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20

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September - October
Daniel Templeman (main space)



September - October
Deborah Kelly (project space)

October - November
Richard Dunn

November - December
Hitesh Natalwala



other news:
gbk @ Korea International Art Fair
21 - 26 September



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HIGH & LOFTY: THE ECCLESIASTICAL B A N N E R P R O J E C T

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

EXHIBITION DATES 10th Sep-28th Oct 2011

OPENING 9th Sep 6-8pm, Parramatta Artists Studios

CURATED BY DAVID CAPRA

PARRAMATTA ARTISTS STUDIOS 45 Hunter Street Parramatta
P: 02 96876090 E: studios@parracity.nsw.gov.au



Parramatta Artists Studios is an
Initiative of Parramatta City Council

Parramatta Artists Studios is assisted by
the NSW Government through Arts NSW





Workshops Classes

- Aug 27-28th:
Laser Cutting
- September 17-18th:
3D Scanning
- October 8th-9th:
RapidPrototyping/3D modeling
- November 5th-6th:
CNC Milling
- December 3th-4th:
RapidProtoyping
- Other dates TBA:
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emerging artists/ students \$300
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PERFORMANCE SPACE: SEPTEMBER



VIVARIA
Samuel James
1-17 September

**I LEFT MY SHOES
ON WARM CONCRETE
AND STOOD IN THE RAIN**
Gabrielle Nankivell
7-10 September

**THE HARRY
HARLOW PROJECT**
James Saunders
7-10 September

**NIGHTTIME #12:
FIGHT**
10-11 September

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performancespace.com.au

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31 AUGUST - 30 SEPTEMBER 2011

Mischa Kuball
Platon's Mirror
Sandra Selig
be some other material

ARTSPACE

43-51 Cowper Wharf Road T +61 2 9356 0555
Woolloomooloo NSW 2011 artspace@artspace.org.au
Sydney Australia Office 10am-6pm, Mon-Fri
www.artspace.org.au Gallery 11am-5pm, Tues-Sun

Mischa Kuball: *Platon's Mirror* is presented in cooperation with the Goethe-Institut Australien.
Mischa Kuball's visit to Sydney is supported by the Goethe-Institut Australien.



Michael Goldberg's project *Toward a New World Order* is generously supported by the Australian Government through the Australia Council, its arts funding and advisory body.



ARTSPACE is supported by the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments.



THE VISUAL ARTS AND CRAFT STRATEGY

ARTSPACE is assisted by the New South Wales Government through Arts NSW and by the Australian Government through the Australia Council, its arts funding and advisory body.



Communities arts nsw

ARTSPACE is a member of CAOs (Contemporary Art Organizations Australia) and Res Artis (International Association of Residential Art Centres).



Australian Government

Sandra Selig, *circuit*, 2006
dimensions variable, phosphorescent spun polyester thread, nails, lights (light timer) sound (speaker, DVD loop), Institute of Modern Art, Brisbane, image courtesy the artist and Milani Gallery Brisbane. Photo: Carl Warne





COVER IMAGE

Alice Lang
What we left behind 2 (2009)
Metallic print
37x27x21 cm
Image courtesy of the artist.

20

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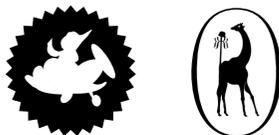
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ABOUT FACE

A 180 DEGREE TURN.

A renewed place.

They turn to ๑๑๓ us.

We view the artists at work.
A potent stare or a playful glance.

Turning on the spot we see faces
in every window.
Performativity and portraiture
in confetti-lined streets.

Twenty issues in, and the revolution
is still
spinning.

