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50 years
1960-2010

Artists' Week

**Art in the
Global Present**

**26 February -
1 March 2010**

adelaidefestival.com.au

Welcome

It is with great pleasure that I welcome you to Artists' Week, an important part of our 2010 Visual Arts Program.

Established as part of the Adelaide Festival in 1982, this renowned celebration of the visual arts has undergone an exciting reformation for our 50th birthday year. The 2010 symposium - *Art in the Global Present* - has been convened by Victoria Lynn and Professor Nikos Papastergiadis, and features over 40 distinguished international and Australian guests, including many visiting artists of the Visual Arts Program.

The theme of the Adelaide Festival in 2010 is the heart. There are many meanings both literal and metaphorical for this powerful word. Sure, it is the organ which beats countless times to keep us going, a miraculous pumping station, but let's not forget its various metaphorical meanings, embracing love, the point of departure and return, the home, the centre. It also suggests generosity, inclusivity, courage and sheer feeling.

Visual Arts Curator Victoria Lynn has interpreted this theme with curatorial vigour, intelligence and integrity to bring together a program of enthralling exhibitions - the inaugural Adelaide International 2010: *Apart, we are together*, the 2010 Adelaide Biennial of Australian Art: *Before & After Science*, and *Putsch* by the propanNOW collective.

Artists' Week will provide a forum for discussion and debate raised by the wealth of contemporary artists participating in these exhibitions.

I wish to extend my sincere thanks and admiration to Victoria Lynn and Nikos Papastergiadis, who have shown such enthusiasm for the Festival and its long-standing commitment to the visual arts and the ideas they represent. Gratitude is also extended to Charlotte Day and Sarah Tutton, the curators of the 2010 Adelaide Biennial of Australian Art, and to all speakers, for their contribution to the symposium. And a special thanks to Lucy Guster, who has tirelessly worked to see these projects to fruition, ably assisted by Anna Hughes.

Finally, the Festival is deeply grateful to the University of South Australia who are a new partner in the Visual Arts Program, the Australian Government through the Australia Council, its arts funding and advisory body, the collaborating galleries and the foreign government funding agencies, who have made this Artists' Week a dynamic program.



Paul Grabowsky
Artistic Director
2010 Adelaide Festival

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This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body, and is supported by the University of South Australia.

Schedule

All sessions free

Day One - Friday 26 February Art & Politics

Allan Scott Auditorium

10.00am - 11.30am

Keynote: Gerald Raunig

Respondent: Prof Nikos Papastergiadis

12.00pm - 1.30pm

Meet the artists: Donghee Koo, Praneet Soi

Chair: Erica Green

1.30pm - 1.45pm

Magazine Launch: *Broadsheet Contemporary Art & Culture*

(Kerry Packer Civic Gallery)

2.00pm - 4.00pm

Panel: *Global Frames and Critical Ruptures in Contemporary Art*

Speakers: Ranjit Hoskote, Callum Morton, Prof Ian North

Chair: Reuben Keehan

Day Two - Saturday 27 February The Open Studio

Allan Scott Auditorium

10.00am - 11.30am

Keynote: Prof Lucy Orta

Respondent: Prof Sarah Miller

12.00pm - 1.15pm

Meet the artists: proppaNOW collective

Chair: Timothy Morrell

1.20pm - 1.50pm

Magazine Launch: *Artlink, vol 30 no 1 – Blak on blak*

(Kerry Packer Civic Gallery)

2.30pm - 4.30pm

Panel: *Collaboration: Art as a Social Shifter*

Speakers: Deborah Kelly, Kelli McCluskey, Dr Ilaria Vanni

Chair: Mary Knights

4.45pm

Performance: *Raeda Saadeh*

(Fenn Place)

6.00pm

Exhibition Launch: *Temperature & Heartlines*

(SASA Gallery & Fenn Place)

Day Three - Sunday 28 February Participatory Cultures

Allan Scott Auditorium

10.00am - 11.30am

Keynote: Dr Geert Lovink

Respondent: Assoc Prof Anna Munster

12.15pm - 2.00pm

Panel: *Between the Real and the Virtual Relation*

Speakers: Dr Jean Burgess, Assoc Prof Scott McQuire

Chair: Dr Melinda Rackham

3.00pm - 5.00pm

Panel: *Memory Flashes: Art, Cinema and the Archive*

Speakers: Rossella Biscotti, Nina Fischer & Maroan el Sani, Assoc Prof Adrian Martin

Chair: Katrina Sedgwick

Day Four - Monday 1 March At the Edge of Reason

Allan Scott Auditorium

10.00am - 11.30am

Keynote: Prof Michael T Taussig

Respondent: Prof Stephen Muecke

12.00pm - 1.30pm

Meet the artists: Martumili Artists

Chair: Hetti Perkins

2.30pm - 4.00pm

Panel: *Irrational Solutions*

Speakers: Dr Justin Clemens, Dr Lisa Gorton, Julian Hooper

Chair: Dr John Barbour

4.00pm - 4.30pm

Magazine Launch: *Art & Australia, vol 47 no 3*

(Kerry Packer Civic Gallery)

2010 Adelaide Biennial of Australian Art: *Before & After Science* Floor Talks

Art Gallery of South Australia

Day Two - Saturday 27 February

12.00pm Martumili women performance

12.45pm Simon Yates

1.15pm Newell Harry

1.45pm Mikala Dwyer

2.15pm Callum Morton

2.45pm James Morrison

3.15pm Justene Williams

Day Three - Sunday 28 February

12.00pm Christian Thompson

1.30pm Louise Weaver

2.00pm Victorian Tapestry Workshop representative

Foreword

Artists' Week has a new look, timeframe and location in 2010. At its core is a four day symposium, *Art in the Global Present*, presented at the Hawke Building, University of South Australia. Taking place over the opening weekend of the Festival, this symposium not only features international keynote presentations, but also many artists visiting Adelaide as part of the Festival's Visual Art Program.

In the weeks leading up to, and following, this symposium are several workshops with international artists and scholars, in partnership with Helpmann Academy for Visual & Performing Arts. Specifically targeted at final year tertiary students and emerging artists, these workshops will provide opportunities to develop new skills and perspectives. In addition, the Art Gallery of South Australia presents its Adelaide Biennial artists' talks and performances in parallel with our symposium.

The 'week' has transformed into an interrelated set of events that not only aim to raise the profile of visual arts in the Festival, but also provide audiences with a range of stimulating and current perspectives on art.

