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Photo: Jennifer Leahy, Silversalt
Images courtesy of the artist and GALLERY 9

SEVENTEEN

dasSUPERPAPER ISSUE 17

08

SEAN RAFFERTY
INTERVIEW ZOE MARNIE ROBERTSON

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ART DIRECTOR ELLIOTT BRYCE FOULKES
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13

DYLAN MARTORELL
PICTORIAL

PRINTING SPOTPRESS
DISTRIBUTION STUART'S LOGISTICS

17

EDUARDO NAVARRO
INTERVIEW SABRINA SOKALIK

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21

TESS ALLAS
INTERVIEW ROSE VICKERS

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24

ANNA KRISTENSEN
PICTORIAL

I S S N 1 8 3 7 - 0 3 7 3

29

HARRELL FLETCHER
CONVERSATION ALEX BAKER & CARL SCRASE

ENQUIRIES
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32

MELINDA LE GUAY & ANNA EGGERT
DAS500 MEGAN FIZELL

THANKS

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THANK ALL CONTRIBUTING WRITERS,
ARTISTS & GALLERIES FOR THEIR
GENEROUS SUPPORT.

34

CONTINUUM
DAS500 EXHIBITION PROFILE

36

BARDAYAL 'LOFTY' NADJAMERREK
DAS500 SIAN MCINTYRE

39

WHAT'S ON
GALLERY GUIDE

POST-STUDIO PRACTICE AND THE EXPERIENTIAL

WITHIN THESE PAGES you will be seduced into an Indian chamber, gambol among Melbourne's grassroots and genuflect at a holy service in Argentina. The experiences these artists curate for their audience allow them to go beyond traditional modes of art making and run wildly into performative, experiential works where the truth of a situation is always up for grabs. The audience is invited into a locale where participation and experience are valued above dull white cubed walls and the old way of doing things.

Every artist within these pages is currently exploring the limits of their own practice.

With optimism I invite you to slam dunk into this issue and see what this group of outstanding emerging and contemporary artists have concocted.

Game on.

BRONWYN BAILEY-CHARTERIS



- | *Light n' Shadow* (2010)
Sunbleached paper on cardboard,
500 x 650mm
Photograph: Alex Reznick
- | *New Frontiers* (2010)
Inkjet print on archival paper
300 x 200mm
Photograph: Alex Reznick
- /• *The Time Being* (2010)
Sunbleached paper, window frame,
polyester film, acrylic paint, timber
frame, cardboard, plywood, straps, rubber.
Dimensions variable.
Photograph: Alex Reznick
- // *The Oyster Delusion*
(A selection of recent
unrealised projects) (2010)
(Detail) *The Sky's the Limit*, Inkjet print on
archival paper in IKEA frame,
500 x 300mm



SEAN RAFFERTY

INTERVIEW ZOE MARNIE ROBERTSON

THE OYSTER DELUSION IS SEAN RAFFERTY'S BRILLIANT 2010 ENTRY FOR THE PRESTIGIOUS HELEN LEMPRIERE TRAVELLING ART SCHOLARSHIP (SHOWN AT ARTSPACE IN SEPTEMBER/OCTOBER). *THE OYSTER DELUSION* IS AN IDEA STEMMING FROM PATRICK WHITE'S GREAT AUSTRALIAN NOVEL *VOSS*, IN WHICH THE CHARACTER LE MESURIER DESCRIBES HIS 'OYSTER DELUSION', IN WHICH HE BELIEVES THAT HE HAS NEVER ACCOMPLISHED ANYTHING BECAUSE THERE ARE TOO MANY POSSIBILITIES, WHICH HE REALISES IS HIS OWN DELUSION.



This is juxtaposed with this is an 'improved' version of the poster for the 1971 film *Wake In Fright*, sometimes credited with sparking the trend for Australian-genre film, where the paradox is the feeling, probably familiar to most Australians, of being trapped in the limitlessness of the landscape.

Rafferty has actually twice been a finalist in the Helen Lempriere, which is another example of the paradox of the art establishment: it supports its best and brightest by sending them away. It is still a rite of passage for Australian artists to go 'back' to Europe to view, as Rafferty puts it: 'culture so defined it has almost become cliché.'

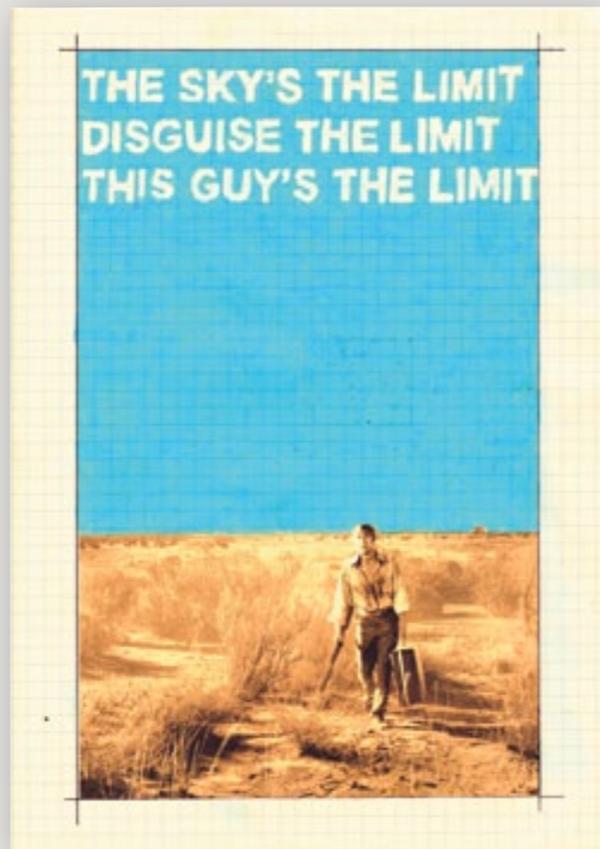
Rafferty presents to the viewer how, in the absence of a prevailing consciousness, the idea of what is real in cultural terms is imagined into being as a way to

legitimise a perceived failure to conquer the environment, to define the indefinable. In Rafferty's own words '[Australia] is in a continuous state of self-definition, like a building that is continuously renovated.'

I can not help but wonder if that is not a likely conclusion to be drawn by a Sydney-sider, where people from other states seem often confounded by how everything in Sydney is built and then re-built... but Rafferty wanders on into the crushing limitlessness of self-definition, 'Constantly building, never finished,' something like the landscape... yet it is difficult to settle on the idea of constant flux as the only constant when related to something as static as culture.

Rafferty's work reflects the philosophy that art '[Should not] make a cohesive whole because it's better like that.' He believes that unlike film, where the narrative is





usually set, in art, the viewer should bring their own associations, it is not supposed to be contained, finished, or plainly understood. Ironic then, that in a culture which struggles to define itself, film seems to be the primary artistic medium, that Australian-genre film has been accepted as a summation of our culture.

Elsewhere, Rafferty is continuously utilising 'the brutality of light'¹, using sunlight as a bleaching agent, shone through painted plastic in order to produce images on the cardboard behind, which will eventually fade. It is a process which he intends to extend in his upcoming show *Violent Light* to be shown on February 25th at Sydney's Chauvel Cinema (which is also incidentally where he works as a projectionist). It is a common technique of Rafferty's, presented most recently in his show *Photo-Synthesis* at Locksmith Project Space, which explored the Australian landscape by sun-bleaching an image aesthetically derived from fruit boxes (which he became acquainted with working as a green grocer).

