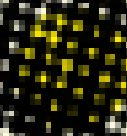


ART#2

secondary kit

acca education



SECONDARY KIT

ART#2 HORSHAM

Horsham Regional Art Gallery (HRAG) specialises in the collection of Australian photography. Opened in 1973, during a time when photography was just beginning to gain recognition in Australia's public galleries, HRAG established a clear collecting commitment to both contemporary and historical works.

ART#2 is the Australian Centre for Contemporary Art (ACCA)'s second year of bringing the latest new works from Melbourne's leading contemporary art space to regional Victoria.

Visiting Horsham, Hamilton and Warnambool in 2011, ACCA has devised programs to suit the collections, audience, architecture and ambitions of each of the galleries. For Horsham, the work exhibited responds to the HRAG's significant photography collection. ACCA has also curated a series of 'happenings' around Horsham and Natimuk on the long weekend 11-12th June, bringing contemporary art directly into these communities.

ACCA is Australia's major centre for contemporary art, which showcases the latest developments in the national and international contemporary art scenes. It also acts as an essential facilitator for emerging Australian contemporary artists, and over the past eight years has commissioned over 60 new works.

FEATURED ARTISTS

Fiona Abicare
Benjamin Armstrong
Damiano Bertoli
Nathan Grey
Matt Griffin
Bianca Hester
Laresa Kosloff
Nicholas Mangan
TV Moore
Joshua Petherick
Stuart Ringholt





BENJAMIN ARMSTRONG

BIO Melbournian Benjamin Armstrong (b.1975) graduated with a Bachelor of Fine Arts (Painting) from the Victorian College of the Arts in 1996. His work has featured in the 2010 Adelaide Biennial, ACCA's NEW09, several other group and solo shows and a book of his work 'Holding a Thread' was published in 2010.

PRACTICE Armstrong creates sculptures, drawings and prints that allude to the body, in particular the eyes and the act of seeing. Made from materials such as wax, glass, ink and coal, Armstrong takes influence from literature and the functionality of art and its role in other (non-Western and ancient) cultures. His work elicits both sensual and visceral responses, inciting awe, self-reflection, and even repulsion. "Armstrong's objects trigger both an emotional and intellectual response in viewers, an involuntary physical shudder of horror and delight registers deep in our bodies," says curator Dr Kyla MacFarlane. Armstrong's strangely beautiful works are organic, and somewhat prehistoric, referencing weather and meteorology, dunes and contours, sands and oceans. However Armstrong intends his mysterious sculptural forms to provoke unanswerable questions and to be openly interpreted by the viewer.

FOR ART#2 Armstrong will show watercolour drawings and a small glass object, 'Eyes to the mind'. Possessing limited palettes, and powerful simplicity, Armstrong's poetic drawings are both graceful and disquieting. The use of empty space leaves room for the viewer to contemplate meaning. Though classical in appearance, his drawings are symbolic, uncanny and surrealistic.



TV MOORE

BIO Born in Canberra, TV Moore (b. 1974) now lives in Sydney. He completed a Bachelor of Visual Arts at Sydney College of the Arts in 1998, participated in the Polar Circuit 2 media art conference at the School of Art and Design, University of Lapland, Finland 1998 and completed an MFA at the California Institute of the Arts in Los Angeles in 2006.

PRACTICE TV Moore works with video, film and theatrical forms. His practice engages in a variety of material using various tropes from the cinema, theatre and experimental film worlds. His installations and moving imagery often depict outsiders and other figures on the margins of society. Through ideas of journeying and transience, Moore questions whether there is a beginning and an end. He explores the psychological space of the individual, at once within and estranged from society, as well as performance, narrative and non-narrative structures, exposing a myriad of worlds where there are stories within stories. Moore is interested in the space between the real and the unreal, the documented and directed.

FOR ART#2 TV Moore's projected DVD work *The Forgotten Man* (2006), commissioned by ABC Television and Campbelltown Arts Centre, draws upon the memory archive of 1960s Australian television footage. Moore has taken a documentary on vagrants and re-written and re-dubbed the voices of both those interviewed and the commentator, taking on these 'parts' himself. The work seamlessly merges the old and new, and on first impression it is difficult to pick what is 'out of time' or constructed.