Art in the Global Present considers some of the most significant issues for contemporary art today: the global, collaborative, virtual and intangible. Each day is dedicated to a single topic: Day One - *Art & Politics*, Day Two - *The Open Studio*, Day Three - *Participatory Cultures* and Day Four - *At the Edge of Reason*.

These topics will be considered through both broad discussion and specific examples by a range of scholars, artists, curators and critics.

This program will focus on how contemporary art is produced in the context of intense globalisation. It will examine the impact of migration, the 'war on terror' and global financial crisis as well as questioning the transformations produced by new forms of flexible labour and the digital revolution. The aim is to reflect on the interaction between diverse forms of art and politics. This is not to claim that art is now doing the work of politics but rather to see how art is part of public culture; to consider the ways it expresses indigenous and non-indigenous voices, complex emotions and new ideas within contemporary debates.

This symposium provides the opportunity to reflect on how artists also operate at the intersection between local and global perspectives. Artists might present local content in the face of global frameworks, or join with various groups to form collaborative situations. At other times they turn to the virtual environment not simply to network, but also to re-think the real spaces of our cities. Art is speculative. It delves into regions that our everyday media cannot even imagine, and seeks new trajectories through aesthetic means, responding to specific narratives in the global present.



Li Mu, *Blued books* (detail) 2008-09, photographs, videos, LCD screens, tables, notebooks, dimensions variable, courtesy the artist

Art in the Global Present will search for new connections across art forms and the situations in which they are produced and exhibited. We hope for interaction and exchange from diverse perspectives and disciplines. Such conversations will highlight the current paths along which contemporary artists travel: social, local, virtual, archival, imaginary, passionate and elusive.

Victoria Lynn and Nikos Papastergiadis

Convenors: Victoria Lynn & Prof Nikos Papastergiadis

Day Four Convenors: Charlotte Day & Sarah Tutton

Associate: Lucy Guster

Research for Artists' Week has been supported by Victoria Lynn's fellowship from the Winston Churchill Memorial Trust, and for Nikos Papastergiadis, by School of Culture and Communication, University of Melbourne.



Praneet Soi, *Piggyback*, 2009, acrylic on wall, 3m x 3m; Van Abbe Museum, Netherlands

Day One
Friday 26 February

Art & Politics

The symposium commences with discussions on the effects of 'crisis' on both globalisation and art. What are the new modes for understanding the function of art in an increasingly de-centred art world? How do artists respond? The discussion will test the intersections between contemporary artistic practices and new theoretical investigations into the shifting forms of globalisation.



Mina Fischer & Maroan el Sani, *Spelling Dystopia*, 2008-09, high-definition 2-channel colour video with stereo sound, 17:16 min, courtesy the artists and EIGEN+ART, Leipzig and Berlin



Mina Fischer & Maroan el Sani, *Spelling Dystopia*, 2008-09, high-definition 2-channel colour video with stereo sound, 17:16 min, courtesy the artists and EIGEN+ART, Leipzig and Berlin

Day One - Friday 26 February
10.00am - 11.30am Keynote

Gerald Raunig

*The Industrial Turn.
 Enslavement and Resistance in the Machines, Factories,
 and Industries of Creativity*

Artistic machines, knowledge factories, creative industries. It seems like the Fordist discourse of industrialisation has taken over the landscape of immaterial and creative labor. But of course, this is not any more the same machine, factory or industry of the old 19th and early 20th century discourses, be they capitalist or Marxist. In today's cognitive capitalism, we can assert a complex and modulating amalgam of social subjugation and machinic enslavement, but also draw up new modes of subjectivation and forms of resistance. In a setting of simultaneity and interaction of discipline and control we can neither take recourse to the old forms of resistance from the days of the Fordist factory, nor can the resistive counterpart be conceived simply as just a deterritorialisation of control opposite reterritorialising discipline. The appellation of decentrality, deterritorialisation, and diffusion is necessary, but not sufficient to draw lines of flight from the assemblage of social subjugation and machinic self-government.

Philosopher and art theoretician, **Gerald Raunig** (Austria) is based at the Zurich Hochschule der Künste and at the European Institute for Progressive Cultural Policies (eipcp), Vienna. He has written on the nexus of art and activism in *Art and Revolution. Transversal Activism in the Long Twentieth Century* (2007), and is co-editor of *Art and Critical Practice: Reinventing Institutional Critique* (2009). His forthcoming book (2010) is entitled *A Thousand Machines*. *Gerald Raunig's visit is supported by the Austrian Embassy Canberra.*

Respondent: **Nikos Papastergiadis** (VIC) is Professor, Cultural Studies and Media & Communications, at the University of Melbourne. His recent publications include *Spatial Aesthetics: Art, Place and the Everyday* (2006), *Empires, Ruins + Networks: The Transcultural Agenda in Art* (co-edited with Scott McQuire, 2005) and *Metaphor + Tension: On Collaboration and its Discontents* (2004).

Day One - Friday 26 February
12.00pm - 1.30pm Meet the artists

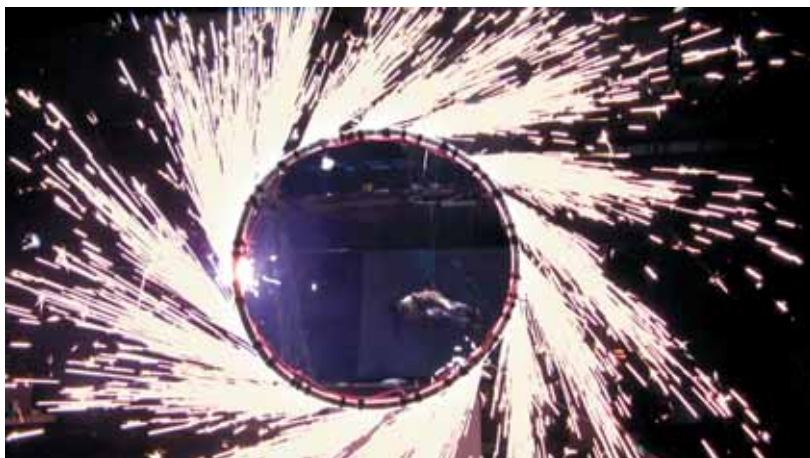
Donghee Koo Praneet Soi

Donghee Koo (Republic of Korea) is an artist working primarily in video and installation, based in Seoul, Korea. She has shown in many exhibitions in Korea, China, Japan and Europe including the 7th Gwangju Biennale and the 3rd Nanjing Triennial, and solo exhibitions in Seoul and Stuttgart. Her video work *Static electricity of cat's cradle* (2007) is currently installed at the Samstag Museum, as part of the Adelaide International 2010: *Apart, we are together*.