Rafferty is fascinated with these lurid and often ironic non-point-of-sale packaging devices, which seem to capture something uniquely Australian, often bearing strange puns or cartoon characters (bananas drinking Pina Coladas) for no ostensible reason, as the elaborate packaging has no influence on sales. Rafferty has also observed that the more tropical the fruit box, the more mad the imagery, already suggested by the number of Australian terms for crazy that refer to the tropics ('gone bananas', 'gone troppo' etc.). For Rafferty, the boxes also reflect a landscape largely used for agriculture, or at least imagined that way.

In a culture so often mishandled and rendered kitsch by its utilisation, Rafferty's sympathies provide something close to what the 'real Australia' is all about, in that it is not really 'about' anything.

I can only conclude with Rafferty's own improvement to the title image of *Wake in Fright*: 'THE SKY'S THE LIMIT, DISGUISE THE LIMIT, THIS GUY'S THE LIMIT'.

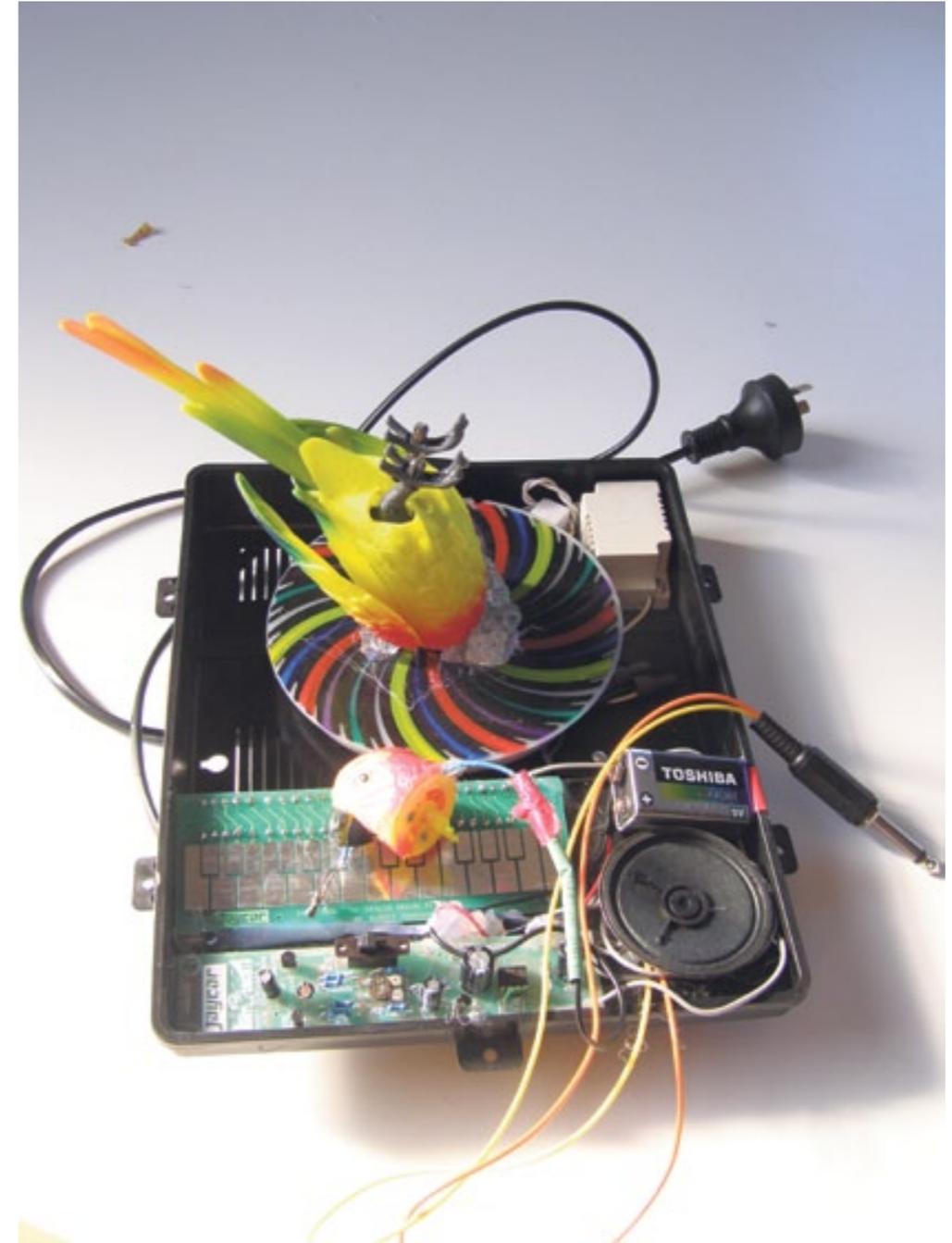
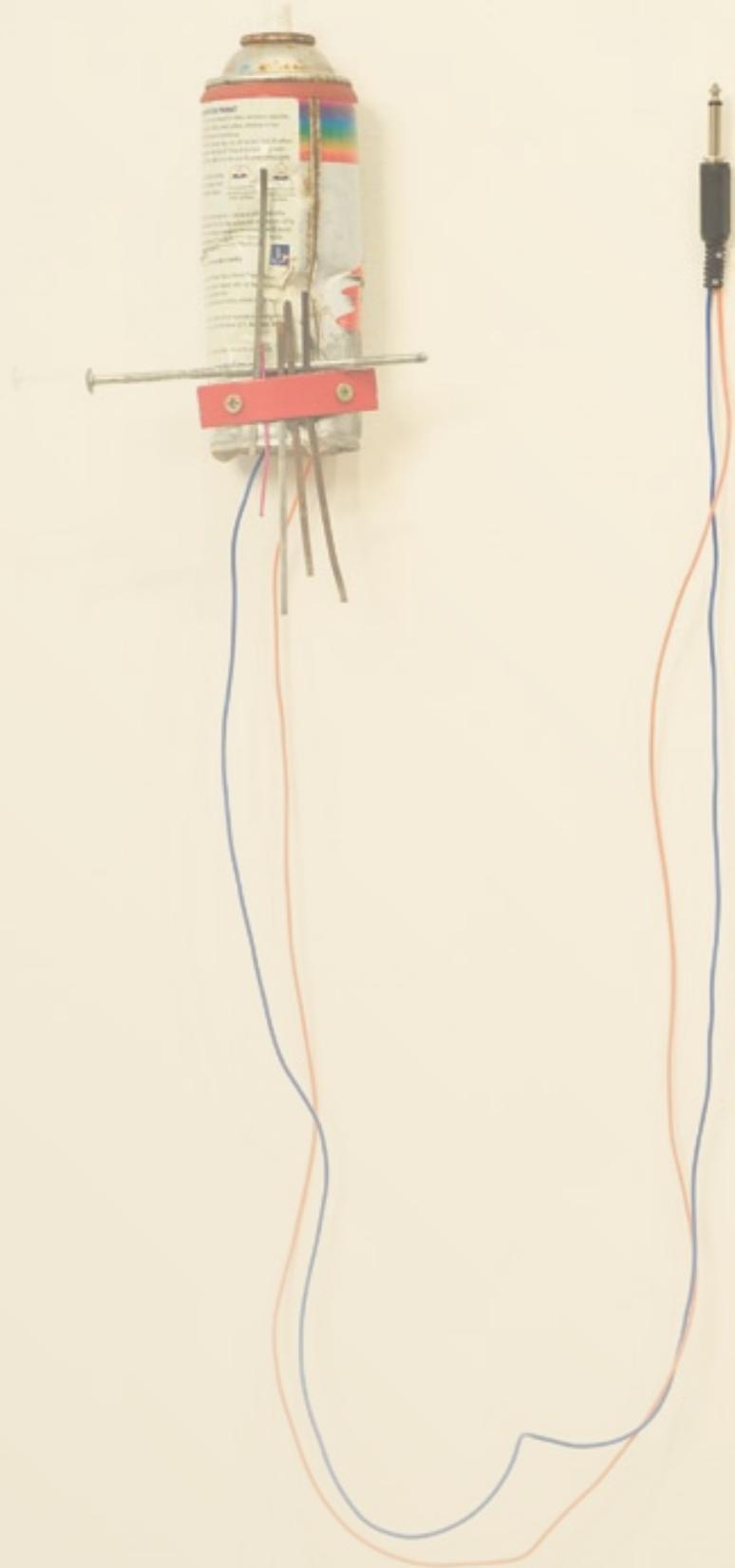
DYLAN MARTORELL: DUPPY MUSIQUE POVERA