BRONWYN BAILEY-CHARTERIS





• |
Tully Arnot
*On-Site Residency,
Serial Space,
(2010)*
Photo: Pia van Gelder

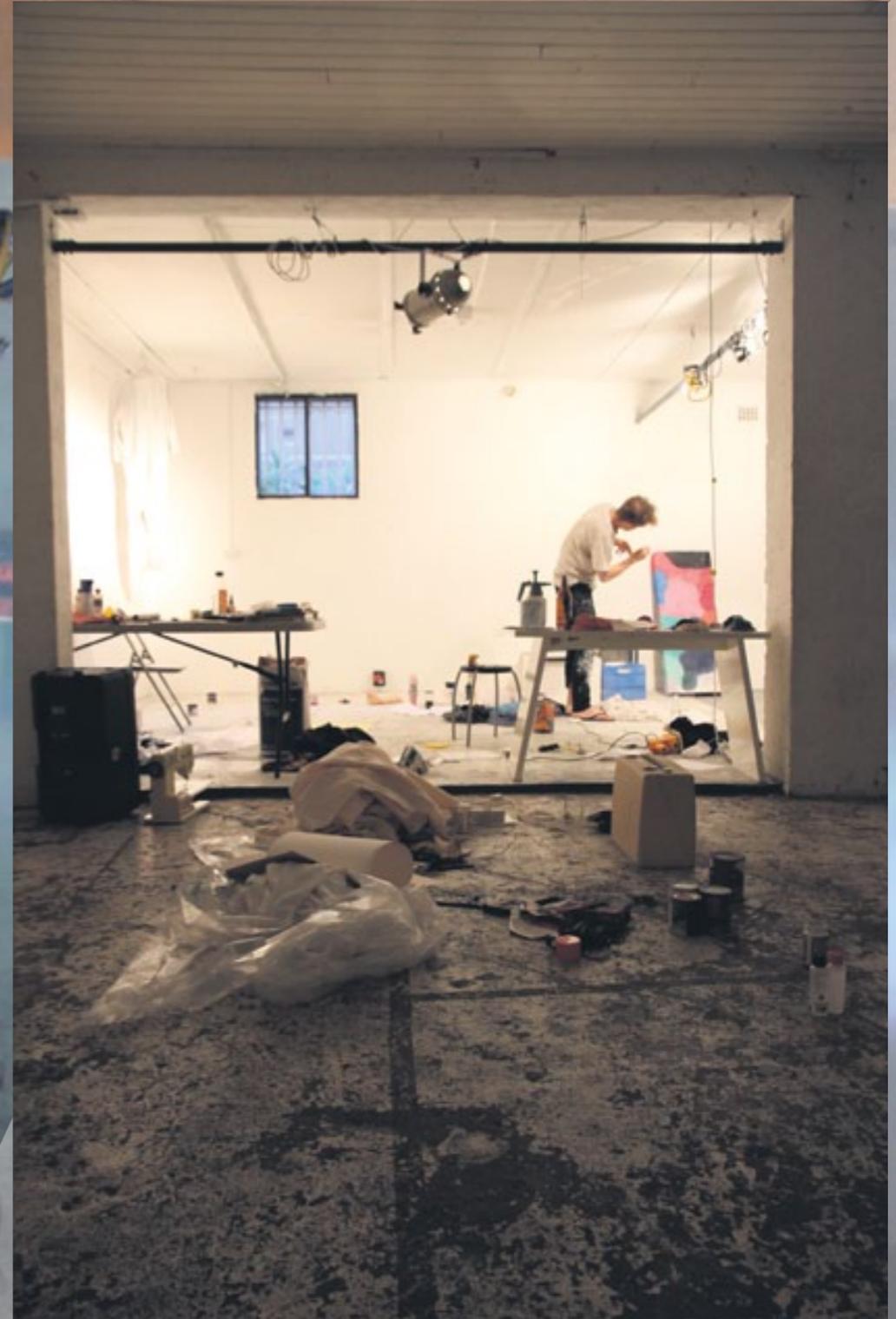
Serial Space

DIANA SMITH IN CONVERSATION WITH TOM SMITH

I REMEMBER THE FIRST TIME I WENT TO SERIAL SPACE WELL. IT WAS IN LATE 2008, FOR THE OPENING OF JON WAH: A RETROSPECTIVE 1980 - 2008. I DIDN'T KNOW WAH, BUT HIS REPUTATION PRECEDED HIM. I HAD HEARD ABOUT HIS PERFORMANCE DRESSED, WHICH HAD TAKEN PLACE AT SERIAL SPACE EARLIER THAT YEAR. IN WHAT WOULD SADLY BE HIS LAST PERFORMANCE, WAH SUMMONED THE CROWD TO FOLLOW HIM DOWN A FLIGHT OF STAIRS, WHERE HE WRAPPED HIS NAKED BODY IN BARBED WIRE, PULLED ON CLOTHES AND THEN RE-ASCENDED TO RETREAT BEHIND CLOSED DOORS. WHEN HIS WIRE CUTTERS DIDN'T WORK HE HAD TO CALL FRIENDS INTO THE BACK ROOM. FINALLY THE AUDIENCE SAW THE AMBULANCE MEN ARRIVE TO DISENTANGLE HIM.

The mythology of this thwarted act was particularly pertinent on that evening as people solemnly shuffled past flashing screens of Wah's performances. As I climbed the staircase and looked around at the crowded room, I remember thinking to myself that this was an important moment. The celebration of Wah's life and work brought together a diverse group of people; some who knew him intimately and others, like myself, who only knew him in passing. This occasion highlighted the pivotal role a place like Serial Space plays in building and harvesting communities.

This was also the last exhibition under the directorship of Tameka Carter and Louise Dibben, who established Serial Space in 2008. Three years later, and with a new guard of directors (Frances Barrett, Kate Blackmore, Pia van Gelder, Tom Smith and Marian Tubbs), Serial Space is going strong. It continues to be a space of community, experimentation and celebration, hosting an evolving program of events and residencies. I recently interviewed Serial Space Director Tom Smith about the past, present and future of Serial Space.



Let's start from the start. I've been reminiscing about the first time I went to Serial Space, which was for the Jon Wah retrospective. What was your first Serial Space encounter?

I can't really pinpoint my first encounter, though Louise Dibben and Tameka Carter were friends of mine, so I started coming to events, mostly sound art kind of stuff, around the time it first opened in early 2008. The Jon Wah show was a very intense moment for everyone in that community; it was definitely one of the most emotionally charged events I've ever attended.

How do you think Serial Space has changed since then?

I think our focus is much broader now, it was a focal point for a particular group of artists and musicians then, and still is perhaps, but as different people have come on as directors, the types of events we host and by extension the groups of people involved has changed. We've always wanted to support work that is sort of nascent, and which might otherwise fall in the cracks between other institutions. We focus very much on live forms; most of our events involve speaking, performing, learning, and generally doing things. There's a real emphasis on process, on things that happen, as opposed to a static exhibition model.

And this focus on process has recently been extended with the new residency program. What does this mean for Serial Space?

The residency program enables us to participate in the creation of new work, as well as facilitating and presenting it. It will allow us to produce the kind of work we're interested in by giving artists time, space, and financial support whilst realising and developing their ideas. It is an approach which doesn't demand a particular outcome and is much more sympathetic towards the whole issue of 'process'.

It seems to me that Serial Space is at the centre of a number of artistic communities. Would you agree?

We recently counted up all the people who've performed here, and there were several hundred, so I don't know if we're necessarily the 'centre', but we're pretty close to it. People's day-to-day lives are often very polarised, with maybe a day job at one end, an art practice at the other, and a share house in between. We've been fortunate in finding a way to fuse these things into an entity which incorporates lots of other people. If we were to make a single political statement it would be that if the regulatory environment is right, and there's a little bit of support, amazing things will happen; that a city can bring people together based on their interests. This will sound very idealistic, I'm aware, but life in a developed consumer economy can be pretty empty, and I think places like Serial Space can help counter that a little, at least they do for me.

What are you most looking forward to at Serial Space this year?

2011 will be our biggest year yet, so I guess I'm just looking forward to seeing lots of new faces in the space.

The Great Gaga
Debate, Serial Space,
(2010)
Photo:
Lucy Parakhina

Tully Arnot
On-Site Residency,
Serial Space,
(2010)
Photo: Pia van Gelder

Christian Thompson

AT LEAST WE ARE LOST TOGETHER

CHRISTIAN THOMPSON IS A CONTEMPORARY ARTIST FROM GAWLER IN SOUTH AUSTRALIA. HE HAS EXHIBITED EXTENSIVELY SINCE HIS CAREER LAUNCHED IN 2002, WORKING IN PHOTOGRAPHY, FILM AND PERFORMANCE TO EXPLORE THE NATURE OF IDENTITY. HIS 2009 SERIES *LOST TOGETHER* WAS MADE IN RESIDENCY AT DASARTS IN AMSTERDAM AND USES LIVE PERFORMANCE TO EXPLORE HIS BIDJARA AND EUROPEAN HERITAGE.



•\nChristian Thompson
I'm Not Going Anywhere Without You
from *Lost Together*(2008)
C-type print, 100 x 100 cm

|•
Christian Thompson
Isabella Kept Her Dignity
from *Lost Together* (2008)
C-type print, 100 x 100 cm



|•
Christian Thompson
Australian Graffiti (2008)
100 x 100 cm
LAMBDA Print
Images courtesy of the Artist

Tell us about how you came to be working with performance in your practice?

My work has always had a performative quality. At first I used photography to capture the performance of models in my textile sculptures, then I moved to video. Putting my physical body into the performance was the final step.

Tell us more about the *Lost Together* series from 2009. What were you hoping to achieve with this work?

The funny thing is that this series of photos was shot outside, and it's rare for me to leave the studio. I wanted landscape to be a central figure with this series. The idea came from a conversation my friend Nadia and I had on a rooftop in the south of France. I said to her "sometimes I feel lost" and she replied "at least we are lost together". That stuck with me. The figures in *Lost Together* came to me very organically. It was like discovering the world. I tend to construct images like I would make a sculpture, which is my formal background and training. In this body of work I started to move towards a much more visceral way of building pictures. I used my favourite camera for this series and we shot it in this very rogue way. They could be thought of as vignettes or postcards even.