DAMIANO BERTOLI

BIO Melbourne artist Damiano Bertoli (b.1969) has taught drawing at the Victorian College of the Arts and Monash University, and is a member of Ocular Lab Inc., a collective of artists who share an attitude of conceptual 'research' toward the process of making art. Bertoli featured in ACCA's NEW07 exhibition.

PRACTICE Using the principles of collage to project an ambiguous sense of time, and an ambivalent attitude towards the ultimate functionality of art-making, Bertoli reconstitutes and re-aligns certain moments from art history and popular culture in a form of 2D time travel. His works are speculations, and are the result of questioning how artists negotiate the past and future through their work. Investigating the so-called 'successes' and 'failures' of an artist' practice, Bertoli uses utopian strategies, and their subsequent failure, as a kind of metaphorical structure that corresponds to the 'artist in the studio'.

FOR ART#2 Bertoli presents a selection of works from his 'Continuous Moment' - collages of images from the year he was born, 1969. Each work bears this title, with a subsidiary title to differentiate each work, suggesting that that every collage exists in continuity with the others. In the collages exhibited, Bertoli has overlaid a photographic image of female members of the 'Manson Family' onto a rendering of a Superstudio grid. Superstudio was an architectural group formed in 1966 in Florence, Italy. Working largely as propositional architects, Superstudio developed conceptual architecture rather than the completion of buildings and 3-dimensional structures. Bertoli references the grid like structure Superstudio conceived as a form of anti-design to homogenize objects, negating status, narrative and memories.

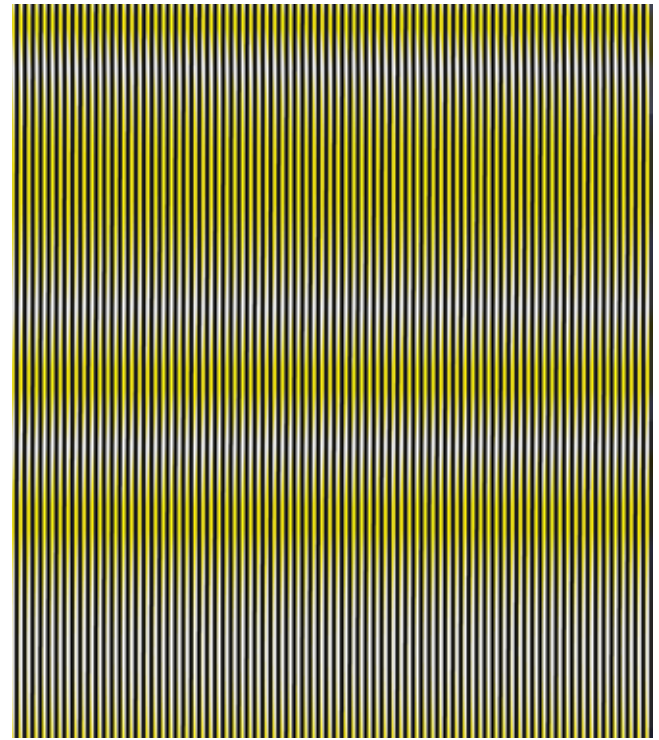
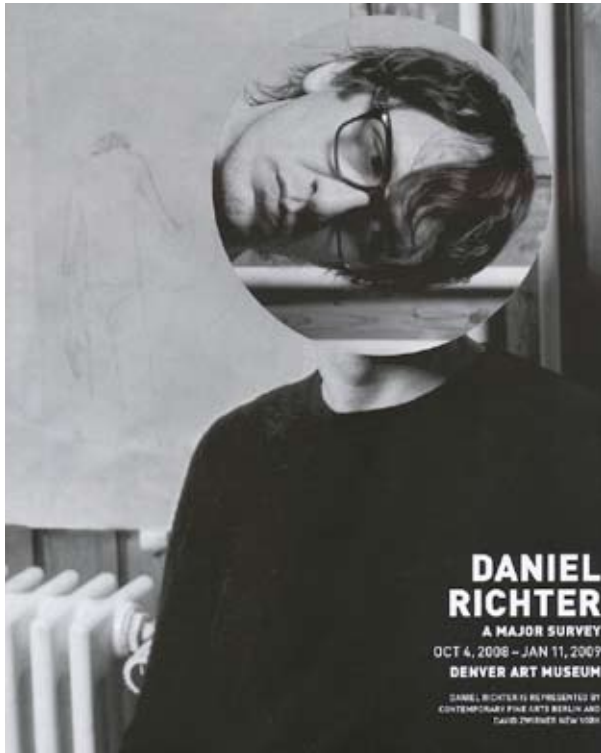