PICTORIAL

A VISUAL ARTIST AND ELECTROACOUSTIC MUSICIAN, DYLAN MARTORELL CREATES SOUND-BASED INSTALLATIONS AND SCULPTURES THROUGH AN IMPROVISED LAYERING OF ELEMENTS DRAWING ON WHATEVER MATERIALS AND OBJECTS ARE TO HAND. IN *DUPPY MUSIQUE POVERA*, MARTORELL PRESENTS A SELECTION OF HIS HAND-MADE MUSICAL INSTRUMENTS BUILT FROM FOUND MATERIALS SUCH AS DISCARDED TINS, PLANT MATTER, WOOD, ROCKS AND METAL.

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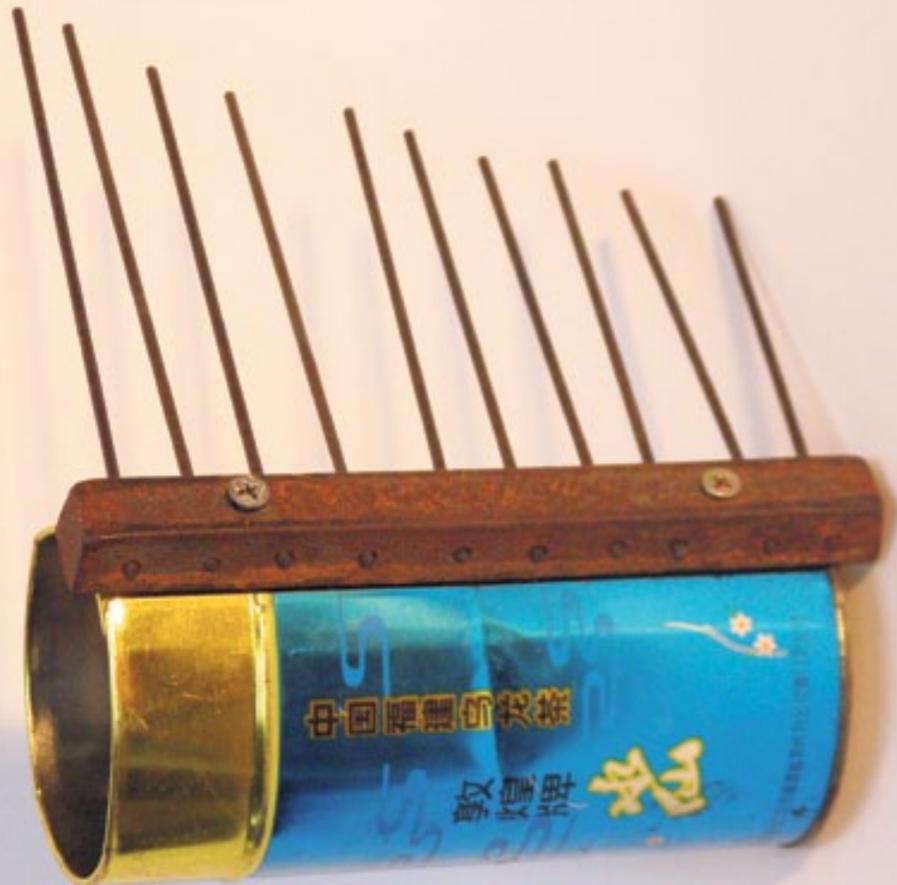




• Dylan Martorell
Duppy 12 (2010)
Photo: Dylan Martorell

• Dylan Martorell
Aerosol Mbira (2010)
Photo: John Brash

/• Dylan Martorell
Shui Hsui Metallophone (2010)
and *Duppy Metallophone*
(*detail*) (2010)
Photo: Dylan Martorell



EDUARDO NAVARRO A SCULPTOR, OF SORTS

INTERVIEW SABRINA SOKALIK

ALTHOUGH MARKED BY AN UNEQUIVOCAL INTENTIONALITY, ARGENTINIAN ARTIST EDUARDO NAVARRO'S WORK IS AMBIGUOUS AND DIFFICULT TO CATEGORISE. HE HAS DESCRIBED HIS WORKS AS 'HALF ABSURD SCULPTURES OF REALITY', WHICH IS THE CLOSEST YOU'LL FIND TO A PRECISE DEFINITION. DOCUMENTED THROUGH FILM OR PHOTOGRAPHY, NAVARRO GENERATES UNSCRIPTED AND EXPERIMENTAL SITUATIONS, WHICH PLAY THE DUAL ROLE OF MIMICKING THE REALITY INTO WHICH THEY ARE INSERTED, AND LEGITIMATELY FUNCTIONING WITHIN THIS SAME REALITY.

How would you describe your work to Australian audiences who may not have come across it before?

I consider myself a sculptor. Many of my works act as readymades, as I create installations in specific social contexts which mimic the social context I have chosen to work with. This allows me to become part of that reality. I don't intend to make criticisms, instead I leave open a silent space where people can come to their own conclusions, and this is why I consider my work sculptural. It is not an attempt to unite art and reality – as in the works of Rirkrit Tiravanija or Harrell Fletcher – it's the opposite. In my work I don't have a specific assignment, I believe that freedom can lead to something new, which is a risk that I chose to work with.

In 2006 at the residency Skowhegan School of Painting in Maine, you produced *Colleagues*, a piece in which five artists signed up to four sessions with a real psychologist. Each artist paid for these sessions (which took place in a room created by Navarro) with one of their own artworks, which were then later exhibited in the psychologist's real office. What were your intentions when producing this work?

When I created this work I wanted to appropriate the stereotypical image of what a counselling office looks like. By creating a soft atmosphere of flowers, rugs, sofas, curtains et cetera – a place where the artists' could feel

protected from the residency, as if they had entered a place where time was slower and on their side. Now I realise that reconstructing that subconscious, abstract, counselling office feeling that everyone can relate to was actually the spinal cord of the work. If the atmosphere hadn't been right the work would have failed.

Could you tell us a little about your 2008 project in Frankfurt entitled *Art Centre Chapel*?

With Art Centre Chapel I also wanted to recreate an atmosphere, an abstract feeling – the kind of silent emotion you get when you enter a sacred place. I felt that I had to take this work as close as I could to making it 'real'. A counselling office is real if you have a real therapist working in it, so the only way I could create a real chapel was if I had a priest sanctify it. The idea of creating a chapel that was just a mimic of a real chapel seemed horrible, that's why it needed to be sanctified. I spoke with a priest and he was very excited by my proposal. During the whole experience I felt that he understood my work better than I did, actually he gave the work its title. I was really excited with the idea of creating a holy work. The priest consecrated the chapel at a private ceremony because we both agreed that making it public would give it a theatrical dimension, which neither of us liked. I have always felt very uncomfortable with audiences in art – I hate how passive an audience can be.