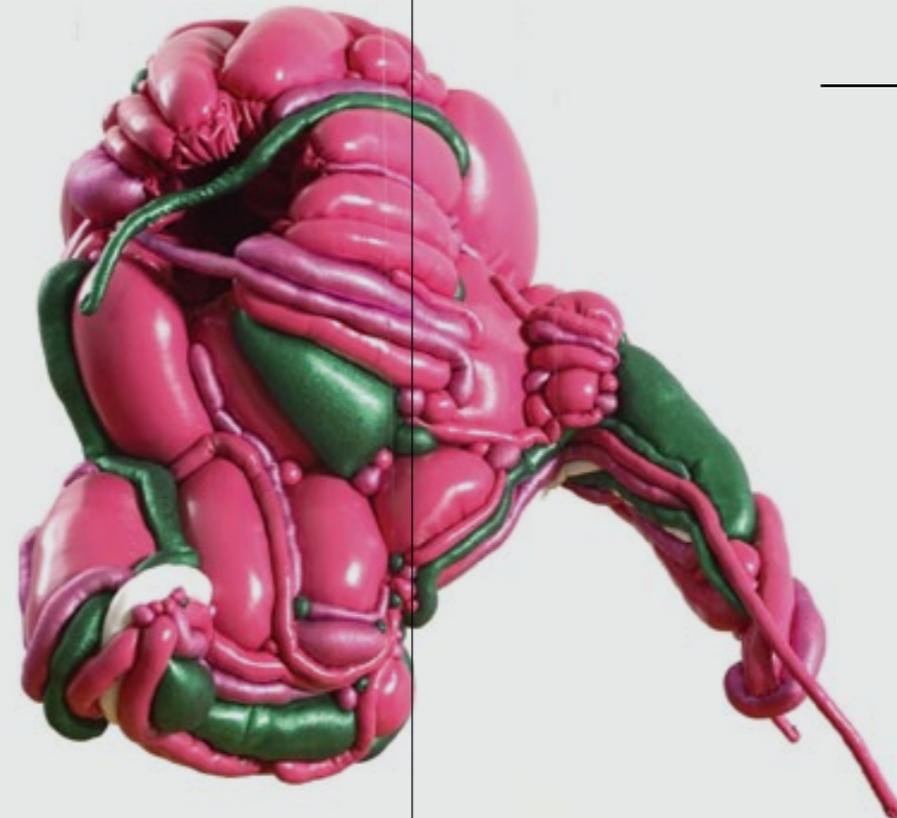
You have a very impressive body of work and career, what has been the highlight?

There have been lots of great things like showing at the Andy Warhol Museum or having my work acquired by Cate Blanchett! Honestly, it is when I get emails from people saying how my work has affected them in a real and lasting way, which makes me feel like what I am doing is worthwhile.

And lastly, what are you working on at the moment?

I just finished a new video work and I am developing a new body of work to be shown at the Pitt Rivers Museum in the UK from July - December 2012. I am currently on a residency at the Darling Foundry in Montreal and am preparing for a solo in Cambodia, which I'm very excited about. Later this year I am presenting two video works at the Institute of Modern Art in Valencia, Spain. Oh and I am doing my doctorate as well of course!





A MATERIAL CONCERN THE ART OF ALICE LANG

PROFILE TIM WALSH

“ THIS IS NOT VERY REASSURING. BUT SUPPOSE IT COMES
AND ENVELOPES YOUR FACE WHILE YOU ARE QUIETLY ASLEEP... ”

- Jacques Lacan, *The Seminar, Book XI,
The Four Fundamental Concepts of Psychoanalysis*

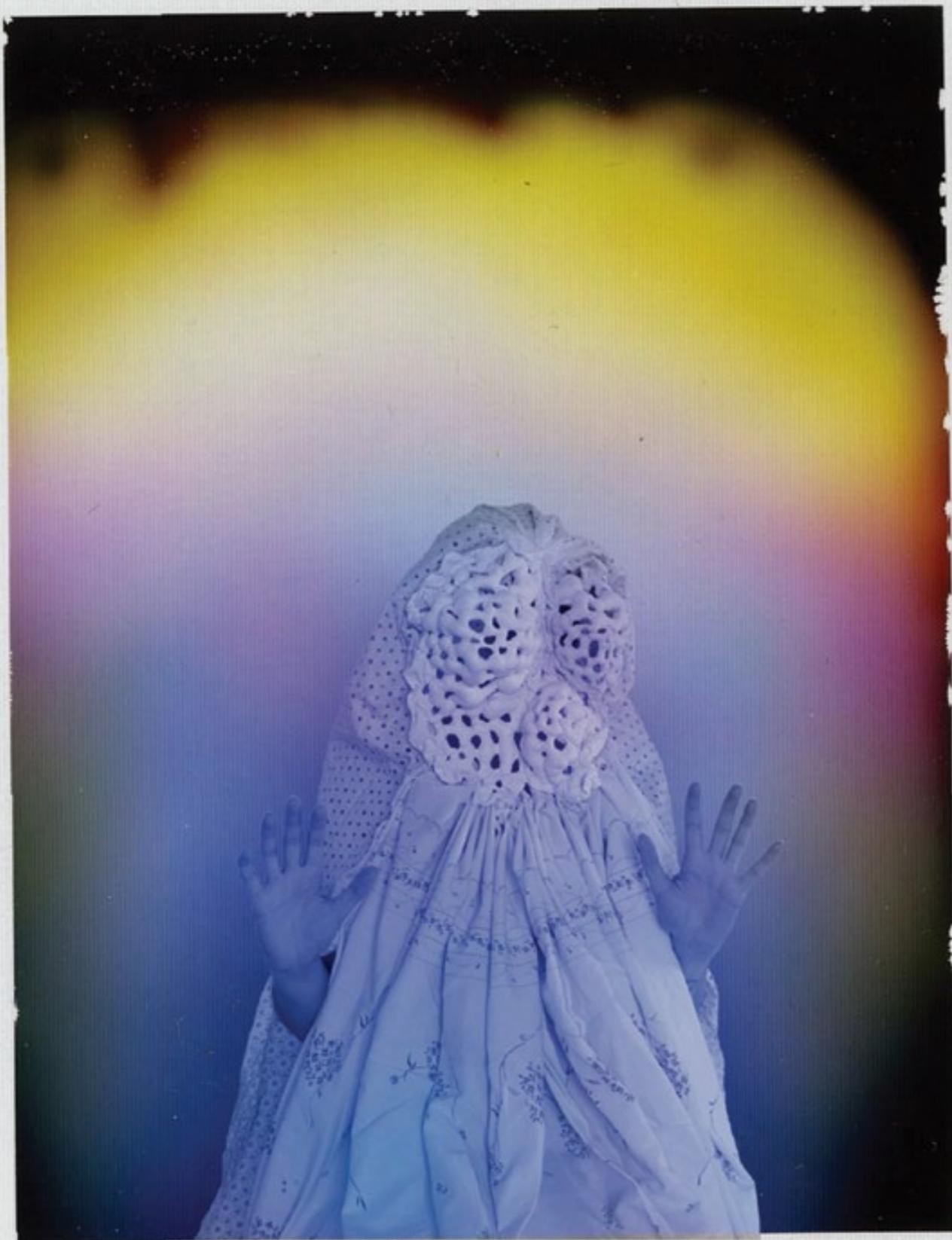
ALICE LANG is an emerging artist originally from Byron Bay and currently based in Brisbane. Since graduating with Honours in Visual Arts from Queensland University of Technology in 2004, Lang has developed a wide-ranging practice concerned with the emotions and latent memories or meanings imbued in material. Through her process-based work, Lang demonstrates both skill and persistence in creating complex, labour-intensive works rich in detail. The materials Lang creates are then manipulated, stretched, stuffed, hung, draped and propped ad infinitum in support of her concepts and interests.