FIONA ABICARE

BIO Fiona Abicare lives and works in Melbourne. Having completed a bachelor of Fine Art in Sculpture from the VCA and Honors in Fine Art Sculpture at RMIT, Abicare completed a Masters degree in Interior Design from RMIT in 2006. For over 15 years Abicare has been practicing both as a sculpting technician (for artists, developers, architects and production houses) and as an artist producing sculptural installations. She recently participated in ACCA's NEW11 exhibition.

PRACTICE Working across sculpture, fashion, installation and photography, Abicare questions and seeks to transform traditional distinctions between art and design. While her previous projects were defined by an interest in the ways sculpture is presented and staged within the gallery context, her recent works consider other public and private settings and how these spaces are shaped and activated by material qualities and associated objects. Increasingly, Abicare has sought collaborative contexts to develop the complex associations that exist between sites of display and their relationship to codes of routine behaviour. Through rigorously selected materials and methodologies, Abicare presents her sculptural practice as a sequence of designed, performed and documented outcomes.

FOR ART#2 In photographs of interiors, Abicare draws attention to display. She recasts objects and surfaces around the windows, creating textural reconstruction of a space. Lamps and props draw attention to the staging of the set, while certain areas of the photograph are later coloured in. Framing is also an important part of her practice, contextualising the photograph in the gallery setting. Abicare often creates two images of the same scene, examining things happening in the space and the passing of time.



STUART RINGHOLT

BIO Originally from Perth, Stuart Ringholt (b.1975) now lives and works in Melbourne. He has exhibited in solo shows in Perth, Melbourne and Prague, and contributed to group shows, including the Sydney (2008) and Singapore (2011) Biennials, as well as ACCA's NEW05 exhibition.

PRACTICE Ringholt's work takes many forms, from performance, collage, video and sculpture to collaborative workshops, and directly engages the general public on neutral terrain - in suburban streets, parks, supermarkets and train stations. He explores what is considered normal, blurring the distinctions between art and life. Through absurd situations or quirky and amateur self-help environments, Ringholt has examined personal themes such as mental illness, fear, anger and embarrassment. Ringholt's socially-minded art references both the audience's and his own experiences, and combines deadpan earnestness with slapstick humour. Investigating the transformative power of contemporary art on daily life, Ringholt has stated his intention to "[find] out if art can be super-practical beyond the immediately visual or sensory experience - can art literally improve my life on an interpersonal level?"

FOR ART#2 Ringholt makes new collages of images taken from Art Forum magazines. Circular areas, like orifices, are cut and readjusted, creating small gestures of change. These modifications force the viewer to double take and re-view the subtle shifts. Ringholt disconnects what is visually familiar, leaving reality and representation altered.

NATHAN GRAY

BIO Nathan Gray completed a BA in Fine Art from Curtin University (1994) and a Postgraduate Diploma in Electronic Design and Interactive Media from RMIT (2002). He completed a residency in Brazil, and has exhibited throughout Australia and in China, Japan, Brazil and the USA. Snawklor, his decade long music collaboration with Dylan Martorell, have created records, participated in exhibitions and performed in galleries, and in band orientated spaces with drummer Duncan Blachford.

PRACTICE An artist and experimental musician, Nathan Gray's work is often interactive, requiring audience participation and features dynamic physical structures and assemblages. There are utopian or optimistic qualities in his work, and a multitude of process-based elements. Gray explores the links between craft, sound, culture and ecology through brainstorming or mind mapping, and creates complex networks from simple ideas.