• Eduardo Navarro
Art Centre Chapel (2008)
 Documentation image
 Image courtesy of the artist

•/ Eduardo Navarro
From your House to my House (2008)
 Image of installation
 Image courtesy of the artist

•/ Eduardo Navarro
Colleagues (2006)
 Image of installation
 Image courtesy of the artist

I now think that religion and conceptual art is the same thing. I realised then that for a short period of time my work had crossed a frontier into religion and the priest had crossed a frontier into art, like two parallels that had switched places. The private ceremony gave the people that came a certain power and compromise and I was very grateful to them since they were a significant part of the work – they were also making it happen. Once the show was over the priest had to visit the chapel and un-sanctify it, which was the only way of putting an end to the chapel.

I personally would like to know more about *Fabricantes Unidos* which was also produced in 2008, could you tell us about it?

In Buenos Aires there's a neighbourhood called Once, which is a very precarious and commercial neighbourhood where most stores evade taxes and a lot of black market business goes on. This area has always fascinated me, there are thousands of stores in the most unusual places and I find this kind of functionality and precarious architecture inspiring. I wanted to become part of this environment, so I decided to look for a free space to rent. After two months I found an arcade called La Dulce which sold Adidas imitations, stolen phones et cetera, which had an empty space on its first floor. I rented the space for six months and inside I created a functioning pudding factory. It was an 80 square metre installation and I wanted the factory to look as if it had been there before, like a ready-made within the neighbourhood.

You have said that something you enjoy about the actions you have orchestrated is the potential element of surprise, as nothing is scripted and anyone can take part. Throughout your body of work what has happened that has surprised or intrigued you the most?

The most unexpected thing that has happened was during 'Fabricantes Unidos'. The work was meant to last for six months, but a review of the project had been published in the newspaper. In the article the critic mentioned how this illegal pudding factory had been created and was evading taxes. The owner of the arcade read the article, as did the police and tax department and became completely paranoid and furious. The following day he told me to uninstall the entire work which had taken me five months to create. The Arcade almost closed down – I was later told that the owner had to bribe both the cops and tax department – and I haven't visited La Dulce since.

In the end the artwork mimicked reality and this fact consequently gave an ending to the work. It's like a snake that bites its own tail. I realised that even though I intended to create a political work from a naïve perspective it had a very real and dangerous side which I was not completely aware of, things could have gone a lot more wrong, but now I think that it was the perfect way for the work to have ended, I truly lost all control and it was a very edgy situation.





TESS ALLAS NEW RESEARCH: THE STORYLINES PROJECT

INTERVIEW ROSE VICKERS

It's been a significant year for Indigenous art in Australia. This year's 17th Biennale of Sydney, *The Beauty of Distance: Songs of Survival in a Precarious Age* was devised by curator David Elliott with a special focus on first people and the post-colonial: Brook Andrew constructed a jumping castle with a violent twist; Canadian artist Kent Monkman queered the frontier with his uniquely camp brand of romanticism; and the Museum of Contemporary Art dedicated a prominent space to a significant collection of poles by the Larrakitj Yolngu people. More recently, The National Gallery of Australia unveiled the world's largest collection of Indigenous art in a \$92.9 million renovation, and ABC1 teamed up the Art Gallery of New South Wales's Hetti Perkins with award-winning director Warwick Thornton to produce the documentary *Art+Soul*. On the other hand, the failure of Sotheby's Aboriginal Fine Art Auction has prompted widespread speculation about the future of Indigenous art.

Adding to the buzz generated by this series of high-profile events was the release of a Australian Research Council study. *The Storylines Project* was unveiled in August at Sydney University's Power Institute – a three year investigation into Indigenous art-making outside “remote” areas. The research was based on the antiquated concept of the Rowley line, which divides Australia into two: either ‘remote’, which is basically the Simpson desert and northern Australia, or ‘settled’, which is all of Victoria and New South

Wales, most of Queensland, and the southern coastline. By using this abstract historical division, *Storylines* set out to ask some pertinent questions about Indigenous remote and urban creative practices, and the shifting position of ‘non- remote’ Indigenous artists within Australian contemporary art.

Conducted between 2007 and 2009, *The Storylines Project* calls into question deep divisions ingrained in the logic and language of the commercial Indigenous

art market. Catchwords like ‘rural’ and ‘urban’ (along with ‘traditional’ and ‘contemporary’) are frequently used as shorthand for determining fiscal value, and as such are powerful determinants of what's hot and what's not. In the current context of dawning instability, these ideas matter. For young or emerging artists they influence real entry opportunities into the professional field. For buyers, critics and established artists, they translate to far more than mere concepts.

I wanted to ask you about the concept of the Rowley line.

Most people like that.

It seems like you've taken something of a topographical tool and used it as a conceptual tool. What made you decide to do that?

We wanted to investigate art practice from everywhere that is South and East of that line, because art centres that are in the desert, and the top end, and the Kimberly... they're all well acknowledged, and people know about them – and comparatively they're well funded. The Rowley line fitted perfectly with the concept of *The Storylines Project*, with art that we knew was out there but hadn't been investigated.

How did you go about finding the participants in the study?

Through art exhibitions and through catalogues, through family members, their children or aunties. Lots of them I knew personally, and one person would lead me to another to another and that's how we found them. It was very organic.

I'm interested in your conclusion that urban Aboriginal artists can be considered remote, in that they fall off the radar of city-based curation and art discourse.

City based curators and collectors seem to mostly subscribe to the 'star system' on who's hot right now and who has a dealer. And the dealers therefore promote..

Whereas a lot of the people we came across were incredibly talented within their medium, but unknown outside of their own community. They could be as close as the Illawarra is from Sydney, but unheard of. Therefore, as far as the art world goes, they are very remote.

Did you find that there was a general shift away from dotting, as something associated with more remote practices – or is it something that is still continuing?

It's continuing in some places, but there are community shifts away. We notice that when groups of artists work together, there seems to be a conscious decision not to do the dots. For instance, East Gippsland Arts Centre have actually released a book called 'Not Just Dots: Aboriginal Art and Artists from East Gippsland in South Eastern Victoria' (2008). It's obviously a conscious decision.

And is that because it's felt that it's not authentic to that particular part of country?

Exactly, and they would like their own designs and art to be acknowledged in the wider world.

What is coming out of there?

Well, it's whatever is from that particular region. So, in the Murray there's lots of weaving and carving... it just depends on what the design and patterns were, and are, for the people of a particular region.

What do you see to be the impact of this three year study?

Hopefully that in the psyche of Australian culture Aboriginal art will shift to include all of Australia, and not just two or three regions. Also, I'm thinking that perhaps Federal and State arts funding policies may be able to be more rounded and more equitable across the board.

In terms of funding and education, did your study encounter Indigenous students in the arts?

Well, some. Our study was defined by certain criteria: 'known in their community as an artist', 'is practicing', 'has had some exhibitions and has a body of work'. Generally speaking, students haven't reached all those criteria. There are some biographies on the website of students who have fulfilled all that criteria.

Where do you think this leaves people coming out of tertiary institutions who are Indigenous, and who have studied fine art?

If they get a dealer, and they stay living on this side of the Rowley line, then their future is bright. The chance of being collected into state and federal collections is high.

If you're on the other side of the Rowley line, those odds are reduced dramatically – art school training is not a consideration when looking to buy and curate art for government art institutions.

Do you think that the idea of tradition and country as educational tools – on the other side of the Rowley line – is still relevant?

That is how things are played out at the moment. The people who are still doing traditional work this side of the Rowley line are being ignored, not investigated at all.