Praneet Soi (India/Netherlands) currently lives and works in Amsterdam. He has exhibited widely including the 3rd Riwaq Biennale (2009) and 7th Gwangju Biennale (2008), and solo exhibitions in Mumbai, Amsterdam, New Delhi, Rotterdam and San Diego. He is currently exhibiting at the Contemporary Art Centre of SA, as part of the Adelaide International 2010: *Apart, we are together*. *Praneet Soi's visit has been supported by the Mondriaan Foundation*.

Chair: **Erica Green** is Director of the Anne & Gordon Samstag Museum of Art, University of South Australia.

1.30pm – 1.45pm Magazine Launch
Broadsheet Contemporary Art & Culture
Venue: Kerry Packer Civic Gallery



Donghee Koo, *Static electricity of cat's cradle*, 2007, HD colour video with sound, 11:30 min, courtesy the artist

Day One - Friday 26 February
2.00pm - 4.00pm Panel

Global Frames and Critical Ruptures in Contemporary Art

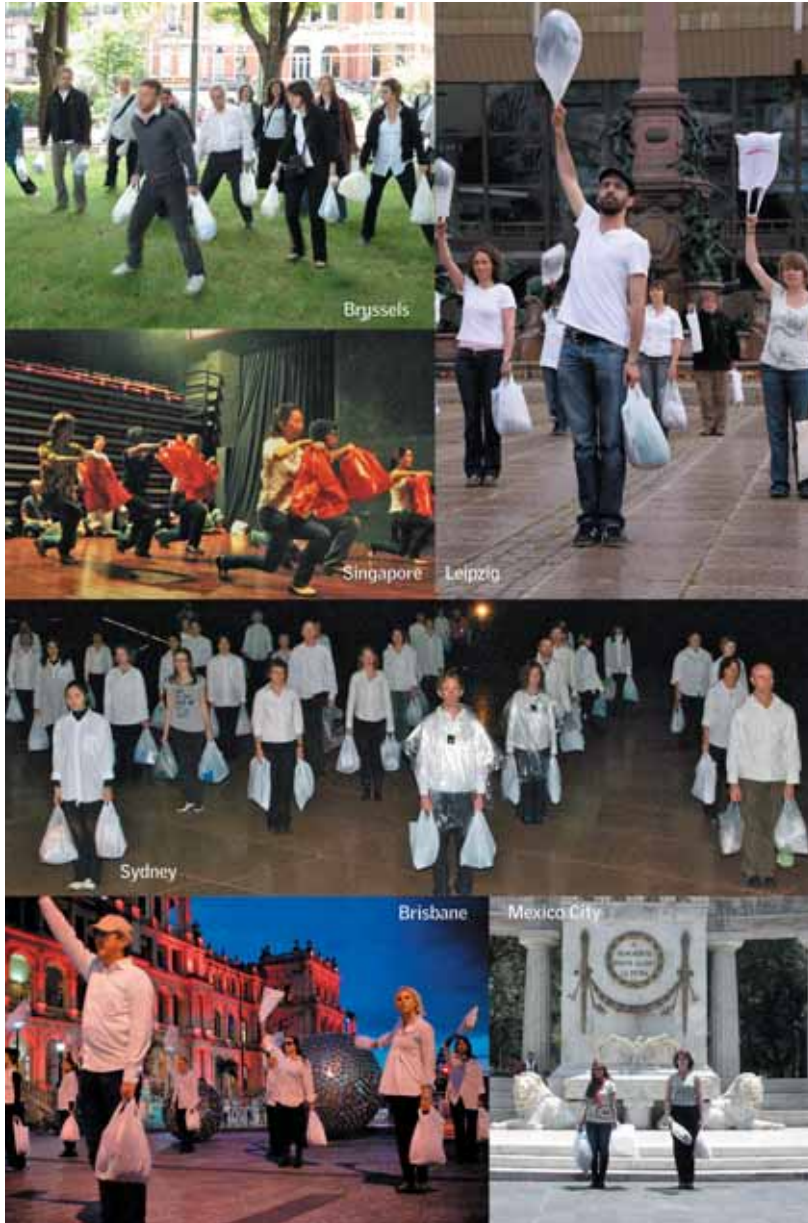
This panel will test the idea that local artistic practices are not only in dialogue with their own historical and cultural environment but also with forms and discourses that are circulating in a global arena. It will question the extent to which the local and the global are constantly interpenetrating each other and the need for a new conceptual framework that speaks to this process.

Ranjit Hoskote (India) is a cultural theorist, curator and poet, based in Bombay. He has authored numerous books including monographs on artists Praneet Soi, Bharti Kher and Sudhir Patwardhan, and co-authored a history of cultural confluence entitled *Kampfabsage* (2004). He has curated many exhibitions including co-curating the 7th Gwangju Biennale, South Korea (2008). *Ranjit Hoskote's visit is supported by the Contemporary Art Centre of South Australia*.

Callum Morton (VIC) is an internationally renowned artist whose work explores the relationships between private and public space, reality and illusion, interior and exterior. He has exhibited extensively across Australia and overseas, including his acclaimed installation *Valhalla* at the 52nd Venice Biennale (2009). He is exhibiting as part of the 2010 Adelaide Biennial of Australian Art: *Before & After Science*.

Prof Ian North (SA) is a practicing artist. He is currently Adjunct Professor, SA School of Art, UniSA, and in Art History, University of Adelaide. He has exhibited and published widely and was an art museum curator for 15 years (Te Manawa, Art Gallery of SA, National Gallery of Australia). His latest book, *Visual Animals* (ed., 2007) concerned evolutionary concepts applied to art as a social phenomenon.

Chair: **Reuben Keehan** (NSW) is curator at Artspace, Sydney, and co-editor of *Column*. His recent curatorial projects have included *Raquel Ormella: She went that way* (Artspace, 2009) and a two-stage collaboration with Hisako Hara - *Diorama of the City* (Tokyo Wonder Site, 2008) and *Between Site & Space* (Artspace, 2009).



Deborah Kelly, *Tank Man Tanaka: a Tiananmen Memorial*, 4 June 2009, photos: Brussels courtesy Amnesty International; Leipzig: Stephen Bury; Singapore: Jasmine Seah; Sydney: William Yang; Brisbane: (m)elly nio; Mexico City: Laura Milliken & Nina Vhared

Day Two

Saturday 27 February

The Open Studio

Many artists today work in collaboration, through artist collectives and with a diverse range of communities. What motivates a collaboration? How do the definitions for art and the conditions for production alter? The discussion will consider the shifting meanings of the studio: portable, spectral and open.