FOR ART#2 Gray will present six sets of Moiré prints, an optical effect created by the over layering of two sets of grids at differing angles. The prints are inspired by 'The Technological Singularity', a term coined by science fiction author Vernor Vinge. It refers to an end-of-history event predicted by both futurist/entrepreneur Ray Kurzweil and social critic/terrorist Theodore Kaczynski (the Una Bomber) who claim that humans are approaching a period of technological growth so rapid that it will radically alter humanity, making humans hyper intelligent and effectively immortal and indistinguishable from their technology. Gray creates his Moiré prints from recycled materials, producing optical illusions at little cost. He is most interested in exploring perception and its limitations, limitations set to be overcome in future decades.

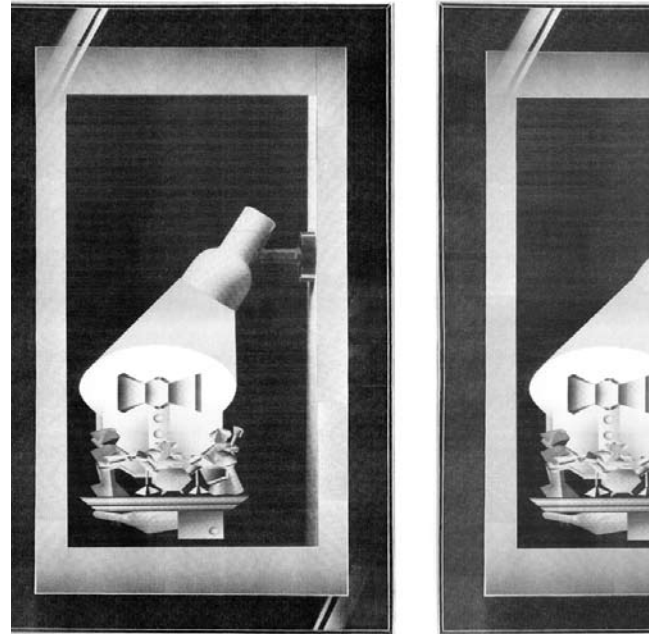


NICHOLAS MANGAN

BIO Nicholas Mangan (b.1979) grew up in Geelong and finished his Bachelor of Arts (Fine Art) at the Victorian College of the Arts in 2001. In 2010 he exhibited in the Adelaide Biennial, and was part of Primavera at the Museum of Contemporary Art in Sydney in 2004. He currently lives and works in Melbourne.

PRACTICE Creating unnerving drawings, montages, sculptures and installations, Mangan capitalises on our ability to attach intrinsic values, feelings, and emotions to inanimate objects. He incorporates unexpected combinations of objects, often using exotic souvenirs associated with trade routes and colonialism. He alters the meanings and function of these objects to recontextualise them in a global system of information and commodity exchange.

FOR ART#2 Mangan has created photographed collages using old excerpts from the Financial Times newspaper. With the paper degrading, Mangan collages images of fruit or gold over pages of sharemarket prices. Photographing these collaged elements, he halts the degradation of the paper, and creates a play on freezing assets—these commodities are now captured and frozen. Mangan also exhibits a collage made entirely of the black spaces from the Financial Times. In a newspaper so densely filled, there is seldom any black area, however Mangan pieces it together to create a long area of empty space, like dead air on the radio.



JOSHUA PETHERICK

BIO Born in Adelaide, Joshua Petherick (b.1979) currently lives and works in Melbourne, Australia. Having contributed to many group exhibitions and presented solo exhibitions at Melbourne's Neon Park, ACCA at Mirka Tolarno and Y3K Gallery, Petherick has Auckland, Berlin and Melbourne solo shows scheduled for 2011. Internationally his work has also been exhibited at the Tate Modern in London and Collette in Paris, as well as in New Zealand, Switzerland, USA and Germany.

PRACTICE Petherick's work melds modern technologies and a variety of media to create playful riddles, fictions and questions – each designed to engender a critical appraisal in the way we encounter and value things, pictures and words. These settings are intended to bring to the foreground the poetic, the fleeting, the accidental and the unknown, referencing the artist's continued interest in themes related to counterfeiting, value and exchange.

FOR ART#2 Petherick presents Are you being duplicated. Comprised of three prints and a mounted wall lamp, these are compression works. Stemming out of a process of embedding various media in polypropylene sheeting and resin, Petherick layers found and constructed imagery in a gestural, performative manner. He uses a "drag and drop", or shuffling process in dealing with the information of the image and an economy of the studio. These collages explore chance and energy through the use of patterns and sequencing, while questioning the presentation, distribution and attribution of meaning.



