

CONTENTS

| | | | |
|----|---|----|--|
| 2 | SPACES OCCUPIED, SPACES MADE Anthony Gardner | 44 | NOSTALGIA, ANXIETY AND ILLUSION, THE HOUSE WITHIN THE HOME Vikki McInnes & Meredith Turnbull |
| 6 | PILES, HOLES AND RUINS Stuart Koop | 48 | INVENTED ARCHAEOLOGY—AFTER THE GOLD RUSH Garrett & Hoffner |
| 10 | GORDON MATTA-CLARK: OPEN HOUSE Simon Maidment | 52 | INTERVIEW WITH MATT STOKES Elizabeth Dunbar & Matt Stokes |
| 14 | THE DWELLING Juliana Engberg | 54 | TROPICÁLIA: AN EQUATORIAL POP AVANT-GARDE James Hibberd |
| 22 | NINE CLASSIC PAINTINGS REVISITED Peter Greenaway | 58 | INTERVIEW WITH ROGÉRIO DUARTE Elisabeth Blin & Rogério Duarte |
| 26 | THE DA VINCI CLONE: THE WORK OF ART IN THE AGE OF INCREDIBLY HIGH-RESOLUTION 3-D REPRODUCTION Susan Tallman | 60 | THE GHOST OF POETRY Rogério Duarte |
| 30 | SMOKESCREENS Callum Morton | 64 | JAMES WEBB Jared Davis |
| 32 | SHELTER: ON KINDNESS Suzanne Davies & Evelyn Tsitas | 66 | 10 TRANSFORMING YOUTHS—PHILIP BROPHY Karra Rees |
| 36 | LES CHOSES QUI TOMBENT (YET TO BE WRITTEN YET TO BE BUILT) Fabien Giraud & Raphaël Siboni | 68 | FREE WORLD Liss Gabb |
| 40 | HOW WE ARE IN THE WORLD: THE PHOTOGRAPHY OF SIMRYN GILL Naomi Cass | 70 | LIST OF IMAGES |
| | | 71 | EXHIBITIONS |
| | | 72 | ACKNOWLEDGEMENTS |

A CRITICAL READER TO ACCOMPANY THE
VISUAL ARTS & DESIGN PROGRAM OF
MELBOURNE INTERNATIONAL ARTS FESTIVAL
9-24 OCTOBER 2009

EDITOR: Simon Maidment

DESIGNER: Boruk Gradman

PRINTER: Total Graphic Solutions

PUBLISHED BY:

Melbourne International
Festival of the Arts Limited

October, 2009

PO Box 10 Flinders Lane,
Melbourne, Victoria,
Australia 8009

www.melbournefestival.com.au

ABN 41 058 535 863

ACN 058 535 863

ISBN 978-0-646-52190-9

Text and images herein remain copyright the
authors and artists. The form of this publication
is copyright the publisher 2009

Melbourne International Arts Festival
respectfully acknowledges the customs and
traditions of the people of the Kulin Nation

AUTHORS:

Dr Anthony Gardner is an arts writer and
lecturer yearning for Melbourne but currently
based in London.

Stuart Koop is an independent writer and
curator based in Melbourne.

Simon Maidment is Visual Arts Coordinator,
Melbourne International Arts Festival and
Director, Satellite.

Juliana Engberg is Artistic Director,
Australian Centre for Contemporary Art.

Peter Greenaway is an artist and filmmaker
based in Amsterdam, Netherlands.

Susan Tallman is a writer and art historian
currently teaching at the School of the Art
Institute of Chicago, USA.

Callum Morton is an artist living in Melbourne.

Suzanne Davies is Director and Chief Curator,
RMIT Gallery.

Evelyn Tsitas is Media Coordinator and
Education and Public Programs Coordinator,
RMIT Gallery.

Fabien Giraud & Raphaël Siboni are
contemporary artists based in Paris, France.

Naomi Cass is Director, Centre for
Contemporary Photography.

Vikki McInnes is Director, Margaret Lawrence
Gallery, Faculty of the VCA and Music,
The University of Melbourne.

Meredith Turnbull is Gallery Manager and
Curator, Margaret Lawrence Gallery,
Faculty of the VCA and Music,
The University of Melbourne.

Stephen Garrett is a contemporary artist based
in Melbourne.

Marie-Jeanne Hoffner is a contemporary artist
based in Paris and Châteauroux, France.