Within that, is there still a place for that kind of work to be made, perhaps in terms of local community-based practice?

Absolutely. At that level it's very much appreciated.



• Vic Chapman
Baagi Vase (2009)
Photo by Tess Allas

• Photo of artist Esme Timbery
of La Perouse sitting in her 'studio'
creating shellworks. (2008)
Photo by Tess Allas

FIND MORE ON
THE STORYLINES PROJECT AT
WWW.STORYLINES.ORG.AU

ANNA KRISTENSEN: INDIAN CHAMBER

PICTORIAL

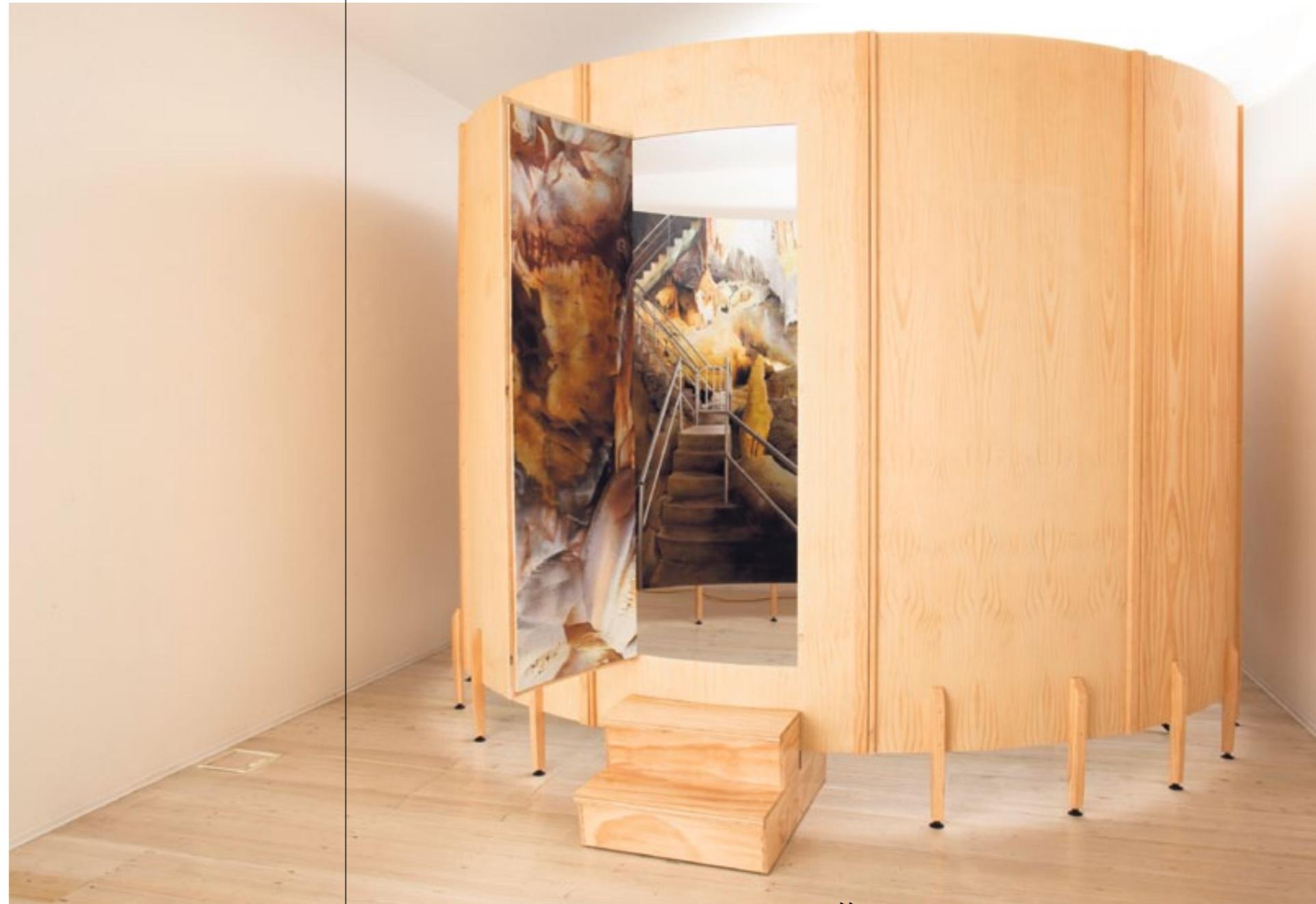
WELCOME TO THE NEW WORK FROM ANNA KRISTENSEN - A 360 DEGREE PANORAMIC PAINTING OF THE JENOLAN CAVES' *INDIAN CHAMBER*. THIS IMMERSIVE WORK MEASURES 11 METRES IN CIRCUMFERENCE, 3.5 METRES IN DIAMETER AND IS 2.4 METRES TALL. PAINTED ON THE INSIDE OF A SERIES OF PANELS WHICH FORM AN ENCLOSED CIRCLE, VIEWERS ACCESS THE WORK VIA A HINGED DOOR.

Recalling the Panorama entertainments of the 1800s, this extraordinary work explores the magical ability of painting to transport audiences from the physical limits of architectural space into an imagined world. A kind of natural room, the cave is both inside and outside. As the subject of this work it provides an inversion on 19th century panoramic wallpaper that wrapped natural vistas around domestic interiors, as well as being a reflexive pointer to the origins of painting itself. Adorned with crystal shawls, glistening flowstone, stalagmites, stalactites and a crystal basin floor, the Indian Chamber conjures the beauty of an Indian Palace yet it also functions as a backdrop for potential settings and scenarios in the mind of the audience.

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•|•/•// ALL IMAGES

Anna Kristensen
Indian Chamber (2010)
Oil on curved ply
H2600mm, 1100mm circumference
Photo: Jennifer Leahy, Silversalt
Images courtesy of the artist and GALLERY 9







HARRELL FLETCHER, MELBOURNE AND TRANSIENCE

CONVERSATION ALEX BAKER & CARL SCRASE

CARL SCRASE:

I would firstly like to thank you for bringing Harrell Fletcher to Melbourne, I stumbled across the exhibition at the National Gallery of Victoria (NGV) in a state of total jet lag and it was the perfect reintroduction to my home town after three months exploring the world – my little adventure has made me consider becoming nomadic. A friend informed me last night that American artists are quite transient by nature – you yourself describe Harrell embarking on an ‘odyssey’. Do you think this is true, do you think more developing Australian artists should go adventuring?

ALEX BAKER:

Harrell Fletcher’s odyssey does not necessarily have to do with actual physical travel, although it often does. I meant that metaphorically. I think travel in terms of ‘successful’ artists has more to do with the realities of their exhibition opportunities. Of course, travel can inform artists’ practices, too. We are in a moment where people are talking about post-studio art – art made experientially in a variety of contexts. But this can be done locally as well as globally. Travel is important I am sure – to developing artists, but also to anyone – but there are countless artists out there who are happy to hunker down and make art in their given location. It all depends on their practice.





CS: Part of the power of this exhibition for me was the unusual dynamic at play between the artist, the curator and the place. You're fairly recent to our shores, and you invited an artist who'd never been here to hold an exhibition, and that artist put on a show focusing the mirror back on segments of Melbourne's community, who are all incredibly passionate about this place they call home. Can you talk a little about this odd interplay and blurring? Have you come to any major realisations about Melbourne through this process?

AB: Well, it's what Harrell does – he plays a quasi-ethnographic role in visiting places as an outsider and then providing people from these respective places opportunities to present who they are and what they do. There is some mirroring going on – I agree. But it's a very subjective mirror. But this is how life is. There is no objectivity.