In Lang's early practice, these interests lay in "exploring the relationship between wearable objects and the body". In these works, flesh-like growths sprout legs, wrap with tendril arms and smother faces. Using wet-look vinyl and sewing techniques passed down from her grandmother and mother (including 'the Suffolk Puff') Lang's graduate pieces employ familiar approaches to create foreign objects. These "parasitic wearables", as Lang describes them, are worn by models and captured primarily through photography, appearing sutured to the subject's face. Reflective, patent cysts cling to skin like 'face huggers' from Ridley Scott's classic 1979 science fiction film *Alien* (one of Lang's favourite films). For Lang, her interest in these pieces lies in how:

'this action of splicing art with the body when documented through photography was able to reinvent sculptural work in a context other than installation, drawing correlations between sculpture and the body through performance.'

The impetus for these pieces was the discovery of wet-look vinyl in a local fabric supplier, "as a wearable fabric it is so extreme and grotesque, but I was also interested in the way that it was presented in an everyday context. They would sell it at Spotlight alongside all the other fabrics as if there was nothing abnormal about it...". These early pieces highlight interests that still exist in Lang's current practice – the presence/absence of the body in her art, and how the art object can become something functional in and of itself.

>>



•\•
 Alice Lang
Decoy 1 & 2 (2007)
 Wet-look vinyl, liquid foil and wadding,
 Various dimensions

•|
 Alice Lang
We will wait and see 2 (2009)
 Transparency on lightbox
 approx. 33.5 x 25cm

In 2009's *Aura Pod* Lang extends these concerns. She began to collect bed sheets and second hand jumpers, quilting and stitching them together into a growing, thick, swaddling skin pocked with holes. Mixed with different patterns and pastel tones, Lang removes the synthetic colours and sheen of earlier pieces. The body is felt through its absence; the form of the work looks like it was stitched around a human figure. Propped up on dowels, the mass of the work looms above the viewer as if it is about to collapse, suffocating those below. The used sheets and jumpers carry with them the residue of human contact, transformed into a mass of netted polyps and tubes. *Aura Pod* also relates to more child-like anxieties and feelings – smothering, becoming entwined in sheets and asphyxiation from over-layered winter quilts.

In 2010's *Just In Case*, presented in the Museum of Brisbane's new space on Ann Street in the CBD, Lang has shown courage in embracing an even larger, installation-based format. Perched on top of a circular, mirrored plinth stand three teepee-like structures, their planes of fabric stretched taut across bound wooden supports. In the interior, optimistic yet generic phrases (You're Lucky, Lucky, Lucky, It was worth it and Something is going to happen) are hand-painted in a mirrored, abstract manner. Imposed over luminescent colour, they become a net-like, webbed pattern that extends across the entire ceiling. With the help of the mirrored floor, the interior of the installation becomes a cave-like, protective space – its infinite shapes and colours envelop the viewer, offering somewhere to bliss out and recuperate.

On the structures' exterior surfaces, the same phrases are stitched in large letters over common, everyday fabrics. For Lang, the function of these statements lies in their generality, they "move from being personal to become subjective, nondescript and universally understood through the subjects' own memories and experiences". The initial influence for *Just In Case* lay in home-made banners or signs, normally seen at sporting events, hanging outside houses or off overpasses. Lang was interested:

'in the idea of someone feeling so moved or passionate about something that they use whatever materials they have available to them to make [a] banner...[it] provides a way in which art and text are used as a passionate device to communicate with a mass audience.'

The result of this influence is an installation that is a clear departure from Lang's earlier works. *Just In Case* was also spurred on by a repetitive stress injury in Lang's wrist that stopped her from replicating her detailed, stitched fabrics like those in *Aura Pod*. As Lang describes it,

'the change/limitations that [the injury] caused within my everyday life triggered a period of slight neurosis and paranoia as I was now doing daily exercises and wearing a wrist brace to heal the injury and prevent it from getting worse. My life had become about preventative actions.'

The making of this new work, for Lang, became a healing project in itself and opened her practice up into new territory. The work itself is confident – it is a defined, functional and social space. Lang took comfort in creating a piece that is adaptable; in the process of creating *Just In Case* she discovered that a poncho pattern is very similar to a teepee. The fabric can be worn to protect an individual, or stretched to the size of a shelter. For Lang, its purpose is in shielding the viewer from the shared, pervasive anxieties in the world around us.

Since *Just In Case*, Lang has presented *Multiple Visions*, an installation at GRANTPIRRIE Gallery Redfern, Sydney. Referencing the same injury that necessitated a change of direction in *Just In Case*, *Multiple Visions* features small, claw-like hands (titled RSI talismans) made from Fimo, a pliable, outmoded clay product. Other amorphous forms (especially ECF (Entropic colour field) 1) look back to earlier works in their subject matter – a small Alien mouth bursting from a psychedelic Fimo base. Lang's future works promise a new confidence born of adversity, and an appetite for exploring new craft-based materials that will continue to progress her practice into different terrain.

MARCUS WESTBURY CHEAP URBAN SPACE

INTERVIEW ROSE VICKERS

Marcus Westbury broke onto the Australian public radar in 2007 as writer and presenter of ABC's acclaimed series *Not Quite Art*. Since then, he's directed Melbourne's Next Wave Festival and helped found Newcastle's This Is Not Art (TINA) festival. He recently established Renew Newcastle, a low budget, not-for-profit answer to the city's rapidly debilitating CBD. The project accesses donated and disused space to enable the diverse innovations of local creatives, with over 30 empty buildings already opened for cultural and artistic projects.