Day Two - Saturday 27 February
10.00am - 11.30am Keynote

Lucy + Jorge Orta

Water, Food, Antarctica & Other Projects



Lucy + Jorge Orta, Antarctica, 2007, ephemeral installation, Marambio, Antarctica, photo: Thierry Bal



Lucy + Jorge Orta, Antarctica, 2007, ephemeral installation, Marambio, Antarctica, 2007, ephemeral installation, Marambio, Antarctica, photo: Thierry Bal

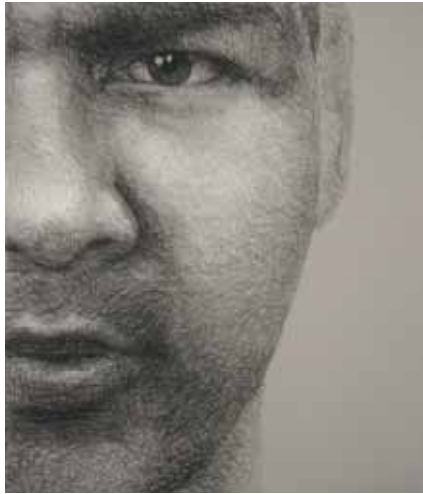
Lucy Orta will present the development of the duo's artistic practice over the last 15 years, and reveal how they create a finely interwoven language of aesthetics and social intervention. She will introduce some of the themes of their artworks and the social and environmental issues they visualise in the form of breathtaking installations in major contemporary art museums and galleries around the world. She will highlight their most recent project and expedition *Antarctic Village – No Borders* and explain how this sculptural work takes on its true meaning in the Antarctic landscape.

Professor of Art, Fashion and the Environment at University of Arts, London, **Prof Lucy Orta** (UK/France) has been collaborating with her partner, Jorge, since 1991. Based in Paris, the duo create artwork and installations in collaboration with architects, designers, skilled technicians, craftspeople and a wide range of community groups. They also stage ephemeral interventions, performances and workshops exploring immigration, environment and sustainability.

Respondent: **Prof Sarah Miller** (NSW) has worked in many capacities in the contemporary arts since 1983, including directorships of Performance Space, Sydney and Perth Institute of Contemporary Arts, and has presented and published in a range of national and international fora. Currently she is Head of the School of Music and Drama, University of Wollongong.

Day Two - Saturday 27 February
12.00pm - 1.15pm Meet the artists

proppaNOW: Vernon Ah Kee, Jennifer Herd, Gordon Hookey



Vernon Ah Kee, *Portrait of the artist as a modern day aboriginal*, 2006, charcoal, crayon and acrylic on canvas, 180 x 150cm, private collection, New York, courtesy the artist and Milani Gallery

Vernon Ah Kee, Tony Albert, Bianca Beeton, Richard Bell, Andrea Fisher, Jennifer Herd, Gordon Hookey and Laurie Nilsen are the eight Aboriginal artists and agitators who make up the Brisbane-based collective known as proppaNOW. All accomplished individual artists, the collective's work confronts the mainstream misconceptions, stereotypes, urban myths, romanticised views and institutionalised racism of colonial Australia. proppaNOW is exhibiting new work at Tandanya National Aboriginal Cultural Institute as part of the Adelaide Festival 2010 Visual Arts Program.

Chair: **Timothy Morrell** (QLD) is an independent writer and curator and was formerly Curator of Contemporary Australian Art, Queensland Art Gallery. He has contributed regularly to exhibition catalogues and periodicals on Australian art for the past 20 years, and has written individually and collectively about all proppaNOW members.

1.20pm - 1.50pm Magazine Launch
Artlink, vol 30 no 1 – *Blak on blak*
Guest Editor: Daniel Browning
Speaker: Djon Mundine OAM
Venue: Kerry Packer Civic Gallery

Day Two - Saturday 27 February
2.30pm - 4.30pm Panel

Collaboration: Art as a Social Shifter

This panel will delve deeper into the political consequences of contemporary visual arts collectives. In particular, it will examine the relationship between collective practice and the production of art works.

Deborah Kelly (NSW) is a cross-media artist whose works have been shown in streets, skies and galleries around Australia and elsewhere. She is a founding member of boat-people.org, who make public artwork around race, nation, and history. Her participatory Tiananmen Square memorial was performed in 20 cities on 4 June 2009.

Kelli McCluskey (WA) is artist and co-founder of tactical media art group, pvi collective. Trained in performance art and media, Kelli specialises in writing and directing for pvi collective. Kelli is on the board of artrage inc, was an electrofringe festival state rep and has occasionally written for *photofile* magazine.

Dr Ilaria Vanni (NSW) is a cultural theorist currently working at the University of Technology in Sydney. Her broad field of interest is the production of political, cultural and social imaginaries, especially in relation to technologies. She has also worked as a curator exploring the role of material cultures in the process of affirmation and contestation of diasporic identities in Australia.

Chair: **Mary Knights** (SA) is a curator and writer, who has worked in a number of arts organisations in Tasmania and West Australia. She is currently the Director of the SASA Gallery, University of South Australia.

4.45pm Performance
Raeda Saadeh (Palestine)
see pp18-19

6.00pm Launch
Temperature & Heartlines
Venue: SASA Gallery & Fenn Place

An ephemeral installation and performance project engaging with transient emotions, connections, things hidden and restrained, the beautiful and the terrible. Featuring artists associated with the UniSA School of Art, Architecture and Design, curated by Mary Knights.

Day Two - Saturday 27 February
4.45pm Performance (Fenn Place)

Raeda Saadeh



Raeda Saadeh, *Vacuum*, 2007, 2 channel colour video installation, 17:57 min

"The woman as an occurring subject in my installations or performance work is represented as living in a state of occupation. This occupation or 'occupying' force is issued through political conditions within her environment and this results in influencing the otherwise peaceful quality of her world. There are both private and public elements that manipulate this world.