In a very interesting way, Harrell Fletcher practices a kind of amateur anthropology. He gets to know people within a given place/situation, but his method of presenting what he discovers about a place/people is in no way social-science. He is not attempting to solve a research problem. He might be attempting to show us that so-called ordinary people can lead extraordinary lives. But he is not trying to make a grand pronouncement about Melbourne people in general. He uses the exhibition format – rather than the academic journal article, say – to present this information about what he has discovered about a particular place and its people...

The main realisations I have come to about Melbourne are that it is a complex and exciting place. Honestly, I was so very happy to work with the various participants and get to know aspects of Melbourne that I had not come across before. Part of the beauty of this experience was that it took me on another path aside from my usual one – it was not all about works of art, but more about people in real life. And Harrell has shown us how real life can be art.

CS: So, in effect, this quasi-ethnographer has shown you that this place where you now live is an exciting and complex place, and how life can be art. That is stimulating. Harrell Fletcher and Miranda July's collaboration *Learning To Love You More*, involved them giving people creative assignments via a website. One of the heartening stories out of this site was the Oliver family completing all 63 tasks, the title of their own blog being *Learning To Love Ourselves More*. Have you noticed any interesting outcomes from *The Sound We Make Together* (Melbourne)?

AB: I think that there have been several interesting outcomes. First of all, *The Sound We Make Together* (Melbourne) does something that few art exhibitions in large encyclopaedic art museums achieve – incorporating multiple voices into the exhibition. Most of the object label texts and wall texts were authored by the participants and/or Harrell Fletcher. Their voices are quite clear throughout, the texts are literally attributed authorship. Most larger scale

exhibitions in contexts like NGV are in the third person, as if the omniscient voice of the museum has authored the exhibition. In the Fletcher exhibition, authorship is quite apparent. But on the more relational side of things, the exhibition and most importantly, the processes that have created it, have given our various participants a sense of ownership within NGV itself. Selecting art works from NGV storage in a very hands-on way, performing and presenting ideas at NGV – I am thinking in particular about our weekend of events involving the participants and their invited guests – and lending objects and materials that represent something of themselves to NGV for exhibition, all in varying degrees have contributed to a sense of dialogue and engagement that is often missing within the museum framework.

On a perhaps more selfish note, an interesting outcome for me personally working on this project was getting to know Melbourne. As a recent transplant from the United States *The Sound We Make Together* steered me in directions away from my usual stomping grounds – commercial galleries, artist-run spaces, artist studios – and out into a world which I was less familiar. For instance, as a contemporary art curator, I don't necessarily get to go to places like the CERES (the Community Environment Park in Brunswick) or RISE (Refugees, Survivors and Ex-Detainees) as a part of my job, so in many ways by working with Harrell I got to see and experience things that I had not seen and experienced before. And by extension, the exhibition has exposed both NGV and its audience to a range of activities that would normally not be engaged with by this institution.

CS: Thanks Alex, well in the time we month or so we have been shooting these emails back and forth, Christmas and New Years have passed, I have settled into my home town and I think I will be staying. But I hope I won't slip back into the same routine – like you, galleries and openings have been my stomping ground. I hope I can continue Harrell's communication between art and the broader community – I think a paradigm shift is happening in the art world, and I think Melbourne is in a prime spot to be at the forefront of that change. I think this exhibition has got us paddling, hopefully we can catch the wave before we get dunked.

WWW.HARRELLFLETCHER.COM
WWW.CARLSCRASE.COM

∩ • |
 Harrell Fletcher
The Sounds We Make Together
 (Melbourne, 2010)
 Images of installation
 All images courtesy of the artist and NGV

- Anna Eggert
Dion and Caly (2007)
Stainless steel mesh, stainless steel rivets,
compatible paint, glass beads

WIRE MESH STEEL DRESSES

DAS500 MEGAN FIZELL

FEMINIST CONCERNS are at the forefront of Anna Eggert's series of sculpted dresses. The life-size garments, moulded around invisible bodies, appear fragile in spite of the industrial materials used. Influenced by the aesthetic of ancient Greek sculpture, her dresses appear fluid and capture the movement and grace of the early statues. By using stainless steel mesh as her 'fabric', Eggert seeks to re-appropriate a masculine material into a representation of femininity.

Eggert was troubled by the lack of art of women by women within the medium of sculpture, and made her series to 'highlight the way women have, in the past, had to live their lives in male dominated environments.' The garments are made using typical sewing methods and Eggert begins with a clear idea of how the dress will look upon completion. She cuts the flat sheet of mesh into shapes that are bent and riveted into form. Compositionally, the space within the dress is as important as the garment's structure, because through the manipulation of mesh, the illusion of flesh is established.

The lack of an actual body in Eggert's 'portraits' of women emphasises the historic tendency of society to focus superficially upon a person's clothing, enabling one's garments to constrict both physically and socially. The riveted wire mesh mimics the way corsets would limit movement and symbolically denotes the influence of one's clothing in a social context. The dichotomy of the dress, the appearance of fragility coupled with the strength of steel, embodies femininity while reinforcing the idea of the powerful modern woman through the use of durable materials.

As a young girl, Melinda le Guay learned to knit, a skill that she revived to create her intricate and detailed sculptures. Using discarded copper wire, the dresses are knit into a loose mesh with other soft materials – paper, gauze, feathers – woven into the design. Le Guay does not follow a specific pattern, the initial dress was conceptualised as a corset, and that dress became the standardised design that she replicates from memory. She uses needles in varying sizes

- Melinda Le Guay
Nymph (2009) and *Ruby* (2009)
Knitted enamelled copper wire and
cotton covered enamelled copper wire
1000x 460 x 200mm
Image courtesy of Brenda May Gallery, Sydney

to construct her sculptures over a two-week period, with the repetitious act of knitting central to her work. Inspired by artists who have 'used labour intensive repetition or the methodical processes of domestic skills such as knitting, sewing and repair,' the act of knitting not only establishes a visual record of this repetitious act, the nurturing associations connected to this craft also highlight the other themes embodied in the series. The dresses are sometimes layered and create a complex mesh that is hung against a wall. The wire is not bent into uniform stitches and the loops and curls create a haphazard arrangement of shapes.

While Eggert's invisible bodies strain against the rigid mesh, powerful and durable yet persistently constrained, le Guay modifies a masculine material to embody the juxtapositions of femineity, fragile yet strong in order to protect. Using materials in stark opposition to the characteristics the artists intended to embody, the breadth of femineity is duly constructed and considered.



ANNA EGGERT

is represented by Stella Downer Fine Art, Sydney and will be exhibiting in March 2011 at Beaver Gallery, Canberra.

MELINDA LE GUAY

is represented by Brenda May Gallery, Sydney where she will be exhibiting her new series of dresses opening 10 May 2011 until 4 June 2011.

CONTINUUM: TRADITIONAL PRACTICE IN CONTEMPORARY ART

DAS500 EXHIBITION PROFILE

THE ROCKS IN SYDNEY is a place of immense natural beauty, a place of historical, cultural and artistic significance. It is also a place that has been swamped by cheapened cultural tourism, where 'art' and 'souvenir' intersect and overlap, where words like 'culture' and 'tradition' serve as catchphrase for a sale rather than the beginnings of dialogue and understanding.

CONTINUUM takes place in an important time and location, seeking to present the work and practices of an integral group of artists of indigenous and non-indigenous heritage. The exhibition showcases work from Papunya Tjupi Arts, Waringarri Arts, Emse and Marilyn Timbery, Zerah Ahmed, Jenny Ellis and Stephen Mashin, Tamara Burlando, Bindi Cole, Kasumi Ejiri, Sione Falemaka and Dennis Nona.