>>

What was the catalyst for the Renew Newcastle project?

I don't think there was a single simple catalyst. It was more a long series of observations, knowing that there were a lot of people who wanted space, and lots of empty space, and realising slowly why they weren't connecting up. I found myself at points trying to argue to council and various levels of government that a kind of 'bottom-up' strategy would make sense as a way of bringing life back to Newcastle, but it seems everyone was obsessed with grand billion-dollar schemes and redesigning bunting on footpath. Eventually I got stubborn and decided to do it myself.

In late 2008 I found myself in conversation with a few of the right people – Craig Allchin, who is now on the board of Renew Newcastle [and had] started some of the laneway bars in Melbourne, Rod Smith who's now chair of Renew Newcastle and a lawyer, and a few other people – it just made all the cogs fit into place.

I'd spent a lot of time saying 'someone else should do something like this' and then woke up one day and kind of found out it was me, and that I probably could do it, so I probably should.

Why is local culture important?

I like the idea that people are able to make the place manifest what they do and are. Increasingly around the world it's harder to see that. I've been in three cities in a week and a half, and you can find the same franchises and chain stores and generic hotel chains everywhere.

As the world becomes more connected, there are more people in more places who are exposed to more things, and have a greater desire to make a wider range of things happen. That's partly what I'm trying to do with Renew Newcastle – put all of those people in Newcastle who have their own things that they find intriguing and are inspired by, and give them a chance to plant that down in a city where their passions become part of the diversity of the city itself.

It gets beyond this idea that a place like Newcastle is on the receiving end of culture that's made somewhere else. I think places that make rather than consume culture are more interesting.

So what advice would you give to artists who are establishing the kind of spaces that appeared with Renew, like artist run initiatives?

Whatever it is that you want to do, do it. Whether it's getting a permanent space or being part of something like Renew, create a community of interest around your work. Other

things tend to flow from that... I'm always slightly amused when I come across artists who are waiting to be discovered, as though there's this external thing that's meant to happen.

Beyond that, I think that everyone's got to follow their own way... failing is really important. Some of the things I've fucked up over the years are just extraordinary. The thing is not to repeat your mistakes – you're only an idiot if you make the same mistake twice, and there's a lot of trial and error involved in getting this stuff right.

What have you learned?

When I was young I used to think that culture was something that happened somewhere else, that smart, talented 'other' people, or dead people, or rich Americans made culture. And I've just gradually had this dawning realisation over the years that culture is what we make – you can make interesting things in Newcastle, in Shanghai. The act of making is interesting and rewarding, and it's something we're all entitled to.

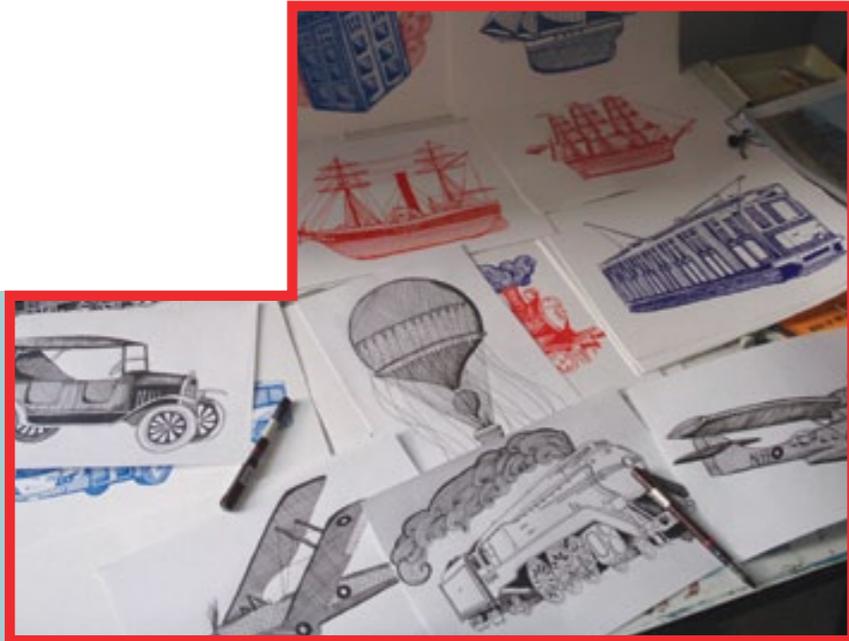
I can't think of too many Australian cities that have had the same massive cultural shift as Newcastle – do you think that was in some part driven by TINA, and how does Renew play into that change?

In Newcastle there's a kind of natural activity. That's partially through events like TINA that bring more people into town, and it's partially through Renew. But I think there's a background thing that's happening anyway and Newcastle has just been a bit of a hub of accentuating or accelerating it – like a bunch of people that were there, and economic circumstances, and a few other things that were happening at the time.

When I was last unemployed in Newcastle in the mid 90s there was 47% unemployment, so I literally didn't know anyone with a job. There was a big economic transition and a lot of people with time on their hands. I think of all the people that I know – some of whom who have gone on to be quite successful artists – and we all got good at what we were doing because we had the time to do it.

If you can lower costs you allow people to experiment a lot more, and experimentation is the real luxury that leads to interesting creativity. That was a really key inspiration – going, 'this is the last cheap urban space left anywhere, really, on the east coast of Australia. People in Melbourne or Sydney would kill for it, so why don't we see that as an opportunity?' It's definitely about providing a framework for that.

I like that idea, of cheap urban space being not an oxymoron.



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MARCUS@RENEWNEWCASTLE.ORG

Liam Benson Facing a Nation

PICTORIAL RHIANNA WALCOTT



LIAM BENSON'S FACE IS WELL KNOWN IN THE LOCAL EMERGING ART SCENE FOR HIS PHOTOGRAPHIC SELF PORTRAIT AND VIDEO WORKS WHICH RECALL THE VISUAL LANGUAGE OF ADVERTISING IN ORDER TO CHALLENGE COMMON STEREOTYPES AND NOTIONS OF IDENTITY. THE SYDNEY BASED ARTIST'S SELF PORTRAITS (OFTEN DEPICTING HIMSELF IN DRAG) HIGHLIGHT THE LIMITATIONS OF EXISTING DEFINITIONS SURROUNDING GENDER AND NATIONAL IDENTITY.

•
Liam Benson
Glitter Face (2010)
C Type print
assisted by Naomi Oliver
61 x 91cm





Coat of Arms (2009) is a photographic work portraying the artist in front of a backdrop of bright yellow wattle. Standing bare-chested and bearded, his long curly hair piled on top of his head with a glittery golden tiara depicting Australia's national coat of arms. At once feminine and masculine, ideas surrounding national identity immediately spring to mind. Benson's bright blue eyes stare straight at the viewer. Benson's confident gaze is challenging yet at the same time gentle, he appears almost to have some omniscient quality. By placing himself, a gay twenty-something male, in a position typically reserved for the female object of desire, Benson seeks to subvert the art historical notion of the male gaze.