Elizabeth Dunbar is Curator, Arthouse,
Austin, Texas, USA.

Matt Stokes is a contemporary artist based in
Newcastle, England.

James Hibberd is an independent writer
and Co-Curator of *Rogério Duarte* at
The Narrows.

Elisabeth Blin is a French composer and
musician based in Boise, Idaho, USA.

Rogério Duarte is an artist, musician, poet,
designer, and critic based in Garibaldi,
Rio Grande do Sul, Brazil.

Jared Davis is an independent curator based
in Melbourne.

Karra Rees is Curator, Centre for
Contemporary Photography.

Liss Gabb is a cultural development practitioner
based in Melbourne.

INVENTED ARCHAEOLOGY: AFTER THE GOLD RUSH

Two artists-one French, one Australian-come together to collaborate.

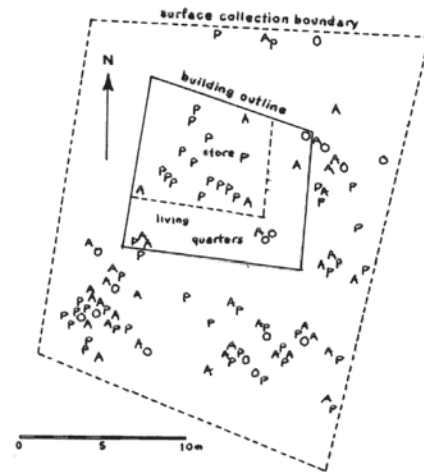
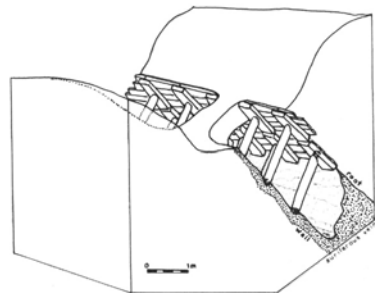
The following is a set of instructions and notes devised for the artists, by the artists, in order to create the work *Gold Rush* (l'Espace Art Contemporain de la Ville de la Rochelle, June, 2009).

This will form the basis for producing the work *After the Gold Rush* (Conical Inc, Melbourne, October 2009).

Begin with a word having the same meaning in French and English. Create the word in a material form and then physically stretch it apart to form a contour of itself. This contour should become the basis for a map.

Set out with this map to create a detailed site plan. Once the site has been located, it may be claimed with a small stake in the ground at each corner using a coloured flag with the initials GH on it to identify the claim.

Artist 1 places wooden beams on the ground and configures them to trace the deepest possible excavation into the ground.
Artist 2 may disrupt the configuration to alter the depth of the excavation.
Artist 1 re-articulates the structure as a continuance.
Artist 2 continues with the proliferation of the structure.
Artist 1 digs a hole into the ground-the dimensions following the perimeter shape of the structure.
Artist 2 places the wooden beams according to the surface configuration into the hole.



If the instructions are maintained, each artist should have equal distribution of power and decision making.

Each artist should allow the other artist to alter their respective choices. The outcome of the work is provisional during all stages.

The artists should be prepared to create a new identity that will ensure a new process develops - one that is outside the scope of their individual practice.

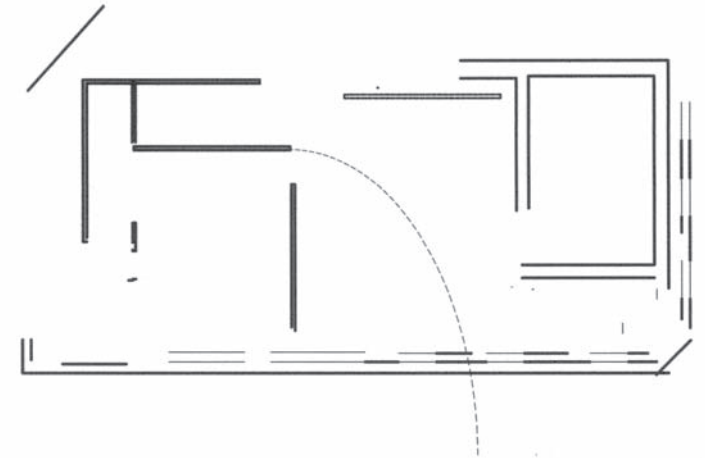
A new hybrid artist should direct the activity of the other two artists.

The structure should be maintained at all times during the collaboration. Each artist is responsible for this maintenance until it is terminated or removed.