Through CONTINUUM we look to many cultures and backgrounds to find a shared thread of traditional practice. We look to the past and we recognise that art, craft and cultural practice are the voice of family, of friends and of intimate histories being lived and shared.

CONTINUUM hopes to combine a respect for ancient knowledge and history with a desire for meaningful contemporary art. We are proud to share this select group of insightful and engaging artists from vast geographical locations and traditions. These artists, ranging from the emerging to the established, work within a continuum, a re-invention and translation of traditional and ancient practice into a contemporary artistic framework.

To experience CONTINUUM for yourself, pop down to The Paper Mill, 1 Angel Place during Art Month. The exhibition opens March 10 and runs until April 2.



- | Tamara Burlando
Woven Basket Forms (2010)
Mixed media including natural fibers,
raffia and newspaper
Dimensions vary

- | Dennis Nona
Pyban (2008)
Etching

Dennis Nona
Baidam Aw Kuik (2008)
Cast Bronze, Pearl Shell and Fibre
Images courtesy of the artist

CURATED BY SIÂN MCINTYRE

WITH ASSISTANT CURATORS HANNAH KOTHE
& BRONWYN BAILEY-CHARTERIS

The Paper Mill, Shop 2, 1 Angel Place Sydney CBD
March 10 - April 2

THEPAPERMILL.HOMESTEAD.COM

Art Month lecture on Ethical Collection of Indigenous Art
March 12, 3-4pm. Artist Talks: April 2, 2-4pm



BARDAYAL 'LOFTY' NADJAMERREK

DASSOO SIAN MCINTYRE

AS YOU WALK INTO 'Bardayal 'Lofty' Nadjamerrek AO' at the Museum of Contemporary Art (MCA) the first thing you will notice is the large orange painted mural that covers the entire wall to the left of the stairs. At first impression the mural seems out of place, a street style practice using artificial pigment set into the pristine white walls surrounded by ancient bark paintings and ochre coloured works on paper. The figures seem slightly bent, the lines slightly off, the faces somewhat simplified – too clean, without the movement, detail and texture that the works surrounding demonstrate.

The feeling of unease is understandable. The mural is an MCA commission, and was created by the artist's descendants as a tribute to the now deceased painter.

While the mural is perhaps not the highlight of this show, it provides an introduction to a show that manages to combine a solo gallery exhibition with a contemporary museum-style insight into the culture, practice and history of an incredibly important leader, activist and artist in Australian history.

The remainder of the first room holds works from international collections, namely America. Some of the most interesting pieces in this room are the working sketches displayed beside finished works. The process of creation, mark making and placement is quite obviously explored in depth, strange when contrasted with the seemingly naive style of his paintings. We are shown the inner workings of this style, the intricately planned and detailed composition. We see that this work is not slap-stick sketching – it illustrates ancient practice and knowledge.

The three adjoining rooms showcase a range of bark, canvas and paper works dating from 1959 to 2004. Many of the earlier bark works are from the Anglican Diocese of The Northern Territory's collection, as it was the Anglican Church missions that first exported bark works from Arnhem Land to western audiences, long before the fully fledged dot painting movement took off in the 1970s.

These early paintings are staggering. The pigments have faded into shades of purple and red, with brown and yellow highlights. 'Echidna in a Cave' (1970) and the cave paintings in particular show a beautiful balance of shape, light and

dark, with the figures in the foreground and background filled with interconnecting shapes depicting the nooks and crannies in rock forms. These pieces blur the line between indigenous work as anthropological collectors' items and indigenous work as contemporary fine art. The subtle and intuitive colour choices combine with fine line work to create a collection of paintings with undeniable finesse and confidence.

The initial contrast of mural and paintings begin to come together in the kangaroo themed room. Sound and video pieces introduce a contemporary element to the show, and moves further towards illustrating a place and history within the exhibition. The sound piece comes in the form of a single set of headphones hanging on the left wall. These headphones fill your ears with music, bringing another world into an otherwise silent gallery experience. The music fits so perfectly with the work; the language and sound of traditional instruments and beat brings another level of authenticity into the room (if only this was audible throughout the space).

Adjoining the Kangaroo room is curator Keith Munroe's video project, cleverly illustrating 's cave works with two screens on either side of the room. These opposing screens create an immersive visual environment and also provide an important link between 's art and the mural, and also to cave paintings and the country that is so integral to 's practice.

The space upstairs holds a combination of works on paper and works depicting ceremonial imagery. Surprisingly 's work translates beautifully into prints. Open biting, spit biting and sugar lift techniques cleverly mimic the rough texture of bark and grainy texture of ochre. This translation of ancient practice into a technique only recently introduced into indigenous art is quite astounding. Informative videos showing basketry techniques, land council discussions, local knowledge and interviews, with a collection of books finishing the upstairs section of the show, add to this layered collection of work from one of the most ancient areas of the world.

In 'Bardayal 'Lofty' Nadjamerrek AO', Keith Munroe combines video, mural, sound, print and painting both by the artist and inspired by the artist. This is not simply a collection of work. This is a sincere attempt to bring a feeling, engagement, and understanding to an environment (The Rocks), which is otherwise quite void of any genuine experience of Indigenous Australia. It's not Arnhem Land, but within the white walled expanse of the MCA, a space for contemplation and connection has been created, encouraging a deeper appreciation of this incredible artist's life work.



- Bardayal 'Lofty' Nadjamerrek AO
Nayuyungi - First People (2006)
Etching
Image courtesy Injalak Arts and Crafts Association, Gunbalanya (Oenpelli)
© the Nadjamerrek Estate
Photo: Jenni Carter

Bardayal 'Lofty' Nadjamerrek AO
Wakkewakken honey spirit III (2003)
Natural pigments on paper
Collection: National Gallery of Australia, Canberra. Purchased 2003
Image courtesy National Gallery of Australia, Canberra
© the Nadjamerrek Estate



•| Bardayal 'Lofty' Nadjamerrek AO
Mimih man and woman of early dreamtime (with yam symbols)(c.1970)
 Ochres and synthetic polymer on bark
 Museum of Contemporary Art, gift of Arnott's Biscuits Ltd, 1993.
 Image courtesy the Museum of Contemporary Art, Sydney
 © the Nadjamerrek Estate, Photo: Jenni Carter

WHAT'S ON

10 DEC TO 20 MAR

NEW ACQUISITIONS IN CONTEXT;
 BARDAYAL 'LOFTY' NADJAMERREK AO
MUSEUM OF CONTEMPORARY ART
 CIRCULAR QUAY, SYDNEY, NSW

13 JAN TO 31 MAY

'MR CLEVER' HEATHER & IVAN
 MORISON **CAST** QUEENSTOWN AND
 TRAVELING THE HINTERLANDS OF
 TASMANIA

22 JAN TO 07 JUL

MONANISM **MUSEUM OF OLD
 AND NEW ART** 655 MAIN ROAD,
 BERRIEDALE, HOBART TAS

FEBRUARY

ROSEMARY LAING **TOLARNO
 GALLERIES** LEVEL 4, 104 EXHIBITION
 STREET, MELBOURNE

01 FEB TO 16 APR

NETWORKS (CELLS & SILOS)
**MONASH UNIVERSITY MUSEUM
 OF ART** CAULFIELD CAMPUS, 900
 DANDENONG ROAD, CAULFIELD VIC

04 FEB TO 26 FEB

MATT WARREN - 'SÖNARIS'
INFLIGHT ARI 100 GOULBURN
 STREET, HOBART TAS

04 FEB TO 12 MAR

POLIXENI PAPAPETROU: TALES FROM
 ELSEWHERE, IMAGES FROM ADLAND,
 CATHERINE NELSON: CREATION
**AUSTRALIAN CENTRE FOR
 PHOTOGRAPHY** 257 OXFORD STREET,
 PADDINGTON NSW