Another more recent work, *Stealing Horses* (2009), is a moody, softly lit portrait of the bare-chested artist against a dark background. This time his hair is adorned by golden horses, which seem to rear and gallop through the wilds of his curls. With its obvious allusions to the Man From Snowy River and the myths surrounding convicts, bushrangers, drovers and wild brumbies, Benson queries the way Australia's romanticised national identity has been constructed and the way contemporary Australian male identity is understood.

Perhaps one of the most striking elements of Liam Benson's practice is the optimistic spirit which shines through each work. Dealing with (and challenging) identity politics and social stereotypes, there is a danger that the work might be interpreted as being cynical, derogatory or mocking. Benson's treatment of his subject matter is not heavy-handed but seeks to embrace and celebrate the very differences it highlights.

••
Liam Benson
Coat of Arms (2009)
C-type print
61 x 91cm

•|
Stealing Horses (2011)
C Type print
assisted by Steven Cook
61 x 91cm

•|
Thank you Carrie (2010)
C Type print
assisted by Steven Cook
61 x 91cm



PORTAL PROJECT FOR TIME-BASED ART

CURATORIAL STATEMENT JANIS FERBERG

PORTAL IS A CROSS-PLATFORM PROJECT INVITING ARTISTS, WRITERS AND AUDIENCES INTERESTED IN TIME-BASED ART - VIDEO, NEW MEDIA, SOUND AND PERFORMANCE - TO ENGAGE IN A SERIES OF EXHIBITIONS, PERFORMANCES AND SYMPOSIA, SURVEYING THE CHANGING NATURE OF ART IN THE DIGITAL AGE.

In recent years, we have seen the increasingly radical transformation and re-organisation of the way human beings communicate. The ever-growing presence of the internet and social media platforms have rendered the previously localised notions of context and community even less dependent on geographical proximity and have created an alternative space for people to interact in real-time.

Portal asks how increased interconnectivity through digital technology is affecting the way artists are thinking about artistic production and how audiences are being developed, gaining access to and experiencing new work.

Portal's program of events will be hosted live in venues and galleries internationally and augmented online, connecting globally dispersed audiences with critical content and to each other through the Portal website.

Beginning in August 2011, Portal will present two simultaneous video art exhibitions exchanging the work of emerging artists from Sydney and New York. This exchange will be hosted by Regina Rex Gallery in Brooklyn, New York and I.C.A.N in Camperdown, Sydney. The video works from both exhibitions will also be presented on the Portal website for those who cannot attend. Portal sees the position of the 'emerging artist' as one generally characterised by its immediate community - connected to place, and largely developed and promoted through the social networks supporting it. By exhibiting these artists' works outside of their local context, as well as in a neutral space online, Portal is testing the idea of a global art community and whether specificity of context contributes to the interpretation of a work.

In September 2011, Portal will present a series of internationally networked performances by artists utilising social media platforms such as Twitter and Skype as both a subject matter and medium in its own right. These online performances can be experienced in Sydney and New York through satellite events connecting audiences to this new work reflexively readdressing the idea of 'real-time presence' and 'audience participation' within performance art.

By presenting all artwork and critical content via online/offline platforms, Portal asks the viewer/reader to reconsider models and trends for 'publishing' and how examples of 'instant publishing' such as blogging and social media impact the documentation and subsequent historicisation of artists' practices.

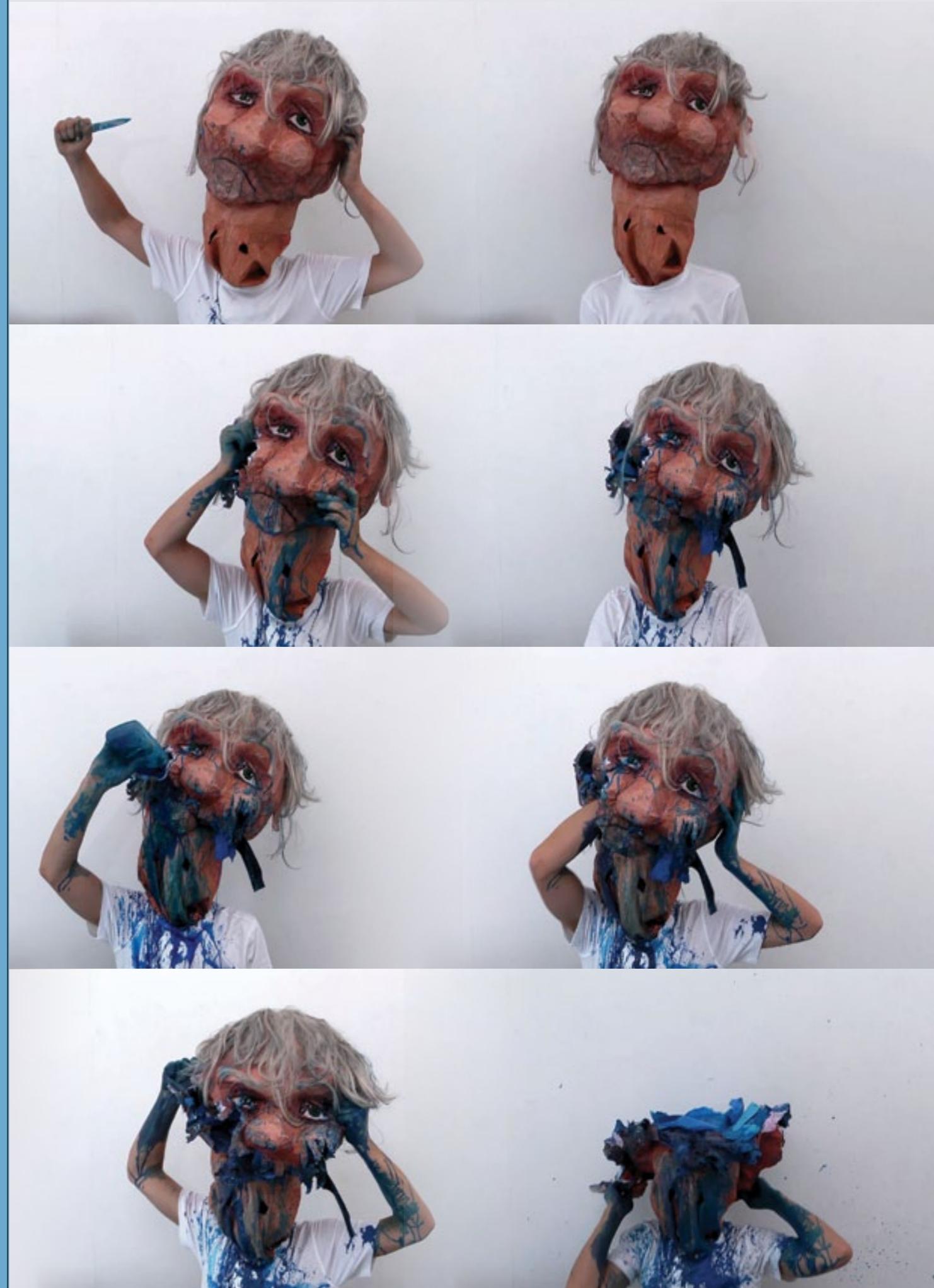
|• Robin Hungerford
Like a Hole in the Head Part 2 (2010)
Stills from HD Video