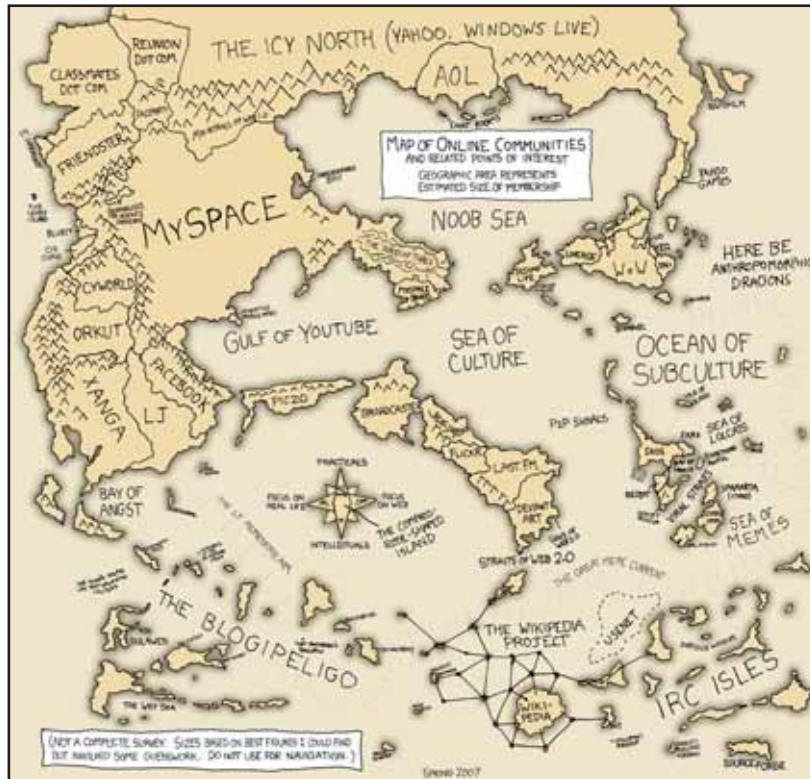
The occupying force has many facets: it can take the shape of physical tangible realities of the everyday, such as in a wall of concrete, a fence, a checkpoint, a curfew, a barrier of stone - or it can reassign its force onto a face of a child, a home, a language, and cultural, traditional expectations. There are limitations on her personal freedom as well: the woman, the mother, the lover, the guide, the protector. She seeks justice and longs for change. She is not blind to the opponents around her and pushes forward with enduring strength - and at times, she feels that it is almost as if she has to assume a sort of madness in her behaviour so that she can live unharmed by oppression, in an attempt to always protect those she loves from negative forces of fear.

In my art works, the woman I represent lives in a world that attacks her values, her love, her spirit on a daily basis, and for this reason, she is in a state of occupation - and her world could be here in Palestine or elsewhere; and despite all, she looks towards her future with a smile." Raeda Saadeh, 2009.

Raeda Saadeh (Palestine) lives and works in Jerusalem. Her work has been exhibited internationally, including at the Biennale of Sydney (2006) and Sharjah Biennial (2007). Her video work *Vacuum* (2007) is exhibited at the Contemporary Art Centre of SA as part of the Adelaide International 2010: *Apart, we are together*. *Raeda Saadeh's visit is supported by the Australia Council Visual Arts Board International Visitors Program.*

Day Three
Sunday 28 February

Participatory Cultures



Peer-to-peer networks are increasingly shaping agency and participation in contemporary culture, and even affecting the real social spaces of our cities. How do we engage with a culture that is on participatory overdrive? What happens to the archive and memory in an increasingly networked environment? Discussion will revolve around P-2-P urbanism, and new models of economic exchange and civic participation.

Day Three - Sunday 28 February
10.00am - 11.30am Keynote

Geert Lovink

Artistic Strategies within Web 2.0
The Politics of Internet Culture

The first wave of net.art in the 1990s experimented with manually-written HTML code of the then brand new World Wide Web with the aim to reverse and deconstruct the utopian communication design of the dotcom era. A decade later, the so-called Web 2.0 is democratised, corporatised, and even more controlled. How do artists, critics and creative workers respond to the rise of blogs, social networking sites such as Facebook and MySpace? How did artists lose their innovative competitive edge and find themselves outsiders when it comes to the 'Twitter revolution'? The question dealt with in this presentation is how we can re-invent, and redesign, spaces for creative intervention in digital culture? How do we curate the abundance of material that is now floating on the Net? What does it mean in this context that we are more and more moving away from an archive-focused Web to a 'news river' (think of Google Wave) that is happening in realtime?

Founding director of the Institute of Network Cultures, School of Interactive Media at the Hogeschool van Amsterdam, **Dr Geert Lovink** (Netherlands/Australia) is a media theorist and critic. He is co-founder of the Internet groups, *nettime* and *fibreculture* and author of books *Dark Fibre: Tracking Critical Internet Culture* (2002), *My First Recession: Critical Internet Culture in Transition* (2003) and *Zero Comments: Blogging and Critical Internet Culture* (2007). *Geert Lovink's visit is supported by the Mondriaan Foundation.*

Respondent: **Assoc Prof Anna Munster** (NSW) is a writer, artist and educator in the area of new media arts and theory at the College of Fine Arts, University of NSW, Sydney. She published the book *Materialising New Media: Embodiment in Information Aesthetics* (2006), helped to found the journal *Fibreculture* and is researching aesthetics and networks.



Hendrik - Jan Grievink, courtesy of Institute of Network Cultures, Netherlands

Day Three - Sunday 28 February
12.15pm - 2.00pm Panel

Between the Real and the Virtual Relation

What are the current models of participation in the virtual environment? How does our participation in online media impact on the ways we can think about contemporary art? This panel will discuss various forms of social interaction that bypass dominant modes and produce contingent and unpredictable forms of engagement within real and virtual public spaces.

Dr Jean Burgess (QLD) is a Research Fellow at the ARC Centre of Excellence for Creative Industries & Innovation, Queensland University of Technology. Her work focuses on user-created content and participatory culture, and she has an interest in computer-assisted and creative research methods. She is the co-author of *YouTube: Online Video and Participatory Culture* (2009).

Assoc Prof Scott McQuire (VIC) is a writer and academic at the University of Melbourne and has a strong interest in interdisciplinary research linking the fields of contemporary art, new media, urbanism and social theory. His most recent book is *The Media City: Media, Architecture and Urban Space* (2008).

Chair: **Dr Melinda Rackham** (SA) has engaged with emergent practices and hybrid art forms for over 15 years as a pioneering networked artist, critic, curator and cultural producer; and is currently an Adjunct Professor of RMIT University.



Rossella Biscotti, *The sun shines in Kiev*, 2006,
16mm film still, courtesy the artist

Day Three - Sunday 28 February
3.00pm - 5.00pm Panel

Memory Flashes: Art, Cinema and the Archive

The relationship between art and cinema is increasingly intertwined, as artists combine documentary filmmaking with archival material and fragmented narratives. What recollections are embodied in these video installations?