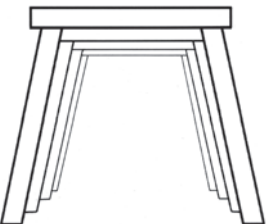
Function is dispersed within the space.

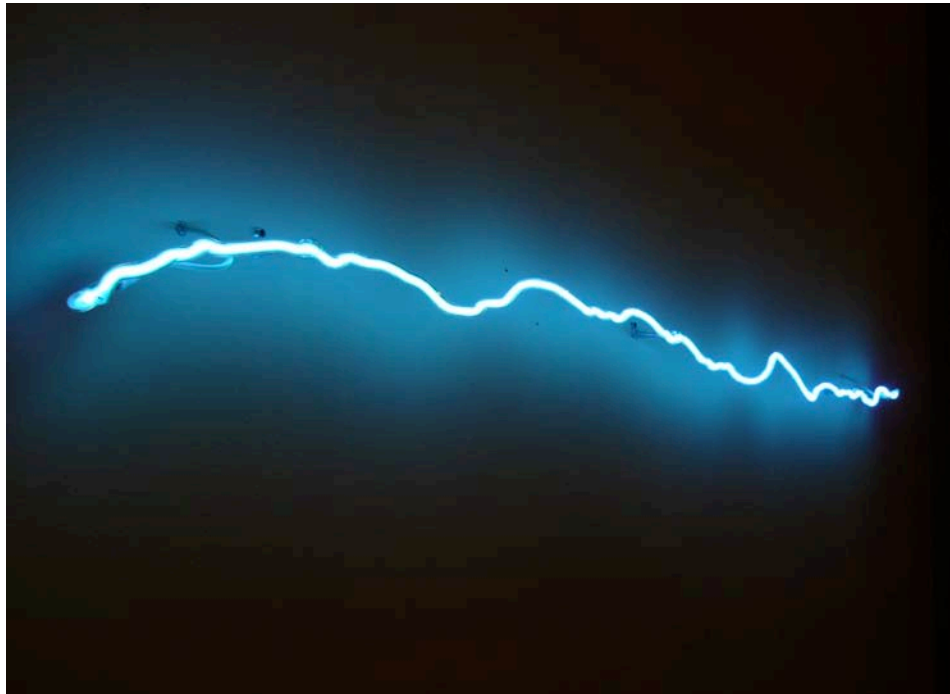
The condition of translation forms the basis for the collaboration. The discrepancy between translating from English to French and back again is utilised.

The gap that exists between two dialogues and two states of meaning creates the point of departure.



required:
timber 1 x 1, 4 x 40, 4 x 30,
4 x 15, 4 x 16
rocks x 2
gold leaf x 56
balsa wood x 6 plaques
wooden beams x 120
shovel x 2
masking tape
lead
dredge/pan





LIST OF IMAGES

COVER
Callum Morton (AUS)
Valhalla
Steel, polystyrene, epoxy resin, silicon, marble, glass, wood, acrylic paint, lights, sound, motor 465 x 1475 x 850cm
Courtesy of the artist, Anna Schwartz Gallery and Roslyn Oxley9 Gallery, Sydney

PAGE 5
Eija-Liisa Ahtila (FIN)
Talo (The house) (2002)
DVD installation with 3-channel projection and sound 14:00
Courtesy of the artist and Marian Goodman Gallery, New York and Paris

PAGES 8 & 9
Callum Morton (AUS)
Valhalla
Steel, polystyrene, epoxy resin, silicon, marble, glass, wood, acrylic paint, lights, sound, motor 465 x 1475 x 850cm
Courtesy of the artist, Anna Schwartz Gallery and Roslyn Oxley9 Gallery, Sydney

PAGE 13
Gordon Matta-Clark (USA)
Tree Dance (1971)
16mm film transferred to DVD 09:32
Gordon Matta-Clark. *Program Two* 1971-72
Courtesy of Electronic Arts Intermix (EAI), New York

PAGE 16
David Noonan & Simon Trevaks (AUS)
The Likening (2001)
16mm transferred to DVD 03:00/loop
Courtesy of the artists and Roslyn Oxley9 Gallery, Sydney

PAGE 19
Janet Cardiff & George Bures Miller (CAN)
Cabin fever (2004)
Wooden structure, diorama and sound 04:00 150 x 250 x 200cm
Private Collection. Courtesy of the artists and Gallery Luhring Augustine, New York and Galerie Barbara Weiss, Berlin