THIS WORK WILL FEATURE IN A ROOFTOP SCREENING SHOWCASING THE WORK OF SYDNEY-BASED ARTISTS TITLED '*PORTAL: PERSPECTIVES ON VIDEO PERFORMANCE*' AT REGINA REX GALLERY IN BROOKLYN, NEW YORK ON AUGUST 12, 2011. THIS IS THE FIRST IN A SERIES OF EXHIBITIONS PRESENTED BY PORTAL.

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PORTAL IS PRODUCED AND CURATED BY JANIS FERBERG (SYDNEY) AND STEPHEN TRUAX (NEW YORK).





GARY CARSLLEY DISPLAY SWEET

The Display Sweet is formed from panels numbered 3 - 6 and 10 - 15 of D.95 a lambda monoprint completed in 2009. Composed of 17 overlapping strips each 238cms x 124cms. D.95 is a pluriform domestically scaled panorama twenty metres long. Mashing sections of the Chinese Gardens in New York, Shanghai, Suzhou, Hong Kong, Berlin, Singapore and Sydney into a singular continuous image. The work can be installed in various configurations and previously different versions have been exhibited at the Shanghai Museum of Contemporary Art (2009), Thatcher Projects, New York (2010) and Griffith University Art Gallery, Brisbane (2010). I have a development application before council to extend the the back to include the Chinese Gardens of Stuttgart, Groningen, Vancouver, The Huntington Library in Los Angles in addition to Portland and Bendigo.

MOP PROJECTS, SYDNEY
7TH JULY - 24TH JULY 2011

EXHIBITION CENTRE BRISBANE
29TH AUGUST - 4TH SEPTEMBER 2011
OFF SITE PROJECT OF
GRIFFITH UNIVERSITY ART GALLERY

TORCH AMSTERDAM
7TH JANUARY - 11TH FEBRUARY, 2012

COURTESY BREENSPEACE,
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LANDSCAPE AS ARCHITECTURE

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Epitomising a lifestyle of contemplation this concept dwelling offers stylish, adaptable open plan interiors with seamless transitions between indoor and outdoor entertaining areas. Unparalleled, uninterrupted **NEVER TO BE BUILT OUT** 360-degree views provide an *outside in* look so convincing you will be gardening the furniture.

Enjoy a fabulous intercontinental lifestyle in a dazzling waterside setting. Constructed with a strong commitment to EDS principals and intimate proximity to magnificent, meticulously maintained parklands replete with spatial anomalies, and temporal distortions. Genuine *outdoor living inside* awaits the discerning individual.





DAS500

- Eikoh Hosoe
Ukiyo-e Projections #2-36 (2003)
Copyright the artist.
Image courtesy of Studio Equis.

EIKOH HOSOE THEATRE OF MEMORY

DAS500 ANGELA BENNETTS

BORN TOSHIO, post-war Japanese photographer Eikoh Hosoe later changed his name to signify a 'new Japan', after being evacuated as a youth from Tokyo during WWII. It is telling that Hosoe grew up witnessing Japan as it was chewed up and spat out, first by the nuclear bomb and then the subsequent Allied occupation (the only occupation in Japanese history) and democratisation. From the rubble a new nation rose. Destruction, to Hosoe, became a creative force, iconoclasm a necessity.

Counter to these deeply-felt modernising currents, Hosoe's work returns to the wild and anarchic world of Shinto folklore; the allegorically-loaded Tohoku countryside of his youth spent in internment; and the pioneers of unique and evolving forms of Japanese expression, namely Butoh performers Tatsumi Hijikata and Kazuo Ohno, as well as infamous novelist Yukio Mishima.

Through these portals the fleshiness of the human condition, its sexuality and nakedness, its dance and movement, becomes flat and inscribed with narrative through his lens. Much is said of Hosoe's pseudo-documentary style, but as he readily admits, the touted objectivity of the medium has been firmly relegated to the white walls surrounding the *washi*-printed 'image scrolls'. Each is a film board-like sequence of story, allusion and myth, ironically rendered graphic and inert despite the subject matter: Butoh dance, erotica, the wispy shivers of fable, the physical passing of time on bodies, skin, lips, hands.

Kamaitachi (1965-1968) is the name for a weasel-demon, as well as a term for being 'cut by the wind'. As he notes on the scroll that encloses the images: *When we are photographed, our bodies and souls become the victims of sacrifice*. The body is implicated in the landscape – dancer Hijikata, a 'nominal' body, a performing body – and simultaneously sacrificed for the recorded image. In haunting yet humorous scenes, the *kamaitachi* leaps above gaping children; sits with rice paddy workers; hovers over a bride holding a ceremonial sake cup;

and impishly mimics demon horns with his fingers. The demon and Hijikata are tiny furies of energy: destructive, silly, necessary to put a skip in your step as you pass something that frightens you, be that a new Japan, a marauding external force, an unnamed and banal terror.