Rossella Biscotti (Italy) uses the documentary aesthetic to explore the relationship between historical, real and fictional time through video and installation. Her works have been exhibited in galleries and museums in Europe, India and USA, and screened at many international film festivals. Her work is exhibited at the Australian Experimental Art Foundation, as part of the Adelaide International 2010: *Apart, we are together*. *Rossella Biscotti's visit is supported by the Italian Institute of Culture, Melbourne.*

Since starting their collaboration in 1993, **Nina Fischer & Maroan el Sani** (Germany) have worked with video and film, dividing their time between studios in Berlin and Sapporo. The central motifs of their work are the invisible, the uncanny and the materialisation of thoughts, memory and anxieties. They have extensively exhibited their work around the world, including the Gwangju Biennale, Korea (1995/2002/2008), the Istanbul Biennial, Turkey (2007) and the Sydney Biennale (2002). *Nina Fischer & Maroan el Sani's visit is supported by the Goethe-Institut Australien.*

Assoc Prof Adrian Martin (VIC) is an internationally known film critic, and Associate Professor of Film and Television Studies at Monash University, Melbourne. His most recent books are *What is Modern Cinema?* (2008), *Raul Ruiz: Magnificent Obsessions* (2004) and *The Mad Max Movies* (2003). He has written on the work of Apichatpong Weerasethakul for the Adelaide International 2010: *Apart, we are together* catalogue.

Chair: **Katrina Sedgwick** (SA) is the founding Director of the biennial BigPond Adelaide Film Festival, and the AFF Investment Fund. She has an extensive background as a performer and creative producer.

Presented in association with the Contemporary Art and the Archive Research Group
www.artdes.monash.edu.au/aca/



James Morrison, *Worm blood dripping (detail)*, 2009-10, papier-mâché and ink, 198 x 82 cm, photo Simon Hewson, courtesy the artist and Darren Knight Gallery, Sydney

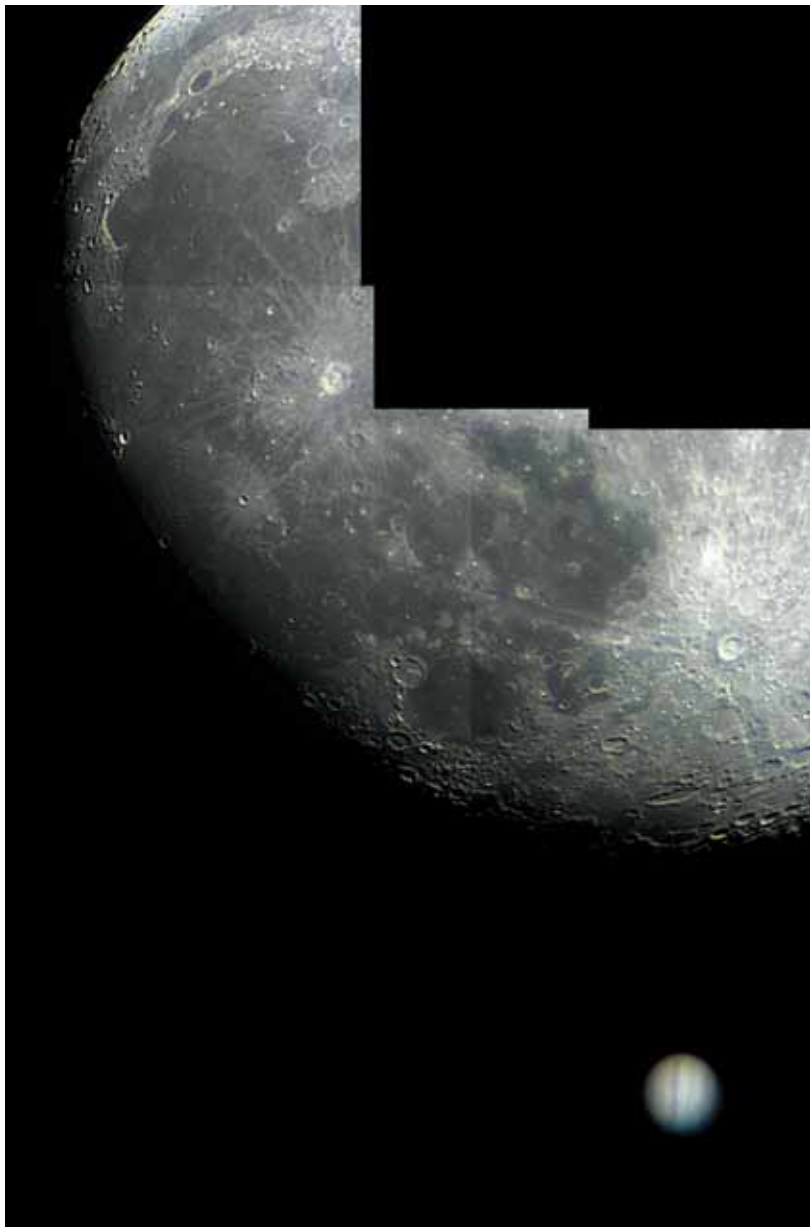
Day Four

Monday 1 March

At the Edge of Reason

In collaboration with the 2010 Adelaide Biennial of Australian Art: *Before & After Science*

Despite the ascendancy of science and its relentless quest for knowledge, the mysteries that exist at the edge of reason continue to creep into everyday life. How can speculative strategies illuminate the repressed, hidden, overlooked and intangible? Can developing our sensitivity to other ways of knowing provide a counterpoint to our increasingly conformist political landscape?



Matthew Bradley, *First Lunar mosaic with Jupiter inset*, 311009 23:16-02:34, from *The Aesthetics of Amateur Astro-imaging*, 2009, digital print 81cm x 56cm, image courtesy the artist and Greenaway Art Gallery

Day Four - Monday 1 March
10.00am - 11.30am Keynote

Michael T Taussig

*When the Sun Goes Down:
A Copernican Turn of Remembrance*

When the sun goes down, mythology surfaces in the rituals and anxieties of modern life – in beautiful sunsets no less than deepening shadows of despair. At night when the sun seems to travel below the earth, sleep, too, brings its tossing and turning as we journey through strange continents of being. This talk addresses twilight, the witching hour, known to filmmakers as ‘the magic hour’ when light transforms itself and the basis of the image, such that other worlds are possible.