PAGE 20—TOP
Chantal Akerman (BEL)
L'homme a la valise (1983)
16mm film 60:00
Courtesy of Chantal Akerman, INA, Galerie Marian Goodman, Paris and New York © photo INA

PAGE 20—BOTTOM
Calum Stirling (SCO)
Echo Folio (2009)
Installation of animated mixed media sculptures and video projection
Courtesy of the artist

PAGE 21—TOP
Sofia Hultén (SWE)
Familiars (2007)
DVD with 18 sequences 33:30/loop
Courtesy of the artist and Natalia Goldin Gallery, Stockholm and Konrad Fischer Gallery, Berlin and Düsseldorf

PAGE 21—BOTTOM
Michaela Melián (GER)
Föhrenwald (2005-07)
Slide projection with audio play, 2 slide projectors, 160 slides, CD 60:00 variable dimensions
Courtesy of the artist

PAGES 24-25 & 28
Peter Greenaway (UK)
Leonardo's Last Supper (2008)
Digital projection, mixed media installation
Courtesy of the artist
Photo Credit: Luciano Romano

PAGE 31
Callum Morton (AUS)
WWI British sniper with camouflage head dress
Courtesy of the Imperial War Museum

PAGE 34
Stephen Haley (AUS)
Ripple, 2009
Lightjet photographic print mounted to Dibond 120 x 260 cm
Courtesy of the artist and Nellie Castan Gallery, Melbourne

PAGE 35
Terunobu Fujimori & Nobumichi Ohshima (Ohshima Atelier) (JAP)
Chashitsu Tetsu (Teahouse Tetsu) (2006)
Photo Credit: Akihisa Masuda

PAGES 36-39
FABIEN GIRAUD AND RAPHAËL SIBONI (FRA)
Les choses qui tombent (2009)
Mixed media installation
Courtesy of the artists

PAGE 42—TOP LEFT
Simryn Gill (SNG)
Inland (2009)
Cibachrome and black and white photographs dimensions variable
Courtesy of the artist and Breenspace, Sydney

PAGE 42 —TOP RIGHT, BOTTOM LEFT, BOTTOM RIGHT
Simryn Gill (SNG)
Dalam (2001)
260 type c photographs, 23.5 x 23.5cm each
Courtesy of the artist and Breenspace, Sydney

PAGE 43
Simryn Gill (SNG)
Distance (2008)
Artist's book, roygbiv editions, Sydney

PAGE 46
Elvis Richardson (AUS)
Housed Purchasing Power (2009)
Ink Drawing on paper scanned and printed 29.7 x 42 cm
Courtesy of the artist and Hugo Michell Gallery, Adelaide

PAGE 47
Susan Jacobs (AUS)
Security. Illusion. (2009)
Production still
Courtesy of the artist and Sarah Scout, Melbourne

PAGE 50—TOP
Garrett Hoffner (AUS/FRA)
Mine (detail) (2009)
35 constructed frames in pine, each 207 x 207 x 12 cm
Courtesy of the artists

PAGE 50—BOTTOM
Garrett Hoffner (AUS/FRA)
Jardin Nugget (2009)
Gold leaf on ancient limestone 34 x 32 x 29 cm
Courtesy of the artists

PAGE 51 - TOP
Garrett Hoffner (AUS/FRA)
Mine (2009)
35 constructed frames in pine each: 207 x 207 x 12 cm
Courtesy of the artists

PAGE 51 - BOTTOM
Garrett Hoffner (AUS/FRA)
Woodwork (2009)
Pine
Courtesy of the artists

PAGE 53
Matt Stokes (ENG)
Long After Tonight (2005)
Super 16mm film and audio transferred to DVD 06:45
Courtesy of the artist and Workplace Gallery, UK

PAGE 58
Glauber Rocha (BRZ)
Rogério Duarte in the film *Câncer* (1972)
35mm 86:00
Courtesy of Mapa Filmes

PAGE 62
Rogério Duarte (BRZ)
Gilberto Gil (1968)
Album cover 30.5x30.5cm
Courtesy of the artist and Universal Records

PAGE 63
Rogério Duarte (BRZ)
Caetano Veloso (1968)
Album cover 30.5x30.5cm
Courtesy of the artist and Universal Records