12 FEB TO 13 MAR

BILL HART, **CAST** 27 TASMA STREET,
 NORTH HOBART TAS

16 FEB TO 19 MAR

LORENE TAUREREWA **HELEN GORY
 GALERIE** 26 ST EDMONDS ROAD,
 PRAHRAN VIC

17 FEB TO 26 MAR

JUDITH WRIGHT, NICKI WYNNYCHUK,
 JAI MCKENZIE **GRANTPIRRIE**
 86 GEORGE STREET, REDFERN NSW

17 FEB TO 03 APR

JOHN GERRARD, RODERICK SPRIGG,
 SAM DOCTOR **PERTH INSTITUTE
 OF CONTEMPORARY ARTS** PERTH
 CULTURAL CENTRE, JAMES STREET,
 NORTHBRIDGE WA

18 FEB TO 10 MAR

WHO DO YOU THINK YOU ARE
 (GROUP SHOW) **GALLERY EIGHT**
 12 ARGYLE PL, MILLERS POINT

23 FEB TO 13 MAR

JOAL LONDON, KATE BROWN,
 CATHERINE CONNOLLY, MARIAN
 TUBBS & RENEE MILLER-YEAMAN
FIRSTDRAFT 116-118 CHALMERS
 STREET, SURRY HILLS

23 FEB TO 05 MAR

TINA FIVEASH: GRACE **KUDOS
 GALLERY** 6 NAPIER ST, PADDINGTON

24 FEB TO 21 APR

SOPT(THE)GAP: INTERNATIONAL
 INDIGENOUS ART IN MOTION
**ANNE & GORDON SAMSTAG
 MUSEUM OF ART**
 55 NORTH TERRACE, ADELAIDE SA

25 FEB TO 26 MAR

SALLY SMART **BREENSPACE**
 289 YOUNG STREET, WATERLOO NSW

26 FEB TO 19 MAR

KEL GLAISTER: ALL COMEDY IS
 SOMEONE IN TROUBLE **BOXCOPY**
 LEVEL 1, 129 MARGARET ST, BRISBANE

26 FEB TO 24 MAR

CHRISTOPHER HORDER **LIVERPOOL
 STREET GALLERY** 243A LIVERPOOL
 STREET, DARLINGHURST

MARCH

SUSAN WIRTH, JAMIE DADDO,
 ADAM DOUGLASS @ PURGATORY
GALLERY SMITH 170-174
 ABBOTSFORD ST, NTH MELBOURNE

02 MAR

OPENING SHOW
PAPER PLANE GALLERY
 727 DARLING STREET, ROZELLE NSW

02 MAR TO 10 APR

EASTERN SEABOARD: THE COSMIC
 BATTLE FOR YOUR HEART,
 FOODCOURT DU JOUR, DU JOUR, NO
 FRILLS* **ARTSPACE** 43-51 COWPER
 WHARF ROAD, WOOLLOOMOOLOO

03 MAR TO 19 MAR

PETER DAVERINGTON, JOHN MARTIN,
 WILLIAM MACKINNON, DAVID
 PALLISER, DAVID RALPH
BOUTWELL DRAPER GALLERY
 82-84 GEORGE STREET, REDFERN

03 MAR TO 20 MAR

THE RON & GEORGE ADAMS
 COLLECTION, SARAH MOSCA, GRANT
 HAWKES **MOP** 2/39 ABERCROMBIE
 STREET, CHIPPENDALE NSW

03 MAR TO 27 MAR

ARLENE TEXTAQUEEN, DARREN
 SYLVESTER **SULLIVAN + STRUMPF
 FINE ART** 799 ELIZABETH ST, ZETLAND

03 MAR TO 02 APR

SEAN CORDEIRO & CLAIRE HEALY,
 SHAY MAZLOOM (IRAN) **GALLERY
 BARRY KELDOULIS** 285 YOUNG
 STREET, WATERLOO NSW

05 MAR TO 30 APR

LET THE HEALING BEGIN **INSTITUTE
 OF MODERN ART** 420 BRUNSWICK
 STREET, FORTITUDE VALLEY QLD

09 MAR TO 19 MAR

ALUMNI 2011: MEDIUM COOL JOHN
 ASLANIDIS, DENIS BEAUBOIS, SHAUN
 GLADWELL, ANGELICA MESITI,
 KHALED SABSABI. CURATED BY NICK
 VICKERS **KUDOS GALLERY** 6 NAPIER
 STREET, PADDINGTON NSW

11 MAR TO 31 MAR

EDEN DIEBEL: RECENT PHOTOGRAPHS
GALLERY EIGHT 12 ARGYLE PLACE,
 MILLERS POINT NSW

19 MAR: 12.30/2.30PM

EUNHYE HWANG: IT WITHOUT A
 BLINK (PERFORMANCE) **4A CENTRE
 FOR CONTEMPORARY ASIAN ART**
 181-187 HAY STREET, SYDNEY NSW

23 MAR TO 02 APR

MARLAINA READ: DO YOU HAVE A
 RECURRING DREAM SPACE; CAN YOU
 DESCRIBE IT TO ME **KUDOS GALLERY**
 6 NAPIER STREET, PADDINGTON NSW

24 MAR TO 10 APR

TIM SCHULTZ, MONIKA BEHRENS
 & ROCHELLE HALEY **MOP** 2/39
 ABERCROMBIE STREET, CHIPPENDALE

26 MAR TO 15 MAY

BENJAMIN FORSTER:)(**FREMANTLE ARTS CENTRE**
 1 FINNERTY STREET, FREMANTLE WA

30 MAR TO 30 APR

HEATHER B. SWANN **KARREN
 WOODBURY GALLERY** 4 ALBERT
 STREET, RICHMOND VIC

02 APR TO 27 APR

MARK THOMPSON
ROBIN GIBSON GALLERY 278
 LIVERPOOL STREET, DARLINGHURST

02 APR TO 30 APR

PAUL WILLIAMS: JUNK PILES AND
 DIRTY STYLES **KUDOS GALLERY**
 6 NAPIER STREET, PADDINGTON NSW

06 APR TO 14 MAY

CAMERON ROBBINS
GALLERY BARRY KELDOULIS 285
 YOUNG STREET, WATERLOO NSW

07 APR TO 24 APR

SYDNEY BALL
SULLIVAN + STRUMPF FINE ART 799
 ELIZABETH STREET, ZETLAND NSW

14 APR TO 01 MAY

LOCKSMITH DIRECTORS SHOW,
 MICHAEL DAGGOSTINO & MARIAN
 ABBOD **MOP** 2/39 ABERCROMBIE
 STREET, CHIPPENDALE NSW

16 APR TO 14 AUG

WILLIAM ROBINSON: THE
 TRANSFIGURED LANDSCAPE
QUT ART MUSEUM 2 GEORGE ST, BNE

30 APR TO 07 AUG

NEW WORK OLD TRICKS
CAMPBELLTOWN ARTS CENTRE
 ART GALLERY RD, CAMPBELLTOWN

24 FEB TO 26 MAR

ERASED: CONTEMPORARY
 AUSTRALIAN DRAWING
NATIONAL ART SCHOOL GALLERY
 CNR FORBES AND BURTON STREET,
 DARLINGHURST NSW