Over the past 30 years, the work of visionary thinker, researcher and writer **Prof Michael T Taussig** (USA) has spanned commodity fetishism, African slavery and gold mining, shamanism and colonialism, mimesis and alterity, the magic of the state and paramilitary violence. Author of groundbreaking publications such as *Mimesis and Alterity: A Particular History of the Senses* (1993) and *My Cocaine Museum* (2004), his most recent book, *What Color is the Sacred?*, is an extended meditation on the mysteries of colour. *Michael Taussig's visit is supported by Monash University, Melbourne.*

Respondent: **Prof Stephen Muecke** (NSW) is Professor of Writing at the University of New South Wales, Australia. His most recent book is *Joe in the Andamans and Other Fictocritical Stories* (2008).

Day Four - Monday 1 March
12.00pm - 1.30pm Meet the artists

Martumili Artists: Rosie Williams, Jakayu Biljabu, May Chapman, Donna Loxton

The **Martumili Artists** (WA) live at Punmu community, on the shore of a vast salt lake (Lake Dora), which is surrounded by a scattered array of water sources. The women have collaborated to create *Ngaryarta Kujarra (Lake Dora)*: a painting which is a map from the Pujiman Days [the time of living nomadically] before they were taken away to the Jigalong Mission and surrounding stations and is included in the 2010 Adelaide Biennial of Australian Art: *Before & After Science*. "All of these waterholes are still here, with all of the songs and all of the dances. We are still singing and dancing for this country".



Martumili artists, Martu artist Rosie Williams painting *Ngaryarta Kujarra (Lake Dora)*, photo Gabrielle Sullivan and Megan Baham, courtesy the artists

Chair: **Hetti Perkins** (NSW) is a member of the Eastern Arrernte and Kalkadoon Aboriginal communities. Currently Senior Curator of Aboriginal and Torres Strait Islander Art at the Art Gallery of New South Wales in Sydney, she has worked with Indigenous visual artists for over 20 years.

In memory of Doreen Reid Nakamarra

Day Four - Monday 1 March
2.30pm - 4.00pm Panel

Irrational Solutions

Artists and writers delve into the creative potential of the unknown.

Dr Justin Clemens (VIC) lectures in English at the University of Melbourne. He is the author of three books of poetry, including *Villain* (2009) and *The Mundiad* (2004), as well as books and articles on cultural theory and contemporary Australian art, including for magazines such as *Meanjin*, *The Monthly* and *Art & Australia*. He has written on Hany Armanious for the 2010 Adelaide Biennial of Australian Art catalogue.

Dr Lisa Gorton (VIC) is a writer and poet who lives in Melbourne. Her poetry collection, *Press Release*, was short-listed for the Mary Gilmore Poetry Prize and the Melbourne Prize Best Writing Award, and won the Victorian Premier's Prize for Poetry. She has written about the work of artists Dena Georgetti and Michelle Nikou for the 2010 Adelaide Biennial of Australian Art catalogue.

Based in Auckland, artist **Julian Hooper** (New Zealand) has exhibited regularly in New Zealand and Australia for the last 20 years. Since 2003 his work has incorporated research into Pacific and family history, investigating different ways that imagery can be generated from this subject area. In 2009, he was resident at Arts Initiative Tokyo where he began a new body of work which is exhibited at the Flinders University City Gallery, as part of the Adelaide International 2010: *Apart, we are together*.

Chair: **Dr John Barbour** (SA) is Associate Head of Art Architecture & Design and Director of the South Australian School of Art at the University of South Australia. He has held over 30 solo exhibitions and participated in many group exhibitions at galleries and museums throughout Australia and overseas. His work in included in the 2010 Adelaide Biennial of Australian Art: *Before & After Science* exhibition.

4.00pm - 4.30pm Magazine Launch

Art & Australia, vol 47 no 3

Guest-edited by the curators of the 2010 Adelaide Biennial of Australian Art: *Before & After Science*

Venue: Kerry Packer Civic Gallery

Adelaide International 2010

Apart, we are together

The heart can take us in many directions, memory, secrets, longing, and emotional thresholds. It is with the heart that we forge an aesthetics of courage and sustenance. What does it take to survive, to keep the heart going? What forms of resistance and resilience are at work? How do we convey a beating force? The artists in this exhibition express an impulse to connect - with a person, a location, or a state of being. Their gestures come from a place of compassion, but are not sentimental. At times, the more closely one looks at a place, the more distantly it looks back. Art provides a means to create and sustain a bond with these ungraspable horizons.

This year the Festival launches the inaugural **Adelaide International 2010**, an exhibition of 11 international artists and collaborations located at five contemporary arts organisations in Adelaide.

Curated by the Festival's Visual Arts Curator, Victoria Lynn, this year's exhibition is entitled **Apart, we are together**. Developed in collaboration with the participating galleries, the **Adelaide International** will consolidate the Adelaide Festival's long history of engagement with contemporary art from around the world. The exhibition will be accompanied by a fully illustrated catalogue.

Curator
VICTORIA LYNN

Artists
ROSSELLA BISCOTTI (Italy)
TARA DONOVAN (USA)
NINA FISCHER & MAROAN EL SANI (Germany)
JULIAN HOOPER (New Zealand)
IMAN ISSA (Egypt)
DONGHEE KOO (Republic of Korea)
LI MU (People's Republic of China)
LUCY + JORGE ORTA (UK/France)
RAEDA SAADEH (Palestine)
PRANEET SOI (India/Netherlands)
APICHATPONG WEERASETHAKUL (Thailand)

Anne & Gordon Samstag Museum of Art

26 February–14 March
daily 10.00am–5.00pm
16 March–30 April
Tuesday–Friday 11.00am–5.00pm
Saturday–Sunday 2.00pm–5.00pm

Australian Experimental Art Foundation

26 February–14 March
daily 10.00am–5.00pm
16–27 March
Tuesday–Friday 11.00am–5.00pm
Saturday 2.00pm–5.00pm

Contemporary Art Centre of SA

25 February–14 March
daily 10.00am–5.00pm
16 March–1 April
Tuesday–Friday 11.00am–5.00pm
Saturday–Sunday 1.00pm–5.00pm

Flinders University City Gallery

26 February–14 March
daily 10.00am–5.00pm
15 March–25 April
Tuesday–Friday 11.00am–4.00pm
Saturday–Sunday 12.00pm–4.00pm

JamFactory Contemporary Craft & Design

26 February–31 March
Monday–Saturday 10.00am–5.00pm
Sunday & Public Holidays
1.00pm–5.00pm

FREE



Presented by Adelaide Festival, Anne & Gordon Samstag Museum of Art, Contemporary Art Centre of SA, Australian Experimental Art Foundation, Flinders University City Gallery and JamFactory Contemporary Craft & Design. Research for this exhibition was supported by Victoria Lynn's fellowship from the Winston Churchill Memorial Trust, the 7th Gwangju Biennale and Monash University. Special thanks to Mondriaan Stitching (Mondriaan Foundation), Goethe-Institut Australien, United States of America Consulate and Italian Institute of Culture, Melbourne.