PAGE 65
James Webb (RSA)
Wa (2003)
Publicity photo shoot
Photo Credit: Paul Grose

PAGE 67
Philip Brophy (AUS)
10 Transforming Youths (2009)
Digital animation
Courtesy of the artist

PAGE 69—TOP
William Manhom aka Big W (SUD)
Free World (2008)
Digital projection installation
Courtesy of the artist

PAGE 69—BOTTOM
Sabrina Ater (SUD)
Free World (2008)
Digital projection installation
Courtesy of the artist

EXHIBITIONS

VALHALLA
the Arts Centre, Forecourt
Callum Morton (AUS)
9 - 25 October

GORDON MATTA-CLARK: OPEN HOUSE
the Arts Centre, Gallery 1
Gordon Matta-Clark (USA)
Curator: Simon Maidment
9 - 25 October

THE DWELLING
Australian Centre for Contemporary Art
Chantal Akerman (BEL), Eija-Liisa Ahtila (FIN), Janet Cardiff and George Bures Miller (CAN), David Haines & Joyce Hinterding (AUS), Sofia Hultén (SWE), Michaela Melián (GER), David Noonan & Simon Trevaks (AUS), Callum Morton (AUS), Calum Stirling (SCO)
Curator: Juliana Engberg with Melbourne Festival
Associate Curator: Hannah Mathews
9 October - 29 November

PETER GREENAWAY'S LEONARDO'S LAST SUPPER
Arts House, North Melbourne Town Hall
Peter Greenaway (UK)
10 October - 8 November
Curator: Franco Laera (ITA)
Clone Production: Factum Arte (ITA)

SMOKESCREEN
Anna Schwartz Gallery
Callum Morton (AUS)
9 - 24 October

SHELTER: ON KINDNESS
RMIT Gallery
Charles Anderson (AUS), Robert Bridgewater (AUS), Gregory Burgess & Pip Stokes (AUS), Peter Corrigan (AUS), William Eicholtz (AUS), Terunobu Fujimori & Jun Sakaguchi (JAP), Stephen Haley (AUS), Jane & Tor Holth (AUS), Alan Johnston & David Connearn (SCO), LAB Architecture Studio (AUS), Ronnie Lacham (AUS), March Studio (AUS), Paul Memmott (AUS), Murdo Macdonald (SCO), John R Neeson (AUS), NMBW Architecture Studio (AUS), Adam Phillips & Barbara Taylor (UK), RMIT Indigenous Arts Unit, Alan Saunders (AUS)
Curators: Suzanne Davies, Vanessa Gerrans & Sarah Morris
25 September - 25 October

LES CHOSES QUI TOMBENT
Gertrude Contemporary Art Spaces
Fabien Giraud & Raphaël Siboni (FRA)
9 October - 14 November

INLAND
Centre for Contemporary Photography
Simryn Gill (SNG)
Curator: Naomi Cass
9 October - 13 December

SECURITY. ILLUSION. & HOUSED
Margaret Lawrence Gallery
Susan Jacobs (AUS), Elvis Richardson (AUS)
Curators: Vikki McInnes & Meredith Turnbull
16 October -14 November

AFTER THE GOLDRUSH
Conical Inc
Marie-Jeanne Hoffner (FRA) & Stephen Garrett (AUS)
Curator: Adrien Allen
10 October - 7 November

LONG AFTER TONIGHT, THESE ARE THE DAYS
Malthouse Theatre
Matt Stokes (ENG)
Curator: Simon Maidment
9 - 25 October

ROGÉRIO DUARTE, TROPICÁLIA
The Narrows
Rogério Duarte (BRZ)
Curators: Warren Taylor & James Hibberd
15 October - 14 November

ECHOES
Signal / ArtPlay
James Webb (RSA)
Curator: Jared Davis
12 - 23 October

10 TRANSFORMING YOUTHS
Signal / ArtPlay
Philip Brophy (AUS)
Commissioned by City of Melbourne's Public Art Program
9 - 31 October

FREE WORLD
Federation Square, St Pauls Court
CJ (SUD), Dismas Christopher aka Child Soldier (TAN), Korboi Zarwue aka Coolness (LBR), Mores B (LBR), Sabrina Ater (SUD), William Manhom aka Big W (SUD)
Curator: Liss Gabb in collaboration with Rick Randall, Joe Warburton aka Motley, Mary Quinsacara aka MC Que, Blair Hart & Michael Carr
9 - 19 October