BIANCA HESTER

BIO Melbourne based artist Bianca Hester completed a PhD by project at RMIT in 2007. She studied in Amsterdam after completing a B.A in Fine Art (Sculpture) at RMIT in 1999. In 2010 Hester held her first solo institutional exhibition at ACCA.

PRACTICE Bianca Hester works across installation, collaboration, performance, video, writing and music. She approaches the gallery space as an open studio space for experimental spatial playfulness. The objects she brings into the gallery function as sculptural props for the staging of actions and events. Improvisation and temporality are the order of the day. Outcomes are not fixed in advance but emerge through a series of encounters between the objects, materials, people and space. Installations will often change over the duration of the exhibition, accommodating additions and alterations, different spatial perspectives and events. Projects are punctuated by groups coming together, alongside individual interventions.

FOR ART#2 Hester will present an object and digital collages of components that often appear in her final work. Using assemblage techniques as an articulation of her thinking processes, Hester's collages are fluid, unfurling and transformative. These compositions are not intended to be resolved but rather playful and experimental.

LARESA KOSLOFF

BIO Laresa Kosloff lives and works in Melbourne, Australia. Currently a PhD candidate at RMIT, she has a Master of Fine Arts from Monash University. She has exhibited in the Auckland Triennial 2010, ACCA's NEW06, participated in group shows in France, Germany, Italy and USA, as well as several solo exhibits in Melbourne and Sydney.

PRACTICE Kosloff's work incorporates a range of approaches to making including Super 8 film, choreographed video works, hand drawn animation, installation, drawing and performance. Recent artworks explore the figure in relation to form; slapstick meets high-end abstraction. Kosloff investigates how movement, gesture and abstraction translate into significance. Central interests include the body in relation to systems aspiring to purity, including abstraction, geometry, architecture, sport and the trained body.

FOR ART#2 Kosloff presents a set of 4 Super 8 films of grainy found footage 'Trapeze', 'Liberties', 'Red and White Run' and 'Capitalism'. Capturing people interacting with the built world as they undertake work and leisure activities, the films reinterpret everyday scenes and disengage them from a contemporary sense of time and space, using the Super 8 camera acts as a filter. Kosloff reframes social and cultural activities in new ways, playing with our impressions of the past, and assumptions about the present



MATT GRIFFIN

BIO Matthew Griffin (b.1976) was born in Melbourne where he currently lives and works. He completed a Bachelor of Fine Art (Painting) at Victorian College of the Arts in 1998. Griffin was part of ACCA's NEW09 exhibition and recently exhibited a selection of works on Ebay. He is relocating to Brazil later this year.

PRACTICE Griffin treads a thin line between black-humour, slapstick comedy and pathos with his low-fi assemblages, videos, drawing and photography. With a devious playfulness, he combines weighty world-issues with pop-cultural, sub-cultural and art-historical references.

FOR ART#2 Griffin's 'Scab' portraits, originally shown in the 'Running, Running, Regards' exhibition (2009) are found photographs of important looking men. Originally shown with amplifiers and speakers producing sound effects, the figures all have their eyes closed and are listening to the sound work. Without the eyes open, the face becomes mask like. The subject is present, but really somewhere else.

The identity of these men was unimportant in Griffin's selection, more so was their authoritarian, somewhat communist leader appearances. On each portrait Griffin has placed 'scabs' of old clip art. Back in the day, computer clip art images were used to make newsletters and other documents more professional looking. The portraits with the clip art scabs are reminiscent of desktop images. Photographs of our loved ones are often placed on the computer screen, with document folders sitting atop, distorting the image below.



JUSTENE WILLIAMS

BIO Justene Williams (b. 1970) was born in Sydney, where she continues to live and work. She completed a Master of Visual Arts from the Sydney College of the Arts, University of Sydney in 2006, and undertook the graduate program at Akademie der Bildende Kunst in Vienna in 2005. She recently participated in NEW11 at ACCA.