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2010 Adelaide Biennial of Australian Art

Before & After Science

ART GALLERY OF SOUTH AUSTRALIA

Until the 18th century, alchemy, magic and astronomy were the prevalent systems of knowledge for many cultures. As the foundations of modern science and philosophy, people used these disciplines to make order of their world: from astral and psychic phenomena to the origins of disease, life and the composition of organic matter.

Today, despite the ascendancy of science and rationalism, the mysteries that exist at the edge of reason still creep into our everyday lives. While the dominant thinking works to suppress our engagement with the non-rational and unknowable, there is an alternative narrative through the history of art and natural philosophy, loosening the grip reason holds on our understanding of our world and our place within it.

Before & After Science explores this contested territory, taking inspiration from acts of transformation: the humble into the precious; the old into the new; and the mundane into the magical. The 22 artists and groups participating in this exhibition revel in the mutability of matter and the capacity of art to go boldly beyond the realm of what is real. Together, they draw on speculative strategies to illuminate the overlooked, repressed, and intangible.

Curators
CHARLOTTE DAY & SARAH TUTTON

Artists
**HANY ARMANIOUS
BENJAMIN ARMSTRONG
JOHN BARBOUR
MATTHEW BRADLEY
MIKALA DWYER
SIMRYN GILL
DIENA GEORGETTI
NEWALL HARRY
NICHOLAS MANGAN
GABRIELLA & SILVANA MANGANO
MARTUMILI ARTISTS: JAKAYU BILJABU,
YIKARTU BUMBA, DOREEN CHAPMAN,
MAY CHAPMAN, NANCY CHAPMAN, LINDA
JAMES, DONNA LOXTON, MULYATINGKI
MARNEY, REENA ROGERS, BEATRICE
SIMPSON, RONELLE SIMPSON
& ROSIE WILLIAMS
JAMES MORRISON
CALLUM MORTON
DOREEN REID NAKAMARRA
MICHELLE NIKOU
DAVID NOONAN WITH THE VICTORIAN
TAPESTRY WORKSHOP
STUART RINGHOLT
SANDRA SELIG WITH LEIGHTON CRAIG
CHRISTIAN THOMPSON
LOUISE WEAVER
JUSTENE WILLIAMS
SIMON YATES**



WHERE
Art Gallery of South Australia

WHEN
27 February–2 May
daily 10.00am–5.00pm

FREE




Presented by the Art Gallery of South Australia and Adelaide Festival.

The Adelaide Biennial of Australian Art is assisted by the Australian Government through the Australia Council, its arts funding and advisory body.

The Adelaide Biennial of Australian Art is supported by the Visual Arts and Craft Strategy, an initiative of the Australian, state and territory governments.

Putsch

proppaNOW

TANDANYA NATIONAL ABORIGINAL CULTURAL INSTITUTE

Provocative, challenging and mischievous, the Brisbane-based collective proppaNOW is comprised of eight Indigenous artists and agitators. All accomplished individual artists, the collective's work confronts the mainstream misconceptions, stereotypes, urban myths, romanticised views and institutionalised racism of colonial Australia.

Putsch – the very first exhibition presented by proppaNOW in its current composition outside of Queensland – is indeed an uprising in which the definitions and expectations of Aboriginal art held by White society have been interrogated and overturned with a new vision dictated by the artists on their own terms through revolutionary painting, sculpture, performance, photography, installation, printmaking and video installation.

proppaNOW challenges us through thoughtful confrontation that offers new perspectives on how we, as an undivided community, define 'Aboriginal' art.

“The worst type of censorship is not from the police, the government bureaucrats, the Censorship Board, the church or the community; it comes from within. We won't censor ourselves.”

Gordon Hookey, 2009

Curator
LIZ NOWELL

Artists
**VERNON AH KEE
TONY ALBERT
BIANCA BEETSON
RICHARD BELL
ANDREA FISHER
JENNIFER HERD
GORDON HOOKEY
LAURIE NILSEN**

WHERE
Tandanya National Aboriginal
Cultural Institute

WHEN
25 February–2 May
daily 10.00am–5.00pm

FREE



This exhibition contains material that may offend.



Presented by Tandanya National Aboriginal
Cultural Institute.



Tony Albert, *No Place*, 2009, type C, photograph, courtesy the artist, Jan Manton Art, Brisbane and Gallerysmith, Melbourne



Brewed by beer nuts.

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THANK YOU

Erica Green, Emma Epstein - Anne & Gordon Samstag Museum of Art; Blair French, Reuben Keehan - Artspace; Christopher Menz, David O'Connor - Art Gallery of SA; Domenico de Clario - Australian Experimental Art Foundation; Caroline Turner - Australian National University; Marco Cicchianni; Alan Cruickshank, Peter McKay - Contemporary Art Centre of SA; Brenda Croft; Alf Curry; Helpmann Academy and Alison Dunn; Deborah Kelly; Geert Lovink; Scott McQuire; CARGO (Geraldine Barlow, Victoria Lynn, Tom Nicholson, Spiros Panigirakis, Zara Stanhope, Kit Wise), Therese Davis, Claudia Terstappen, Monash University; Craig Williams - Mosaic AV; Russell Storer, Ruth McDougall - Queensland Art Gallery / Gallery of Modern Art; Philip Watkins, Liz Nowell - Tandanya; Graeme Turner, John Gunders - University of Queensland; Mads Gaardboe, John Barbour, Mary Knights - University of SA; Visual Arts Board of the Australia Council; and all participating galleries, artists and speakers.

Map



- 1 Allan Scott Auditorium, Hawke Building
UniSA, City West Campus, 55 North Terrace
- 1 Anne & Gordon Samstag Museum of Art
UniSA, City West Campus, 55 North Terrace
- 2 Art Gallery of South Australia
North Terrace
- 3 Australian Experimental Art Foundation
Lions Art Centre, North Terrace
- 4 Contemporary Art Centre of SA
14 Porter Street, Parkside
- 1 Fenn Place
adjacent to UniSA, City West Campus
- 5 Flinders University City Gallery
State Library of SA, North Terrace
- 6 JamFactory Contemporary Craft & Design
19 Morphett Street
- 1 Kerry Packer Civic Gallery, Hawke Building
UniSA, City West Campus, 55 North Terrace
- 7 Tandanya National Aboriginal
Cultural Institute
253 Grenfell Street

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