Working for the Landscape,' *ECOS* 25, Jan-March 2004, p.118.
- 11 Nobby Clark, Chairman of Australian Landscape Trust, quoted by Dobson, *ibid*.
- 12 Earthenware ceramics have also provided a 'bread crumb' trail for archeologists, used to map ancient migrations of populations through the Pacific islands. See P. Kirch, 'Lapita

- and the Austronesian Expansion', *On the Road of the Winds. An Archaeological History of the Pacific Islands Before European Contact*, University of California Press, Berkeley, 2000, pp.85-116.
- 13 Michael Taussig, *Mimesis and Alterity: A Particular History of the Senses*, Routledge, New York, London, 1993, p.246.
- 14 The Australian Formula 1 Grand Prix was the subject of two paintings Jolly exhibited as part of the Basil Sellers Art Prize in 2008. Photography is an integral part of the way Jolly conceptualises, composes and produces his works. For an in-depth discussion of the relationship of photography and painting within Jolly's practice see Anne Marsh, 'This Painting is Not a Photograph', *Eyeline*, no.67, 2008, pp.51-53.
- 15 For a discussion of Jolly's concern with temporality and duration see Stephen Zagala, 'The Rimbun Dahan Reality Remix', *Liquid Nature*, Sutton Gallery, Melbourne, 2008, unpaginated.
- 16 See Caroline A. Jones, 'Mediated Sensorium', *Sensorium: Embodied Experience, Technology and Contemporary Art*, Caroline A. Jones (ed.), MIT Press, Cambridge, MA, 2006, p.42.
- 17 For a discussion of the complicated relationship between live performance and documentation in Alicia Frankovich, Ash Keating and other artists' broader practices, see Reuben Keehan, 'Double Agent, Complications in Recent Performance', *Art & Australia* vol.47, no.1, Spring 2009, pp.146-153.
- 18 This formation of place is advanced by Doreen Massey, 'A Global Sense of Place', in *Space, Place and Gender*, University of Minnesota Press, Minneapolis, 1994.

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Alicia Frankovich, *I have slept standing up in the mountains* 2012 – Credits: Participants: Liesje Vangeneugden, David van Dusen, Veronique Dufrain, Helena Greefs, Alicia Frankovich and students of Koninklijke Academie voor Schone Kunsten – Artesis Hogeschool, Antwerpen. Camera: Reinhart Cosaert. Additional thanks to AIR Antwerpen, staff and students of Koninklijke Academie voor Schone Kunsten – Artesis Hogeschool Antwerpen, Alan Quireyns, Dylan Wido, Ella de Burca, Jan Crab, and Alex Martinis Roe.

Ash Keating, *West Park proposition* 2012 – Credits: Artist and Creative Director: Ash Keating; Director and Editor: Jason Heller; Curatorial advisor: Max Delany; Executive Producer: Dominic Allen; Technical Director: David Budge; Director of Photography: Joel Betts; Camera Operators: David Budge, Joel Betts, Shelley Farthing-Dawe, Chris Phillips, Dan Collado, James Wright; RC Helicopter Operator: Aidan Kelly; RC Helicopter Camera Operator: Jonathan Chong; Production Manager: Jasmine Funnell; Digital Photography: Greta Costello, Jeremy Blincoe, James Wright; Panoramic Film Photography: Greta Costello; Time-Lapse Photography: Jonathan Chong; Sound Design: Jon Perring; Production Company: Camera Club; RC Helicopter Company: ARK Radio Control; Paint Company: Paint Clearance Centre; Industrial Building Company: Rossiter Constructions Pty Ltd. Additional thanks to Louis Ross, Darren Grotorex, Danny Galea, Johnny Mackay, Aaron Park, Dominic Allen, Jason Heller, and David Keating for continued love and support. This project is dedicated to the memory of the life of Katherine Alison Dixon 1982 – 2012.





Alicia Frankovich, *I have slept standing up in the mountains* 2012 (HD video still)

*Artists' Proof #1*

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muma@monash.edu  
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Ash Keating, *West Park proposition* 2012 (production still)  
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David Jolly, *Oil* 2011 (detail)



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