PRACTICE

Williams' practice explores her ongoing interest in the history of images, gesture and dance through video, photography, performance and installation. Her recent video works play with the physiognomies of abstraction and figuration through a particular combination of sound, lighting, movement, costume, photographs and temporary sculptural elements. These works consider how to make an image in a world saturated with them, and they reflect Williams' continuing interest in how history is remembered, or forgotten, through the photographic document.

FOR ART#2 Williams will present a series of video works that document the artist costumed and performing in voodoo like rituals. Her costumes are made from torn up paper-based debris of newspapers, cardboard tubes, and hundreds of her own photographic prints. The choreography is improvised, absurd, sometimes manic and often repetitive, with sounds of the paper fluttering with her movement. "I experience a trance-like state when performing in these mock up constructions for the camera," she says. Williams references the history of DADA performance art, particularly The Baroness Elsa von Freytag-Loringhoven. She manipulates carefully selected everyday items, dances herself into a trance achieved through repetitive movements and creates a ritual of the destruction of objects. Voodoo practitioners reclaim the being of their elders through similar rituals, whereas Williams summons art spirits.

the happenings

Saturday 11 June in Horsham

Sunday 12 June in Natimuk

Nathan Gray

Working with the Horsham Brass Band, Nathan Gray will employ some of the ideas of Brazilian/Swiss instrument builder Walter Smetak, who made communal instruments as well as American Modernist composer Charles Ives' ideas of communal composition. Gray will build a mobile structure for miking, amplifying and altering the sound of a brass band.

The musicians will perform in the main streets in the morning, and in the afternoon at the football club in Horsham on Saturday and in Natimuk on Sunday. Seated in their horseshoe configuration, the brass band will play music from their existing repertoire into instruments plugged into Gray's machine. This machine will translate the brass tones into electric tones, creating a new musicality. Both sculptural and functional, Gray's creation of his own musical apparatus alters the familiar into something unexpected. This has an impact on the musicians and audience alike as he asks both to listen more carefully; to observe the familiar anew and consider the unknown potentials in the known.

Laresa Kosloff and Andy Thomson

Inspired by the Natimuk Bowling Club, Laresa Kosloff and Andy Thomson re-frame a local lawn bowls game, drawing attention to the visuality of the sport and stimulating philosophical, theoretical and historical reflection. Titled 'The Green Text,' Kosloff and Thomson have created a live performance and video work.

For the live performance, audiences can listen through headphones to a pre-recorded sporting commentary, while watching a live game of lawn bowls at the Natimuk Bowling Club. Written by Kosloff and Thomson and copying the tone, content and banter found in bowls commentaries, the dialogue is also a meta narrative about space/time/gravity and the eternal drama of being competitive. The recording creates a detailed and nuanced soundtrack of the slippage between the present moment and the recorded moment by moving between observations of the state of play on the field and various philosophical tangents.

The video work will be screened to a local audience at the Natimuk Town Hall over the June long weekend. Footage filmed by the artists of a game played at the Natimuk Bowling Club on the last day of the 2011 bowling season will be combined with the pre-recorded commentary. The film draws attention to the aesthetics of the game; the choreography, as well as the spatial and pictorial dynamics of the field, including the overhead lights, the spherical bowls and the flatness of the green.

Helen Johnson

The brutalist aesthetic of Horsham's post office, often touted as the ugliest building in town, will be transformed during ART#2. The exterior walls are covered in colourful imagery, abstract yet familiar, with Helen Johnson's public mural. Made from a range of components painted onto paper, arranged and layered up like a collage, Johnson seeks to alter local opinion about the post office in her Brutalist Regeneration Project. Investigating how outsiders might come to understand the town through its streetscapes, symbols and signs, Johnson used Horsham district sports team mascots and agricultural emblems, among other locally identifiable symbols to produce the mural. She also references 1920's German designer Gerd Arntz' 'Isotypes'. Consisting of around 4000 signs symbolising key data from industry, demographics, politics and economy, the function and aesthetic of the isotype has a similar reductive approach to Modernism as brutalist architecture. The decorative collaging of isotypes in Johnson's mural bridges the idealistic ethos of form-follows-function architecture with symbols that the Horsham community identifies with, and are proud of. The work reminds us of how we choose to represent ourselves: the languages, symbols and styles we employ to share ourselves with others, and those that we reject.