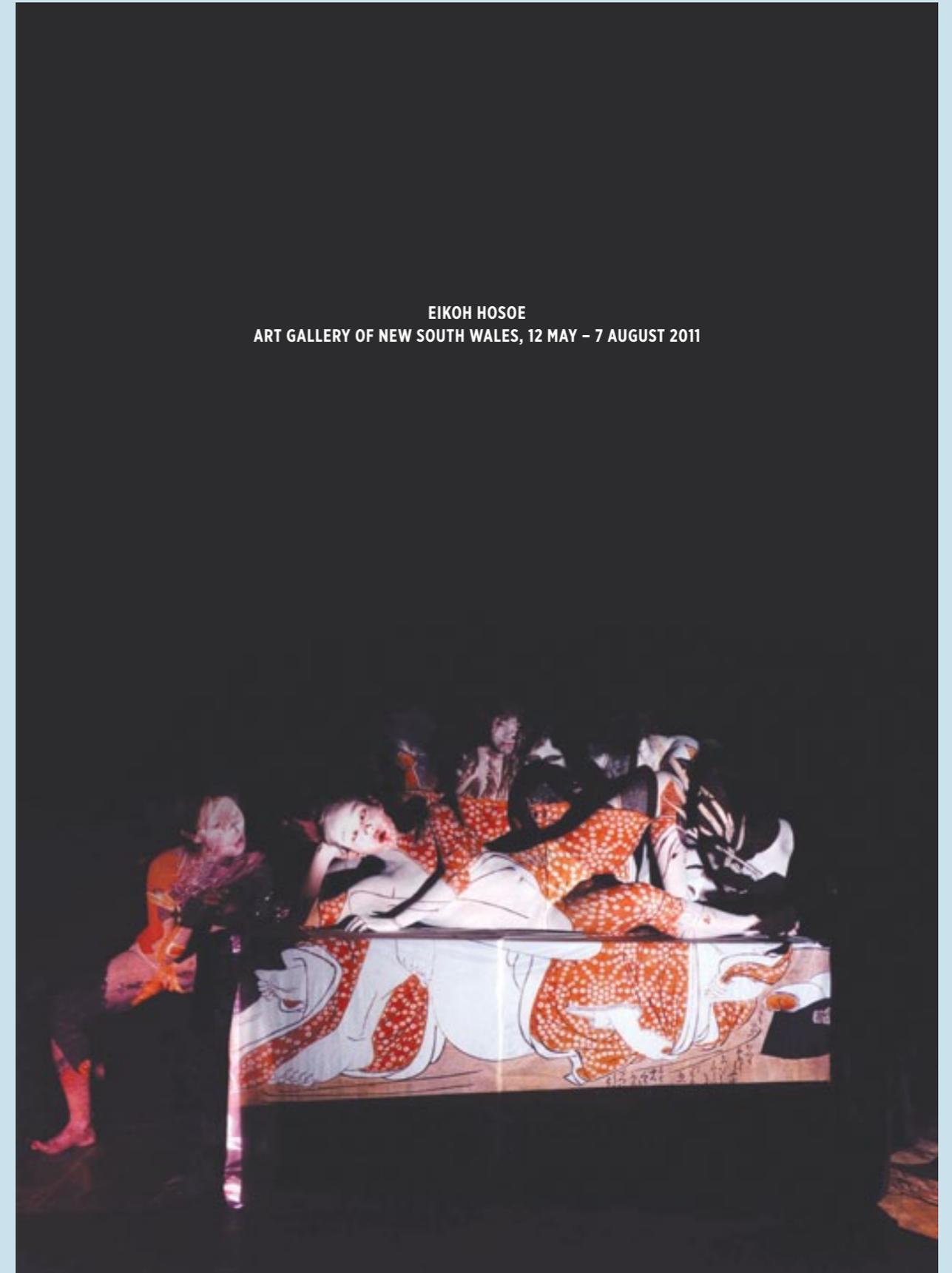
Similarly, the figure in *The Butterfly Dream* (1960-2005), a series which charts a decades-long relationship with Ohno, is a site of transformation (sometimes, a grotesque one). Ohno's gnarled hands mingle with twisted tree trunks; his face is a painted white mask that grimaces; in many he wears the operatic dress of Western women. Symbolism, even the formal signs of portraiture, becomes another layer beneath which to bury the body. It emerges as an archetype: of grief, solitude, levity, neuroses.

The final room of *Ukiyo-e projections* (2003) fittingly makes literal these connections. Dancer bodies from the Butoh studio Asbestos become the canvas for projected Meiji era woodcut prints, often carnal, always lurid. Just as the *ukiyo* artists captured the floating, demimonde world of courtesans, tea-sellers and merrymakers in graphic and interchangeable planes, Hosoe and the dancers carve a narrative out of interchangeable flesh, flattened. You cannot tell where bodies begin and end. The poetry accompanying the scroll speaks of limitless moments, instantaneous claps, spurting and bubbling. Hosoe's bodies and the stories they tell are written in image and committed to a meaningless and beautiful history.

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EIKOH HOSOE
ART GALLERY OF NEW SOUTH WALES, 12 MAY – 7 AUGUST 2011

STORAGE SOLUTIONS THE (RELATIVELY) RECENT WORK OF PAUL WILLIAMS

GISELLE STANBOROUGH

LOGIC DICTATES THAT before there is a solution, there must first be a problem. Consequently, there must have been some kind of initial conundrum underlying Paul Williams' solo show *Confetti Solution*, held at Firstdraft earlier this year. Williams does have a problem, and it is the same one that faces any emerging artist whose practice is object based.

If you aren't already a painter, imagine you are. You paint prodigiously for many years. A simplified summation of the fate facing your multitudinous backlog of artworks would be:

- a) unstretched canvases are rolled up and placed in a pile, or
- b) unstretched canvases are rolled up and placed in an appropriately sized IKEA storage unit.

Unfortunately, neither option a) nor b) adequately addresses the complexities of confronting the personal artistic histories embodied in old artwork. Old artworks map out the creative terrain and mark points of development; they narrate the evolution of the artist. Each artwork, no matter how unaccomplished it may be, is the product of aspiration and effort. The reasons for wanting to keep an old work go far beyond mere sentimentality.

So, that was Williams' problem. His solution was to cut up numerous old painting into confetti. Tiny snippets of brightly coloured canvas bespeckled the floor of gallery one and two at Firstdraft. Sometimes they were shaped like stars but more often the pieces of confetti were shaped like a variety of cars: vans, utes, Jeeps, even Batmobiles. Such tropes of masculinity are reoccurring motifs in Williams' painting practice.

- |• Paul Williams,
Confetti Solution (2011)
Installation view.
Image courtesy of the artist and
Firstdraft Emerging Artist Studio Residency Program,
supported by the Australia Council for the Arts.

Williams may have been implying that exhibited art is preferable to art in a pile or IKEA storage unit, but not necessarily that 'new' is preferable to 'old'. It was a great strength of *Confetti Solution* that it resisted divides between 'new' and 'old' altogether, and thus tactfully avoided such onerous qualitative equations as new meaning good, old meaning bad. You don't know if the older, original paintings were exemplary or terrible and frankly, it's irrelevant.

It is this kind of anti anti-monumentality that appeals to me. There were no postmodernist clichés about undermining immortality and heroism in art, no iconoclasm. Although the essence of the work was a slashed canvas, the ever-present violence was understated. Suspended from the ceiling were a series of soccer balls resembling helmets. They had been sliced open and explosions of canvas confetti further littered the floor as audience members bashed these ball-helmets into each other. The whole scene was a lot of fun. After all, it was confetti we scattered, not ashes.

The suspended balls functioned as a kind of punching bag, which again brought to the surface the emblems of masculinity that are repeated in Williams' paintings. He sees boxing as a general metaphor for art, but it's not about the tournament, it's about the training. And therein lies the paradox of boxing: that something so intensely adversarial has its everyday manifestation in solitary practice. The artist, like the boxer, spends hours cultivating what congenital talents they may have; honing their skills, developing strategies. The studio is to the gallery for an artist, as the gym is to the ring for a boxer. You can't fight well if you haven't been training. Given this, it makes perfect sense that Paul Williams would be hesitant to part with the products of his labour just yet.