Gabrielle de Vietri

Through an intensive process of workshop discussions and dramaturgy with children between the ages of 7 and 12 years old, Gabrielle de Vietri presents L'Esprit de l'Escalier. Translated as "staircase wit", 'L'esprit de l'escalier' was a term coined in 1773 by French philosopher and art critic Denis Diderot to describe the event of thinking of a clever comeback only when it is too late to deliver it. Children can all identify those moments in their short lives where they have missed out on the opportunity to express themselves during confrontations with bullies, answering questions from adults and in arguments with siblings. Often leaving them feeling misunderstood, ostracized or disempowered, this project offers children the opportunity to re-create and enact such scenes, complete with their long overdue comeback. The individual stories will be woven together to form a loosely continuous narrative. De Vietri's contribution to the town's emotional well-being will be screened at the Natimuk Town hall on Sunday the 12th of June. The film offers other young viewers the opportunity to experience children's reclaimed memories, promoting self-empowerment and self-actualisation. Older viewers will perhaps remember their own similar experiences and acknowledge how the very smallest of slights can cause the largest of insecurities.

ART**Unit 2 Outcome 1 – Art and culture**

Use The Formal framework and the Cultural framework to analyse, interpret, compare and discuss Matt Griffin's 'Scab' portraits, taking into account the distinctive stylistic qualities of the artwork and how they contribute to meaning; How the work relates to other collage works in a similar style; What physical aspects or presentation of the artwork contain symbolic meaning and use of metaphor?

Unit 3 Outcome 1 – Interpreting art

How are new media and other art forms (such as video, digital, projection, installation, interactive, street art, sound and performance art) challenging traditional ideas of the importance of viewing and experiencing object-based art in museums and galleries? How does this impact on your understanding of the artworks?

STUDIO ART**Unit 4 Outcome 3 - Arts industry contexts**

Examine and explain the preparation and presentation of artworks in the Horsham ART#2 exhibition. Investigate The Australian Centre for Contemporary Art, how it differs from other public institutions and commercial galleries. Research the various roles, processes and methods involved in bringing the exhibition to a regional gallery, and organising 'happenings' around the town.

PHILOSOPHY**Unit 2 Outcome 2 Other great questions in philosophy – Aesthetics**

Visit ART#2 in order to discuss aesthetics in relation to contemporary art. What defines the aesthetic? (e.g. exploration of such concepts as 'taste', 'aesthetic properties', 'aesthetic experience', 'aesthetic appreciation', and their relationship); What is the purpose and value of art? To what extent is a society justified in censoring art? How important is originality in the arts, and should we condemn forgeries, or even copies? Can we make and defend a distinction between 'high' and 'low' art?

VELS Levels 5-6 Suggested Activities**Collaborative Print Making****Level 5 Art – Creating and Making**

(Students) independently and collaboratively, plan, design, improvise, interpret, evaluate, refine, make and present arts works that represent and communicate ideas and purpose. plan and present artworks, for example: collaborate in groups to design and construct artworks for specific locations; for example, in small groups, students might design and create a series of prints focusing on a theme of local issue for a community exhibition.

Discuss the ART#2 curatorial rationale. Take photos around Horsham using a digital camera. Create silk screen prints of the photos. Give students a specific location in the school or community where they will create group installations. Work in teams to come up with a way to exhibit the prints.

Re-contextualising Australian Television**Level 6 The Humanities – History (standards, Historical knowledge and understanding)**

(Students) analyse events which contributed to Australia's social, political and cultural development. For example; students could create an artwork with a subject focus of a particular historical setting. They come to understand the context of the theme through researching relevant information, supporting the effective communication of the art work.

Level 6 The Arts – Creating and Making

(Students) vary the content, structure and form ... and demonstrate technical competence in the use of skills, techniques and processes, experiment with a range of two-and three-dimensional media as well as digital technologies to trial ideas

Level 6 English - Writing

(Students) develop a critical understanding of the contextual factors involved in the construction and interpretation of texts, including the role of audience in shaping meaning.

Look at TV Moore's work. Research 1960's Australian documentaries on the Australian Screen Organisation website <http://aso.gov.au/titles/decades/1960s/> work in a group to re-write the script re-contextualising it around current issues in Australia. Record the script and play it alongside the moving images for an audience.